

## **Record of the Transmission of Illumination**



# Record of the Transmission of Illumination

Volume 2:

A Glossary of Terms, Sayings, and Names  
pertaining to Keizan's *Denkōroku*

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Assisted by William M. Bodiford

Sōtōshū Shūmuchō  
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GLOSSARY

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## ABOUT THE GLOSSARY

The Glossary contained here in Volume 2 is a companion to the annotated English translation of the *Record of the Transmission of Illumination* (*Denkōroku* 傳光錄) by the Japanese Zen master Keizan Jōkin 瑩山紹瑾 (1264–1325), which is found in Volume 1. The Glossary is intended, in the first place, to help readers of that translation understand the Buddhist terminology and Zen sayings that Keizan employs in the *Denkōroku*, and to identify the people, places, and texts that he names. It is also designed to elucidate the *Denkōroku* by situating it within the broader contexts of the social, political, and intellectual history of Chan and Zen Buddhism in China and Japan.

The *Denkōroku*, which comprises a series of fifty-three lectures that Keizan gave as the newly installed abbot of Daijō Monastery in the province of Kaga beginning in the year 1300, is an exposition of the Chan (Zen) Lineage of dharma transmission. That lineage, Keizan explains, began when Śākyamuni Buddha entrusted his “treasury of the true dharma eye,” also called his “sublime mind of nirvāṇa,” to the monk Mahākāśyapa, who thereby became the First Ancestor of the Zen Lineage in India. Mahākāśyapa is said to have transmitted the Zen dharma to Ānanda, who became the Second Ancestor. Ānanda subsequently transmitted the dharma to Śāṇavāsin, who became the Third Ancestor. Keizan devoted one lecture to Śākyamuni, a second lecture to Ānanda, a third lecture to Śāṇavāsin, and so on down through twenty-eight generations of the Zen Lineage in India (culminating in Bodhidharma), twenty-two generations of the Zen Lineage in China (culminating in Rujing), and two generations of the Zen Lineage in Japan: Dōgen (1200–1253), the Fifty-first Ancestor; and Dōgen’s dharma heir Ejō (1198–1280), the Fifty-second Ancestor. Keizan did not give a lecture on the Fifty-third Ancestor, Gikai (1219–1309), who was his own teacher and the previous abbot of Daijō Monastery. Gikai was still alive in 1300, and may have been in the audience when Keizan spoke. Keizan himself, of course, came to be recognized by his dharma heirs in later generations as the Fifty-fourth Ancestor in the Sōtō Zen Lineage. At the time when he gave the lectures that became the *Denkōroku*, however, neither the contours of the Zen Lineage nor the style of pedagogy attributed to its ancestral teachers — the so-called “transmission of mind by means of mind” — were well known in the world of Japanese Buddhism.

The monks and lay supporters who made up Keizan’s audience were broadly familiar with the Mahāyāna and Tantric Buddhism that had been promulgated in Japan for centuries by the established Nara, Tendai, and Shingon schools, but they were not very knowledgeable about Zen, a new form of the religion that was still in the process of being transmitted from China and institutionalized in Japan. That situation is reflected in the *Denkōroku* itself, for in his lectures Keizan mentions a wide range of standard Buddhist doctrines, practices, deities, scriptures, and lore, without ever bothering to explain them. The sayings and doings of numerous ancestral teachers who comprise the Zen Lineage in India and China, by way of contrast, are explained by Keizan in great detail.

The present Glossary is intended for an English-speaking audience that includes both scholars of the Buddhist tradition in East Asia and members of the general public who have an interest in Zen. Even within the latter cohort, people who have some experience in Zen practice (e.g. zazen, kōan study, etc.) may actually know more about the mythology and literature of the Zen Lineage than Keizan’s immediate Japanese

audience did in 1300. On the other hand, even people in the West who have practiced Zen for years, unless they are scholars, generally do not have the broad knowledge of East Asian Buddhism that Keizan took for granted in his audience of monk followers. Accordingly, the Glossary treats all of the stories, sayings, technical terms, texts, and personages that appear in the *Denkōroku*, whether they are unique to the Zen tradition or common to all schools of East Asian Buddhism. When dealing with the sayings of Chinese Chan masters that Keizan quotes in brief or merely alludes to, the Glossary gives the full context of those sayings, citing the longer passages from which they derive in both the Chinese original and in English translation.

Keizan had several aims when he gave the lectures that became the *Denkōroku*. First and foremost, he wanted to impress upon his audience the fact that there was such a thing as the Zen Lineage: a sequence of exceptional masters and disciples through whom the awakened “mind” of Śākyamuni Buddha had been passed down to the present. Secondly, he wished to establish that lineage as the one branch of the Buddhist tradition that best conveyed the essence of Śākyamuni’s wisdom. Finally, he aimed to familiarize his audience with highlights of the vast lore of Zen that had been received from China.

A recurrent theme in the *Denkōroku* is Keizan’s admonition to rigorously and “meticulously” meditate on the meaning of various sayings attributed to ancestral teachers in the Zen Lineage, and to thereby attain some degree of awakening. Apart from that sort of kōan contemplation, however, Keizan does not give a word of instruction in the *Denkōroku* on how to carry out any religious rituals or practices, including zazen (seated meditation). We know from Keizan’s other writings, mainly his *Ritual Procedures for Mount Tōkoku Yōkō Zen Monastery in Nō Province* (later known as *Keizan’s Rules of Purity*) and his *Pointers for Regulating the Mind in Seated Meditation*, that he actively promoted all aspects of the Buddhist monastic practice and discipline that Japan had recently received from Song- and Yuan-dynasty China under the rubric of “Zen.” The monks in training at Daijō Monastery who heard Keizan’s lectures, moreover, certainly engaged in the full range of daily, monthly, annual, and occasional ritual observances that were prescribed in texts such as the *Rules of Purity for Chan Monasteries*, which Sōtō Zen teachers from Dōgen on had worked to implement and explain. Thus, the fact that the *Denkōroku* does not directly recommend or offer instruction in zazen or any other routine monastic practices such as sūtra chanting or offerings to deities enshrined on altars does not mean that Keizan deemed those practices unimportant. He simply did not address them in the initial series of formal lectures, which had a different intent, that he gave as abbot at Daijō Monastery.

The overall aim of the Glossary is to help the reader understand the world of Japanese Buddhism (and East Asian Buddhism at large) that Keizan was operating within, thereby providing a broader context for appreciating what he was talking about in the *Denkōroku*. The Glossary treats many aspects of Zen monastery organization and operation that Keizan took for granted and discussed in other writings, even if he did not mention them in the *Denkōroku*. It also contains entries on the doctrines and practices of various schools of East Asian Buddhism that Keizan was familiar with and alluded to in the *Denkōroku*, albeit without addressing them in an explicit manner. The Glossary includes long articles on the history of the Chan School of Buddhism in China, and that of its offshoot, the Zen School in Japan, and it critiques some of the modern scholarship on those subjects.

T. Griffith Foulk

## CONVENTIONS

- (1) Full bibliographic data for secondary scholarship that is cited (always by the author's name and year of publication) in the Glossary is given in the Bibliography found in Volume 1.
- (2) Full bibliographic data for all classical Chinese and Japanese texts that are cited as primary sources in the Glossary is given in Part Two (Names of People, Places, and Texts).
- (3) In Part Two (Names of People, Places, and Texts), the "original" Sanskrit titles of Buddhist texts translated into Chinese are marked with a beginning asterisk (\*) if the title in question is not attested in Sanskrit sources but reconstructed hypothetically from the Chinese.
- (4) All words marked by *slightly slanted type* are Buddhist technical terms, Zen sayings, etc., that have their own entries as items explained in Part One (Terms and Phrases).
- (5) All romanized Chinese and Japanese proper names for which original language equivalents (Chinese glyphs and Japanese *kana* syllabary) are *not* given have their own entries as items explained in Part Two (Names of People, Places, and Texts).
- (6) Romanized foreign words (always given in italics) that appear in discussions of Japanese Buddhism and are *not* otherwise marked as "C." (Chinese), "J." (Japanese), "S." (Sanskrit), "K." (Korean), or "P." (Pāli) are Japanese names or Japanese pronunciations.
- (7) The arrow symbol → followed by a proper name (always capitalized), or followed by a term or phrase marked by *slightly slanted type*, is a cross-listing device which means that the reader should consult the Glossary under that heading for more detailed information.
- (8) Conventions for the romanization of all foreign words here in Volume 2 are the same as those explained in the "Conventions" section of Volume 1.

## ABBREVIATIONS

BGDJ = *Bukkyōgo daijiten* 佛教語大辭典. Edited by Nakamura Hajime 中村元. 3 vols. Tokyo: Tōkyō Shoseki, 1975.

C. = Chinese

CBETA = CBReader, v. 5.3. Copyright Heaven Chou. Taipei: Chinese Buddhist Electronic Text Association, 2001–2016.

DDB = *Digital Dictionary of Buddhism*. A. Charles Muller, ed. <<http://buddhism-dict.net/ddb>>. Edition of 2017/01/31.

DKJ = *Dai kanwa jiten* 大漢和辭典. Edited by Morohashi Tetsuji 諸橋轍次. Second Revised Edition. Tokyo: Taishūkan, 1989–1990.

d.u. = dates unknown

DZZ = Kawamura Kōdō 河村孝道, et al., ed. *Dōgen Zenji zenshū* 道元禪師全集. 7 vols. Tokyo: Shunjūsha, 1988–1993.

ed. = edited by

HYDCD = *Hanyu dacidian* 漢語大詞典. Edited by Luo Zhufeng 羅竹風. 12 vols. Shanghai: Shanghai Cishu Chubanshe, 1987.

J. = Japanese

L. = Latin

ms. = manuscript

P. = Pāli

rpt. = reprint

S. = Sanskrit

T = *Taishō shinshū daizōkyō* 大正新脩大藏經. Takakusu Junjirō 高楠順次朗 and Watanabe Kaikyoku 渡邊海旭, eds. 100 vols. Tokyo: Daizōkyōkai, 1924–1935.

trans. = translated by

ZGDJ = *Zengaku daijiten* 禪學大辭典. Edited by Zengaku Daijiten Hensanjo 禪學大辭典編纂所. 1978. New printing (*shinpan* 新版). Tokyo: Taishūkan Shoten, 1985.

## GLOSSARY PART ONE:

### TERMS AND PHRASES

“a blue sky suffers the staff” (C. *qingtian chibang* 青天喫棒; J. *seiten kitsubō*). The title of a famous *kōan*, given this name in the *Chrestomathy from the Ancestors Hall*:

“A blue sky suffers the staff.”

A monk asked an ancient worthy, “What about when there are no clouds for ten thousand miles?” [The ancient worthy] said, “The blue sky, too, will suffer my staff.”

《祖庭事苑、青天喫棒》僧問古德、萬里無雲時如何。云、青天也須喫棒。(CBETA, X64, no. 1261, p. 324, c10-11 // Z 2:18, p. 12, c5-6 // R113, p. 24, a5-6)

In this context, the “ancient worthy” (C. *gude* 古德; J. *kotoku*) to whom the response is attributed goes unnamed, but in the *Tiansheng Era Record of the Spread of the Flame* and the *Collated Essentials of the Five Flame Records* (CBETA, x80, no. 1565, p. 224, b15-16 // Z 2B:11, p. 197, d6-7 // R138, p. 394, b6-7) he is identified as Chan Master Baoshou Yanzhao (d.u.). In the former text, the *kōan* reads as follows:

[A student] asked: “What about when there are no clouds for ten thousand miles?” The master [Baoshou] said, “The blue sky, too, must suffer my staff.” The student said, “I wonder, what fault could the blue sky possibly have?” The master hit him.

《天聖廣燈錄》問、萬里無雲時如何。師云、青天也須喫棒。學云、未審青天有什麼過。師便打。(CBETA, X78, no. 1553, p. 475, b22-24 // Z 2B:8, p. 353, a18-b2 // R135, p. 705, a18-b2)

In the *Continued Essential Sayings of Past Venerables* (CBETA, X68, no. 1318, p. 435, a15-18 // Z 2:24, p. 7, a2-5 // R119, p. 13, a2-5), however, the *kōan* exchange is said to have taken place between Xinghua Cunjiang (830-888) and a monk who asked him, “What about when there is not a wisp of cloud for ten thousand miles?” In that work, and in the *Discourse Record of Chan Master Yuanwu Foguo* (T 1997.47.745a8-10), it is said that the *kōan* was raised as a topic at a “convocation in the dharma hall to pray for rain” (C. *qiyu shangtang* 祈雨上堂; J. *kiu jōdō*). The expression “no clouds for ten thousand miles” (C. *wanli wuyun* 萬里無雲; J. *banri muun*) is meant to indicate a state of awakening, which is imagined by the questioner as being entirely free from the “clouds” of *delusion*. Compare → “white clouds for ten thousand miles.” The response, “The blue sky, too, will suffer my staff,” suggests that the very act of conceiving such a thing or state as the “blue sky of awakening” is mired in *delusion*. Compare → “clearly, there is no dharma of awakening.”

**“a follower of an other path questioned Buddha”** (C. *waidao wen fo* 外道問佛; J. *gedō, butsu ni tou* 外道、佛に問う). The title of a *kōan*. → “a follower of an other path questioned Buddha, saying, ‘I do not ask about having words, and I do not ask about not having words.’”

**“a follower of an other path questioned Buddha, saying, ‘I do not ask about having words, and I do not ask about not having words’”** (C. *waidao wen fo, bu wen youyan, bu wen wuyan* 外道問佛、不問有言、不問無言; J. *gedō, butsu ni toi tatematsuru, ugon wo towazu mugon wo towazu* 外道、佛に問ひたてまつる、有言を問わず無言を問わず). This is the opening line of a *kōan* that appears in numerous discourse records and three *kōan* collections: it is Case #32 of the *Gateless Barrier*, Case #65 of the *Blue Cliff Record* (T 2003.48.195b26-c4), and it is found in the commentary of Case #7 in the *Congrong Hermitage Record* (T 2004.48.c14-17). The entire exchange, as it appears in the *Gateless Barrier*, reads:

The World-Honored One, on one occasion, was questioned by a *follower of an other path*: “I do not ask about having words, and I do not ask about not having words.” The World-Honored One took his seat. The *follower of an other path* praised him, saying, “The World-Honored One, with great kindness and great compassion, has dispersed my clouds of *delusion* and enabled me to gain entry.” When he had made *prostrations* and left, Ānanda asked Buddha, “What was verified by the *follower of an other path*, such that he praised you and left?” The World-Honored One said, “It is like a well-bred horse, which moves when it sees the *shadow of the whip*.”

《無門關》世尊因外道問、不問有言、不問無言。世尊據座。外道贊歎云、世尊大慈大悲、開我迷雲、令我得入。乃具禮而去。阿難尋問佛、外道有何所證贊歎而去。世尊云、如世良馬見鞭影而行。(T 2005.48.297a22-26)

The final sentence of this *kōan* is a paraphrase of words attributed to Buddha in the *Āgama of Combined Discourses*, where he compares the responsiveness of his disciples to his teachings to “four kinds of well-bred horses of the world” (T 99.2.234a17-29); → *shadow of the whip*. In the *Extensive Record of Chan Master Yunmen Kuangzhen*, this *kōan* is raised by Yunmen to test a student:

On one occasion, when a monk was standing next to [the master], waiting upon him, the master [Yunmen] said, “What do you have to say about ‘I do not ask about having words, and I do not ask about not having words?’” The monk said nothing. The master said, “You ask me.” The monk thereupon asked, “If the master calls this junior monk by name, should I answer ‘yes?’” The master said, “You are, after all, fit for this master and disciple [relationship].”

《雲門匡真禪師廣錄》因僧侍立次、師云、不問有言不問無言、備作麼生道。僧無語。師云、備問我。僧便問、師喚小師某甲、小師應喏。師云、備又得箇師弟也。(T 1988.47.572b20-23)

Another possible translation of the glyphs 不問有言、不問無言 (C. *bu wen youyan, bu wen wuyan*; J. *ugon wo towazu mugon wo towazu* 有言を問わず無言を問わず) is: “I do not ask about what is spoken, and I do not ask about the unspoken [or, ineffable].” However, the grammar of the original Chinese does not support the following translation: “I do not ask with words, and I do not ask



without words” (*sore wo kotoba de towanai shi, kotoba no nai tokoro de towanai* それを言葉で問わないし、言葉のないところで問わない).

“a hundred fragments” (C. *bai zasui* 百雜碎; J. *hyaku zassai*). A common expression in Chan/Zen literature, which seems to have the meaning of “smashed into bits,” or “completely destroyed.” It appears, for example, in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

The master [Yunmen] addressed the congregation, saying: “The entire world in the ten directions, and the great earth with its yin and yang, with a single stroke of my staff, is [broken into] a hundred fragments. The three vehicles, twelve divisions of the teachings, and Bodhidharma’s ‘coming from the west’ — it will not do to dismiss them. But if you do not dismiss them, you are not worth a single shout.”

《雲門匡眞禪師廣錄》師示衆云、盡十方世界乾坤大地、以拄杖一畫百雜碎。三乘十二分教達磨西來、放過即不可。若不放過、不消一喝。(T 1988.47.553c27-29)

The glyph 畫 (C. *hua*; J. *ga*), rendered here as “stroke” [of a staff], usually refers to the stroke of an ink brush when writing, not the kind of “blow” (C. *bang* 棒; J. *bō*) with a staff that might break something into pieces, so Yunmen’s remark is somewhat more ambiguous in Chinese than the English translation suggests. In the *Blue Cliff Record*, Yuanwu Keqin (1063-1135) uses the expression “[broken into] a hundred fragments” as an interlinear comment (e.g., T 2003.48.154b17) to indicate his disapproval of a phrase in a dialogue he is quoting. The expression is similar in force to his frequently used critical comment, “thirty blows” (C. *sanshi bang* 三十棒; J. *sanjū bō*).

“a moment of thought is ten thousand years” (C. *yinian wannian* 一念萬年; J. *ichinen bannen*). The locus classicus of this saying is the *Inscription on Faith in Mind*, attributed to the Third Ancestor, Sengcan:

Wise people of the ten directions all enter this axiom. The axiom is neither hurried nor slow: a moment of thought is ten thousand years.

《景德傳燈錄、三祖僧璨大師信心銘》十方智者皆入此宗。宗非促延、一念萬年。(T 2076.51.457b19-20)

Subsequently, the saying was raised as a *kōan* and commented on by various Chan/Zen masters, as for example in the biography of Fengxue Yanzhao (896-973) in the *Jingde Era Record of the Transmission of the Flame*:

[Someone] asked, “What about ‘a moment of thought is ten thousand years’?” The master [Yanzhao] said, “Dusting a rock, the wizard’s robe is destroyed.”

《景德傳燈錄》問、一念萬年時如何。師曰、拂石仙衣破。(T 2076.51.303c7)

The master’s reply here alludes to the definition of a *kalpa* as the length of time it would take to wear away a rock forty miles thick by dusting it once every three years with a heavenly garment. The saying “a moment of thought is ten thousand years” was also used as a set phrase to comment on *kōans*. In the “pointer” (C. *chuishi* 垂示; J. *suiji*) to Case #70 of the *Blue Cliff Record*, Yuanwu Keqin (1063-1135) says:

For a quick person, a single word [suffices]; for a quick horse, the shadow of the whip [suffices]. Ten thousand years is a moment of thought, and a moment of thought is ten thousand years. You must know how to make a snap judgement, even before it [the following kōan] is raised.

《碧巖錄》快人一言快馬一鞭。萬年一念一念萬年。要知直截、未舉已前。(T 2003.48.199b12-13)

“a single hair pierces multiple holes” (C. *yihao chuan zhongxue* 一毫穿衆穴; J. *ichigō sen shuketsu*). This is a kōan found in many Chan/Zen texts, including the *Jingde Era Record of the Transmission of the Flame* and Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters* (DZZ 5.167-168). The version found in the biography of Jingshan Hongyin (–901) in the *Jingde Era Record of the Transmission of the Flame* reads:

Senior Seat Quanming of Xuzhou first asked Shishuang, “What about when ‘a single hair pierces multiple holes’?” Shishuang said, “That would surely take ten thousand years.” [Quanming] said, “What about when ten thousand years have gone by?” Shishuang said, “Passing the examination depends on your passing the examination; being outstanding depends on your being outstanding.” Later [Quanming] asked the master [Jingshan], “What about when ‘a single hair pierces multiple holes’?” The master said, “Sparkling clean shoes depend on your sparkling clean shoes; attaining results depends on your attaining results.”

《景德傳燈錄》許州全明上坐先問石霜、一毫穿衆穴時如何。石霜云、直須萬年後。云、萬年後如何。石霜云、登科任汝登科。拔萃、任汝拔萃。後問師云、一毫穿衆穴時如何。師曰、光靴任汝光靴、結果任汝結果。(T 2076.51.284c25-29)

The version found in the kōan collection entitled *Comments on the ‘Collection of Gems of Wisdom from All Quarters’* reads:

Reverend Shishuang of Tanzhou was asked by a monk, “What about when ‘a single hair pierces multiple holes’?” Shishuang said, “That would surely take a long time.” The monk said, “What about after a long time?” Shishuang said, “Passing the examination depends on your passing the examination; being outstanding depends on your being outstanding.” The monk also asked, “What about ‘long’?” Shishuang said, “It is not twisted.” The monk said, “What about ‘short’?” Shishuang said, “The sides of a basin between two hills do not cheer.” That monk also asked Jingshan, “What about when ‘a single hair pierces multiple holes’?” Jingshan said, “That would surely take ten thousand years.” The monk said, “What about when ten thousand years have gone by?” Jingshan said, “Sparkling clean shoes depend on your sparkling clean shoes; attaining results depends on your attaining results.” The monk also asked, “What about ‘long’?” Jingshan said, “A thousand sages cannot measure it.” The monk said, “What about ‘short’?” Jingshan said, “To the eyes of moth larva, it is not fully visible.”

《拈八方珠玉集》舉潭州石霜和尚、僧問云、一毫穿衆穴時如何。霜云、直須老去。僧云、老後如何。霜云、登科任你登科。拔萃任你拔萃。又問、如何是長。霜云、不屈曲。僧云、如何是短。霜云、雙陸盆邊不喝彩。其僧又問徑山、一毫穿衆穴時如何。山云、直須萬年去。僧云、萬年後如何。山

云、光靴任你光靴、結裹任你結裹。又問、如何是長。山云、千聖不能量。  
僧云、如何是短。山云、蟪蛄眼裏著不滿。(CBETA, X67, no. 1310, p. 671,  
b22-c1 // Z 2:24, p. 139, b18-c3 // R119, p. 277, b18-p. 278, a3)

**“a thousand miles, the same wind”** (C. *qianli tongfeng* 千里同風; J. *senri dōfū*). This is an expression found in a great many Chan/Zen records. An early instance appears in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

[Someone] asked, “What about the way?” The master [Yunmen] said, “To break through [this] one word.” [The questioner] followed up, saying, “What about after one has broken through?” The master [Yunmen] said, “A thousand miles, the same wind.”

《雲門匡真禪師廣錄》問如何是道。師云、透出一字。進云、透出後如何。  
師云、千里同風。(T 1988.47.551a9-10)

Yunmen’s final retort is open to various interpretations. ZGDJ (p. 707c, s.v. せんりどうふう) takes the saying to mean that “from time immemorial, the house style (C. *jiāfēng* 家風; J. *kafū*) of the buddhas and ancestors is always the same.” Urs App, who translates the saying as “a thousand miles, the same mood,” explains in a note that “this expresses the closeness good friends feel even when they are a thousand miles apart” (App, p. 134). The biography of “Great Master Xuansha Zongyi of Fuzhou” in the *Jingde Era Record of the Transmission of the Flame* contains the following account:

One day the master [Xuansha] sent a monk to deliver a letter to Reverend Xuefeng. When Xuefeng opened the envelope, all it contained was three sheets of blank paper. He asked the monk, “Do you understand?” [The monk] said, “No, I don’t understand.” Xuefeng said, “Have you not seen the saying, [in the case of] the superior man, for a thousand miles, the same wind?”

《景德傳燈錄》師一日遣僧送書上雪峯和尚。雪峯開緘唯白紙三幅。問僧會麼。曰不會。雪峯曰、不見道、君子千里同風。(T 2076.51.346c6-9)

Hongzhi Zhengjue (1091–1157) cites a variation of the same story in his commentary to Case #24 of the *Congrong Hermitage Record* (T 2004.48.243a27-29). The mention of the “superior man” here invokes the Confucian ideal of the humane ruler who leads his people by setting a good example, and whose charismatic virtue (C. *de* 德; J. *toku*), or moral suasion is summed up in the saying, “when the wind blows, the grass bends.” The implication is that both Xuansha Shibe (835-908) and Xuefeng Yicun (822-908) are superior men who share the same “wind” (awakening and skillful means), and thus are able to understand each other perfectly well, even when communicating at a distance using blank paper. → wind.

**“abandon their father and run away”** (C. *shēfu taoshi* 捨父逃逝; J. *shafu tōzei*). The reference is to a famous parable that appears in Chapter 4 of the *Lotus Sūtra*, concerning a rich man’s son who runs away (the so-called “prodigal son”). The son grows up as an orphan in a foreign land, poor and destitute, never knowing that his rich father loves him, wants him back, and possesses vast wealth that he would bequeath to him. The son’s eventual reunion with his father represents the realization on the part of the voice-hearers that they too can attain perfect

awakening by following Buddha's instructions. The parable in the *Lotus Sūtra* begins with these words:

Suppose there is a person, only but a child, who abandons his father and runs away to dwell in a foreign land, whether for ten, or twenty, or fifty years. He not only becomes old, but also destitute: a vagrant seeking clothing and food in the four quarters.

《妙法蓮華經》譬若有人、年既幼稚、捨父逃逝、久住他國、或十、二十、至五十歲、年既長大、加復窮困、馳騁四方以求衣食。(T 262.9.16b25-28)

**abbot** (C. *zhuchi* 住持; J. *jūji*). (1) The glyphs 住持 (C. *zhuchi*; J. *jūji*), when used as a verb, mean to “maintain” moral precepts, or to “uphold” standards of Buddhist practice. (2) When the glyphs are short for “position of upholder” (C. *zhuchizhi* 住持職; J. *jūjishoku*), they are translated herein as “abbot.” The most senior officer in a monastery bureaucracy, the abbot is considered the spiritual leader of all the monks in residence and chief representative of the community to the outside world. In Chan/Zen monasteries, the abbot must be a *dharma heir* in some branch of the Chan/Zen Lineage. Traditionally, the abbot's main duties are: 1) providing group and individual instruction, as in *convocations in the dharma hall*, small convocations convened in the abbot's quarters, and when disciples enter the [abbot's] room for individual instruction; 2) acting as officiant for daily, monthly, and annual services in which offerings are made to beings enshrined on altars; and 3) dealing with the laity, including parishioners and donors who support the monastery, and the civil authorities who have legal jurisdiction over it. In the past, the abbots of major monasteries often served for a fixed period of time, such as three years, then retired or took on the abbacy of a different monastery.

**abbots everywhere** (C. *zhufang zhanglao* 諸方長老, *zhufang* 諸方; J. *shohō chōrō*, *shohō*; *shohō no chōrō* 諸方の長老). A synonym of the expression, “abbots of various monasteries” (C. *zhushan zhanglao* 諸山長老; J. *shozan chōrō*). In Chapter 50 of the *Denkōroku*, Keizan refers to “seat holders of abbacies everywhere” (*shohō no sekishu* 諸方の席主).

**abbot's quarters** (C. *fangzhang* 方丈; J. *hōjō*). Literally, “ten feet” (C. *zhang* 丈; J. *jō*) “square” (C. *fang* 方; J. *hō*). The term comes from the *Vimalakīrti Sūtra*, where it refers to the ten-foot square room in which the layman Vimalakīrti was miraculously able to host a vast assembly of *bodhisattvas* for a debate on ultimate truth. By the tenth century in China, the term had come to signify the private quarters of the abbot in a Buddhist monastery. In Song and Yuan dynasty Chinese monasteries, and the medieval Japanese Zen monasteries that were modeled after them, the abbot's quarters was a multi-building walled compound reserved for the use of the abbot and his invited guests. The compound was located to the north of the *dharma hall* and was usually connected to it by a covered corridor. Buildings within the compound included: 1) an inner abbot's quarters (C. *nei fangzhang* 內方丈; J. *nai hōjō*), also called the abbot's private quarters (C. *qintang* 寢堂; J. *shindō*), that served as a bedroom, dressing room, and study; 2) an outer abbot's quarters (C. *biao fangzhang* 表方丈; J. *omote hōjō*), where the abbot entertained lay patrons and government officials, consulted with monastic officers, held small convocations for instructing his disciples, and met with disciples who entered the room for individual consultation; and 3) a kitchen-residence (C. *kuli* 庫裡; J.

kuri), used to prepare meals for the abbot and his guests and to house the abbot's staff of acolytes and postulants. The entrance to the outer abbot's quarters was through a small, separately roofed portico (C. *xuanguan* 玄關; J. *genkan*), the name of which literally means "gateway" (C. *guan* 關; J. *kan*) to the "profound" (C. *guan* 玄; J. *gen*). Within the walls of the abbot's quarters compound, adjacent to the buildings and visible from inside them, were meticulously manicured landscape gardens, which often used rocks and gravel as well as trees, shrubs, and moss. The buildings themselves were decorated with fine art (paintings and calligraphy) and the best furnishings. The opulence and refined aesthetics of the abbot's quarters enhanced the prestige of a monastery and provided amenities that were appreciated by important patrons and officials when they came to visit the abbot.

**abbot's room** (C. *hanzhang* 函丈; J. *kanjō*). Synonymous with → abbot's quarters.

**"able to live within death"** (C. *si zhong neng huo* 死中能活; J. *shichū ni nōkatsu su* 死中に能活す). Digital search of the Chinese Buddhist canon does not turn up this exact expression, but a very similar saying is found in the *Discourse Record of Chan Master Wuben of Mount Dong in Junzhou*:

Once, when the master [Dongshan] was walking closely with an elder [dharma] brother, he pointed to a cloister on the side of the road and said, "Inside there is a person speaking of the mind and speaking of the nature." The elder brother asked, "Who is it?" The master said, "Once he's questioned by you, Elder Brother, he's as good as completely dead." The elder brother said, "Who is it that spoke of the mind and spoke of the nature?" The master said, "[He is] able to live within death."

《筠州洞山悟本禪師語錄》師與密師伯行次、指路傍一院曰、裏面有人說心說性。伯曰是誰。師曰、被師伯一問。直得去死十分。伯曰、說心說性底誰。師曰、死中得活。(T 1986A.47.509b7-10)

The "person inside" that Dongshan refers to is evidently the *buddha-mind*, or *buddha-nature* (the two are virtually synonymous here) itself. When the elder brother asks "who" it is, Dongshan scolds him, suggesting that to give it a name is to render it "as good as dead" (C. *qusi shifen* 去死十分; J. *kyoshi jūbun*). The elder brother's retort after being criticized by Dongshan seems to be a rhetorical question with the implied answer that, "After all, it was *you*, Dongshan, who first spoke of the mind and spoke of the nature, so if anybody is dead it is your fault." Dongshan's remark, "Able to live within death," serves as an affirmation of the elder brother's correct understanding. It means: "I thought you were caught up in *delusion*, but now I see that you are not."

**"able to play with a single phrase"** (C. *nongde yiju* 弄得一句; J. *ikku wo rō shi uru* 一句を弄し得る). This expression appears in Case #89 of the *Blue Cliff Record*, where Yuanwu Keqin (1063–1135) comments on a line of verse by Xuedou Chongxian (980–1052):

Xuedou is able to play with a single phrase of lively words.

《碧巖錄》雪竇弄得一句活道。(T 2003.48.214b)

This means to "be witty," and able to "turn a phrase" that perfectly conveys some meaning or insight.

**able to say** (C. *dao de* 道得; J. *dōtoku*; J. *iiuru* 道ひ得る). → **able to speak**.

**able to see** (C. *jiande* 見得; J. *kentoku*). Also translated herein as “gain sight.” (1) To gain the ability to see things clearly; to attain understanding (e.g., of a *kōan*). (2) To attain through insight (DDB, s.v. 見得).

**able to speak** (C. *dao de* 道得; J. *dōtoku*; *iiuru* 道ひ得る). In the Chan/Zen tradition, to be “able to speak” means to fully understand the words of a Chan/Zen master, heard either in person or in the context of a *kōan*, such that one can without hesitation make an appropriate comment on them. The opposite state of affairs, i.e., being unable to speak, is usually referred to as having “no response.”

**abstention days** (C. *zhairi* 齋日; J. *sainichi*). The days of the *poṣadha*, when lay followers traditionally visit monasteries and uphold eight precepts rather than the usual five precepts. The *Ten Chapter Vinaya* says:

The six abstention days of each month are the 8th, 14th, 15th, 23rd, 29th, and 30th. On these days *bhikṣus* who are not sick should gather together in one place and preach the *dharma*.

《十誦律》月六齋、所謂八日、十四日、十五日、二十三日、二十九日、三十日。於是日無病比丘、應和合一處說法。(T 1435.23.420c13-15)

Acknowledging the *dharma* preaching at one place on the six abstention days, kings and crowds of ministers all come to hear the *dharma*, the *bhikṣus* receive major offerings, and the community of [lay] followers increases.

《十誦律》聽六齋日一處說法、國王群臣皆來聽法、諸比丘大得供養、徒衆增長。(T 1435.23.421a4-6)

**ācārya** (C. *sheli* 闍黎, 闍梨; J. *jari*). (1) Originally, a master who taught Vedic rituals to disciples (DDB, s.v. 阿闍梨). (2) In Indian Buddhism, an *ācārya* is a monk who serves as a teacher, or preceptor. (3) In Chinese Buddhism, a polite form of the second person pronoun “you,” used when addressing a monk of an equal or lower status. It is sometimes combined with the name of the monk addressed (e.g., “Yunyan said, ‘Ācārya Liangjie...’”), and sometimes used as a stand-alone greeting (e.g., “Dongshan asked, ‘Ācārya, what is your name?’”). In both cases it functions much like the English “Mr.”

**accede** (C. *chengdang* 承當; J. *shōtō*). (1) To accept a teaching, in the sense of understanding it fully and making it one’s own. (2) To accept as valid or genuine, as when a Chan/Zen master approves the words of a disciple as an expression of genuine insight. (3) To succeed to an office, or take over a position. (4) To “apply to,” “be applicable to,” “fit to” (DDB, s.v. 承當). (5) To “answer for,” or “be responsible for” (DDB, s.v. 承當).

**accord** (C. *xiangying* 相應; J. *sōō*). (1) In the *Denkōroku*, this term is used as a verb that means to “tally,” to a greater or lesser degree, with *ultimate truth*. (2) Used as a noun, a “valid understanding,” albeit one that falls short of complete awakening.

**acolyte** (C. *shizhe* 侍者; J. *jisha*). Literally a “person” (C. *zhe* 者; J. *sha*) who “attends,” or “waits on” (C. *shi* 侍; J. *ji*) a superior. A monk attendant to an abbot, former abbot, or other senior monk; often a younger monk who is a personal disciple. In the Chinese monastic bureaucracies that provided the model for medieval Japanese Zen, the abbot had five acolytes (C. *wu shizhe* 五侍者; J. *go jisha*): 1) an *incense acolyte*, who attended the abbot in all services that called for

burning incense and making offerings of food and drink before images enshrined on altars; 2) a secretary acolyte (C. *shuzhuang shizhe* 書狀侍者; J. *shojō jisha*), who kept records of the abbot's sermons, took dictation, and assisted him with official correspondence; 3) a guest-inviting acolyte (C. *qing ke shizhe* 請客侍者; J. *shōkyaku jisha*), also known as guest acolyte (C. *shike* 侍客; J. *jikyaku*), who greeted and waited on the abbot's VIP visitors; 4) a robe-and-bowl acolyte (C. *yibo shizhe* 衣鉢侍者; J. *ehatsu jisha*), who served as the abbot's valet; and 5) a refreshments acolyte (C. *tangyao shizhe* 湯藥侍者; J. *tōyaku jisha*), who prepared meals, snacks, tea, and medicines for the abbot and his guests. To be selected as an acolyte was a boost to the career of a young monk because it meant that he had been singled out as having the potential to become a *dharma heir* and was being groomed for high monastic office. To be in close proximity to an abbot, even in a relatively menial position, was also regarded as an excellent opportunity for spiritual development.

**activity** (C. *xingye* 行業; J. *gyōgō*). (1) One's business or occupation. (2) The activity of a monk, which is Buddhist practice. (3) "Action" in the sense of karma: bodily, verbal, and mental deeds. (4) The sayings and doings of a Chan/Zen master, as recorded in his biography.

**actually tread** (C. *lujian* 履踐; J. *risen*). (2) To actually practice the way of the buddhas. (2) To gain firsthand experience.

**address the congregation** (C. *shizhong* 示衆; J. *jishu; shu ni shimesu* 衆にしめす). Said of any situation in which a Chan/Zen master, in his capacity as abbot, gives some kind of formal instruction to a group of followers. The "congregation" (C. *zhong* 衆; J. *shu*) in question can range from the resident monks and visitors from outside a monastery (uncluding lay people) who assemble for a convocation in the *dharma hall*, to a small group of personal disciples gathered in the abbot's quarters.

**adjacent places** (C. *linwei* 隣位; J. *rin'i*). In a *saṃgha hall*, where monks are assigned "individual places" (C. *danwei* 單位; J. *tan'i*) on the long platforms in accordance with their seniority, the "adjacent places" are the seats immediately next to one's own, either on the right (upper) or left (lower) side. Because monks maintain the same order when they file out of the *saṃgha hall* and line up for ceremonies in the *dharma hall*, *buddha hall*, and other facilities, the "place" (C. *wei* 位; J. *i*) that an individual monk has includes sitting or standing positions in a number of different buildings.

**administrative office(s)** (C. *liaoshe* 寮舍; J. *ryōsha*). A room or suite occupied by the holder of an important position in a monastic bureaucracy, which serves primarily as the office where he carries out his official duties but may also be where he sleeps and spends his free time. For example, the official quarters (C. *liao* 寮; J. *ryō*) occupied by each of the six stewards (C. *liu zhishi* 六知事; J. *roku chiji*) and six prefects (C. *liu tōushou* 六頭首; J. *roku chōshu*).

**administrative wing** (C. *changzhu* 常住; J. *jōjū*). (1) The literal meaning of the glyphs 常住 (C. *changzhu*; J. *jōjū*) is "constantly abiding," or "permanent." (2) In the context of East Asian Buddhist monasticism, the glyphs refer to anything — buildings, furniture, icons, scriptures, ritual implements, tools, etc. — that is the *permanent property* of a monastery and must not be removed by an abbot when he/she leaves office and moves to another place. (3) Because management of such

property was generally the concern of monastic officers known as administrators (C. *kusi* 庫司; J. *kusu*), the part of the monastery where they lived and worked — the administration hall (C. *kutang* 庫堂; J. *kudō*), or kitchen-residence (C. *kuli* 庫裡; J. *kuri*) and the adjoining administrative offices they occupied — became known collectively as the “permanent property” area, or “administrative wing.”

**admire the ancients** (C. *mugu* 慕古; J. *moko*; *inshie wo shitau* 古を慕ふ). To look back in admiration at the Chan/Zen masters of yore. To model one’s own understanding and behavior on the sayings and doings of the ancestral teachers. → ancient.

**affirm and/or negate** (C. *shifei* 是非; J. *zeshi*). To assert that something either “is” (C. *shi*; J. *ze*) or “is not” (C. *fei* 非; J. *hi*) true or existent. In the Chan/Zen tradition, this has a decidedly pejorative connotation. That is because, to the degree that any such assertion (positive or negative) assumes the existence of a “thing,” or *dharma* as the subject of such predication, to engage in it naively is to evince a *deluded* state of mind, one that is ignorant of the doctrine of *emptiness*. To *affirm* or *negate* the truth of a verbal statement, moreover, may betray an attachment to false views.

**affirmation and/or negation** (C. *shifei* 是非; J. *zeshi*). Noun form of → *affirm and/or negate*.

**afflictions** (C. *fannao* 煩惱; J. *bonnō*; S. *kleśa*). Unhealthy states of mind that vitiate action (*karma*) and are the root causes of suffering. It is sometimes said that there are “one hundred eight afflictions” (C. *baiba fannao* 百八煩惱; J. *hyakuhachi bonnō*), but the most fundamental ones are generally identified as the three poisons of greed, anger, and delusion. According to Buddhist doctrine, any deed of body, speech, or mind that is performed under the influence of any of the afflictions is bound to have a negative effect, i.e., to result in suffering of self or others, either immediately or some time in the indefinite future. There is a formula that distinguishes “primary afflictions” (C. *genben fannao* 根本煩惱; J. *konpon bonnō*) from “secondary afflictions” (C. *sui fannao* 隨煩惱; J. *zui bonnō*; S. *upakleśa*). The former category, also known as the “six [primary] afflictions” (C. *liu fannao* 六煩惱; J. *roku bonnō*), are those that produce all the others and are the most difficult to eliminate: 1) desire [greed, craving] (C. *tan* 貪; J. *ton*; S. *rāga*); 2) anger [antipathy, hatred, malice] (C. *chen* 瞋; J. *shin*; S. *dveṣa*); 3) delusion [ignorance, stupidity] (C. *chi* 癡; J. *chi*; S. *moha*); 4) pride [conceit, arrogance] (C. *man* 慢; J. *man*; S. *māna*); 5) doubt [uncertainty] (C. *yi* 疑; J. *gi*; S. *vicikitsā*); and 6) false views (C. *ejian* 惡見, *xiejian* 邪見; J. *akken*, *jaken*; S. *drṣṭi*, *mithyā-drṣṭi*). Lists of “secondary afflictions” include such traits as stinginess (C. *qian* 慳; J. *ken*), jealousy (C. *ji* 嫉; J. *shitsu*), lack of faith (C. *buxin* 不信; J. *fushin*), lack of shame (C. *wukui* 無愧; J. *mugi*), and lack of conscience (C. *wucan* 無慚; J. *muzan*). The glyphs 煩惱 (C. *fannao*; J. *bonnō*; S. *kleśa*) are also translated herein as → *mental afflictions*.

**aggregate of consciousness** (C. *shiyin* 識陰, *shiyun* 識蘊; J. *shikion*, *shikium*). (1) The fifth of the → *five aggregates*. (2) In Yogācāra philosophy, this term refers collectively to all eight modes of consciousness. → *mind only*. When this is the meaning, the English translation herein gives the plural: “aggregate of consciousnesses.”



“all dharmas are empty” (C. *yiqiefā kong* 一切法空; J. *issaihō kū*). In much of the pre-Mahāyāna Abhidharma literature, dharmas are defined as really existing entities; → *dharma*. When Mahāyāna texts declare that “all dharmas are empty,” however, what they mean is that the very concept of a *dharma*, or really existing “thing” is a null set: nothing in the real world has the qualities of a *dharma* as defined in the earlier Buddhist tradition. → *emptiness*.

“all dharmas, in the final analysis, are empty and quiescent” (C. *yijie fā bijing kongji* 一切法畢竟空寂; J. *issai hō hikkyō kūjaku*). A saying that is often repeated in the perfection of wisdom genre of sūtras, such as the *Great Perfection of Wisdom Sūtra*. That text says:

The own-nature of all dharmas is, in the final analysis, empty, quiescent, separated, without grasping, and without attachment.

《大般若波羅蜜多經》諸法自性皆畢竟空、寂靜、遠離、無取、無著。(T 220.7.948c22-23)

→ *emptiness*.

**all living beings** (C. *yiqie zhongsheng* 一切衆生, *zhu zhongsheng* 諸衆生; J. *issai shujō, sho shujō*). All sentient beings throughout the three realms, in the past, present, and future.

“all living beings, without exception, possess buddha-nature” (C. *yiqie zhongsheng xi you foxing* 一切衆生悉有佛性; J. *issai shujō shitsu u bussō*). → *living beings*; → *buddha-nature*. A doctrinal position accepted by most schools of East Asian Buddhism, including Chan/Zen. The *locus classicus* is the Northern text of the *Sūtra of the Great Nirvāṇa*:

All living beings, without exception, possess buddha-nature. [However], because it is covered by mental afflictions, they do not know it and do not see it.

《大般涅槃經》一切衆悉有佛性。煩惱覆故不知不見。(T 374.12.405b9)

For a longer passage from the *Sūtra of the Great Nirvāṇa* that makes this point, → *treasure store*.

**all the sages** (C. *zhongsheng* 衆聖, *zhusheng* 諸聖; J. *shushō, shoshō*). Plural of → *sage*.

“all worlds of the ten directions are a single bright pearl” (C. *jin shifang shijie shi yike mingzhu* 盡十方世界是一顆明珠; J. *jin jippō sekai kore ikka no myōju* 盡十方世界是れ一顆の明珠). The *locus classicus* of this saying is the biography of Xuansha Shibei (835-908) in the *Jingde Era Record of the Transmission of the Flame*:

A monk asked, “I have heard, Reverend, that you have a saying: ‘All worlds of the ten directions are a single bright pearl.’ How am I, your student, to understand that?” The master [Xuansha] said, “All worlds of the ten directions are a single bright pearl. What is the use of understanding?” The next day, the master turned the tables and asked that monk, “All worlds of the ten directions are a single bright pearl. How do you understand that?” [The monk] replied, “All worlds of the ten directions are a single bright pearl. What is the use of understanding?” The master said, “Now I know that you make your living in the cave of demons under the mountains.”

《景德傳燈錄》僧問、承和尚有言、盡十方世界是一顆明珠。學人如何得會。師曰、盡十方世界是一顆明珠、用會作麼。師來日却問其僧、盡十方世界是一顆明珠、汝作麼生會。對曰、盡十方世界是一顆明珠、用會作麼。師曰、知汝向山鬼窟裏作活計。(T 2076.51.346c16-21)

This *kōan* is quoted and commented on by Dōgen in the chapter of his *Treasury of the True Dharma Eye* entitled “Single Bright Pearl” (*Ikka myōju* 一顆明珠). It is also included in his *Treasury of the True Dharma Eye in Chinese Characters* (DZZ 5.132, Case #15). The “pearl,” in this context, is a metaphor for the buddha nature; → single bright pearl. The “cave of demons under the mountains” (C. *shan guiku* 山鬼窟; J. *san kikutsu*) is a metaphor for being trapped in deluded conceptualizing; → “cave of demons under the Black Mountains.”

**alms bowl** (C. *yingqi* 應器, *yingliangqi* 應量器; J. *ōki*, *ōryōki*). Literally a “vessel” (C. *qi* 器; J. *ki*) that contains an “appropriate amount” (C. *ying* 應, *yingliang* 應量; J. *ō*, *ōryō*) of food. In India, Buddhist monks carried a bowl (C. *bo* 鉢; J. *hatsu*; S. *pātra*) when soliciting alms food from the laity that was supposed to be large enough to hold a nourishing meal but small enough to prevent gluttony. The bowl was one of the few personal possessions allowed a Buddhist monk. It was received upon ordination as a novice monk and was, together with the patchwork ochre robe, or *kāṣāya*, emblematic of membership in the monastic order. As Buddhism evolved in India, it became the accepted norm for monasteries to have stores of food, kitchens, and dining halls for communal meals, but the bowl (or set of bowls) in which the meal was received and eaten remained the personal property of individual monks.

**alms of the faithful** (C. *xinshi* 信施; J. *shinse*). “Donations” (C. *shi* 施; J. *se*), including food, shelter, and clothing, given to members of the monastic *saṃgha* by Buddhist lay people, who are known as “donors who are faithful followers” (C. *tanxintu* 檀信徒; J. *danshinto*). Because the laity expect to accrue merit by making such donations, Buddhist texts (including the *Denkōroku*) often admonish monks who receive alms to practice assiduously, to ensure that they provide a fertile field of merit that will give the laity a good return on their investment. Monks who accept alms but are lax in their cultivation of morality, meditation, and wisdom are said to be reborn in hell in their very next life. → “wife and children’s portion.”

**ambrosia** (C. *ganlou* 甘露; J. *kanro*; S. *amṛta*). (1) In Indian mythology, *amṛta* is the “nectar of immortality,” and it is said to be the drink of the *devas* (gods). (2) In Indian Buddhist texts, the *buddha-dharma* is likened to *amṛta* because it frees those who imbibe it from suffering in the round of rebirth. (3) The Chinese Buddhist translation of *amṛta* literally means “sweet” (C. *gan* 甘; J. *kan*) “dew” (C. *lou* 露; J. *ro*). In the Buddhist context, the latter word does not refer to the natural precipitation that can cover the ground in the morning, but rather to an aromatic beverage distilled from flowers, fruit, or herbs.

**ambrosia gate** (C. *ganloumen* 甘露門; J. *kanromon*). Literally, the “approach,” or “method” (C. *men* 門; J. *mon*) of [giving] “ambrosia.” The glyphs 甘露 (C. *ganlou*; J. *kanro*) have often been mistranslated as “sweet dew.” The glyph 露 (C. *lou*; J. *ro*) does mean “dew” in some contexts, but in this case it refers to an aromatic beverage distilled from flowers, fruit, or herbs. → ambrosia. (1) In general, to “open the ambrosia gate” (C. *kai ganloumen* 開甘露門; J. *kai kanromon*) means to preach the dharma and deliver to liberation all living beings. (2) More narrowly, to “open

the *ambrosia gate*” means to perform the ritual of “feeding hungry ghosts” (C. *shiegui* 施餓鬼; J. *segaki*), a liturgical procedure that involves chanting a sequence of verses and *dhāraṇīs* and making offerings of food and drink at an altar set up for “myriad spirits of the three realms” (C. *sanjie wanling* 三界萬靈; J. *sangai banrei*). Although this may be considered a Tantric rite that has its roots in the Zhenyan (J. Shingon) tradition of Tang Dynasty China, the procedure used in Japanese Zen monasteries derives from Tiantai (J. Tendai) School ritual manuals that circulated widely in the Buddhist monasteries of Song and Yuan dynasty China. In East Asian Buddhism, hungry ghosts are called “burning mouths” (C. *yankou* 餓口; J. *enku*) because, it is believed, their bad karma causes whatever food comes their way to burst into flames before they can consume it. The ritual offering of “ambrosia” douses those flames and enables them to receive the same “offerings of nourishment” — food, drink, and merit — that are given to ancestral spirits who have descendants to care for them.

**“amidst the myriad phenomena there is a solitary exposed body”** (C. *wanxiang zhi zhong du lusen* 萬像之中獨露身; J. *banshō shi chū doku roshin*). This is a direct quote of the first phrase in a four-phrase verse by Changqing Huileng (854–932), which is included in his biography in the *Jingde Era Record of the Transmission of the Flame*:

Amidst the myriad phenomena there is a solitary exposed body;  
only when people have affirmed themselves can they be intimate with it.  
In ancient times they deludedly sought it along the path;  
in the present day they regard it like ice within a fire.

《景德傳燈錄》萬象之中獨露身、唯人自肯乃方親。昔時謬向途中覓、今日看如火裏冰。(T 2076.51.347b27-28)

The phrase, standing alone, was so frequently cited and commented on that it became a *kōan*. It appears in an exchange between Fayen Wenyi (885–958) and Head Seat Zizhao (d.u.) that is cited in Case #6 of the *Blue Cliff Record* (T 2003.48.146c14-15), and in Case #64 of the *Congrong Hermitage Record* (T 2004.48.267a4-13). The term “solitary exposed body” (C. *du lusen* 獨露身; J. *doku roshin*) refers to the → *buddha-nature*.

**among humans** (C. *renzhong* 人中; J. *ninchū*). Within the human realm, which is one of the → *six destinies*.

**ancestor** (*zu* 祖; J. *so*). (1) In East Asian culture at large, the founder of a clan or dynasty. (2) A patriarch, or male head of family. (3) All of one’s biological forebears, of any gender; deceased family members from whom one is descended patrilineally. (4) In the Chan/Zen tradition and other branches of East Asian Buddhism, an *ancestral teacher* in a line of spiritual succession that is analogous to a biological family, within which name and property are handed down through the generations: a spiritual forebear from whom all subsequent *lineage* members have *inherited the dharma*. (5) In most cases, whether the context is secular or religious, “ancestors” are spirits of the dead who, while lacking the physical bodies they had in life, retain their identities and relationships vis-à-vis the living. They are believed to be present in this world and to be able to interact with their descendants, who should continue to treat them with filial piety, consult and obey them, and make regular *offerings* of food and drink (and, in the Buddhist

context, merit) to them on the altars where their spirit tablets (C. *lingwei* 靈位; J. *reii*) are enshrined.

**ancestor of old** (C. *nangzu* 曩祖; J. *nōso*). (1) A synonym of → *ancestral teacher*. (2) In the *Denkōroku*, an epithet of Dongshan Liangjie (807–869), the founder of the Caodong/Sōtō Lineage. (3) In other Chan/Zen contexts, an epithet of Bodhidharma, the Founding Ancestor of the Chan Lineage in China.

**ancestral flame** (C. *zudeng* 祖燈; J. *sotō*). The “flame” (C. *deng* 燈; J. *tō*) of awakening, said to have been transmitted “mind to mind,” from master to disciple, down through the Chan/Zen Lineage of *ancestral teachers*, as if using one oil lamp to light another without ever letting the flame die out. → *transmission of the flame*.

**ancestral gate** (C. *zumen* 祖門; J. *somon*). The Chan/Zen School. The “ancestors” (C. *zu* 祖; J. *so*) referred to here are the *ancestral teachers* of the Chan/Zen Lineage. The meaning of “gate” (C. *men* 門; J. *mon*) in this context is “family,” “clan,” “school.” → *gate*.

**ancestral seat** (C. *zuxi* 祖席; J. *soseki*). The “dharma seat” (C. *faxi* 法席; J. *hosseki*) of the “*ancestral teachers*” (C. *zushi* 祖師; J. *soshi*) of the Chan/Zen Lineage. (1) An abbacy that is reserved for a Chan/Zen master, as opposed to one that is traditionally held by an *eminent monk* of the Tiantai (J. Tendai) or Vinaya schools. (2) A Chan/Zen monastery: a monastic institution where the abbot must be a member of the Chan/Zen Lineage. (3) A monk who holds the position of abbot at a Chan/Zen monastery. (4) The Chan/Zen Lineage in general.

**ancestral style** (C. *zufeng* 祖風; J. *sofū*). Literally, the “wind” (C. *feng* 風; J. *fū*) of the “*ancestral teachers*” (C. *zushi* 祖師; J. *soshi*) of the Chan/Zen Lineage. (1) The term “wind” refers metaphorically to the teaching style of Chan/Zen masters, as well as their “influence” and “popularity.” → *wind*. (2) In some contexts, “*ancestral style*” alludes specifically to the teaching style of a particular master, such as Dongshan Liangjie (807–869), who is regarded as the founder of a Caodong/Sōtō branch of the Chan/Zen Lineage.

**ancestral teacher** (C. *zushi* 祖師; J. *soshi*). (1) In the Chan/Zen tradition, a member of the Chan/Zen Lineage, as attested in genealogical records such as *lineage charts* and collections of biographies known generically as “*records of the transmission of the flame*.” Any deceased monk believed to have *inherited the dharma* that was first entrusted to Mahākāśyapa by Śākyamuni Buddha is considered an *ancestral teacher*. (2) In the expression “*ancestral teacher came from the west*,” a reference to the Indian monk Bodhidharma, the Founding Ancestor of the Chan/Zen Lineage in China. (3) *Major monasteries* in Song and Yuan dynasty China, and the Zen monasteries in Kamakura period Japan that were modeled after them, had an “*ancestral teachers’ hall*” (C. *zushitang* 祖師堂; J. *soshidō*) in which the mortuary portraits (statues or paintings) and/or spirit tablets (C. *lingwei* 靈位; *reii*) of eminent *ancestral teachers* in the Chan/Zen Lineage (e.g., Bodhidharma, Huineng, Baizhang) were enshrined. Memorial services for the *ancestral teachers*, complete with *offerings* of food, drink, and merit, were performed on the annual (and sometimes monthly) return of their death days. As with → *ancestors* in general in East Asia, the *ancestral teachers* were assumed to be vital spiritual presences whose protection could be sought in prayer and received by their descendants in real life.

“ancestral teacher came from the west” (C. *zushi xilai* 祖師西來; J. *soshi seirai*). A saying that refers to the activities of the “ancestral teacher” (C. *zushi* 祖師; J. *soshi*) Bodhidharma. After becoming the Twenty-eighth Ancestor of the Chan/Zen Lineage in India, Bodhidharma is said to have “come from the west” (C. *xilai* 西來; J. *seirai*), from India to China, where he transmitted the *mind-dharma* to his disciple Huike. He thereby became the Founding Ancestor of the Chan/Zen Lineage in that Eastern Land.

**ancient** (C. *guren* 古人; J. *kojin*; *furuki hito* ふるき人). (1) A “person” (C. *ren* 人; J. *jin*) of “old” (C. *gu* 古; J. *ko*): someone noteworthy who lived long ago. (2) In the literature of Chan/Zen, this designation generally refers to an eminent Chan/Zen master of yore, either when quoting him or recalling some exemplary action of his. The epithet is often used when the identity of the person is so well-known as to render unnecessary the mention of his name, but it is occasionally used when a quotation is famous but its author is unknown.

**ancient mirror** (C. *gu jing* 古鏡; J. *kokyō*). A symbol of the *buddha-nature* or *buddha-mind*. Chapter 13 of the *Denkōroku* quotes Xuefeng Yicun (822-908) as saying: “If you wish to understand this matter, it is as if inside me there were a single *ancient mirror*. If a barbarian comes, a barbarian appears in it; if a Chinese comes, a Chinese appears in it.” That quote appears in the chapter of Dōgen’s *Treasury of the True Dharma Eye* entitled “Ancient Mirror” (*Kokyō* 古鏡), in a dialogue between Xuefeng and his *dharma heir* Xuansha Shibe (835-908):

The Great Master Zhenjue of Xuefeng once addressed the congregation, saying, “If you wish to understand this matter, it is as if inside me there were a single *ancient mirror*. If a barbarian comes, a barbarian appears in it; if a Chinese comes, a Chinese appears in it.” At that time, Xuansha came forth and asked, “How about when, all of a sudden, a *bright mirror* comes?” The master [Xuefeng] said, “The barbarian and the Chinese would both be hidden.” Xuansha said, “I am not like that.” Xuefeng said, “What are you like?” Xuansha replied, “Ask me, Reverend.” Xuefeng said, “How about when, all of a sudden, a *bright mirror* comes?” Xuansha replied, “[Broken into] a *hundred fragments*.”

《正法眼藏、古鏡》雪峰真覺大師、あるとき衆にしめすにいはく、要會此事、我這裏如一面古鏡相似。胡來胡現、漢來漢現。時玄沙出問、忽遇明鏡來時如何。師云、胡漢俱隱。玄沙曰、某甲即不然。峰云、偏作麼生。玄沙曰、請和尚問。峰云、忽遇明鏡來時如何。玄沙曰、百雜碎。(DZZ 1.226)

The Chinese source that Dōgen quotes is uncertain, but a similar passage appears in the biography of “Chan Master Xuefeng Yicun of Fuzhou” in the *Outline of the Linked Flames of Our Lineage*:

[Xuefeng] addressed the congregation: “It is as if inside me there were a single *ancient mirror*. If a barbarian comes, a barbarian appears in it; if a Chinese comes, a Chinese appears in it.” At that time, a monk came forth and asked, “How about when, all of a sudden, a *bright mirror* comes?” The master [Xuefeng] said, “The barbarian and the Chinese would both be hidden.” Xuansha said, “I am not like that.” At that time, a monk came forth and asked, “How about when, all of a sudden, a *bright mirror* comes?” Xuansha replied, “[Broken into] a *hundred fragments*.”

《聯燈會要》示衆云、我這裏如一面古鏡相似。胡來胡現、漢來漢現。時有僧出問、忽遇明鏡來時如何。師云、胡漢俱隱。玄沙云、我即不然。時有僧問、忽遇明鏡來時如何。沙云、百雜碎。(CBETA, X79, no. 1557, p. 185, b10-13 // Z 2B:9, p. 392, c7-10 // R136, p. 784, a7-10)

An older version of the same episode appears in the biography of “Great Master Xuansha Zongyi of Fuzhou” in the *Jingde Era Record of the Transmission of the Flame*:

One day, at a convocation in the dharma hall, Xuefeng said: “If you wish to understand this matter, it is as if there were an ancient mirror on a stand. If a barbarian comes, a barbarian appears in it; if a Chinese comes, a Chinese appears in it.” The master [Xuansha] said, “How about when, all of a sudden, a bright mirror comes?” Xuefeng said, “The barbarian and the Chinese would both be hidden.” The master [Xuansha] said, “Your heels, Old Reverend, have yet to touch the ground.”

《景德傳燈錄》一日雪峯上堂曰、要會此事、猶如古鏡當臺。胡來胡現、漢來漢現。師曰、忽遇明鏡來時如何。雪峯曰、胡漢俱隱。師曰、老和尚脚跟猶未點地。(T 2076.51.344a13-16)

Yet another version of the episode appears in the *Extensive Record of Chan Master Xuansha Shibei*:

The master [Xuansha], when interviewing a newly arrived monk, asked him, “Acārya, where did you spend the summer retreat?” The monk said, “I just left [Mount] Xuefeng.” The master asked, “These days, what saying does [Chan master] Xuefeng use to instruct people?” The monk said, “On the day of disbanding the retreat, Reverend [Xuefeng] addressed the saṃgha and said, ‘It is as if inside me there were a single ancient mirror. If a barbarian comes, a barbarian appears in it; if a Chinese comes, a Chinese appears in it.’ At that time a monk asked, ‘What if a bright mirror should suddenly come?’ Xuefeng said, ‘The barbarian and the Chinese would both be hidden.’” The master [Xuansha] said, “I would not speak like that.”

《玄沙師備禪師廣錄》師因新到相看、乃問、闍黎、近離什麼處。僧云、離雪峰。師云、雪峰近日有何句示人。僧云、和尚近日向僧道、我者裏如一面古鏡相似。胡來胡現。漢來漢現。時有僧問、忽遇明鏡來時如何。峰云、胡漢俱隱。師云、我不與麼道。(CBETA, X73, no. 1445, p. 2, a14-18 // Z 2:31, p. 177, a7-11 // R126, p. 353, a7-11)

The biography of “Great Master Xuansha Zongyi of Fuzhou” in the *Jingde Era Record of the Transmission of the Flame* includes a different exchange between Xuefeng and his disciple Xuansha that also references the ancient mirror:

Xuefeng said, “If the breadth of the world is one foot, the breadth of the ancient mirror is one foot; if the breadth of the world is ten feet, the breadth of the ancient mirror is ten feet.” The master [Xuansha] pointed at the brazier and asked, “Is the breadth of the brazier many [feet] or few?” Xuefeng said, “It’s like the breadth of the ancient mirror.” The master [Xuansha] said, “Your heels, Old Reverend, have yet to touch the ground.”

《景德傳燈錄》雪峯曰、世界闊一尺古鏡闊一尺、世界闊一丈古鏡闊一丈。師指火鑪曰、火鑪闊多少。雪峯曰、如古鏡闊。師曰、老和尚脚跟未點地。(T 2076.51.345c11-15)

The same episode also appears in the *Extensive Record of Chan Master Yunmen Kuangzhen* (T 1988.47.561a28-b2), the chapter of Dōgen's *Treasury of the True Dharma Eye* entitled "Ancient Mirror" (*Kokyō* 古鏡) (DZZ 1.234), and various other Chan/Zen texts.

**annihilated** (C. *duanmie* 斷滅; J. *danmetsu*). A state of nothingness, as wrongly imagined by those who hold the view of → *annihilationism*.

**annihilationism** (C. *duanmie* 斷滅; J. *danmetsu*). An abbreviation of "view of annihilation" (C. *duanmie jian* 斷滅見, *duanjian* 斷見; J. *danmetsu ken*, *danken*; S. *uccheda-dṛṣṭi*). A philosophical view that is nihilistic in its denial of karmic cause and effect.

**"anterior to King Majestic Voice"** (C. *Weiyin Wang yiqian* 威音王以前; J. *Ion Ōizen*). An expression that points to the original state of things, the *buddha-mind* itself, prior to the arising of any *discriminating thought* or *dualistic understanding*. In the Chan/Zen tradition, King Majestic Voice came to represent the most ancient, primal *buddha*, before whom no other existed. → *King Majestic Voice*. That idea is found in Chan literature as early as the *Ancestors Hall Collection*, compiled in 952, in the biography of Shushan Kuangren (d.u.), a *dharma heir* of Dongshan Liangjie (807–869), founder of the Caodong lineage:

Gushan was commenting on the successors of King Majestic Voice. The master [Shushan] asked Gushan, "What about the teacher of King Majestic Voice Buddha?" Gushan said, "Do not be so entirely without shame!"

《祖堂集》因鼓山說著威音王佛次。師問鼓山、作摩生是威音王佛師。鼓山云、莫無慙愧好。(Yanagida 1984, p. 168b)

The unspoken premise of this dialogue is that King Majestic Voice, being the first *buddha*, had no earlier *buddha* to be his teacher. In the *Extensive Record of Chan Master Hongzhi*, Hongzhi Zhengjue (1091–1157) is quoted as follows:

Thus there is the saying, "anterior to Majestic Voice, of the *kalpa* of emptiness, there was a separate world in a jug."

《宏智禪師廣錄》所以道、空劫威音前、別有一壺天。(T 2001.48.43c23-24)

Here again, the unspoken premise of the saying (which gives it its punch) is that Majestic Voice, being the first *buddha*, had nothing that came before him. In twelfth-century China, sayings about King Majestic Voice and the *kalpa* of emptiness became especially associated with the Caodong (J. *Sōtō*) Lineage and the method of "silent illumination" (C. *mozhaō* 默照; J. *mokushō*) that it taught. According to Dahui Zonggao (1089–1163), a Chan master in the Linji (J. *Rinzai*) Lineage who subsequently became known as the father of the "Chan of contemplating sayings" (C. *kanhua Chan* 看話禪; J. *kanna Zen*), the expression "beyond King Majestic Voice" (C. *Weiyin Wang napan* 威音王那畔; J. *Ion Ōnahan*) was a hallmark of the Caodong tradition. In his letters to lay followers, Dahui criticized that saying:

Some take Chan to mean “no speaking, no explaining,” sitting in the cave of demons under the Black Mountains with furrowed eyebrows and closed eyes. They call this “beyond King Majestic Voice,” or the “state of repose before your father and mother were born.” They also call it “being silent and constantly illuminating.” The bunch who regard Chan like this do not seek sublime awakening. They take awakening as falling into a “second head.” They take awakening as a deception played on people. They take awakening as a construct. Never having awakened themselves, they do not believe there is such a thing as awakening.

《大慧普覺禪師語錄》為禪者、或以無言無說、坐在黑山下鬼窟裏、閉眉合眼。謂之威音王那畔、父母未生時消息。亦謂之默而常照。為禪者如此等輩不求妙悟。以悟為落在第二頭。以悟為誑人。以悟為建立。自既不曾悟、亦不信有悟底。(T 1998A.47.941c2-7)

Also:

Now the bunch of false teachers of silent illumination only take “no speaking, no explaining” as the highest principle, and this they call “beyond Majestic Voice,” or “prior to the kalpa of emptiness.” They do not believe there is the gate of awakening. They regard awakening as madness. They regard awakening as a “second head.” They regard “awakening” as an expression used as skillful means. They regard “awakening” as a phrase used to guide people.

《大慧普覺禪師語錄》而今默照邪師輩、只以無言無說為極則。喚作威音那畔事。亦喚作空劫已前事。不信有悟門。以悟為誑。以悟為第二頭。以悟為方便語。以悟為接引之辭。(T 1998A.47.933c6-10)

Dahui’s polemical assertion that Caodong masters do not believe in awakening is certainly not corroborated by their writings.

“anterior to Majestic Voice” (C. *Weiyin yiqian* 威音以前; J. *Ion izen*). → “anterior to King Majestic Voice.”

**anuttarā-samyak-sambodhi** (C. *anoduoluo sanmiao sanputi* 阿耨多羅三藐三菩提; J. *anokutara sanmyaku sanbodai*). The Sanskrit *anuttarā* means “unsurpassed,” *samyak* means “complete,” and *sambodhi* means “perfect awakening.” The awakening of a buddha, which is superior to all other kinds of awakening. In Mahāyāna scriptures, the expression *anuttarā-samyak-sambodhi* is sometimes used to distinguish the awakening of a buddha from that of an arhat, which is said to be inferior because it only removes all afflictions and does not result in omniscience.

**appear in the world** (C. *chushi* 出世; J. *shusse*). (1) A buddha’s or bodhisattva’s emergence in this world to save living beings, which may occur either through their own efforts at self-transformation or through some kind of miraculous manifestation. (2) In the Chan/Zen tradition, the debut of an accomplished monk, who “comes out into the world” when he assumes his first abbacy. (3) In Chapter 2 of the *Lotus Sūtra*, Śākyamuni Buddha explains that all buddhas “make an appearance in the world” (C. *chuxian yu shi* 出現於世; J. *shutsugen o se*) for the sole purpose of causing living beings to acquire buddha-knowledge. → *single great matter*.



**appearance** (C. *xiangmao* 相貌; J. *sōbō*). The looks, or features, of a person or thing. The term is often used to refer to the appearance and deportment of a monk, as opposed to that of a lay person. In the chapter of his *Treasury of the True Dharma Eye* entitled “Ancient Mirror” (*Kokyō* 古鏡), for example, Dōgen cites a *kōan* in which Nanyue asks a monk where his appearance as a layman has gone, now that the man has adopted the appearance of one who has gone forth from household life:

In the congregation of Chan Master Dahui of Nanyue, a monk asked, “If a mirror were cast as an image, where would its light return?” The master said, “Great Virtuous One, your appearance before you went forth from household life — where has it gone?” The monk said, “After it’s finished, why doesn’t it reflect?” The master said, “Even though it doesn’t reflect, it can’t deceive anyone even one jot.”

《正法眼藏、古鏡》南嶽大慧禪師の會に、ある僧とふ、如鏡鑄像、光歸何處。師云、大德、未出家時相貌、向甚麼處去。僧曰、成後爲甚麼不鑑照。師云、雖不鑑照、瞞他一點也不得。(DZZ 1.225)

**appearance and deportment** (C. *xingyi* 形儀; J. *gyōgi*). “Appearance” (C. *xing* 形; J. *gyō*) refers to the shaved head and monastic robes of an ordained member of the Buddhist *saṃgha*. “Deportment” (C. *yi* 儀; J. *gi*) is behavior that accords with Buddhist moral precepts.

**append** (C. *xia* 下; J. *ge*, *ka*; *orosu* 下す). (1) In ordinary language, the glyph 下 (C. *xia*; J. *ge*) means “below” or to “lower.” (2) In Chan/Zen texts, when used as a transitive verb that takes “words” (C. *yan* 言, *yu* 語; J. *gen* or *gon*, *go*) as its object, the glyph 下 (C. *xia*; J. *ge*) means to “make a comment” on a *kōan* or other saying in order to demonstrate one’s understanding of it. → *append words*.

**append words** (C. *xiayu* 下語; J. *agyo*, *ago*, *gego*). (1) In ordinary language, the glyphs 下語 (C. *xiayu*; J. *agyo*, *ago*, *gego*), when used as a verb, mean to “make a statement” or “compose a text.” (2) In the literature of Chan/Zen, to make a comment, either verbally or in writing, that demonstrates one’s understanding of a *kōan* or other saying attributed to a Chan/Zen master. A synonym of → *attach words*. For other meanings of the glyphs 下語 when used as a noun, → *appended words*.

**appended words** (C. *xiayu* 下語; J. *agyo*, *ago*, *gego*). (1) In Chan/Zen texts, “words” (C. *yu* 語; J. *go*) that are “appended” (C. *xia* 下; J. *ge*) to a *kōan* or other saying attributed to a Chan/Zen master, either verbally or in writing, to demonstrate one’s understanding of it. Appended words often take the form of a formal Chinese verse, which is called a “verse on an old case.” In general, according to the unspoken rules of Chan/Zen discourse, such comments should not be long, discursive explanations of the philosophical issues at stake. They should, rather, play off of whatever tropes, images, or textual allusions appear in the root case, and employ a similar kind of indirect speech to summarize or critique it. Synonymous with → *attached words*. (2) In Buddhist sūtras, the glyphs 下語 (C. *xiayu*; J. *gego*) indicate the “final,” or “last” (C. *xia* 下; J. *ge*) part of a “discourse” (C. *yu* 語; J. *go*), as opposed to the “first part of the discourse” (C. *shangyu* 上語; J. *jōgo*) or “middle part of the discourse” (C. *zhongyu* 中語; J. *chūgo*). (3) In ordinary Chinese, the glyphs 下語 (C. *xiayu*; J. *gego*, *kago*) can also refer to: (a)

the particular “wording,” “phraseology” of a statement; or (b) the “words” (C. *yu* 語; J. *go*) of a god, demon, or ancestral spirit that “come down” (C. *xia* 下; J. *ge*) through the mouth of a spirit medium.

**approval** (C. *tingxu* 聽許; J. *chōkyo*). Noun form of → *approve*.

**approve** (C. *tingxu* 聽許; J. *chōkyo*). (1) The “assent,” or “approval” that a teacher gives to a student upon hearing them express their understanding. (2) Permission to perform an action or activity.

**arhat** (C. *luohan* 羅漢; J. *rakan*). The glyphs 羅漢 are an abbreviation of 阿羅漢 (C. *aluohan*; J. *arakan*), a transliteration of the Sankrit *arhat*, or Pali *arahant*, meaning “worthy one.” That term was also translated into Chinese as “worthy of offerings” (C. *yinggong* 應供; J. *ōgu*). (1) An epithet of Śākyamuni Buddha. (2) In the Abhidharma (commentarial and philosophical) literature that all Buddhists recognize as canonical, an *arhat* is defined technically as a *fully ordained monk or nun* who has successfully followed the Buddhist path to its conclusion, which is to say, one who will not be born again but is certain to enter *nirvāna* when their current (final) rebirth comes to an end. (3) Any *monk* who is named in the *sūtras* as an immediate disciple (*śrāvaka*) of Śākyamuni. (4) Mahāyāna *sūtra* literature is known for its disparagement of the *arhats* as disciples (*śrāvaka*) of Buddha who are selfish because they strive for *nirvāna* for themselves alone, whereas the noble *bodhisattvas* (the Mahāyāna ideal) vow to forswear *nirvāna* and remain in the round of rebirth to alleviate the sufferings of *all living beings*. *Arhats* are further depicted as ignorant of the *emptiness* of *dharma*s, whereas *bodhisattvas* are said to be freed from suffering by their insight into *emptiness* even when their *compassion* takes them into the most painful realms of existence. In the Mahāyāna Buddhism of Song and Yuan Dynasty China, nevertheless, the *arhats* were venerated as protectors of the *dharma* and as hermit sages who, in their eccentricities and *supernormal powers*, took on many of the qualities of Daoist immortals. The Chan/Zen tradition in medieval China and Japan was especially sympathetic to the *arhats* because it revered two of them, Mahākāśyapa and Ānanda, as the first and second *ancestral teachers* of the Chan/Zen Lineage in India. Chan and Zen monasteries often had an *arhats hall* where images of the sixteen *arhats* (C. *shiliu luohan* 十六羅漢; J. *jūroku rakan*) were enshrined and offering services were held. Prayers to the *arhats* typically asked them to use their supernatural powers to liberate *all living beings* (i.e., to act as *bodhisattvas*); to support the monastic community both spiritually and materially (the latter by insuring a steady supply of food); and to prevent disasters.

**arhat monk** (C. *luohan seng* 羅漢僧; J. *rakan sō*). A “monk” (C. *seng* 僧; J. *sō*) who is regarded as an *arhat* (C. *luohan* 羅漢; J. *sō*), or especially worthy of offerings. → *arhat*.

**arhats hall** (C. *luohan tang* 羅漢堂; J. *rakandō*). A “hall” (C. *tang* 堂; J. *dō*) or area in a monastery or temple where images (sculptures or paintings) of → *arhats* are enshrined. The *arhats halls* at large Chan/Zen monasteries in Song and Yuan dynasty China and Kamakura period Japan often occupied the second floor of a *mountain gate*, where images of a standard set of sixteen *arhats* (C. *shiliu luohan* 十六羅漢; J. *jūroku rakan*) were enshrined, eight to a side, flanking a central image of Śākamuni Buddha. Such halls sometimes housed a set of smaller images of the five hundred *arhats* (C. *wubai luohan* 五百羅漢; J. *gohyaku rakan*).

**arhatship** (C. *luohan* 羅漢; J. *rakan*). The state of being an → arhat.

**arise and/or cease** (C. *shengmie* 生滅; J. *shōmetsu*). (1) The coming into existence and passing out of existence of dharmas, or “things.” (2) The birth and death of sentient beings.

**arising, abiding, changing, and ceasing** (C. *sheng zhu yi mie* 生住異滅; J. *shō jū i metsu*). The four marks of all dharmas according to the Sarvāstivādins and other non-Mahāyāna Abhidharma traditions. All really existing things, in this view, 1) come into being, 2) remain in existence for a while, 3) change, and then 4) cease to exist.

**arouse the thought** (C. *faxin* 發心; J. *hosshin*; *kokoro wo hossu* 心を發す). Short for → arouse the thought of bodhi.

**arouse the thought of bodhi** (C. *fa puti xin* 發菩提心, *faxin* 發心; J. *hotsu bodaishin*, *hosshin*; *kokoro wo hossu* 心を發す; S. *bodhicittotpāda*). To “give rise to,” or “arouse” (C. *fa* 發; J. *hotsu*) the “idea,” “intention,” or “thought” (C. *xin* 心; J. *shin*) of attaining perfect bodhi, a.k.a. *anuttarā-samyak-saṃbodhi*. “Arousing the thought of bodhi” is extolled in Mahāyāna scriptures as the first step on the bodhisattva path to buddhahood, and it is typically marked by the making of vows (C. *fayuan* 發願; J. *hotsugan*) to attain awakening for the sake of saving all living beings.

**asaṃkhyā** (C. *asengqi* 阿僧祇; J. *asōgi*). The Sanskrit *asaṃkhyā* means “uncountable,” “innumerable,” or “incalculable.” Also translated into Chinese as “countless” (C. *wushu* 無數; J. *mushu*).

**ascend the seat** (C. *shengzuo* 陞座; J. *shinzo* or *shinza*). A ritual procedure in which the abbot mounts the high seat on the Sumeru altar (C. *xumitan* 須彌壇; J. *shumidan*) in the dharma hall, to give a sermon or engage in debate. Also called → convocation in the dharma hall.

**ascend to the dharma hall** (C. *shengtang* 陞堂; J. *shindō*). Synonymous with → convocation in the dharma hall.

**ascetic** (C. *toutuo* 頭陀; J. *zuda*). A person who practices any of the → twelve austerities, or who engages in any similarly rigorous training that involves self-deprivation.

**ascetic practice** (C. *kuxing* 苦行; J. *kugyō*). “Painful,” “strenuous,” or “difficult” (C. *ku* 苦; J. *ku*) “practices” (C. *xing* 行; J. *gyō*). A synonym of → austerities. For details, → twelve austerities.

**ashamed** (C. *cankui* 慚愧; J. *zanki*). A “guilty conscience” (C. *can* 慚; J. *zan*) and a sense of “shame” (C. *kui* 愧; J. *ki*) when faced by others who are aware of one’s wrongdoing. In the Buddhist view, this is salutary because it can lead one to repent and try to improve.

**at a loss** (C. *mangran* 茫然; J. *bōzen*). (1) A common colloquial expression for a state of confusion, ignorance, or blank incomprehension. (2) In Chan/Zen texts, often used to describe a person who is unable to comment on a kōan or respond to a question from a Chan/Zen master.

**at exactly such a time** (C. *zheng yumo shi* 正與麼時; J. *shōyomo no toki* 正與麼の時). An expression attributed to Huineng in the *Jingde Era Record of the Transmission of the Flame* and in Chapter 33 of the *Denkōroku*. It is also attributed

to Tiantong Zongjue (1091–1157) in the *Collated Essentials of the Five Flame Records* and in Chapter 48 of the *Denkōroku*. The “time” referred to in both cases seems to be when a person is able to speak from the standpoint of awakening.

**attach** (C. *zhizhuo* 執著, *zhuo* 着; J. *shūjaku*, *jaku*; *tsuku* 着く). (1) To cling emotionally to things one loves. (2) In Mahāyāna literature, to cling in delusion to nominally existent conceptual entities (dharma) and signs as if they were really existing things. (3) In Chan/Zen texts, when the glyph 着 (C. *zhuo*, J. *jaku*) is used as a transitive verb, it sometimes means to “make a comment” on a *kōan* or other saying in order to demonstrate one’s understanding of it. → attach words.

**attach words** (C. *zhuoyu* 著語 or 着語; J. *chakugo*, *jakugo*). To comment on a *kōan*, either verbally or in writing, to show one’s understanding of it. A synonym of → append words.

**attached words** (C. *zhuoyu* 著語 or 着語; J. *chakugo*, *jakugo*). A comment that a Chan/Zen master attaches to a *kōan*, either verbally or in writing, to show his understanding of it. The expression “attached words” refers both to formal Chinese verses, also called a “verse on an old case,” and to brief interlinear comments made in prose. A synonym of → appended words.

**attachment** (C. *zhizhuo* 執著, *aizhi* 愛執, *dongzhi* 動執; J. *shūjaku*, *aishū*, *dōshū*; S. *trṣṇā*). A state of emotional clinging or deluded conceptualizing. → attach.

**attain awakening** (C. *dewu* 得悟; J. *tokugo*). In Chinese, this compound is made up of the verb “attain” (C. *de* 得; J. *toku*) and its object: “realization,” “comprehension,” or awakening (C. *wu* 悟; J. *go*; *satori*). In the Japanese text of the *Denkōroku*, however, the glyphs 得悟 (*tokugo*) are treated as a noun — “attainment of awakening” — that is followed by the verb *suru* する, meaning “do,” “carry out,” “perform,” etc.

**attain buddhahood** (C. *cheng fo* 成佛; J. *jōbutsu*). To “become” (C. *cheng* 成; J. *jō*) a “buddha” (C. *fo* 佛; J. *butsu*). (1) Said of Śākyamuni, who attained awakening and thereby became Buddha. (2) In the context of Chan/Zen literature, “attaining buddhahood” is often explained as “seeing” (C. *jian* 見; J. *ken*) one’s own inherent buddha-nature or realizing that one’s own mind is the innate buddha-mind. In other words, it is said to be a matter of realizing, or waking up to an already existing state of affairs, not “becoming” anything, or newly gaining some state of being that one did not already have. → see the nature and attain buddhahood.

**attain the dharma** (C. *defa* 得法; J. *tokuhō*). (1) To “inherit the dharma” (C. *si fa* 嗣法; J. *shihō*) from a Chan/Zen master who himself is a dharma heir in the Chan/Zen Lineage. This is the meaning in Chapter 44 of the *Denkōroku*, where the text says that “the master [Touzi] attained the dharma from Chan Master Yuanjian.” (2) To “gain the way” (C. *de dao* 得道; J. *tokudō*), or “attain awakening” (C. *dewu* 得悟; J. *tokugo*), in the sense of grasping the truth of the buddha-dharma. Dōgen uses the term in this sense in the chapter of his *Treasury of the True Dharma Eye* entitled “Paying Obeisance and Getting the Marrow” (*Raihai tokuzui* 禮拜得髓):

Anyone who has attained the dharma is one true old buddha.

《正法眼藏、禮拜得髓》得法せらんは、すなはち一箇の眞箇なる古佛。(DZZ 1.307)

That Dōgen distinguished “*inheriting the dharma*” from “*attaining the dharma*” is clear from a passage in the chapter of his *Treasury of the True Dharma Eye* entitled “Inheritance Certificate” (*Shisho* 嗣書), in which he criticizes monks who gain the former without having the latter:

They *inherit the dharma* from someone like an elder who is either one of the current bunch of eminents or intimately connected to the imperial court. At that time, nobody even asks if they have *attained the dharma*, so this is nothing but a desire for fame.

《正法眼藏、嗣書》當代の名譽のともがら、あるひは王臣に親附なる長老等に嗣法するときは、得法をとはず、名譽をむさぼるのみなり。(DZZ 1.428)

**attain the way** (C. *cheng dao* 成道; J. *jōdō*). To “realize,” “bring to completion,” or “attain” (C. *cheng* 成; J. *jō*) the “way of the buddhas” (C. *fodao* 佛道; J. *butsudō*). A synonym of → *attain buddhahood*. → *awaken to the way*; → *way*.

**attend upon** (C. *shifeng* 侍奉; J. *jibu*). (1) To serve one’s parents or teachers. (2) To serve a Chan/Zen master as an → *acolyte*.

**attentiveness** (C. *yongxin* 用心; J. *yōjin*). Literally, to “use” (C. *yong* 用; J. *yō*) one’s “mind” (C. *xin* 心; J. *shin*). Also translated herein as “pay attention.” (1) To take care, or be vigilant, lest one’s carelessness allow something untoward to occur or go unnoticed. (2) In the context of Chan/Zen practice, to *pay attention* to one’s own mental, verbal, and physical behavior.

**audience** (C. *canjian* 參見; J. *sanken*). (1) As a verb, the glyphs 參見 (C. *canjian*; J. *sanken*) mean: (a) to visit, consult with, or study under a teacher, as in a face-to-face encounter; (b) to attend a ritual performance; or (c) to investigate or study a text. (2) As a noun, the same two glyphs refer to: (a) a meeting, or audience that one or more students have with a teacher; or (b) the audience that attends, or takes part in a ritual performance.

**auspicious marks and features** (C. *xianghao* 相好; J. *sōgō*). The “marks” (C. *xiang* 相; J. *sō*) and “pleasing features” (C. *hao* 好; J. *gō*) of a buddha. For details, → *thirty-two marks*; → *eighty pleasing features*.

**austerities** (C. *toutuoxing* 頭陀行; J. *zuda gyō*; S. *dhūta*). The rigorous “practices” (C. *xing* 行; J. *gyō*) of an “ascetic” (C. *toutuo* 頭陀; J. *zuda*). A synonym of → *ascetic practice*. For details, → *twelve austerities*.

**autonomous** (C. *zizai* 自在; J. *jizai*). (1) Literally, “existing of itself.” (2) A translation of the Sanskrit *īśvara*, which can indicate a “master,” “lord,” “king,” “queen,” etc., or a “god” or “supreme being.” (3) In the Chinese Buddhist context, gods and beings such as buddhas, high level bodhisattvas, and awakened people are frequently described as “autonomous” in the sense of being spiritually self-sufficient, independent, and unimpeded in their ability to act freely, at will.

**autonomy and freedom** (C. *zizai ziyou* 自在自由; J. *jizai jiyu*). “Autonomous” (C. *zizai* 自在; J. *jizai*) and “self-directed” (C. *ziyou* 自由; J. *jiyu*). Said of beings who are deemed to be awakened.

**avail oneself of an opportunity** (C. *zhubian* 著便; J. *chakuben*; *tayori wo tsukeru* 便を著ける). An expression that conveys the sense of being “lucky” to be able to do something.

**awaken** (C. *wu* 悟, *kaiwu* 開悟; J. *go*, *kaigo*; *satoru* 悟る, *satori wo hiraku* 悟りを開く). Synonymous with → attain awakening; → awakening.

**awaken to the way** (C. *wu dao* 悟道; J. *godō*). To fully understand, or reach the final goal of, the way of the buddhas. → awakening. → way.

**awakening** (C. *wu* 悟, *jue* 覺; J. *go*, *kaku*; S. *bodhi*). (1) A state of mind that is fully and accurately aware, as when one is awake rather than asleep, or dreaming. (2) To be in the state of awakening is to be a *buddha*, an “awakened one,” free from the delusion that characterizes ordinary living beings.

**awesome supernormal strength** (C. *wei shenli* 威神力, *wei shen* 威神; J. *ijinriki*, *ijin*). Synonymous with → supernormal strength; → spiritual powers.

**axiom** (C. *zong* 宗; J. *shū*). (1) The essential truth, or principle conveyed by any lineage, or school of Buddhism; the crux of a teaching. (2) In the Chan/Zen school, the axiom is said to be realization of the *buddha-mind* (the awakening of Śākyamuni Buddha), which has been transmitted down to the present by the ancestral teachers of the Chan/Zen Lineage. (3) The glyph 宗 (C. *zong*; J. *shū*) is also translated herein as → lineage.

**axiom of the buddha-mind** (C. *foxin zong* 佛心宗; J. *busshin shū*). (1) The essential truth, or principle of the *buddha-mind*, that is handed down in the Chan/Zen Lineage; → axiom. (2) The glyphs 佛心宗 (C. *Foxinzong*; J. *Busshinshū*) refer to the → Buddha-Mind Lineage, which is another name for the Chan/Zen Lineage.

**“Baizhang’s phrase upon leaving the hall”** (C. *Baizhang xiatang ju* 百丈下堂句; J. *Hyakujō adō no ku* 百丈下堂の句). The title of a *kōan*, which is explained as follows in Case #37 of the *Congrong Hermitage Record*:

The master raised [the following *kōan*]:

Baizhang held a convocation in the *dharma hall*. The assembly gathered, but he used his staff to suddenly drive them out. Then he called out to them, “O great assembly!” The congregation turned their heads. Baizhang said, “What is this?”

People everywhere gave this [exchange] the title “Baizhang’s phrase upon leaving the hall.”

《從容錄》師舉。百丈上堂。衆方集、以拄杖一時打下。復召、大衆。衆迴首。丈云、是甚麼。諸方目爲百丈下堂句。(T 2004.48.252a26-28)

The *kōan* is cited as the root case in Chapter 37 of the *Denkōroku*.

**bare pillar** (C. *luzhu* 露柱; J. *rochū*). (1) The *buddha halls* and *dharma halls* at major monasteries were built using a traditional Chinese style of post-and-beam construction. The posts, or “pillars” (C. *zhu* 柱; J. *chū*) that support the roof are solid wood and round like the tree trunks they are made from. They stand in a regular geometrical pattern, e.g., six pillars across by six pillars deep, with a set “space” (C. *jian* 間; J. *ken*), often two meters wide, between them. The spaces between the pillars that are on the perimeter of a building are filled by walls (with or without windows in them) or doors, but the pillars that stand in the interior of the building are “bare” (C. *lu* 露; J. *ro*) in the sense that they are entirely exposed all the way around, with no adjoining walls. (2) Perhaps because the great assembly of monks line up on the east and west sides of a *buddha hall* or *dharma*

hall in regular rows that resemble a row of interior pillars, the expression “bare pillar” came to indicate *insentient things* that stand in contrast to *sentient beings*. → “offering lamps and bare pillars.” By extension, ignorant monks who remained mute when questioned by a Chan/Zen master are sometimes called “blockheads,” or “bare pillars.” The biography Shitou Xiqian (700-790) in the *Jingde Era Record of the Transmission of the Flame* contains the following exchange:

[Someone] asked, “What about ‘[Bodhidharma’s] intention in coming from the west’?” The master [Shitou] said, “Ask the bare pillars.” [The person] said, “I, your student, do not understand.” The master said, “I don’t understand either.”

《景德傳燈錄》問、如何是西來意。師曰、問取露柱。曰、學人不會。師曰、我更不會。(T 2076.51.309b27-29)

Shitou’s remark about “asking the bare pillars” is open to various interpretations, but there are at least two ways of reading the symbolism of the pillar itself. If we regard the bare pillar as something insentient and dumb, then to ask it a question is utterly pointless, so perhaps what Shitou means is that the question about “coming from the west” is unanswerable in words and foolish to even ask. On the other hand, if we take the bare pillar as a symbol of reality itself — something that clearly and obviously exists right in front of us, then perhaps what Shitou means is that the pillar, in the very muteness of its presence, can answer the question more directly and eloquently than he himself can using words. Dōgen quotes this exchange involving Shitou in his *Treasury of the True Dharma Eye in Chinese Characters* (DZZ 5.148, Case #41). He also alludes to it in the chapter of his *Treasury of the True Dharma Eye* entitled “Buddha-Nature” (*Busshō* 佛性), in a comment on the Fourth Ancestor’s remark to a disciple that “you have no buddha-nature” (C. *ru wu foxing* 汝無佛性; J. *jo mu busshō*):

When the buddha-nature attains buddhahood, is this “having no buddha-nature?” When the buddha-nature arouses the thought [of bodhi], is this “having no buddha-nature?” We should ask this; we should say it. We should make the bare pillar ask it, and we should also ask the bare pillar. We should make the buddha-nature ask it.

《正法眼藏、佛性》佛性成佛のとき、無佛性なるか、佛性發心のとき、無佛性なるかと問取すべし、道取すべし。露柱をしても問取せしむべし、露柱にも問取すべし、佛性をしても問取せしむべし。(DZZ 1.21)

In this context, the *buddha-nature* is compared to a “bare pillar,” which either cannot answer at all, or is itself the source of the question and the answer.

**barrier** (C. *guan* 關; J. *kan*; *seki*). (1) A border crossing, or customs gate; a barrier where one’s documents (official permission to travel) are checked before one is allowed to proceed. (2) Metaphorically, a *kōan*: a saying that blocks one if one does not have the proper insight. Hence the title of the famous *kōan* collection: *Gateless Barrier*.

“be as careful at the end as at the beginning” (C. *shen zhong ru shi* 慎終如始; J. *owari wo tsutsushimu koto hajime no gotoku suru* 終を慎むこと始の如くする). This expression comes from Chapter 64 of the *Laozi*, a.k.a. *The Way and its Power*:

When people pursue their affairs, they always fail at them just as they are about to accomplish them. *Be as careful at the end as at the beginning*, and there will be no failure in affairs. For this reason, sages desire to be without desires and do not prize goods that are difficult to obtain.

《老子》民之從事常於幾成而敗之。慎終如始則無敗事。是以聖人、欲不欲、不貴難得之貨。(Laozi, 64)

**be delivered** (C. *shoudu* 受度; J. *judo*). To attain awakening, with the help of teacher of Buddhism.

**be meticulous** (*shisai ni su* 子細にす). → meticulously.

**bear witness** (C. *zheng* 證; J. *shō*; *shō su* 證す). (1) To ascertain the truth of a proposition for oneself, through one's own direct experience. (2) In the context of Chan/Zen literature, to attain awakening.

**become a buddha** (C. *zufo* 作佛; J. *sabutsu*). Synonymous with → attain buddhahood (C. *cheng fo* 成佛; J. *jōbutsu*).

**become abbot** (C. *zhu* 住; J. *jū su* 住す). (1) To assume the abbacy of a Buddhist monastery. → abbot. (2) The same glyph is also translated herein as → serve as abbot. (3) In most contexts, the glyph 住 (C. *zhu*; J. *jū*) simply means to “dwell” or “stay” in some place.

**before the dharma seat** (C. *zuoqian* 座前, *fazuoqian* 法座前; J. *zazen*, *hōzazen*). The “dharma seat” (C. *fazuo* 法座; J. *hōza*) mentioned here is the high seat on the Sumeru altar (C. *xumitan* 須彌壇; J. *shumidan*) in a dharma hall, which is occupied by the abbot during convocations in the dharma hall. Monks and lay followers in attendance stand in rows, facing each other, on the east and west sides of the hall, leaving the floor space in front of the abbot empty. Anyone wishing to ask the abbot a question or respond to one asked by him would come forward and stand facing him in that empty space “before the [dharma] seat.” The procedure is modeled on that of a formal audience with the emperor of China, who would sit on a high seat in the north of a hall, facing south.

“before your father and mother were born” (C. *fumu weisheng* 父母未生; J. *bumo mishō*). Also written with the glyphs 父母未生前 (C. *fumu weisheng qian*; J. *bumo mishō zen*) and 父母未生以前 (C. *fumu weisheng yiqian*; J. *bumo mishō izen*). Sometimes interpreted as “before your parents gave birth [to you].” An expression widely used in Chan/Zen literature to point to the original state of affairs — the inherent buddha-nature, or buddha-mind — that exists prior to the arising of discriminating thought. Dualistic thinking tends to obscure that original state, but it is always present even in the midst of delusion. The expression “before your father and mother were born” is often found in somewhat longer sayings such as: “your original face before your father and mother were born” (C. *fumu weisheng shi benlai mianmu* 父母未生時本來面目; J. *bumo mishō ji honrai menmoku*), and “where was your nose before your father and mother were born?” (C. *fumu weisheng qian bikong zai shimochu* 父母未生前鼻孔在什麼處; J. *bumo mishō zen biku zai izuko*). According to Dahui Zonggao (1089–1163), a Chan master in the Linji (Rinzai) lineage, the saying “before your father and mother were born” was favored by Caodong (Sōtō) lineage masters who taught “silent illumination” (C. *mozhaō* 默照; J. *mokushō*), but its use was not exclusive to them.



**beginner** (C. *chuiji* 初機; J. *shoki*). A “beginning” (C. *chu* 初; J. *sho*) student of Chan/Zen whose “abilities” (C. *ji* 機; J. *ki*) have not yet matured.

**beginners and latecomers** (C. *chuxin wanxue* 初心晚學; J. *shoshin bangaku*). People with “beginner’s mind” (C. *chuxin* 初心; J. *shoshin*), and “latecoming students” (C. *wanxue* 晚學; J. *bangaku*). In effect, the reference is to all beginning students of Chan/Zen, some of whom may have come to Chan/Zen practice later in life than others. Compare → *latecomer students with beginners’ abilities*.

**beginner’s mind** (C. *chuxin* 初心; J. *shoshin*). (1) Used in Chinese literature to indicate: (a) a first thought; or (b) a state of innocence, or inexperience. (2) The glyphs 初心 (C. *chuxin*; J. *shoshin*) can also indicate a “beginner” (someone who possesses “beginner’s mind”), or a beginning stage in practice. (3) In Buddhist usage, to → *arouse the thought of bodhi*. The initial resolve of a person who first sets out on the bodhisattva path by “first arousing the thought of bodhi” (C. *chu fa puti xin* 初發菩提心; J. *sho hotsu bodaishin*).

**behavior** (C. *caoxing* 操行; J. *sōgyō*). A general term for the manner in which people carry themselves, or live their lives, before and after becoming a monk or nun. In the *Denkōroku*, a number of future dharma heirs to the Caodong/Sōtō Lineage are described as having extraordinary “behavior” that set them apart and marked them as vessels of the dharma even before they became the disciples of a Chan/Zen master.

**beings and/or buddhas** (C. *sheng fo* 生佛; J. *shōbutsu*). An expression in which living beings, whose mental afflictions trap them in the round of birth and death, are contrasted with buddhas, who are awakened and free from birth and death.

**belief in mind** (C. *xinxin* 信心; J. *shinjin*). (1) “Belief,” or “faith” (C. *xin* 信; J. *shin*) that there is such a thing as buddha-mind and that one can attain liberation by awakening to it, even if one has yet to do so. (2) Belief that the Chan/Zen Lineage of ancestral teachers transmits the buddha-mind; this is the meaning expressed in Chapter 33 of the *Denkōroku*, where it is said that the robe received by Huineng was not needed in the generations following him as “proof” (C. *xin* 信; J. *shin*) of dharma transmission. (3) The title of a text attributed to the Third Ancestor, Sengcan: [*Inscription on*] *Faith in Mind*. (4) The glyphs 信心 (C. *xinxin*; J. *shinjin*) can also be taken to mean a “mind” (C. *xin* 心; J. *shin*) that “believes,” or “has faith” (C. *xin* 信; J. *shin*). In many Buddhist texts, this “believing mind” is described as one that has faith in the three treasures or the buddha-dharma in general.

**bell with clapper** (C. *lingduo* 鈴鐸; J. *reitaku*). Buddhist temple bells (C. *zhong* 鐘; J. *shō*; *kane*) in East Asia are cast bronze bowls, ranging in size from about 20 centimeters to as much as 2 meters in diameter, which are hung mouth down from some sort of frame, scaffolding, or bar. Most such bells are struck externally, the smaller ones with a wooden mallet, and the larger ones with a wooden beam that is suspended on one side by ropes. However, there is a type of small hand-bell (C. *ling* 鈴; J. *rei*; *suzu*) that has a clapper inside that makes the bell ring when shaken. And, there are somewhat larger “bells with clappers” (C. *lingduo* 鈴鐸; J. *reitaku*) that hang under the eaves of large monastery buildings and ring when the wind blows, moving the clappers.

**beneficent power** (C. *enli* 恩力; J. *onriki*). The glyph 恩 (C. *en*; J. *on*), variously translated as “kindness,” “mercy,” “charity,” “favor,” “grace,” “benefit” or

“blessings,” denotes a beneficial act performed by someone who is above the recipient in a social or spiritual hierarchy, such as a parent, teacher, ruler, or deity. The “power” (C. *li* 力; J. *riki*) referred to in this context belongs most obviously to the one who bestows the *blessings*. However, it is also possible to interpret it as the “empowerment” enjoyed by the recipient of *blessings*. In the chapter of his *Treasury of the True Dharma Eye* entitled “Way of the Buddhas” (*Butsudō* 佛道) Dōgen says:

That we are entrusted with the rare *body and mind* of a human is due to the power of past *pursuit of the way*. Having received this *beneficent power*, to mistakenly rely on *other paths* is not to *repay the blessings* of the *buddhas and ancestors*.

《正法眼藏、佛道》まれに人間の身心を保任せり、古來の辨道力なり。  
この恩力をうけて、あやまりて外道を資せん、佛祖を報恩するにあらず。(DZZ 1.475)

→ *blessings*.

**bequeath** (C. *zhuanfu* 轉附, *chuanfu* 傳附; J. *tenpu*, *denpu*). A synonym of → *entrust*.

**bereaved disciples** (C. *yidi* 遺弟; J. *yuitei*). (1) The disciples left behind upon the death of a master. (2) The disciples who officiate at the funeral of their master. (3) In the *Denkōroku*, where the deceased who leaves disciples behind is Śākyamuni, the term refers loosely to all followers of Buddha down to the present day.

**beryl** (C. *liuli* 琉璃; J. *ruri*; S. *vaidūrya*). (1) The glyphs 琉璃 (C. *liuli*; J. *ruri*) translate the Sanskrit *vaidūrya*, which refers to: (a) a cat’s-eye gem (made of chalcedonic quartz, a very hard transparent stone); or (b) other jewels made of similar gemstone. In its more specific meaning, *vaidūrya* is one of “seven precious materials,” or “seven treasures” (C. *qibao* 七寶; J. *shippō*), of which there are varying lists. (2) The Chinese word *liuli* has frequently been translated as “lapis lazuli,” but the material referred to is often the crystalline mineral known in modern English as “beryl,” which comes in blue, yellow, white, and green. The Chinese *liuli*, however, can also refer to quartz crystal of any color, clear quartz, or glass. An archaic meaning of the English “beryl,” coincidentally, is “crystal” or “glass.”

**bewitching trickster** (C. *yaoguai* 妖怪; J. *yōkai*). (1) Monsters. (2) Ghosts; phantoms that bewitch people. (3) Animals with supernatural powers. (4) False thoughts or deviant beliefs, personified. (5) Self-serving preachers of false religions.

**beyond** (C. *xiangshang* 向上; J. *kōjō*). → *go beyond*.

**beyond the capacity** (C. *wufen* 無分; J. *mubun*). Literally, “lacking” (C. *wu* 無; J. *mu*) the “capacity” (C. *fen* 分; J. *bun*) to do something, because doing so is beyond one’s “lot in life,” or “role” (C. *fen* 分; J. *bun*).

**bhikṣu** (C. *biqiu* 比丘; J. *biku*). (1) A Buddhist monk; a male who has gone forth from household life and taken the novice precepts. (2) In some contexts, a *fully ordained monk*, i.e., one who has also received the *full precepts*.

**bhikṣuṇī** (C. *biqiuni* 比丘尼; J. *bikuni*). (1) A Buddhist nun; a female who has gone forth from household life and taken the novice precepts. (2) In some contexts, a *fully ordained nun*, i.e., one who has also received the *full precepts*.

**“bid farewell to your body and lose your life”** (C. *sangshen shiming* 喪身失命; J. *sōshin shitsumyō*). A saying from a *kōan* attributed to Xiangyan Zhixian (–898). As found in Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters*, the *kōan* reads:

The Great Master Xideng of Xiangyan Monastery (succeeded Dagui; known as Zhixian) addressed the congregation, saying: “It is like a person who is up a tree on the edge of a thousand-foot precipice. His mouth bites onto a tree branch, but his feet have no place to stand on the tree, and his hands have no hold on a branch. All of a sudden, a person beneath the tree asks him, ‘What about the ancestral teacher’s intention in coming from the west?’ At such a time, if he opens his mouth to answer the other person, he bids farewell to his body and loses his life. If he does not answer the other person, he disregards what the other has asked. Now tell me, at such a time, what would you do to resolve [this dilemma]?”

《真字正法眼藏》香嚴寺襲燈大師<嗣大瀉諱智閑>示衆云、如人千尺懸崖上樹。口啣樹枝、脚不踏樹、手不攀枝。樹下忽有人問、如何是祖師西來意。當恁麼時、若開口答佗、即喪身失命。若不答佗、又違佗所問。當恁麼時、且道、作麼生即得。(DZZ 5.254, Case #243)

This *kōan* is found in many Chan/Zen texts, including the biography of “Chan Master Zhixian of Xiangyan in Dengzhou” in the *Jingde Era Record of the Transmission of the Flame* (T 2076.51.284b21-24). The preposterous scenario that Xiangyan posits makes it clear that the expression to “bid farewell to one’s body and lose one’s life” is not to be taken literally. What it means, perhaps, is to fall into a state of conceptual error the instant one opens one’s mouth to say anything about the ultimate truth, the communication of which was Bodhidharma’s “intention in coming from the west.”

**binding attachments** (C. *jizhi* 繫執; J. *keishū*). Attachment to wrongly conceptualized entities or objects of desire, which binds one to the round of rebirth.

**birth and death** (C. *shengsi* 生死; J. *shōji*; S. *samsāra*). (1) To revolve in rebirth, with repeated deaths and births in one or another of the six destinies, conditioned by *karma* (actions and their results). (2) A continuous process of change taking place every instant; that is, “momentary birth and death” (C. *chana shengsi* 剎那生死; J. *setsuna shōji*), conditioned by *karma*. (3) The entire lifespan of a sentient being (C. *yiqi shengsi* 一期生死; J. *ichigo shōji*), from birth until death.

**“birth and death, going and coming, are the real human body”** (C. *shengsi qulai zhenshiren ti* 生死去來真實人體; J. *shōji korai shinjitsu no nintai* 生死去來真實の人體). The English translation here follows the Japanese transcription (*yomikudashi* 読み下し) that appears in Chapter 19 of the *Denkōroku*. There is evidence, however, that what the original Chinese actually means is: “birth and death, going and coming, are the body of the real person.” If so, then the correct Japanese transcription would be: *shōji korai shinjitsunin no karada* 生死去來真實人の體. The Chinese original is attributed by Dōgen to Yuanwu Keqin (1063-1135). In the *Extensive Record of Eihei*, Dōgen is said to have addressed the assembly at Kōshō Monastery as follows:

At a convocation in the dharma hall [Dōgen] raised [the kōan]:

Chan Master Yuanwu said, “Birth and death, going and coming, are the body of the real person.” Nanquan said, “Birth and death, going and coming, are the real body.” Zhaozhou said, “Birth and death, going and coming — these are the body of the real person.” Changsha said, “Birth and death, going and coming — these are the real body of the buddhas.”

The master [Dōgen] said, “These four honored elders each expounded their house styles, and all straightened their noses. They have said what they were able to say, but it is not sufficient. As for Kōshō [i.e., me], I am not like that. As for birth and death, going and coming, these are simply birth and death, going and coming.”

《永平廣錄》上堂舉、圓悟禪師道、生死去來真實人體。南泉道、生死去來是真實體。趙州道、生死去來是真實人體。長沙道、生死去來是諸佛真實體。師云、四員尊宿各展家風、俱端鼻孔。道也道得、只是未在。若是興聖又且不然、生死去來只是生死去來。(DZZ 2.22)

Dōgen appears to have pieced together his quotation of Yuanwu from a longer passage in which the latter says: “I ask you, what is birth and death; going and coming; earth, water, fire, and wind; sound, smell, flavor, and touch? The entirety of these are the body of the real person.” For the full context of Yuanwu’s saying, → “body of the real person.”

**black field** (C. *zitian* 緇田; J. *shiden*). An abbreviation of “field of the black robe” (C. *ziyi tiandi* 緇衣田地; J. *shie no denchi* 緇衣の田地). “Black robes” (C. *ziyi* 緇衣; J. *shie*) are the clothing, and hence the emblem, of ordained monks and nuns. The reference here is to the monastic *saṃgha*, conceived as a → field of merit.

**black robes** (C. *beiyi* 黑衣; J. *kokue*). The clothing of ordained monks and nuns, and hence an emblem of the monastic *saṃgha*. Often mentioned in contrast to the → white robes traditionally worn by Buddhist lay followers on *poṣadha* days.

**black rooster** (C. *wuji* 烏鷄; J. *ukei*). An element in a saying attributed to Caoshan Benji (840–890):

A black rooster moves on snow.

《撫州曹山元證禪師語錄》烏雞雪上行。(T 1987A.47.527a25)

According to ZGDJ (p. 63d, s.v. うけい), the “black rooster” represents principle (C. *li* 理; J. *ri*), or the undifferentiated *buddha-mind*, while the “snow” represents the myriad phenomena of the realm of discrimination. That may be the case, but common sense would suggest the opposite: that the “black rooster” would stand out as a particular “phenomenon” (C. *shi* 事; J. *ji*) against the undifferentiated backdrop, or “principle” of white snow. → five positions.

**blessings** (C. *en* 恩; J. *on*). Various translated as “kindness,” “mercy,” “charity,” “favor,” “grace,” “benefit,” and “blessings,” the glyph 恩 (C. *en*; J. *on*) denotes a beneficial act performed by someone who is above the recipient in a social or spiritual hierarchy, such as a parent, teacher, ruler, or deity. Two strong connotations of the word in East Asian culture are that one should feel gratitude for the blessings bestowed, and that one is morally obligated to “repay blessings”

in some way, e.g., by living up to the expectations of parents and teachers, by caring for them in their old age, and by passing on what has been learned from them to later generations so that their efforts in training one will continue to bear fruit in the future. → *four blessings*.

**blessings of yin and yang** (*in'yō no megumi* 陰陽の恵). In this expression, “yang and yin” refers to the natural world, with its alternations of day and night, summer and winter, and so on. The “blessings” (*megumi* 恵) in question are those bestowed by nature: air, water, foodstuffs (fruit and grains), and whatever else serves to keep humans alive. → *yin and yang*.

**blink the eyes** (C. *shunmu* 瞬目; J. *shunmoku*). (1) An example of an ordinary everyday action that people generally perform without thinking or special effort. An expression used in Chan/Zen texts to indicate the spontaneous workings of the *buddha-nature*, which all living beings are said to possess. (2) A nonverbal gesture that a Chan/Zen master employs intentionally as a teaching device → *raise the eyebrows, blink the eyes*. (3) Said to be a gesture made by Śākyamuni Buddha at the time when he entrusted the *dharma* to Mahākāśyapa → *hold up a flower and blink the eyes*.

**blockhead** (C. *mutou* 木頭; J. *mokutō*). (1) A stupid person. This expression appears in the *Sūtra of Brahmā's Net*, in the context of Buddha castigating people who refuse to accept the *bodhisattva* precepts as “beasts” who are “mindless, like wood and stone,” and “nothing other than *blockheads*” (T 1484.24.1009a6-12). (2) The same two glyphs can also indicate “a [particular] piece (C. *tou* 頭; J. *tō*) of wood (C. *mu* 木; J. *moku*).”

**bloodline** (C. *xiemai* 血脈; J. *kechimyaku*). (1) A physical blood vessel. (2) Metaphorically, the line of the *buddhas* and ancestors that comprise the Chan/Zen Lineage. (3) In Japanese Zen, the glyphs 血脈 (*kechimyaku*) also refer to a lineage chart showing the spiritual genealogy of the holder.

**bodhi** (C. *puti* 菩提; J. *bodai*). The → *awakening* that turns an ordinary being into a *buddha*.

**bodhi tree** (C. *puti shu* 菩提樹; J. *bodaiju*). The tree under which Śākyamuni Buddha is said to have attained *bodhi*, or → *awakening*.

**bodhisattva** (C. *pusa* 菩薩; J. *bosatsu*). (1) An epithet for Buddha Śākamuni in his former lives, before becoming a *buddha*. (2) Any sentient being on the path to *buddhahood*. That path is described in Mahāyāna sūtras as starting with a vow to attain awakening for the sake of *all living beings*, and not to pass into *nirvāṇa* while any beings remain suffering in the round of birth and death. (3) Exalted beings who have advanced so far on the path to awakening as to be virtually equal to *buddhas* in their wisdom, compassion, and ability to help ordinary beings. High level *bodhisattvas* such as Avalokiteśvara, Maitreya, and Mañjuśrī are worshipped and prayed to as savior deities.

**bodhisattva in the flesh** (C. *roushen pusa* 肉身菩薩; J. *nikushin no bosatsu* 肉身の菩薩). (1) A living person who is said to have (a) attained an advanced stage on the *bodhisattva* path or (b) to be an incarnation of a celestial *bodhisattva* such as Avalokiteśvara. (2) In East Asian Buddhism and popular religion, a term for a mummified human corpse, whose failure to decay is attributed to the deceased's advanced state of spiritual cultivation (DDB, s.v. 肉身菩薩).

**bodhisattva path** (C. *pusa dao* 菩薩道; J. *bosatsu dō*; S. *bodhisattva-mārga*). The path leading to buddhahood, which according to Mahāyāna scriptures is one that can and should be followed by everyone, even those who initially set out on the path of the voice-hearers. A spiritual path that begins by arousing the thought of *bodhi* and vowing not to enter *nirvāṇa* until one has led all living beings to liberation. Sometimes said to consist of 52 stages (C. *wushier wei* 五十二位; J. *gojūni i*).

**bodhisattva precepts** (C. *pusa jie* 菩薩戒; J. *bosatsu kai*). Moral rules governing the individual behavior of followers of the bodhisattva path, including laymen and laywomen as well as monks and nuns. In medieval China, several texts containing versions of bodhisattva precepts were translated into Chinese from Indian originals, such as the *Sūtra of Stages of the Bodhisattva Path* and the *Sūtra of the Bodhisattva's Virtuous Precepts*. Others circulated as translations of Indian originals, although they have been determined by modern scholarship to be apocryphal (i.e., of Chinese origin). The set of bodhisattva precepts that became standard in China is one contained in the apocryphal *Sūtra of Brahma's Net*, comprising ten cardinal precepts (C. *shi zhongjie* 十重戒; J. *jū jūkai*) and forty-eight lesser precepts. The ten cardinal bodhisattva precepts as given in that text are, in brief:

- 1) not to kill (C. *sha* 殺; J. *setsu*), lead others to kill, assist in killing, praise killing, etc...
- 2) not to steal (C. *dao* 盜; J. *tō*), lead others to steal, assist in stealing...
- 3) not to engage in immoral sexuality (C. *yin* 姪; J. *in*), lead others to...
- 4) not to speak falsely (C. *wangyu* 妄語; J. *mōgo*), lead others to...
- 5) not to sell alcoholic drinks (C. *gujiu* 酤酒; J. *koshu*), lead others to...
- 6) not to discuss the transgressions of the fourfold assembly (C. *shuo sizhong guo* 說四衆過; J. *setsu shishu ka*), lead others ...
- 7) not to praise oneself or denigrate others (C. *zizan huita* 自讚毀他; J. *jisan kita*), lead others to ...
- 8) not to harm others by being avaricious (C. *qianxi jiahui* 慳惜加毀; J. *ken-jaku kaki*), lead others to ...
- 9) not to be angry and refuse to accept apologies (C. *chenxin bushouhui* 瞋心不受悔; J. *shinshin fujuke*), lead others to ...
- 10) not to disparage the three treasures (C. *bang sanbao* 謗三寶; J. *hō sanbō*), lead others to....

The bodhisattva precepts have been interpreted as a kind of “Mahāyāna vinaya” (C. *dasheng lü* 大乘律; J. *daijō ritsu*), but they are not comparable in scope to the various vinaya collections handed down in “Hīnayāna” schools and translated into Chinese. They do not, for example, cover the operations of monastic communities. The bodhisattva precepts seem to have originated as a Mahāyāna alternative to the *Prātimokṣa* texts, used in rites of confession, or *poṣadha*, that were associated with the various vinaya collections handed down in “Hīnayāna” schools. In China, bodhisattva precepts came to be taken by lay people and ordained clergy alike

as a means of affirming their acceptance of the ideals of Mahāyāna Buddhism and, in many cases, to establish a karmic connection with the particular teacher who gave the precepts to them. *Bodhisattva* precepts were never used to ordain people going forth from household life and entering the monastic order as monks and nuns. To do that required receiving the ten novice precepts on a government approved ordination platform, in accordance with the *Four Part Vinaya*, a “Hīnayāna” text. In Japan, however, the practice of ordaining monks using only *bodhisattva* precepts, also called Mahāyāna precepts (C. *dasheng jie* 大乘戒; J. *daijō kai*), began in the Tendai School in the ninth century, shortly after the death of the school’s founder Saichō (767-822). The current Sōtō Zen practice of ordaining monks and nuns with the ten major precepts of restraint (C. *shi zhongjinjie* 十重禁戒; J. *jūjū kinkai*) from the *Sūtra of Brahma’s Net* can be traced back to the Tendai School, in which Dōgen himself was ordained. The Rinzai schools of Zen in Japan today use the ten novice precepts, not the *bodhisattva* precepts, to ordain monks and nuns. The Sōtō School practice of administering *bodhisattva* precepts to lay followers in a ceremony of giving precepts (*jukai e* 授戒會) does have a clear precedent in Chinese Buddhism, especially that of the Ming Dynasty (1644-1912), which was transmitted to Japan as so-called Ōbaku Zen.

**bodhisattvas of the tenth abode** (C. *shizhu pusa* 十住菩薩; J. *jūjū no bosatsu* 十住の菩薩; S. *daśa-bhūmi-sthitā bodhisattvāḥ*). Bodhisattvas who have progressed along the *bodhisattva* path to the level where they learn how to abide in emptiness while cultivating ten qualities. Usually these ten abidings are counted as stages 11 through 20 of the 52 stages of the *bodhisattva* path.

**bodily etiquette** (C. *shen yi* 身儀; J. *shingi*). Proper physical (as opposed to mental) behavior, which includes upholding moral precepts and maintaining the proper deportment whether walking, standing, sitting, or reclining.

**bodily etiquette and mental restraint** (C. *shen yi xincao* 身儀心操; J. *shingi shinsō*). Proper control of one’s mind, through mindfulness and other types of meditation, as well as one’s physical behavior. → *bodily etiquette*.

**body and/or mind** (C. *shenxin* 身心; J. *shinjin*). All the mental and physical phenomena that constitute a living being and its experienced environment. (1) In terms of the five aggregates, “body” (C. *shen* 身; J. *shin*) is the aggregate of materiality, or “form,” while “mind” (C. *xin* 心; J. *jin*) consists of the aggregates of feeling, apperception, impulses, and consciousness (DDB, s.v. 身心); → *five aggregates*. (2) In terms of the twelve sense fields (S. *āyatana*), “mind” corresponds to the six sense faculties, while “body” corresponds to the six sense objects. (3) Loosely speaking, “outside” or “physical” phenomena, and “inside” or “mental” phenomena. (4) In the literature of Chan/Zen, the expression “body and mind” sometimes functions as a synonym for other two-glyph expressions that refer to the fusion of inner and outer realities, such as: “sense faculties and dust,” “mind and dust,” “illumination and sense objects,” and so forth.

**body and mind sloughed off** (C. *shenxin tuoluo* 身心脫落; J. *shinjin datsuraku*; *shinjin nuke otsu* 身心脱け落つ). A famous expression that Dōgen repeatedly attributed to his teacher, Tiantong Ruji (1163–1228), and used to describe his own awakening. An example of the attribution appears in the *Extensive Record* of Eihei:

At a convocation in the dharma hall [Dōgen] said, “The virtuous ones of old said, ‘Skin and dermis sloughed off entirely.’ My late master [Rujing] said, ‘Body and mind sloughed off.’ Having already arrived within this, how is it?” After a long pause, he said, “Who says ‘mind is buddha,’ or ‘no mind, no buddha, no way’? If people want to understand the meaning of the ancestral teachers, it is that a cold crane awakes from a dream in the den of an old hare.”

《永平廣錄》上堂。古德云、皮膚脫落盡。先師云、身心脫落也。既到這裏且作麼生。良久云、誰道即心即佛。非心非佛非道。若人欲識祖師意、老兔巢寒鶴夢覺。(DZZ 4.10)

In Chan/Zen literature before Dōgen, the two most common objects of the transitive verb “slough off” were “skin and dermis” (C. *pifu* 皮膚; J. *hifu*) and “mind and dust” (C. *xinchen* 心塵; J. *shinjin*). The expression “body and mind sloughed off” is not reliably attested in any Chinese sources that predate the sixteenth century. The expression appears in a Japanese compilation of Rujing’s discourse record (T 2002B.48), but that could be a later interpolation because it does not occur in the Chinese compilation of the same text (T 2002A.48). The two sayings — “mind and dust sloughed off” (C. *xinchen tuoluo* 心塵脫落; J. *shinjin datsuraku*) and “body and mind sloughed off” (C. *shenxin tuoluo* 身心脫落; J. *shinjin datsuraku*) — are perfect homonyms in Japanese, which has led some modern scholars to speculate that what Rujing actually said was the former, and that Dōgen misheard it as the latter. That theory would be more plausible if the two sayings were homonyms in Chinese, but they are not; if there was any confusion concerning what Chinese glyphs were represented by the phrase “*shinjin datsuraku*,” that mistake would have been made by someone hearing the spoken Japanese. Moreover, the *Extensive Record of Chan Master Hongzhi* attributes a slightly different saying to Hongzhi Zhengjue (1091–1157) which shows that the juxtaposition of “body” (C. *shen* 身; J. *shin*) and “mind” (C. *xin* 心; J. *shin*) in this context was current in China before Dōgen’s day:

Body and mind spontaneously drop off; movement and stillness are both forgotten.

《宏智禪師廣錄》身心獨脫、動靜兩忘。(T 2001.48.40c4-5)

Thus, there is no good reason to doubt that Dōgen learned the expression “body and mind sloughed off” from his teacher Rujing.

**body of Buddha** (C. *foshen* 佛身; J. *buss shin*; S. *buddha-kāya*). (1) The special body attained by a *buddha*. Typically described as a 16-foot tall, golden-hued image of perfection, endowed with the *thirty-two marks* and *eighty pleasing features*. (2) In some non-Mahāyāna schools of Indian Buddhism (e.g., Sarvāstivāda), the idea evolved that although the physical body (C. *shengshen* 生身; J. *shōshin*) of Śākyamuni Buddha had disappeared upon his death and attainment of *nirvāṇa*, the body of his teachings, i.e., his *dharma body*, remained in the world and was accessible through his *sūtras*. (3) In Mahāyāna scriptures, the idea further developed that Buddha had not really entered *nirvāṇa* and passed beyond the reach of *living beings*, but rather that he had made a magical show of doing so as a teaching device, employing *skillful means*. The physical body of Buddha that appeared to undergo *birth and death* was thus called his “transformation



body” (C. *huashen* 化身; J. *keshin*; S. *nirmāṇakāya*), while the true, ultimate body of Buddha — his eternal spiritual essence that is never born and never dies — was called the *dharma* body. That later came to be equated with the “womb of the *tathāgata*” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*), *buddha-nature*, or *buddha-mind*. (4) As Mahāyāna and Tantric thought evolved, various theories positing multiple bodies of Buddha were formulated, the best-known being that of the *three bodies* [of Buddha].

“**body of the real person**” (C. *zhenshi renti* 真實人體; J. *shinjitsunin no karada* 真實人の體). The “real person” (C. *zhenshi ren* 真實人; J. *shinjitsu no hito* 真實の人) is the *buddha-nature*, or *buddha-mind*. Its “body” (C. *ti* 體; J. *tai*; *karada*), according to Yuanwu Keqin (1063-1135), consists of the *four primary elements* and *sense objects*, when those are viewed from the perspective of *awakening*. The *Discourse Record of Chan Master Yuanwu Foguo* says:

At a convocation in the *dharma* hall, [Yuanwu Keqin] said: “The *dharma* body is *signless*, but it takes shape and appears in response to the capacities [of living beings]. The *dharma* eye has no defect, but in accordance with illumination it observes *things*. That which cannot be arranged is the real *buddha*. The place where *receiving* and *using* cannot reach, that is the key to what is beyond. If upwardly you cut off climbing and seeking, and downwardly cut off your self and person, then your nose will rub against the house style [of Chan], and your skeleton will last through a thousand worlds. Accordingly, the one will be innumerable, and the innumerable will be one. The large will appear in the middle of the small, and the small will appear in the middle of the large. I ask you, what is *birth and death*; *going and coming*; earth, water, fire, and wind; sound, smell, flavor, and touch? The entirety of these are the *body of the real person*. Again, is there anyone who can face this very place, acknowledge and gain it? If you grasp the *maṇi-jewel* that is priceless, in the future your *receiving* and *using* will have no limit.”

《圓悟佛果禪師語錄》上堂云、法身無相應機現形。法眼無瑕隨照鑑物。安排不得處是天真佛。受用不及處乃向上機。若能上絕攀仰下絕己躬、鼻孔摩觸家風、觸腰常千世界。則一爲無量無量爲一。小中現大大中現小。更討甚麼生死去來地水火風聲香味觸。都盧是箇真實人體。還有人向箇裏承當得麼。識取摩尼無價珠、當來受用無窮極。(T 1997.47.740b19-26)

In this sermon, Yuanwu begins by mentioning the *dharma* body, which is “*signless*,” and the “real buddha” (C. *tianzhen fo* 天真佛; J. *tenshin butsu*), which is something that “cannot be arranged.” These are two names for the same thing, which he also calls a “place that *receiving* and *using* cannot reach”: in other words, something that cannot be grasped, used, or enjoyed as if it were a commodity. Nevertheless, Yuanwu goes on to say, by “cutting off” all sorts of grasping and attachment, a person can be one with the *dharma* body, or “real buddha” and thus be supported by a figurative “skeleton” that lasts through the rising and falling of a thousand world systems. Elaborating on this physiological trope, he says that the process of *samsāra* itself, which involves the repeated coming together and dissolution of the *four primary elements* and the *dharma*s of *sense objects*, is like the “body” of the “real person.” The “real person” in this context is the

aforementioned “real buddha,” or *dharma body*. Yuanwu’s poetic image likens the eternal, signless *dharma body* to an underlying skeleton, and likens the entire round of birth and death that involves all living beings to the living flesh on that skeleton. There is ample precedent in Chan literature for use of the term “real person” (C. *zhenshi ren* 真人; J. *shinjitsu no hito* 眞實の人), or “true person” (C. *zhenren* 眞人; J. *shinjin*), to refer to the buddha nature, or *dharma body*. See, for example, Linji’s (–866) famous saying → “upon this lump of red meat, there is one true person of no rank.” In the *Extensive Record of Eihei*, Dōgen quotes Yuanwu as saying that “birth and death, going and coming, are the body of the real person” (C. *shengsi qulai zhenshiren ti* 生死去來真人體; J. *shōji korai shinjitsunin tai* 生死去來眞實體). This is a conflation of Yuanwu’s words that are translated above: “I ask you, what is birth and death; going and coming; earth, water, fire, and wind; sound, smell, flavor, and touch? The entirety of these are the body of the real person.” In Chapter 19 of the *Denkōroku*, however, Keizan renders Dōgen’s quote of Yuanwu into Japanese as: “birth and death, going and coming, are the real human body” (*shōji korai shinjitsu no nintai* 生死去來眞實の人體). That became the standard interpretation within the Sōtō Zen school, even though it does not make much sense to say that *samsāra* — the process of birth and death that involves a multiplicity of bodies (human, animal, deva, etc.) — is the real or true “human body.”

**body, speech, and mind** (C. *shen kou yi* 身口意; J. *shin ku i*). The three modes of karma, i.e., the three media through which humans can act: the physical, verbal, and mental.

**bonds of affection** (C. *enai* 恩愛; J. *on’ai*). Affection that ties one to the world, especially love for parents, spouse, children, friends, and so on. The kind of bonds that a person would have to break to go forth from household life.

**born and dies** (C. *shengsi* 生死; J. *shōji*; S. *samsāra*). → birth and death.

**“bottom of the bucket drops out”** (C. *tongdi tuo* 桶底脫; J. *tōtei datsu*). In the literature of Chan/Zen, a common metaphor for awakening. The *Discourse Record of Chan Master Yuanwu Foguo* contains several examples. In the context of recommending the contemplation of a *kōan*, Yuanwu Keqin (1063-1135) says:

When you meticulously examine this and bring it up [as a topic], what is it like to confront what is directly beneath this place here? It resembles the bottom of a bucket dropping out.

《圓悟佛果禪師語錄》子細檢點將來。爭如向這裏直下、似桶底脫去。(T 1997.47.723b1-2)

Elsewhere, he suggests that awakening occurs when the mind comes to a stop in some way:

Pure and stripped bare, naked and washed clean: when not a single moment of thought arises, the bottom of the bucket drops out.

《圓悟佛果禪師語錄》淨裸裸赤灑灑、一念不生桶底剔脫。(T 1997.47.749a7)

Moreover, he uses the metaphor of the broken bucket to suggest that when awakening occurs it is sudden and unexpected.

All that is needed is the master to recognize the voice, and suddenly, the bottom of the bucket drops out.

《圓悟佛果禪師語錄》只要檀郎認得聲、忽然桶底脫。(T 1997.47.768a21-22)

In any case, the force of the metaphor is that awakening is like dropping something that one has been carrying around, as if the bottom of a bucket suddenly failed and let out all the water it was holding.

**bottomless basket** (C. *wudi lanzi* 無底籃子; J. *mutei no ransu* 無底の籃子). A straw basket with a broken bottom; perhaps a metaphor for someone who no longer “carries around” entities conceived by *discriminating cognition* and *thinking*. The expression seems to derive from an exchange between Jiashan Shanhui (805–881) and “Reverend Fori of Hangzhou” that appears in the biography of the latter in *Jingde Era Record of the Transmission of the Flame*:

One day, when there was communal labor, the rector asked the master [Fori] to provide tea. The master [Fori] said, “I came here for the sake of the *buddha-dharma*, not for the sake of providing tea.” The rector said, “Reverend [Jiashan], if you instruct the senior seat [Fori] to provide tea, I will say that the Reverend’s honorable command should be immediately obeyed.” Then he [Fori] left the work site to bring tea. The shaking of teacups made a sound, and Jiashan turned his head. The master [Fori] said, “There are three or five pots of strong tea, but my thoughts rest on the side of the hoe.” Jiashan said, “The pitcher has thoughts that incline toward tea. How many cups are in the basket?” The master said, “The pitcher has thoughts that incline toward tea, but there is not a single cup in the basket.” Then he poured out the tea and served it. At that time, everyone in the great assembly raised their eyes. The master [Fori] inquired further, saying, “There is a crane in the great assembly who is asking, ‘Please, Master [Jiashan], give us a word.’” Jiashan said, “If you come across a dead snake on the road, you do not strike and kill it. When your *bottomless basket* is full, you will return home.” The master [Fori] said, “Your hands grasp a bamboo tally with ‘brightness at night’ [written on it]. How many of you will ever know the dawn?” Jiashan said, “In the great assembly there is a person who goes back [to his quarters]. Go back!” Thereupon, for the remainder of the communal labor, he [Fori] returned to the cloister. The great assembly regarded him with admiration. The master [Fori] later returned to Zhexi and became abbot at Fori [Monastery], where he ended his days.

《景德傳燈錄》一日大普請、維那請師送茶。師曰、某甲爲佛法來不爲送茶來。維那曰、和尚教上座送茶、曰和尚尊命即得。乃將茶去作務處。搖茶椀作聲、夾山迴顧。師曰、釀茶三五椀。意在饅頭邊。夾山曰、瓶有傾茶意。籃中幾箇甌。師曰、瓶有傾茶意、籃中無一甌。便傾茶行之。時大衆皆舉目。師又問曰、大衆鶴望請師一言。夾山曰、路逢死蛇莫打殺。無底籃子盛將歸。師曰、手執夜明符。幾箇知天曉。夾山曰、大衆有人歸去、歸去。從此住普請歸院。衆皆仰歎。師後迴剎西住佛日而終。(T 2076.51.362a8-19)

Subsequently, Jiashan’s saying — “if you come across a dead snake on the road, you do not strike and kill it. When your *bottomless basket* is full, you will return home” — was frequently raised as a *kōan*.

**boundary lines** (C. *jiepan* 界畔; J. *kaiban*). Synonymous, in all denotations and connotations, with → *boundary marker*.

**boundary marker** (C. *bianbiao* 邊表; J. *benbyō*). (1) In ordinary parlance, the border or edge of an area or thing, such as a fence around a field or the skin of an apple, which marks it off from its surroundings. (2) In Mahāyāna Buddhist philosophy, a conventionally drawn line around a “thing” that exists as a concept but does not exist in reality. Hence, a metaphor for *discriminating thought*, which is a source of deluded attachment. The term “boundary marker” appears in the *Inscription on Faith in Mind*, attributed to the Third Ancestor, Sengcan, which reads in part:

Neither existent nor nonexistent, the ten directions are before your eyes.  
The tiny is identical to the large: forget all about the sphere of cognition.  
The huge is identical to the small: do not view boundary markers.  
Being itself is non-being; non-being itself is being.

《景德傳燈錄、信心銘》無在不在十方目前。極小同大忘絕境界。極大同小不見邊表。有即是無無即是有。(T 2076.51.457b20-21)

**bow in gasshō** (C. *hezhang wenshun* 合掌問訊, *wenshu* 問訊; J. *gasshō monjin*, *monjin*). To bend the body and lower the head with hands held palms together in *gasshō*. A gesture of polite greeting, used between monks.

**bow with hands clasped** (C. *ji* 揖; J. *itsu*). To bend the body (C. *qugong* 曲躬; J. *kyokkyū*) and lower the head (C. *ditou* 低頭; J. *teizu*) with folded hands (C. *chashou* 叉手; J. *shashu*). This a gesture of respect, used in greeting and bidding farewell to other people, that was common in imperial China, especially among literati.

**brāhmaṇa** (C. *poluomen* 婆羅門; J. *baramon*). The “priest” class, the males of which were responsible for the study and perpetuation of sacred scriptures (S. *veda*) and the performance of rituals for propitiating or commanding the various devas (gods) and maintaining social and cosmic order. One of the four social classes (S. *varṇa*) in ancient India. → *four classes*.

**branch lineage** (C. *menshe* 門葉; J. *mon'yō*). An offshoot of a well-known lineage of *dharma transmission*. Such branching occurs when an eminent Chan/Zen master has two or more immediate *dharma heirs* who, in turn, produce heirs. A branch lineage typically bears the name of the Chan/Zen master who is regarded as its founder.

**break open** (C. *huoran* 豁然; J. *katsuzen*). (1) The English translation here is a literal one. (2) Metaphorically, when used as an verb, the glyphs 豁然 (C. *huoran*; J. *katsuzen*) mean to “disclose” or to “attain awakening.” (3) Metaphorically, when used as an adverb, the glyphs mean “all of a sudden” (*katsuzen toshite* 豁然として).

**bright mirror** (C. *mingjing* 明鏡; J. *meikyō*). (1) An allusion to the “Qin era mirror” that is said to reveal people’s inner organs and moral qualities as well as their external appearance. (2) In the literature of Chan/Zen, a metaphor for the *mind* when it is free of *delusion*. → *ancient mirror*. The biography of Guishan Zhizhen (781–865) in the *Jingde Era Record of the Transmission of the Flame* includes the following verse attributed to him:

When the *mind*, at root, cuts off *dust*, what is the point of cleaning it?  
When the body, within, has no illness, why seek a physician?  
If you want to know this *buddha*, it is not in the bodily sense field.  
The *bright mirror* is hung high, but its time for reflecting has yet to come.

《景德傳燈錄》心本絕塵何用洗。身中無病豈求醫。欲知是佛非身處。明鑑高懸未照時。(T 2076.51.269c22-23)

**bright mirror on a stand** (C. *mingjing tai* 明鏡臺; J. *meikyō dai*). A line from a famous verse attributed to Senior Seat Shenxiu (606?-706) in the *Platform Sūtra*:

The body is the *bodhi tree*;  
the *mind* is like a *bright mirror on a stand*.  
At all times strive to polish it:  
do not allow it to collect *dust*.

《六祖大師法寶壇經》身是菩提樹、心如明鏡臺、時時勤拂拭、勿使惹塵埃。(T 2008.48.348b24-25)

→ *bright mirror*.

**bright windows** (C. *mingchuang* 明窓; J. *meisō*). Also translatable as “illuminating windows.” Buddhist monasteries in Song and Yuan dynasties China and the Zen monasteries in Kamakura period Japan that were modeled after them had at least two buildings with “*bright windows*,” which were openings (skylights) high on the walls or ceilings designed to let in light and facilitate the reading of *sūtras* and Chan/Zen records. One such facility was the → *quarters for illuminating the mind*, which was built for that purpose alone; it was also called the “*sūtra reading hall*” (C. *kanjing tang* 看經堂; J. *kankin dō*). The other was the common quarters (C. *zhongliao* 衆寮; J. *shuryō*), which monks in the great assembly used for reading and writing, drinking tea, walking about, and various minor tasks such as mending clothing.

**bring forth intention** (C. *fayi* 發意; J. *hotsui*; i wo *hosshi kuru* 意を發し来る). To struggle to think of an appropriate response when questioned by a Chan/Zen master. A state of mind that is confused, and on the verge of engaging in *discriminating thought*.

**brisk and lively** (C. *huo popo* 活潑潑; J. *kappatsupatsu*). (1) Usually described as a reference to a fish flapping its tail in a lively manner, as when swimming up a waterfall. Or, because the expression “flap-flapping” (C. *popo* 鱗鱗; J. *patsupatsu*) seems to be onomatopœic, the concrete image here may be the *sound* that the rapidly flapping tail of a landed fish makes as it struggles desperately to save its “*life*” (C. *huo* 活; J. *katsu*) by getting back into the water. (2) In any case, in the literature of Chan/Zen, “*brisk and lively*” refers metaphorically to the spontaneous workings of the *buddha-mind*, which in an awakened individual gives rise to lively repartee.

**broad learning** (C. *guangxue* 廣學; J. *kōgaku*). Extensive knowledge, especially with regard to Buddhist *sūtras* and commentarial literature. In the Chan/Zen tradition this is not necessarily disparaged as useless or counterproductive, but it is always characterized as insufficient to gain *awakening*.

**brother disciple** (C. *xiongdi* 兄弟; J. *hindei*). A fellow disciple of the same Chan/Zen master, or one who belongs to the same branch of the Chan/Zen Lineage.

**buddha** (C. *fo* 佛; J. *butsu*). The Sanskrit term *buddha*, meaning “awakened one,” was transliterated in Chinese using the glyphs 佛陀 (C. *fotuo*; J. *butsuda*), which was then abbreviated as 佛 (C. *fo*; J. *butsu*). “Awakened One” was originally an epithet of → Śākyamuni. As the Buddhist tradition evolved in India, the idea of a future *buddha* (Maitreya) emerged, along with that of seven *buddhas* of the past. Mahāyāna sūtras posit the existence of countless *buddhas* of the three periods and hold up attaining *buddhahood* as the ultimate goal that all beings should strive for.

**buddha-activity** (C. *foshi* 佛事; J. *butsuji*). A term that has a wide range of attested meanings in Buddhist scriptures at large, and in the literature of Chan/Zen specifically. (1) Broadly speaking, whatever activities *buddhas* engage in to save living beings. As a commentary by Kumārajīva on the *Vimalakīrti Sūtra* states:

*Buddhas regard converting humans as their task. All forms of converting humans are called buddha-activity.*

《注維摩詰經》佛以化人爲事。凡是化人皆名佛事。(T 1775.38.403c28-29)

The *Vimalakīrti Sūtra* itself makes it clear that such activities can be so indirect as to include the creation of *buddha-lands* and any quasi-natural or supernatural phenomena that occur within them:

Ānanda addressed Buddha, saying, “I never imagined, World-Honored One, that such fragrant rice could perform *buddha-activity*.” Buddha said: “Thus it is, thus it is. Ānanda, there are *buddha-lands* where a *buddha*’s radiance performs *buddha-activity*; where *bodhisattvas* perform *buddha-activity*; where avatars created by Buddha perform *buddha-activity*; where *bodhi trees* perform *buddha-activity*; where *buddha robes*, mats, and bedding perform *buddha-activity*; where rice and meals perform *buddha-activity*; where parks, forests, and vistas perform *buddha-activity*; where the thirty-two marks and eighty pleasing features perform *buddha-activity*; where the body of Buddha performs *buddha-activity*; and where empty space performs *buddha-activity*. Living beings respond to these conditions by attaining entrance to disciplined conduct. There are *buddha-lands* where metaphors such as dreams, illusions, echoes, reflections in mirrors, moons floating in water, and mirages perform *buddha-activity*; and where voices, language, and writing perform *buddha-activity*. Also, there are pure *buddha-lands* where tranquil silence, no words, no speech, no instruction, no consciousness, no action, and no purpose perform *buddha-activity*. Thus it is, Ānanda. The *buddhas*’ deportment, their advancing and stopping, and their receiving of donations is nothing but *buddha-activity*. Ānanda, there are the gates of the four demons and the eighty-four thousand afflictions that bring exhaustion to all living beings, and those are *dharma*s used by *buddhas* to perform *buddha-activity*.”

《維摩詰所說經》阿難白佛言、未曾有也、世尊、如此香飯能作佛事。佛言、如是如是。阿難、或有佛土以佛光明而作佛事、有以諸菩薩而作佛事、有以佛所化人而作佛事、有以菩提樹而作佛事、有以佛衣服臥具而

作佛事、有以飯食而作佛事、有以園林臺觀而作佛事、有以三十二相八十隨形好而作佛事、有以佛身而作佛事、有以虛空而作佛事、衆生應以此緣得入律行。有以夢幻影響鏡中像水中月熱時炎如是等喻而作佛事、有以音聲語言文字而作佛事。或有清淨佛土寂寞無言無說無示無識無作無爲而作佛事。如是阿難。諸佛威儀進止、諸所施爲無非佛事。阿難、有此四魔八萬四千諸煩惱門、而諸衆生爲之疲勞、諸佛卽以此法而作佛事。(T 475.14.553c15-554a1)

In the literature of Chan/Zen, we often find the idea that even inanimate things can preach the *dharma* and engage in *buddha*-activity. In the draft version of Dōgen's "A Talk on Pursuing the Way" (*Bendōwa* 辨道話), for example:

At this time, in *dharma* realms of the ten directions, the earth, grasses and trees, and fences, walls, tiles, and pebbles — all will engage in *buddha*-activity. Everyone who is prepared by the benefits of the wind and water that arise on that account will experience an extremely subtle, *inconceivable* *buddha*-conversion, and on that account will deeply sweep away *delusion* and intimately receive *awakening*, regardless of how small the interval.

《草案本辨道話》此時、十方法界の土地・草木・牆壁・瓦礫、皆な佛事を行ずるを以て、其の起す所の風水の利益に預る輩ら、甚妙不可思議の佛化を受用する故に、深き迷を掃蕩し、近き悟を獲得して、小節に不拘。(DZZ 2.539)

(2) Proselytizing engaged in by Buddhist monks. For example, the *Record of the Transmission of the Dharma Treasury* reports that:

Furthermore, there was a monk named *Simha*, who carried out *buddha*-activity on a wide scale in the country of Kashmir.

《付法藏因緣傳》復有比丘名曰師子、於罽賓國大作佛事。(T 2058.50.321c14-15)

(3) A variety of ceremonies and rituals performed in Buddhist monastic settings are called *buddha*-activities, such as the holding of retreats and the performance of funerals and memorial services.

**buddha after buddha and ancestor after ancestor** (C. *fofo zuzu* 佛佛祖祖; J. *butsubutsu soso*). An emphatic way of speaking about → *buddhas* and *ancestors*.

**buddha-awareness** (C. *fozhi* 佛智; J. *butchi*; S. *buddha-jñāna*). (1) In Buddhist texts generally, a synonym for a *buddha*'s omniscience, or *knowledge of everything*, which is knowledge of all particular phenomena. (2) In Chan/Zen literature, especially, the equivalent of *anuttarā-samyak-sambodhi*. To be aware of the innate *buddha*-mind.

**buddha-demon** (C. *fomo* 佛魔; J. *butsuma*). When one deludedly takes the word "buddha" as indicating some really existing external entity, that idea itself afflicts one as if it were a "demon" (C. *mo* 魔; J. *ma*). Furthermore, to be obsessed by the idea of *buddha* turns one into a "buddha- [crazed] demon." In the chapter of his *Treasury of the True Dharma Eye* entitled "Department of the Practicing Buddha" (*Gyōbutsu iigi* 行佛威儀), Dōgen says:

Those who are not practicing *buddhas* are not yet liberated from the bonds of *buddha* and the bonds of *dharma*; they are confederated with the *buddha-demons*, the *dharma-demons*.

《正法眼藏、行佛威儀》行佛にあらざれば、佛縛・法縛いまだ解脱せず、佛魔・法魔に類せらるるなり。(DZZ 1.59)

**buddha-dharma** (C. *fofa* 佛法; J. *buppō*). (1) The “law,” “teachings,” or “truth” (C. *fa* 法; J. *hō*; S. *dharma*) discovered and taught by Buddha or *buddhas* (C. *fo* 佛; J. *butsu*; S. *buddha*). (2) In the Chan/Zen tradition, a distinction is drawn between the *dharma* that Śākyamuni Buddha preached verbally, which was preserved and handed down in *sūtra* literature, and the wordless, *signless* *dharma* that he entrusted to Mahākāśyapa. The latter, which is variously called the *buddha-mind*, *sublime mind of nirvāṇa*, or *mind-dharma*, is said to have been transmitted down to the present only through the Chan/Zen Lineage of masters and disciples that derived from the First Ancestor, Mahākāśyapa.

**buddha, dharma, and saṃgha** (C. *fo fa seng* 佛法僧; J. *buppōsō*). The → *three treasures*: Śākyamuni Buddha, his teachings, and the community of his followers.

**buddha eye** (C. *foyan* 佛眼; J. *butsugen*; S. *buddha-cakṣus*). (1) A standard Buddhist term for the wisdom of a *buddha*, which sees things as they really are. (2) The fifth in the formulaic set of → *five eyes*: the vision of a *buddha*, which is all-seeing, all-knowing, and illuminates all *dharma*s.

**buddha face** (C. *fomian* 佛面; J. *butsumen*). (1) Buddha’s face, i.e., the face of Śākyamuni Buddha. (2) The “face of a *buddha*”: (a) how a *buddha* appears (b) an appearance that resembles a *buddha* without actually being one. (3) In some contexts, a reference to a person’s “original face,” which is the innate *buddha-nature*. → *face*.

“**buddha faces and ancestor faces**” (C. *fomian zumian* 佛面祖面; J. *butsumen somen*). A reference to → *buddhas* and *ancestors*. The addition of the word “faces” (C. *mian* 面; J. *men*) adds little to the meaning, except perhaps to emphasize the fact that they appear in the world, one after another, as individuals with different faces and characteristics, despite their underlying commonality. In the chapter of Dōgen’s *Treasury of the True Dharma Eye* entitled “Ancient Mirror” (*Kokyō* 古鏡) the expression is used as follows:

Raising this essential point, we should study the *buddha faces* and *ancestor faces* of the great round mirror. They are the retinue of the ancient mirror.

《正法眼藏、古鏡》この宗旨を擧拈して、大圓鑑の佛面・祖面を參學すべし、古鏡の眷屬なり。(DZZ 1.224)

At this point in the text, Dōgen begins to play with the numerical counter “face” (C. *mian* 面; J. *men*), which is used to count flat objects like mirrors that have “faces” or “surfaces.”

**buddha-fruit** (C. *foguo* 佛果; J. *bukka*; S. *buddhaphala*). Buddhahood, conceived as the consequence, or “fruit” (C. *guo* 果; J. *ka*), of actions; that is, karmic causes and conditions. It is the culmination of all Buddhist practices. Also called the “fruit of awakening” (C. *puti guo* 菩提果; J. *bodai ka*).

**buddha hall** (C. *fodian* 佛殿; J. *butsuden*). A building dedicated to the worship of a *buddha*. In the major monasteries of Song and Yuan China, and the medieval



Japanese Zen monasteries that were modeled after them, the *buddha hall* was a massive structure that stood on the central north-south axis of the campus, between the *mountain gate* and the *dharma hall*. It was of post-and-beam construction with a gabled tile roof and stone floor, housing a large Sumeru altar (C. *xumitan* 須彌壇; J. *shumidan*) with a *buddha image* on it, facing south. The arrangement mirrored that of the audience hall in the imperial court, where the emperor sat on a dais facing south, his courtiers lined up in rows on the east and west sides. Services in a *buddha hall* generally involve the chanting of *sūtras* and *dhāraṇīs* to generate *merit*, which is then dedicated to the *buddha* enshrined in support of various prayers. The offering of *merit* is accompanied with *offerings* of food, drink, and incense, which are arranged on a table in front of the altar. Services also involve *prostrations* and sometimes circumambulation, a procession of monks that does not actually go around the altar (as was originally the case) but forms a circle in front of it. In the Chan/Zen tradition, the “main object of veneration” (C. *benzun* 本尊; J. *honzon*) on the Sumeru altar in a *buddha hall* is usually Śākyamuni Buddha. Śākyamuni is sometimes shown “*holding up a flower*,” which is a depiction of the wordless sermon he is said to have delivered prior to transmitting the *signless mind-dharma* to his disciple Mahākāśyapa, thereby founding the Chan/Zen Lineage. The image of Śākyamuni may be flanked by images of Mahākāśyapa and Ānanda, two *disciples of Buddha* revered as the First Ancestor and Second Ancestor of the lineage in India.

**buddha image** (C. *foxiang* 佛像; J. *butsuzō*). (1) A statue or painting of a *buddha*. Such images may be enshrined on altars or in shrines as the objects of prayers and *offerings*, displayed for decorative purposes, or (if ancient or made of precious materials) kept as treasures in monastery storehouses. (2) Any statue or painting of beings — *buddhas*, *arhats*, *bodhisattvas*, *devas*, etc. — who are treated in Buddhist *sūtras*. (3) Any statue or painting that is enshrined for purposes of worship in a Buddhist monastery or temple.

**buddha-knowledge** (C. *fo zhijian* 佛知見 or 佛智見; J. *butchiken*). (1) In the *Lotus Sūtra* this term translates the Sanskrit *tathāgata-jñāna-darśana*, which refers to Buddha’s power to know the world correctly through seeing clearly. (2) In the literature of Chan/Zen, “*buddha-knowledge*” is equivalent to the *perfection of wisdom*.

**buddha-land** (C. *focha* 佛刹, *foguo* 佛國, *fofu* 佛土; J. *bussetsu*, *bukkoku*, *butsudo*; S. *buddha-kṣetra*). The domain of a specific *buddha*, being the realm in which he resides and strives to save *living beings*. Each *buddha-land* includes an inanimate environment and *living beings* that inhabit it. Some, such as the paradise of Buddha Amitābha, are said to be “*pure lands*” (C. *jingtu* 淨土; J. *jōdo*) that are brought into existence at the time when a *bodhisattva* attains *buddhahood*. The qualities of such a “*pure land*” are determined by the particular *buddha*’s accumulation of *merit*, his collection of knowledge, and the original vow made when he first set out on the *bodhisattva path*. Other *buddha-lands*, such as that of Śākyamuni Buddha, are said to be “*impure*” because they contain unfortunate rebirths such as animals, hungry ghosts, and denizens of hell. Such *buddha-lands* are conceived as the realms in which particular *bodhisattvas* set out on the path to *buddhahood*, striving to attain awakening for the sake of *all living beings*.

**buddha-matter** (C. *foshi* 佛事; J. *butsuji*). An alternate translation of → *buddha-activity*.

**buddha-mind** (C. *foxin* 佛心; J. *bussbin*). (1) The awakened *mind* of Śākyamuni Buddha, also called the *mind-dharma*, that is said to be transmitted in the Chan/Zen Lineage. (2) A function, virtually equivalent to “being alive,” that is innate in all sentient beings; synonymous with *buddha-nature*.

**buddha-nature** (C. *foxing* 佛性; J. *bussbō*). (1) In Chinese translations of Indian scriptures, the potential to become a *buddha*, which *all living beings* are said to possess. The *buddha-nature*, in this view, needs to be actualized through Buddhist practice. (2) In later Chinese Buddhist texts, the essential nature (C. *xing* 性; J. *shō*) of all living beings, which is identified as their innate *buddhahood*; synonymous with *buddha-mind*. In this view, the *buddha-nature* is complete from the start and does not need to be cultivated, but due to the *afflictions* (e.g., greed, hatred, and delusion) that obscure it, most beings are not aware of it and must strive to gain sight of it. For a translation of a passage in the *Sūtra of the Great Nirvāṇa* that presents this position, → *treasure store*. To “see the nature,” which means having a sort of unmediated, intuitive insight into one’s own *buddha-nature*, is an expression often used in the Chan/Zen tradition to signify awakening. (3) “Buddha-Nature” (*Bussbō* 佛性) is the title of a chapter of Dōgen’s *Treasury of the True Dharma Eye*.

**buddha-power** (C. *foli* 佛力; J. *butsuriki*; S. *buddhi-bala*). The supernormal strength and supernormal powers of a *buddha*.

**buddha-principle** (C. *foli* 佛理; J. *butsurei*). (1) The “principle” (C. *li* 理; J. *ri*) that makes *buddhahood* what it is, which is → *awakening*. (2) The “principles,” or teachings of Buddhism.

**buddha-seal** (C. *foyin* 佛印; J. *butsuin* or *butchin*). (1) In Chan/Zen literature, short for → *seal of the buddha-mind*. (2) In esoteric Buddhism, the “mind *mudrā*” (S. *citta mudrā*) of Mahāvairocana Buddha, which animates the minds of all *buddhas*.

**buddha-selection site** (C. *xuanfo chang* 選佛場; J. *senbutsu jō*). A name for the *saṃgha hall* of a major monastery, often written on a plaque that hangs above the door. The implication of the name is that some monks can attain awakening through the practice of seated meditation, which takes place in the *saṃgha hall*.

**buddha-service** (C. *foshi* 佛事; J. *butsuji*). An alternate translation of → *buddha-activity*.

**buddha-stūpa** (C. *fota* 佛塔; J. *buttō*). A *stūpa* that is said to contain *relics of Buddha*, or one that commemorates a major event in the career of Buddha (e.g., his birth, awakening, first turning of the wheel of dharma). → *stūpa*.

**buddha-vehicle** (C. *fosheng* 佛乘; J. *butsujō*; S. *buddhayāna*). A synonym of → *true vehicle*. (1) The way of the *buddhas*, conceived as a “conveyance,” or “vehicle” (C. *sheng* 乘; J. *jō*; S. *yāna*), that can transport *living beings* to liberation. The *buddha-dharma*, as opposed to other paths (religions other than Buddhism). (2) An alternate name for the Mahāyāna (“great vehicle”) and its *bodhisattva path*, which leads to the fruit of *buddhahood* as opposed to the fruit of *arhatship*. (3) In the *Lotus Sūtra* and several other Mahāyāna scriptures, the “one *buddha vehicle*” (C. *yi fosheng* 一佛乘; J. *ichi butsu jō*; S. *eka-buddhayāna*), also called the

“one vehicle” (C. *yisheng* 一乘; J. *ichijō*; S. *ekayāna*) or “buddha-vehicle,” is said to encompass (and, according to some interpretations, transcend) the *three vehicles*. **buddha-wisdom** (C. *fohui* 佛慧; J. *butsue*). The wisdom (C. *hui* 慧; J. *e*) that comes with awakening.

**buddha with marks** (C. *youxiang fo* 有相佛; J. *usō no butsu* 有相の佛). In the literature of Chan/Zen, a *buddha* that is imagined to exist apart from one’s own mind; the naive notion of an external *buddha* possessed of the *thirty-two marks*, as opposed to a → *buddha without marks*.

**buddha without marks** (C. *wuxiang fo* 無相佛, *wuxianghao fo* 無相好佛; J. *musō butsu*, *musōgō butsu*; S. *nīrākṣaṇa buddha*, *alākṣaṇaka buddha*). (1) A *buddha* who lacks the *thirty-two marks* and *eighty pleasing features*. (2) In the literature of Chan/Zen, the *buddha-mind*, which is *signless*. (3) An epithet of the Fourth Ancestor of the Chan/Zen Lineage in India, → *Upagupta*. The implication is that he had so many outstanding qualities and achievements that people regarded him as “virtually a *buddha*,” although he technically was not one because he lacked the *thirty-two marks*. (4) An epithet for Nāgārjuna.

**buddhahood** (C. *fo* 佛; J. *butsu*). The state of having attained awakening and become a *buddha*.

**buddhas and ancestors** (C. *fozu* 佛祖; J. *busso*). This expression appears in literature associated with the Tiantai School of Buddhism in China, but it is used most extensively in the Chan/Zen tradition. There it refers to the Chan/Zen Lineage itself, conceived as comprising the *seven buddhas of the past*, the *twenty-eight ancestral teachers* in India, *six ancestral teachers* in China, and all of the *Chan/Zen masters* who followed them as *dharma heirs* in that lineage.

**buddhas are born** (C. *zhufu chusheng* 諸佛出生; J. *shobutsu shussan*). Also translatable as “the birth of *buddhas*.” → *appear in the world*.

“**buddhas are not my way**” (C. *zhufu fei wo dao* 諸佛非我道; J. *shobutsu wa waga michi ni arazu* 諸佛は我が道に非ず). The third line of a famous verse attributed to the Ninth Ancestor of the Chan/Zen lineage, Buddhāmītra. This and other parts of Buddhāmītra’s verse were often raised as a *kōan* and commented on by other Chan/Zen masters. For details, → “*father and mother are not my close relations*.”

**buddhas’ cognition** (C. *zhufu zhi* 諸佛智; J. *shobutchi*). The → *buddha-awareness* (C. *fozhi* 佛智; J. *butchi*; S. *buddha-jñāna*) that is shared by all *buddhas*.

**buddhas of the past** (C. *guoqu zhufu* 過去諸佛; J. *kako shobutsu*). (1) Any *buddhas* who appeared in the world prior to Śākyamuni. (2) The *thousand buddhas of the past kalpa of adornment*. (3) A reference to the → *seven buddhas of the past*, a.k.a. *seven buddhas*.

**buddhas of the three times** (C. *sanshi zhufu* 三世諸佛; J. *sanze no shobutsu* 三世の諸佛; S. *tryadhva-buddha*). All *buddhas* of the past, present, and future.

**buddhas’ procedures** (C. *fo zhifa* 佛制法; J. *butsu no seihō* 佛の制法). (1) As used in the *Denkōroku*, this expression refers to the exemplary behavior of old *buddhas*: especially revered ancestral teachers in the Chan/Zen Lineage of yore. (2) In other contexts, the same three glyphs refer to *vinaya* rules established by

Buddha to regulate both the behavior of individual monks and the operation of the monastic *saṃgha*.

**burn incense** (C. *shaoxiang* 燒香; J. *shōkō*). The burning (C. *shao* 燒; J. *shō*) of incense (C. *xiang* 香; J. *kō*) as an offering to *buddhas*, *bodhisattvas*, *devas*, and ancestors is a ubiquitous feature of East Asian Buddhist ritual. The burning of fragrant wood may have originated as a substitute for burnt offerings of meat from sacrificial animals, which was practiced both in the brahmanic worship of *devas* in ancient India and in rites for nourishing ancestral spirits in pre-Buddhist China. In any case, whatever is offered by fire disappears from the human realm, and the smoke apparently conveys it to the heavens where the *devas* and spirits reside. In Buddhism, *burning incense* was adopted as a means of worshipping *buddhas* and other sacred beings that does not involve taking life. Being expensive, however, *burning incense* does involve “sacrifice.” The rarity and high cost of higher grades of incense resulted in it being used in East Asia as a gift between monks on occasions that call for formal congratulations. Because it counteracts bad odors, incense smoke is understood as a purifying agent. In Buddhist rituals that involve censuring offerings and official documents in incense smoke, the trope of purification is clearly at play. *Burning incense* is also interpreted metaphorically in some Buddhist texts as an analogue for *karmic recompense*: just as the smell of incense spreads and lingers long after the act of burning it is finished, the performance of good deeds has far-reaching beneficial consequences that “perfume” the world.

**burrow** (C. *keku* 窠窟; J. *kakutsu*). (1) A hole or den in which a small animal makes its home. (2) In the literature of Chan/Zen, a metaphor for a narrow, deluded view of reality that is self-imposed by clinging to *discriminating thought*.

**“bury people at the same time”** (*shonin ichiji ni maikyaku* 諸人一時に埋却). This line alludes to a famous *kōan* involving Baizhang Huaihai (720–814), which first appears in the *Ancestors Hall Collection* (compiled 952) and is repeated in many other Chan texts, but was probably known to Keizan from the *Jingde Era Record of the Transmission of the Flame* (1004):

One day there was a monk who entered the *dharma hall* weeping and wailing. The master [Baizhang] said, “What is it?” The monk said, “I have lost both my father and mother. Please, Master, select a day [for the funeral].” The master said, “Tomorrow, let us bury them at the same time.”

《景德傳燈錄》一日有僧哭入法堂來。師曰、作麼。曰、父母俱喪、請師選日。師云、明日來一時埋却。(T 2076.51.249c17-19)

In this context, “bury” (C. *mai* 埋; J. *mai*) has a double meaning. The first, of course, is to bury the dead, but Baizhang’s statement cannot be taken literally, for funerary practices in China at the time did not allow for immediate burial of the dead or for joint funerals. Understood figuratively, Baizhang may have been urging the bereaved monk to look past the superficial arising and ceasing of phenomena — in this case, the life and death of his parents — to see the underlying *buddha-nature*. That would assuage his grief and, metaphorically speaking, “bury” or “put to rest” the entire problem of suffering in the *round of rebirth*.

**cage of grasping** (C. *panlong* 攀籠; J. *hanrō*). In this expression, the word “cage” (C. *long* 籠; J. *rō*), or “coop,” is a metaphor for being trapped in the *round of birth*

and death. “Grasping” (C. *pan* 攀; J. *han*) refers to the desire, or attachment, that is the root cause of that entrapment, which in the final analysis is self-imposed.

**camphor tree** (C. *yuzhang* 豫章; J. *yoshō*). (1) This variety of tree, now commonly known in Chinese as 樟 (C. *zhang*; J. *kusu*; Latin, *cinnamomum camphora*), is an evergreen found in China, Taiwan, and central and southern Japan. It grows between 20 and 40 meters high and is the source of the aromatic crystalline compound known as camphor. (2) Metaphorically, a desirable commodity. In Case #28 of the *Congrong Hermitage Record*, there is a passage that reads:

Fu said, “Camphor trees that grow in the high mountains cannot be gotten by craftsmen. If you want to avoid the world, why not hide away deep [in the mountains]?”

《從容錄》父曰、豫章之木生於高山、工人莫得。子欲避世、何不深藏。(T 2004.48.246a6-7)

The fragrant wood of the *camphor tree* is prized both as an interior building material and the raw material for distilling essential oils that are ingredients in seasonings, medicines, insect repellants, etc. Thus, only trees that grow deep in the mountains are safe from the woodsman’s axe. (3) Metaphorically, a person who has many talents is called a “*camphor tree*” because the tree provides the key raw ingredients for a large number of useful products (HYDCD, s.v. 豫章). (4) An allusion to Dongshan Liangjie (807–869) and the Caodong/Sōtō Lineage that he is said to have founded. The allusion plays on the ambiguity of the glyphs 豫章 (C. *yuzhang*; J. *yoshō*), which mean “*camphor tree*” (C. *yuzhang zhi mu* 豫章之木; J. *yoshō no ki*), and are also the name of the place — Yuzhang — where Dong Mountain (site of Dongshan’s monastery) was located. According to Case #49 of the *Congrong Hermitage Record*:

Later, [Dongshan] moved to Mount Dong in Gaoan [County] in Yuzhang, where he became the first generation [abbot].

《從容錄》後遷豫章高安之洞山、爲第一代。(T 2004.48.258b7-8)

For more details on “*Camphor Tree*” as a toponym, → Yuzhang.

**caṇḍāla** (C. *zhantuoluo* 旃陀羅; J. *sendara*). The name of the lowest stratum of society in ancient India, ranking below the four hereditary social classes (S. *varṇa*). Traditionally these “outcasts” made their livelihoods as butchers, leather workers, hunters, fishermen, undertakers, and jailers, etc. — all occupations that were looked down upon as unclean by privileged segments of society due to their association with killing, death, and violence.

**canon** (C. *dazang jing* 大藏經; J. *daizō kyō*; S. *tripiṭaka*). The entire “treasury,” or “collection” (C. *zang* 藏; J. *zō*; S. *piṭaka*) of Buddhist scriptures (C. *jing* 經; J. *kyō*). The Buddhist canon as received from India and translated into Chinese includes “three collections” (C. *sanjang* 三藏; J. *sanzō*; S. *tripiṭaka*) of scriptures: the *sūtra* collection (C. *jingzang* 經藏; J. *kyōzō*; S. *sūtra-piṭaka*), *vinaya* collection (C. *lüzang* 律藏; J. *ritsuzō*; S. *vinaya-piṭaka*), and *treatise* collection (C. *lunzang* 論藏; J. *ronzō*; S. *abhidharma-piṭaka*). In China, imperially sponsored printings of the Buddhist canon came to include various *sūtra* commentaries, philosophical treatises, histories of Buddhism, and biographies of *eminent monks* that were openly acknowledged to be the works of Chinese authors, as well as some *sūtras*

that claim to be translations of Indian originals but were actually composed in China.

**canon prefect** (C. *zangzhu* 藏主; J. *zōshu* or *zōsu*). Also called “manager of the [sūtra] repository” (C. *zhizang* 知藏; J. *chizō*). An officer in a monastic bureaucracy; one of the six prefects (C. *liu tōushou* 六頭首; J. *roku chōshu*). In Song and Yuan dynasty Chinese monasteries, and the medieval Japanese Zen monasteries that were modeled after them, the position of *canon prefect* was subordinate to that of rector (C. *weina* 維那; J. *ino* or *ina*). The *canon prefect* was both the head librarian and the officer who organized rituals that involved chanting sūtras or turning the “revolving canon” (C. *lunzang* 輪藏; J. *rinzō*) to generate merit. The “revolving canons” were giant octagonal bookcases that could be rotated in place like a merry-go-round, allowing for a “revolving reading” (C. *zhuandu* 轉讀; J. *tendoku*) of the entire Buddhist canon at one time. It was thought to efficiently produce a great deal of merit for dedication in connection with various prayer and offering services, often commissioned by lay patrons.

**carry out conversions** (C. *xinghua* 行化; J. *gyōke*). To preach the *buddha-dharma* in an effort to convert people.

**case** (C. *ze* 則; J. *soku*). (1) A legal case, or case in court. (2) A synonym of → *kōan*.

**cast off body** (C. *tuoti* 脫體; J. *dattai*). (1) in ordinary language, to “cast off” (C. *tuo* 脫; J. *datsu*) the “body” (C. *ti* 體; J. *tai*; *karada*) means to “die.” (2) In some Daoist contexts, “casting off the body” (which is subject to decay) implies the attainment of spiritual immortality. (3) In Chan/Zen texts, to “cast off body” or “cast off body and mind” often means to attain a state of liberation.

**cause and effect** (C. *yinguo* 因果, *guoyin* 果因; J. *inga*, *kain*). (1) The fundamental principle, embraced by all Buddhists, that actions (*karma*) inevitably have results. (2) An account of the reasons why something happened.

**“cause of a great matter”** (C. *dashi yinyuan* 大事因緣; J. *daiji innen*). An abbreviation of → “cause of a single great matter.”

**“cause of a single great matter”** (C. *yi dashi yinyuan* 一大事因緣; J. *ichi daiji innen*). A line from Chapter 2 of the *Lotus Sūtra*, in which Śākyamuni Buddha explains that “all buddhas appear in the world because of a single great matter,” which is to make living beings acquire buddha-knowledge. For a translation of the *Lotus Sūtra* passage in question, → *single great matter*.

**causes and conditions** (C. *yinyuan* 因緣; J. *innen*). (1) Originally a Chinese translation of the Sanskrit *hetu-pratyaya*, meaning the “direct cause” (C. *yin* 因; J. *in*) and “enabling conditions” (C. *yuan* 緣; J. *en*) of the arising of dharmas. For example, lighting a match would be the direct cause of a fire, while the presence of fuel and oxygen would be conditions that make a fire possible. (2) Later, a generic term for → *karma*. The glyphs 因緣 (C. *yinyuan*; J. *innen*) are also translated herein as “karmic connection” and “karmic involvements.” (3) In Chan/Zen texts the glyphs 因緣 (C. *yinyuan*; J. *innen*) sometimes refer to the “stories” of a Chan/Zen master’s interactions and verbal exchanges with his students, in which case they are translated herein as “episode.” (4) In the Japanese popular imagination, the glyphs 因緣 (*innen*) refer to something like “predestination”: the idea that certain events that happened were “bound to happen” because they were the result of actions taken or relationships fostered in past lives.

**causes from previous lives** (C. *su Yin* 宿因; J. *sukuin* or *shukuin*). Literally, “lodged” causes”: karmic conditions and relationships formed by previous actions, especially actions during previous lives.

**“cave of demons under the Black Mountains”** (C. *Heishan guiku* 黑山鬼窟; J. *Kokusan kikutsu*). Also written 黑山下鬼窟 (C. *Heishan xia guiku*; J. *Kokusan ge kikutsu*). (1) A trope based on the Buddhist tradition that there are mountain ranges to the north of the continent of Jambudvīpa that are inhabited by demons. (2) In Chan/Zen literature, the metaphor has two attested meanings, both pejorative: (a) old or habitual ways of thinking that trap one in *delusion*; and (b) an approach to seated meditation practice that wrongly stresses quietism: a forced calming of the mind in trance.

**celestials** (C. *tianshen* 天神; J. *tenjin*). Synonymous with → *devas*.

**chan** (C. *chan* 禪; J. *zen*; K. *seon*). (1) The glyph 禪 (C. *chan*; J. *zen*; K. *seon*) originally entered the Buddhist lexicon in China as an abbreviation of 禪那 (C. *channa*; J. *zenna*), which was a transliteration of the Sanskrit *dhyāna*, meaning “meditation”; → *dhyāna*. (2) Beginning in the eighth and ninth centuries, the word *chan* 禪 began to be used to refer to a lineage of dharma transmission said to have been founded in China by the Indian monk and *dhyāna* master Bodhidharma. Proponents of the “Lineage of Bodhidharma,” also called the “Chan Lineage” and “Buddha-Mind Lineage,” stressed that it transmitted Śākyamuni Buddha’s *mind-dharma*, or awakening, not only (or even mainly) the practice of *dhyāna*. (3) In the context of that lineage claim, therefore, the word *chan* 禪 came to be synonymous with “*buddha-mind*,” or “*awakening*.” (4) In the present work, when it refers to the Lineage of Bodhidharma or the *mind-dharma* that it is said to transmit, the glyph 禪 is rendered as “Chan” (capitalized), “Zen” (capitalized), or “Chan/Zen.” When the glyph 禪 refers to “meditation” in contexts that have nothing to do with the Lineage of Bodhidharma, it is rendered as “*dhyāna*,” taking that as an anglicized word.

**Chan Lineage abbots** (C. *zongxi* 宗席; J. *shūseki*). The holders of “dharma seats” (C. *fazuo* 法座, *faxi* 法席; J. *hōza*, *hōseki* or *hosseki*) — the abbacies of major monasteries — that are reserved for members of the Chan Lineage.

**Chan master** (C. *Chanshi* 禪師; J. *Zenji*). A dharma heir in the Chan Lineage, also called the “Buddha-Mind Lineage” and the “Lineage of Bodhidharma.” From the Song dynasty onward, Chan Buddhists were keen to distinguish the ancestral teachers in their lineage from the *dhyāna* masters, a.k.a. “*dhyāna practitioners*,” that were categorized as such in the “biographies of eminent monks” (C. *gaoseng zhuan* 高僧傳; J. *kōsō den*) literature. Chan masters were regarded as heirs to the *buddha-mind* originally entrusted to the First Ancestor, Mahākāśyapa, by Śākyamuni Buddha; they were not necessarily specialists in the practice of meditation (C. *chan* 禪; J. *zen*; S. *dhyāna*). → *dhyāna* master.

**Chan master title** (C. *Chanshi hao* 禪師號; J. *Zenji gō*). A formal honorary title, four or more glyphs in length and ending with two glyphs for “Chan Master” (C. *Chanshi* 禪師; J. *Zenji*), bestowed posthumously on a Chan master by the emperor. To get such a title, which was used on memorial stelae and in subsequent historical records, the surviving disciples and lay followers of a monk who belonged to the Chan Lineage had to petition the court. The success of such petitions depended more on the size and political influence of the party making the request than the

virtue of the deceased ancestor, but when a title was granted it was always justified by lauding the latter. *Chan master titles* were usually bestowed shortly after the death of the recipient, in conjunction with the construction of his *stūpa*, but in some cases they were granted generations or even centuries later.

**Chan worthy** (C. *Chande* 禪德; J. *Zentoku*). An honorific epithet for any Buddhist practitioner belonging to the Chan School. Used by *Chan masters* to address their disciples in formal settings such as *convocations in the dharma hall*.

**“change faces and turn the head”** (*kanmen kaitō* 換面回頭). This expression is not found, in exactly this form, in any Chinese sources, but it is used by Dōgen. He more often says “turn the head and change faces” (*kaitō kanmen* 回頭換面), but reverses that once for effect. Modern scholars differ in their interpretations of the saying, which seems to have different meanings in different contexts. What follows is a list of possible interpretations. (1) In the *Denkōroku*, the subject of the verbal phrase “changing faces and turning their heads” is “buddha after buddha and ancestor after ancestor.” The meaning of the sentence seems to be that although individual buddhas and ancestors have different “faces,” or individual identities, the *mind-dharma* passed down in that lineage is formless and unchanging. That also seems to be the thrust of a passage that appears in the chapter of Dōgen’s *Treasury of the True Dharma Eye* entitled “Lancet of Seated Meditation” (*Zazen shin* 坐禪箴):

As for [Guangxiao Huijue’s saying] “my late master had no such words” — this principle is “ancestor after ancestor.” They have the transmission of the dharma, the transmission of the robe. In sum, face after face of “turning the head and changing faces” is the essential function of buddha after buddha; every head of “changing faces and turning the head” is the functioning essence of ancestor after ancestor.

《正法眼藏、坐禪箴》先師無此語なり、この道理、これ祖祖なり。法傳・衣傳あり。おほよそ回頭換面の面、これ佛佛の要機なり。換面回頭の頭、これ祖祖の機要なり。(DZZ 1.114)

(2) In other contexts, the expression “change faces” (C. *huanmian* 換面; J. *kanmen*) refers to the process of *transmigration through birth and death* in accordance with one’s *karma*, with no suggestion that it has anything to do with being a buddha or ancestor. For example, in the *Discourse Record of Chan Master Baojue Zuxin* we find:

Birth after birth, death after death, you receive rewards in accordance with your *karma*. In the six destinies and four modes of birth, you renew your head and change your face, either having form or having no form.

《寶覺祖心禪師語錄》生生死死。死死生生。隨業受報。六道四生。改頭換面。有形無形。(CBETA, X69, no. 1343, p. 218, c17-19 // Z 2:25, p. 114, b5-7 // R120, p. 227, b5-7)

(3) A number of modern scholars have speculated that the expression to “change the face” (C. *huan mianmu* 換面目; J. *kan menmoku*), in the context of Chan/Zen literature, means either to have a spiritual “conversion” or to “attain awakening.”

(4) Other scholars have speculated that the expression “turn the head and change faces” (C. *huitou huanmian* 回頭換面; J. *kaitō kanmen*) is best translated “when



you turn your head, your face turns” and that it expresses the inseparability, or interdependence of two things (e.g., of master and disciple).

**cherished markers** (C. *huaibiao* 懷標; J. *kaihyō*). “Markers” (C. *biao* 標; J. *hyō*), or “signs” that one “cherishes” (C. *huai* 懷; J. *kai*), or “embraces” in deluded fashion, thereby hindering one’s progress on the spiritual path.

**child of Buddha** (C. *fozi* 佛子; J. *bussshi*; S. *buddha-putra*). (1) Monk disciples of Buddha, referred to metaphorically as “sons.” (2) Any believers in Buddhism, male or female, monastic or lay. (3) In East Asia, monks and nuns who have gone forth from household life and thus no longer have lay family names are said to be “children of Buddha” or “children of Śākya[muni]” (C. *Shizi* 釋子, *Shishi* 釋氏; J. *Shakushi*; S. *Śākya-putra*) and thus to have “Śākya” as a family name.

**circumstantial and primary recompense** (C. *yizheng* 依正; J. *eshō*). → secondary and primary recompense.

**“clear and obvious, the hundred grasses”** (C. *mingming baicao* 明明百草; J. *meimeitaru hyakusō* 明明たる百草). The first phrase of a two-phrase *kōan* found in many Chan/Zen texts. An early occurrence is in the *Discourse Record of Layman Pang*:

One day when Layman Pang was sitting, he asked [his daughter] Lingzhao: “An ancient said, ‘Clear and obvious, the sprouts of the hundred grasses; clear and obvious the intention of the ancestral teacher.’ How do you understand it?” Lingzhao said, “An old man like you still makes such talk?” The Layman said, “What do you make of it?” Lingzhao said, “Clear and obvious, the sprouts of the hundred grasses; clear and obvious, the intention of the ancestral teacher.” The Layman laughed.

《龐居士語錄》居士一日坐次。問靈照曰、古人道、明明百草頭、明明祖師意。如何會。照曰、老老大大、作這箇語話。士曰、你作麼生。照曰、明明百草頭、明明祖師意。士乃笑。(CBETA, X69, no. 1336, p. 134, b3-5 // Z 2:25, p. 31, b3-5 // R120, p. 61, b3-5)

Some scholars identify the *Discourse Record of Layman Pang* as the *locus classicus* of the two-phrase saying, but in that text it is raised as a *kōan* (attributed to an unnamed “ancient”) that is already in circulation. Elsewhere in Chan/Zen literature it is treated independently of any mention of Layman Pang. For example, in the *Extensive Record of Chan Master Hongzhi*:

At a convocation in the dharma hall, [Hongzhi] said, “Clear and obvious, the sprouts of the hundred grasses; clear and obvious, the intention of the ancestral teacher.”

《宏智禪師廣錄》上堂云、明明百草頭、明明祖師意。(T 48.2001.2c3)

The expression “hundred grasses” (C. *baicao* 百草; J. *hyakusō*) is used as a metaphor for “the infinite variety of things in the world” or, in Buddhist texts, for “all living things.” According to HYDCD (s.v. 草頭), when the glyph 頭 (C. *tou*; J. *tō*) follows the glyph for “grass” (C. *cao* 草; J. *sō*), the resulting compound refers to “grass sprouts” (C. *caoduan* 草端), or “tips of grass” that are just beginning to protrude from the soil. However, the glyph 頭 can also serve as a suffix that does not change the meaning of a noun but has a kind of particularizing force similar to the definite article “the” (as opposed to the indefinite “a” or “some”) in English.

If that is how it is used here, then 百草頭 (C. *baicaotou*; J. *hyakusôtô*) simply means “the hundred [particular types of] grasses.” The expression “intention of the ancestral teacher” is a reference to the famous question: “What about ‘the ancestral teacher’s [i.e., Bodhidharma’s] intention in coming from the west?’” (C. *ruhe shi zushi xilai yi* 如何是祖師西來意; J. *ikan kore soshi seirai i*). → come from the west. Essentially the same episode appears as Case #88 in Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters* (DZZ 5.168). However, in that text, the second phrase reads: “clear and obvious, the intention of the buddhas and ancestors” (C. *mingming fozu yi* 明明佛祖意; J. *meimei busso i*).

**clear as a bell** (C. *lingling longlong* 玲瓏瓏瓏; J. *reirei rōrō*). An expression that appears several times in the *Extensive Record of Chan Master Hongzhi* and seems to have been coined by Hongzhi Zhengjue (1091–1157). He took a word that refers literally to the “sound made by bits of jade jingling together in a pendant” (C. *linglong* 玲瓏; J. *reirō*), a word that was also used metaphorically to refer to a sound (or anything else) that was “beautifully clear,” then reduplicated the individual glyphs for emphasis and poetic effect. This device occurs often in Hongzhi’s writing when he is trying to describe the awakened state of mind. For example:

At a convocation in the dharma hall, [Hongzhi] said: “Within sameness there is difference: non-duality is lost, and the consequence is the [five] positions. Within difference there is sameness: while in the [five] positions, we avail ourselves of non-duality. With a single step what is secret shifts and the hidden path takes a turn. The entire body is thrown away and one plunders the jar of emptiness. Mysteriously secret, clear as a bell. To remember deep clouds, one must bring the dead [pieces in a board game] back to life in a single move. Water that is naturally stagnant does not harbor a hidden dragon.”

《宏智禪師廣錄》上堂云。同中有異。功亡就位。異中有同。在位借功。一步密移玄路轉。全身放下劫壺空。隱隱密密。玲瓏瓏瓏。記取深雲須變豹。自然死水不藏龍。(T 2001.48.13a15-18)

**clear dharma eye** (C. *qingjing fayan* 清淨法眼; J. *shōjō hōgen*). A “dharma eye” (C. *fayan* 法眼; J. *hōgen*) — i.e., a view of Buddhist teachings or a view of reality — that is “clear” (C. *qingjing* 清淨; J. *shōjō*), or “pure” in the sense of being unobstructed and accurate, as opposed to clouded or distorted. A synonym of → *true dharma eye*. (1) The term “clear dharma eye” figures prominently in early accounts of the founding of the Chan/Zen Lineage. In the *Baolin Biographies* (compiled in 801), Śākyamuni Buddha says to his disciple Mahākāśyapa:

I entrust to you the clear dharma eye, the sublime mind of nirvāṇa, the subtle true dharma — the true sign of which is signless. You should protect and maintain it.

《寶林傳》吾以清淨法眼、涅槃妙心、實相無相、微妙正法、將付於汝。汝當護持。(Yanagida 1983, p. 10a; Tanaka p. 31)

Virtually identical passages appear in the *Ancestors Hall Collection* (952), *Records that Mirror the Axiom* (961), *Jingde Era Record of the Transmission of the Flame* (1004), and *Record of the True Lineage of Dharma Transmission* (1061). In these passages, the expression “clear dharma eye” stands in apposition with the phrase “sublime mind of nirvāṇa,” and both terms refer to Śākyamuni’s awakening, which

is “signless.” In the *Baolin Biographies* and *Jingde Era Record of the Transmission of the Flame*, Śākyamuni not only entrusts Mahākāśyapa with his clear dharma eye, he also charges him with overseeing the compilation of the “treasury of the true dharma eye,” meaning the canon of sūtra and vinaya texts, after his (Buddha’s) entry into nirvāṇa. (2) In the *Tiansheng Era Record of the Spread of the Flame* (compiled in 1036) and many subsequent Chan/Zen histories, the formulaic saying “clear dharma eye, sublime mind of nirvāṇa” is replaced by another fixed expression: “treasury of the true dharma eye, sublime mind of nirvāṇa.” This establishes the expression “treasury of the true dharma eye” as a synonym of “clear dharma eye,” the transmission of which does “not rely on scriptures.”

**clear eyes** (C. *mingyan* 明眼; J. *myōgen*). “Eyes” (C. *yan* 眼; J. *gen*) that see things “clearly” (C. *ming* 明; J. *myō*) and without distortion. A description of people who are awakened.

**clear stream** (C. *qingliu* 清流; J. *seiryū*; S. *prasravaṇa*). A metaphor for the community of Buddhist monks and nuns: people whose actions flow like a pure stream of water.

**“clearly, there is no dharma of awakening”** (C. *mingming wu wufa* 明明無悟法; J. *meimei toshite mu gohō* 明明として無悟法). The first line of a poem attributed to Jiashan Shanhui (805–881) in the *Jingde Era Record of the Transmission of the Flame*:

Clearly, there is no dharma of awakening;  
the dharma of awakening, rather, deludes people.  
Stretch out both legs and sleep;  
there is no bogus and there is no real.

《景德傳燈錄》明明無悟法、悟法却迷人。長舒兩脚睡、無偽亦無真 (T 2076.51.324a23-25)

This verse came to be used as a kōan and was subsequently cited in a variety of Chan/Zen texts, including the commentary to Case #78 of the *Blue Cliff Record*:

“Stretch out your legs on the long platform [in the saṃgha hall] and lie down.” An ancient said: “Clearly, there is no dharma of awakening; [the idea of] complete awakening, rather, deludes people. Stretch out both legs and sleep; there is no bogus and there is no real.” In this way, let your heart be free from any concern. “When hunger comes I eat my rice; when weariness comes, I get some sleep.”

《碧巖錄》長連床上展脚臥。古人道。明明無悟法。悟了却迷人。長舒兩脚睡、無偽亦無真。所以胸中無一事。飢來喫飯困來眠。(T 2003.48.205b17-20)

**cliff rising one thousand fathoms** (C. *bili qianren* 壁立千仞; J. *hekiryū senjin*).

(1) In some contexts, this expression is a metaphor for the buddha-nature or buddha-mind, or the life principle present in all living beings. That is simply “there” at all times, as unavoidable and awesome in its presence as a cliff that towers one thousand arm spans, or “fathoms” (C. *ren* 仞; J. *jin*), roughly 8000 feet, in front of one. However, buddha-nature is essentially formless and signless, and thus cannot be grasped through discriminating thought, just as a sheer cliff provides no handholds or footholds with which to climb it. For examples of this usage, → “Upon this lump of red meat, a cliff rising one thousand fathoms,” and

the virtually identical saying, → *cliff rising ten thousand fathoms*. (2) In other contexts, the force of the “cliff” metaphor is somewhat different. It refers to the real world of “things as they are” (C. *zhenru* 真如; J. *shinnyo*; S. *tathatā*), which always stands right before us like a sheer cliff that reaches to the sky, but can never be “scaled,” i.e., accurately grasped through dualistic thinking. An example of this usage occurs in the *Discourse Record of Chan Master Yuanwu Foguo*:

Raised: Abbot Xiu said in a verse comment, “The destruction of duality does not bring about oneness. A single *dharma* exists eternally. If a person explains things using ‘one’ and ‘two,’ they will forever be submerged in the sea of rebirth.” The master [Yuanwu Keqin] commented, saying: “This is exactly like ‘relying on the divine sages in the Long Sword [Mountains],’ but shivering in fear of their awesome godly authority. When one leans toward a place [i.e., state of mind] that is level and flat, it is a *cliff rising ten thousand fathoms*. The place of a *cliff rising ten thousand fathoms* is flat and level.”

《圓悟佛果禪師語錄》舉。修山主頌云、二破不成一。一法鎮長存。若人一  
二解、永劫受沈淪。師拈云、直似倚天長劍凜凜神威。向平坦坦處壁立千  
仞。壁立千仞處平坦坦。(T 1997.47.797c10-13)

In other words, when one tries to grasp ultimate reality using the intellectual concept of “non-duality,” one remains sunk in *delusion*, and the “cliff rising ten thousand fathoms” is impossible to scale. On the other hand, if one directly realizes what the expression “cliff rising ten thousand fathoms” refers to, then everything is truly “flat and level” (C. *ping tantan* 平坦坦; J. *hei tantan*), i.e., free from dualistic views.

**cliff rising ten thousand fathoms** (C. *bili wanren* 壁立萬仞; J. *hekiryū banjin*). (1) In some contexts, this expression is a metaphor for the *buddha-nature* or *buddha-mind*, or the life principle present in *all living beings*. That is simply “there” at all times, as unavoidable and awesome in its presence as a cliff that towers ten thousand arm spans or “fathoms” (C. *ren* 仞; J. *jin*), roughly 80,000 feet, in front of one. However, *buddha-nature* is essentially formless and *signless*, and thus cannot be grasped through *discriminating thought*, just as a sheer cliff provides no handholds or footholds with which to climb it. An example of this usage is found in the pointer to Case #10 of the *Blue Cliff Record*:

Suppose there is a contentious debate which goes, “Like this, like this,” versus, “Not like this, not like this.” Each side stands at a turning point. Thus, it is said that if you turn upwards, you immediately get Śākyamuni, Maitreya, Mañjuśrī, Samantabhadra, and the thousands of myriad sages, as well as the *lineage masters* in the world, all drinking air and swallowing words. If you turn downwards, then wine bugs, maggots, and living things that crawl, each and every one, will give off great radiance. Each and every one will be a *cliff rising ten thousand fathoms*.

《碧巖錄》怎麼怎麼。不怎麼不怎麼。若論戰也。箇箇立在轉處。所以道、  
若向上轉去、直得釋迦、彌勒、文殊、普賢、千聖萬聖、天下宗師、普皆飲  
氣吞聲。若向下轉去、醯雞、蠅蠊、蠱動含靈、一一放大光明。一一壁立  
萬仞。(T 2003.48.150a16-20)

In other words, anyone who argues either for or against any proposition will lose in debate against the *buddhas*, *bodhisattvas*, and wise *Chan/Zen masters*, for

those will refuse to speak. And, they will also lose in debate against the lowliest of living creatures, who cannot speak, but mutely radiate the state of being alive — the possession of *buddha-nature* — which is indescribable and thus defeats both “is” and “is not.” (2) A metaphor for the real world of “things as they are” (C. *zhenru* 眞如; J. *shinnyo*; S. *tathatā*), which always stands right before us like a sheer cliff that reaches to the sky, but can never be “scaled,” i.e., accurately grasped through dualistic thinking. For example, Yuanwu Keqin’s (1063–1135) use of this expression appears in the *Discourse Record of Chan Master Yuanwu Foguo*:

“Apart from *mind* there are no *dharma*s; apart from *dharma*s there is no *mind*.” Use the Wangku sword, fire the ten-weight crossbow! “A cliff rising ten thousand fathoms.” If you utterly destroy [everything in] the ten directions, it is possible to enter the great gate of liberation and transmit the treasury of the true *dharma* eye.

《圓悟佛果禪師語錄》心外無法法外無心。用王庫刀發十鈞弩。壁立萬仞。坐斷十方、可以入大解脫門、傳正法眼藏。(T 1997.47.721b24-26)

Here, the implication is that by “destroying everything in the ten directions,” i.e., by cutting off attachment to any *dharma*s, one can metaphorically scale the “cliff rising ten thousand fathoms” (i.e., grasp what the expression is pointing at) and thereby gain liberation. Compare → “cliff rising one thousand fathoms.”

“clinging to grass and attaching to trees” (C. *yicao fumu* 依草附木; J. *esō suboku*). This phrase comes from Wumen Huikai’s (1183-1260) introduction to the *kōan* known as “Zhaozhou’s Dog” (C. *Zhaozhou gouzi* 趙州狗子; J. *Jōshū kushi*), which is Case #1 in the *Gateless Barrier*:

Wumen said: “Inquiring into Chan necessitates penetrating the ancestral teacher’s barrier. Sublime awakening calls for utterly transcending the dualistic way of thinking. If the barrier of the ancestor [Zhaozhou] is not penetrated, and that way of thinking is not cut off, you will be nothing but a ghost clinging to grass and attaching to trees. Now tell me, what is the ancestral teacher’s barrier? It is only this single word, ‘None.’ That is the single barrier of our [Chan] school.”

《無門關》無門曰、參禪須透祖師關。妙悟要窮心路絕對。祖關不透、心路不絕、盡是依草附木精靈。且道、如何是祖師關。只者一箇無字。乃宗門一關也。(T 2005.48.292c25-28)

The “single word” referenced here is the glyph 無 (C. *wu*; J. *mu*), which means “I/they/etc. have none,” or “there is none,” or “there is no such thing.” In the *kōan* “Zhaozhou’s Dog,” it is Zhaozhou’s one-word reply to a monk who asked him if even a dog has *buddha-nature*. In Chinese folklore, there was a belief that spirits of the dead, having lost their bodies, clung to grasses and trees for support. The implication is that they remain in this world because they are still attached to it, but their existence is a very tenuous and pathetic one. In Wumen’s usage, “clinging to grass and attaching to trees” is a metaphor for the deluded belief that any “things” (e.g., *buddha-nature*) exist, such that one could either “have” or “not have” them.

**co-seat** (C. *banzuo* 半座; J. *hanza*). Literally, “half,” or to “halve” (C. *ban* 半; J. *han*) a “seat” (C. *zuo* 座; J. *za*). This refers to an act in which Buddha or a Chan/Zen master publicly invites a disciple to share the seat from which his preaching

takes place, thereby signifying that the disciple's understanding is equal to his own, or that the disciple has his wholehearted approval as a successor.

**cold cliffs** (C. *hanyan* 寒巖; J. *kangan*). According to ZGDJ (p. 175b, s.v. かんが 仞), “cold cliffs” is a metaphor for satori. The expression found in Chapter 48 of the *Denkōroku* — “white clouds break against the cold cliffs” — suggests that the “white clouds” of delusion are “cut off” by the “cold cliffs” of awakening; → white clouds.

**collateral offshoots** (C. *pangchu* 旁出; J. *bōshutsu*). (1) Branches of the Chan/Lineage that are not considered to be in the “main” line of descent (C. *zhengzong* 正宗; J. *shōshū*) from Bodhidharma, but are nevertheless treated as legitimate in traditional Chan records such as the *Jingde Era Record of the Transmission of the Flame*. Examples include the Ox-head Lineage founded by Niutou Farong (594-657), a dharma heir of the Fourth Ancestor Daoxin, and the so-called Northern Lineage associated with Shenxiu (606?-706). Traditional histories of the Chan/Lineage treat the five houses that stem from the Sixth Ancestor, Huineng, as equally legitimate heirs to his dharma. Nevertheless, as is clear from Keizan's critical remarks in Chapter 44 of the *Denkōroku*, there were evidently Rinzai as well as Sōtō monks in his day who claimed that their own line of spiritual descent was the “main” (*shō* 正) one, and that all others were merely “collateral” (*bō* 旁).

**come and go** (C. *laiwang* 來往; J. *raiō*; S. *āgamana-gamana*). (1) The ordinary actions of coming to some place and then departing to go somewhere else. (2) “Coming” (C. *lai* 來; J. *rai*) in birth and “going” (C. *wang* 往; J. *ō*) in death to another birth elsewhere.

**come from the west** (C. *xilai* 西來; J. *seirai*). (1) An allusion to Bodhidharma, the Founding Ancestor of the Chan/Zen lineage in China, who is said to have come from Western Lands (India) to transmit the *mind-dharma*. (2) The topic of numerous *kōans* that begin with the question, “What about ‘the ancestral teacher's intention in coming from the west’?” (C. *ruhe shi zushi xilai yi* 如何是祖師西來意; J. *ikan kore soshi seirai i*). The question asks, in effect, for a comment on the *mind-dharma* that was transmitted to China by Bodhidharma. It became a standard way of testing the understanding and teaching style of a Chan/Zen master, and many famous replies are recorded in the literature of the school. One early example is that attributed to a monk named Helin Masu (668-752), a dharma heir in the sixth generation of the Oxhead Lineage, whose biography appears in the *Ancestors Hall Collection*, compiled in 952:

[Someone] asked: “What about ‘the intention in coming from the west’?”  
The master [Helin] said, “If you understand, then you do not understand; if you doubt, then you do not doubt.”

《祖堂集》問如何是西來意。師曰、會即不會、疑即不疑。(Yanagida 1984, p. 130b)

Another reply is attributed to Yunmen Wenyan (864-949) in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

[Someone] asked, “What about ‘the ancestral teacher's intention in coming from the west’?” The master [Yunmen] replied, “In the light of day you see the mountain.”

《雲門匡真禪師廣錄》問、如何是祖師西來意。師云、日裏看山。(T 1988.47.545b29-c1)

Yet another reply is attributed to Linji Yixuan (–866) in the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou*:

[Someone] asked: “What about ‘the intention in coming from the west?’” The master [Linji] said, “If [Bodhidharma] had any intention, then even his own salvation would have been incomplete.” [The person] asked, “If he had no intention, then why is it that the Second Ancestor [Huìkē] attained the dharma?” The master [Linji] said, “Attaining is not attaining.”

《鎮州臨濟慧照禪師語錄》問、如何是西來意。師云、若有意、自救不了。云、既無意、云何二祖得法。師云、得是不得。(T 1985.47.502a8-9)

Case #17 of the *Blue Cliff Record* features yet another *kōan* that begins with the same question:

Raised: A monk asked Hsiang Lin, “What about ‘the ancestral teacher’s intention in coming from the west?’” Hsiang Lin said, “Sitting for a long time becomes hard work.”

《碧巖錄》舉。僧問香林、如何是祖師西來意。林云、坐久成勞。(T 2003.48.157a19-20)

Countless other examples could be cited, so ubiquitous is this question about the “intention in coming from the west” and the many different responses it elicited.

**come into one’s own** (C. *chushen* 出身; J. *shusshin*). (1) In non-Buddhist contexts: (a) to assume an official position, as for example in the imperial court; or (b) to “come out,” or “take one’s place” as a full-fledged member of some group, with the implication that a rite of passage is involved. (2) In Buddhist contexts: (a) after attaining some level of spiritual development through training in relatively isolated retreat, to “come out” into the world to help others, or save all living beings; or (b) to assume the position of abbot at a major monastery. (3) In the literature of Chan/Zen: (a) to attain buddhahood; (b) to appear in the world (said of a buddha); (c) to inherit the dharma and thereby “take one’s place” in the Chan/Zen Lineage, which in medieval China and Japan was also a necessary qualification to be appointed abbot of a Chan/Zen monastery. (4) In other Buddhist contexts, the glyphs 出身 (C. *chushen*; J. *shusshin*) can mean → leave the body.

**coming and going** (C. *laiwang* 來往; J. *raiō*; S. *āgamana-gamana*). Noun form of → come and go.

**comment** (C. *zhizhu* 指注, *zhujiao* 注脚; J. *shichū*, *chūkyaku*). A remark made on the meaning of a *kōan*, delivered in the form of a verse on an old case or as attached words.

**commentary** (C. *tichang* 提唱; J. *teishō*). A Chan/Zen master’s explanation of a *kōan*, either verbally in a formal lecture or in written form.

**community of disciples** (C. *huixia* 會下; J. *eka*). Synonymous with → community of followers.

**community of followers** (C. *huili* 會裡; J. *eri*). A group of monks who are united as the followers of a particular Chan/Zen master over two or three generations. The group includes dharma heirs of the master, direct disciples of his who are

not yet (or never will be) *dharma heirs*, and disciples of *dharma heirs*. The term “community of followers” often refers to an assembly of monks in a particular monastery where the master is or was abbot, but it is not limited to people actually present or even still living.

**compassion** (C. *cibei* 慈悲; J. *jihi*; S. *maitrī*). Caring for the well-being of others, as if they were one’s own self. A central value of the Buddhist tradition, especially in the Mahāyāna branch where *bodhisattvas* are enjoined to put off their own entry into *nirvāṇa* and work for the salvation of all living beings.

**compassionate father** (C. *cifu* 慈父; J. *jifu*). A reference to Buddha, who relates to all living beings in the same way that a loving father relates to his children.

**complete and full** (C. *yuanman* 圓滿; J. *enman*). (1) As a verb, the glyphs 圓滿 (C. *yuanman*; J. *enman*) mean to “complete,” “consummate,” or “bring to perfection” some project, such as the *bodhisattva* path to *buddhahood*. (2) As an adjective, the same glyphs mean “complete,” or “lacking nothing.” (3) In the *Denkōroku*, often used to make the point that all living beings are in “full possession of” the innate *buddha-nature*, or *buddha-mind*, even if they have yet to realize that fact.

**complete and perfect awakening** (C. *dengzheng jue* 等正覺; J. *tōshōgaku*; S. *samyak-saṃbodhi*). A Chinese translation of the Sanskrit *samyak-saṃbodhi* (“complete perfect *bodhi*”), which is also transliterated using the glyphs 三藐三菩提 (C. *san miao sanputi*; J. *sanmyaku sanbodai*). Equivalent to → perfect awakening; → *anuttarā-samyak-saṃbodhi*.

**complete Buddhist canon** (C. *yiqie jing* 一切經; J. *issai kyō*). (1) A single printing of the Buddhist canon (C. *dazang jing* 大藏經; J. *daizō kyō*; S. *tripitaka*), conceived as being all inclusive. (2) A collection of “all” (C. *yiqie* 一切; J. *issai*) Buddhist “scriptures” (C. *jing* 經; J. *kyō*), as brought together in a large library or “revolving *sūtra* repository” (C. *lun jingzang* 輪經藏; J. *rin kyōzō*). The “completeness” of any such collection, of course, was notional, given the fact that no two editions of the canon or monastic library ever contained exactly the same number and variety of texts.

**complete precepts** (C. *manfenjie* 滿分戒; J. *manbunkai*). A synonym of → full precepts.

**complete quiescence** (C. *yuanji* 圓寂; J. *enjaku*; S. *parinirvāṇa*). (1) The final *nirvāṇa* of a *buddha* or ancestor. (2) In the case of an ordinary monk, a euphemism for death.

**complete the matter** (C. *liaoshi* 了事; J. *ryōji*). The “matter” (C. *shi* 事; J. *ji*) referred to here is the “problem” of being caught up in birth and death, which is also called the “matter of one’s entire life,” or the “single great matter.” The word “matter” also points to the “task,” or “activity” of Chan/Zen practitioners, which is their striving to resolve that problem. The “completion” (C. *liao* 了; J. *ryō*) of that matter (in both senses) comes with awakening.

**comportment** (C. *xingyi* 行儀; J. *gyōgi*). (1) In ordinary language, this term means “good manners,” “proper deportment,” “etiquette,” or “decorum.” (2) In a Buddhist context it refers to the behavior prescribed for Buddhist monks in the *vinaya* and (in East Asia) the so-called *rules of purity*. The behavior in question includes: 1) social etiquette — e.g., how to dress and groom, show respect to others, observe table manners, etc.; 2) moral precepts — e.g., not to



lie, steal, engage in sex, etc.; 3) etiquette and procedures to be followed when engaged in routine religious practices — e.g., *sūtra* chanting, *seated meditation*, *offering* and prayer services, etc.; and 4) the proper ritual sequence to be followed in formal ceremonies — e.g., ordination rites, installing an abbot, funerals, etc. “*Comportment*” is closely related in meaning to “*deportment*,” but the former term is slightly more concerned with proper “actions” (C. *xing* 行; J. *gyō*), while the latter connotes “dignified” (C. *wei* 威; J. *i*) “appearance” (C. *yi* 儀; J. *gi*).

**comprehend** (C. *xuewu* 學悟; J. *gakugo*). To fully understand, through one’s own immediate experience.

**concentrate the mind** (C. *shexin* 攝心; J. *sesshin*). (1) A general term for meditation practice, in which the mind (C. *xin* 心; J. *shin*) is “concentrated” (C. *she* 攝; J. *setsu*) on, or “absorbed in” a single object. (2) In contemporary Japanese Zen monastic practice, the glyphs 攝心 (C. *shexin*; J. *sesshin*) indicate a period of time (usually a week in length but sometimes just a few days) when the ordinary schedule of daily observances is adjusted to maximize the hours spent in *seated meditation* and reduce or eliminate time devoted to other routine activities such as communal labor and sleep.

**concentrated effort** (C. *gongfu* 功夫; J. *kufū*). → *concentrated effort to pursue the way*.

**concentrated effort to pursue the way** (C. *biandao gongfu* 辦道功夫; J. *bendō kufū*). To “exert oneself,” “work on,” or “make a concentrated effort” (C. *gongfu* 功夫; J. *kufū*) to “pursue” (C. *bian* 辦; J. *ben*) the “way” (C. *dao* 道; J. *dō*) of the buddhas and ancestors. → *way*.

**concentration** (C. *dīng* 定; J. *jō*). (1) In ordinary language, the glyph 定 (C. *dīng*; J. *jō*) has a wide range of meanings, including: to “fix,” “decide,” “stabilize,” “become quiet,” “correct,” and “be certain.” (2) In East Asian Buddhist literature, a translation of the Sanskrit *samādhi* (C. *sanmei* 三昧; J. *zanmai*), in the sense of “intent contemplation,” or “perfect absorption.” (3) Also in East Asian Buddhist literature, a translation of the Sanskrit *dhyāna*, meaning “trance,” or more broadly, “meditation.” → *dhyāna concentration*.

**concentration of neither ideation nor non-ideation** (C. *fei feixiang dīng* 非非想定; J. *hibisō jō*). Short for “trance,” or “concentration” (C. *dīng* 定; J. *jō*) that is “based on neither ideation nor non-ideation” (C. *feixiang feifeixiang chu* 非想非非想處; J. *hisō hibisō sho*; S. *naivasamjñāna-nāsamjñā-āyatana*). A method of meditation that Śākyamuni is said to have practiced for three years under Udraka Rāmaputra, finally judging it ineffective as a means of attaining liberation from *saṃsāra*. It is known in the Buddhist tradition as the highest of the *four formless concentrations*, and was believed by some ascetics in ancient India to be the gateway to the *trance of cessation*, equated by them with *nirvāṇa*.

**concentration on the basis of non-existence** (C. *buyong chu dīng* 不用處定; J. *fuyū sho jō*). A “trance,” or “concentration” (C. *dīng* 定; J. *jō*) that literally “does not make use of a basis” (C. *buyong chu* 不用處定; J. *fuyū sho*). The latter expression is a translation of the Sanskrit *ākīṃcanya-āyatana*, which means “abode of absolute want of any existence,” or “abode of non-existence.” A method of meditation that Śākyamuni is said to have practiced for three years under Ārāḍa Kālāma, finally

giving it up as ineffective as a means of attaining liberation from *samsāra*. It is known in the Buddhist tradition as the third of the *four formless concentrations*.

**concentration with neither mind nor ideation** (C. *wu xinxiang ding* 無心想定; J. *mu shinsō jō*). Although this term does appear once in the *Treatise on the Great Perfection of Wisdom* (T 1509.25.220a27), it is not a common Buddhist technical term. (1) The intended meaning in Chapter 6 of the *Denkōroku* is probably “concentration without ideation” (C. *wuxiang ding* 無想定; J. *musō jō*; S. *asamjñā-samāpatti*), which in some early Buddhist texts is said to follow directly from the fourth stage of *dhyāna* (C. *dì sì chán* 第四禪; J. *daiyon zen*), and to be the gateway to, or functional equivalent of, the ultimate liberation, which is *nirvāṇa*. “Concentration without ideation” came to be denigrated in later Buddhist texts (well before the introduction of the religion into China) as a “state of mindlessness” (C. *wuxin wei* 無心位; J. *mushin i*; S. *acittaka*), the cultivation of which leads not to liberation but rather rebirth in the Heaven of Non-Ideation; → *mindlessness*. (2) However, because the *Denkōroku* suggests that “concentration with neither mind nor ideation” is something attained after the fourth *formless concentration*, which is based on *neither ideation nor non-ideation*, it is also possible that it refers to the *trance of cessation*. The latter is said to come after the *four dhyānas* and the *four formless concentrations*, which collectively are called the “eight dhyānas” (C. *bā chán* 八禪; J. *hachi zen*). The *trance of cessation*, too, was equated with *nirvāṇa* in some early Buddhist texts, but later criticized as a spiritual dead end.

**conditioned** (C. *youwei* 有爲; J. *ui*; S. *samskrta*). (1) In ordinary language, the glyphs 有爲 (C. *youwei*; J. *ui*) can refer to: (a) having a job to do or having responsibility; (b) having the ability to do something; or (c) an action that is intentional, as opposed to one that is done with → *no purpose*. (2) As a Buddhist technical term, a translation of the Sanskrit *samskrta*, meaning “constructed,” or “created.” “Conditioned dharmas” (C. *youwei fa* 有爲法; J. *ui hō*; S. *samskrta-dharmāḥ*) are said to “arise, abide, change, and cease” in a nexus of causes and conditions. The opposite of → *unconditioned* (C. *wuwei* 無爲; J. *mui*).

**conditioning from a previous life** (C. *suxi* 宿習; J. *shukujū*). Synonymous with → *karma from previous lives*.

**conduct** (C. *hanglǚ* 行履; J. *anri*). (1) The mode of appearing and behaving that is characteristic of a *living being's* station in the round of rebirth. In Chapter 12 of the *Denkōroku*, for example, Keizan speaks of the “conduct” of creatures with fur and horns. (2) The habitual appearance and behavior of any human being, understood in a broad sense that includes moving, standing still, sitting, lying down, speaking, remaining silent, eating and drinking. (3) The characteristic appearance and activities of Buddhist monks, including their *deportment*, observance of *moral precepts* and *bodily etiquette*, and performance of religious “observances” (C. *zuofa* 作法; J. *sahō*).

**conduct oneself** (C. *hanglǚ* 行履; J. *anri su* 行履す). Inflection as a verb of → *conduct*.

**confer the dharma** (C. *fushou* 付授; J. *fuju*). This term consists of two glyphs that mean to “entrust” (C. *fu* 付; J. *fu*), or “hand over,” and to “give” (C. *shou* 授; J. *ju*), but in the context of Chan/Zen literature the implied object is always the *dharma*, which makes the term a synonym of → *transmit the dharma*.

**connections with the world** (C. *shiyuan* 世緣; J. *se'en*). Karmic connections (C. *yinyuan* 因緣, *yuan* 緣; J. *innen*, *en*) with the secular world, worldly people, and worldly dharmas. Every sort of connection to family, society, monetary gain, and politics that one is supposed to cut off when going forth from household life.

**conscious knowing** (C. *shizhi* 識知; J. *shikichi*). “Knowing” (C. *zhi* 知; J. *chi*) that is conscious (C. *shi* 識; J. *shiki*). According to BGDJ (p. 579a, s.v. しきち), this term corresponds in meaning to the English “to recognize,” as when one sees a person one knows and “confirms” (*mitomeshiru* 認め知る) to oneself that it is indeed that person.

**consciously know** (C. *shizhi* 識知; J. *shikichi*). Inflection as a verb of → *conscious knowing*.

**consciousness** (C. *shi* 識; J. *shiki*; S. *vijñāna*). (1) In ordinary language: awareness, discernment, cognition. (2) As a general Buddhist technical term, the fifth of the five aggregates. (3) In the Yogācāra system of eight consciousnesses, all that exists is the storehouse-consciousness, also called the “ālaya consciousness” (C. *alaiye shi* 阿賴耶識; J. *araya shiki*; S. *ālaya-vijñāna*), which undergoes various modes of transformation to create the myriad phenomena of lived experience. → *mind only*.

**consciousness only** (C. *weishi* 唯識; J. *yuishiki*). The philosophical position of the Yogācāra school, which holds that all that exists is consciousness. → *mind only*.

**consider** (C. *shangliang* 商量; J. *shōryō*). (1) A common expression for “consultation,” or “exchange” among two or more parties; synonymous with → *question and answer*. (2) Used in Chan/Zen texts for literary “discussions” of a topic. (3) To *deliberate* in an intellectual manner. (4) To express one’s interpretation of the meaning of a *kōan*.

**consider how to answer** (C. *nida* 擬答; J. *kotaen to gi su* 答へんと擬す). To hesitate and grope for a response when asked a question by a Chan/Zen master. In the literature of Chan/Zen, a sign of *deluded conceptualizing* or simple mental confusion.

**consider how to reply** (C. *nidui* 擬對; J. *gitai*). A synonym of → “consider how to answer.”

**constant way** (C. *changdao* 常道; J. *jōdō*). (1) In Chinese culture at large, the eternal “way,” or *dao*: the ultimate reality that underlies and shapes all differentiation and change but itself is one and unchanging. (2) In Chinese Buddhism, the inherent *buddha-nature*. In the chapter of his *Treasury of the True Dharma Eye* entitled “The Merit of Going Forth from Household Life” (*Shukke kudoku* 出家功德), Dōgen glosses the “constant way” as “the constant dharma (C. *changfa* 常法; J. *jōhō*; S. *dharmatā*) of all buddhas.” → *way*.

**contaminated** (C. *youlou* 有漏; J. *uro*; S. *āsrava*). (1) An adjectival form of → *contamination*, used to modify such nouns as “dharmas” and “wisdom,” as opposed to things that are “uncontaminated” (C. *wulou* 無漏; J. *muro*). (2) The glyphs 有漏 (C. *youlou*; J. *uro*) also translate the Sanskrit *bhavāsrava*, meaning “contamination of desire for continued existence,” which is one of the “three kinds of contamination.” → *contamination*.

**contamination** (C. *lou* 漏; J. *ro*; S. *āsrava*). (1) In ordinary Chinese, the glyph 漏 (C. *lou*; J. *ro*) means to “leak.” (2) As a translation of the Sanskrit *āsrava* (literally “outflows”), the mental “contaminants” that bind one to the round of rebirth.

Early Buddhist texts list “three kinds of contamination” (C. *sanlou* 三漏; J. *sanro*; S. *traya āsravāḥ*): 1) “contamination of sensuality” (C. *yulou* 欲漏; J. *yokuro*; S. *kāmāsrava*); 2) “contamination of desire for continued existence” (C. *youlou* 有漏; J. *uro*; S. *bhavāsrava*); and 3) “contamination of ignorance” (C. *wuming lou* 無明漏; J. *mumyō rō*; S. *avidyāsrava*). Some texts add a fourth item, which is the “contamination of views” (C. *jianlou* 見漏; J. *kenro*; S. *dṛṣṭyāsrava*). In general, it is said that “contamination” is present in all mundane (C. *shijian* 世間; J. *seken*; S. *laukika*) stages of the Buddhist path, and that the practitioner is only freed of them upon reaching the supramundane (C. *chushijian* 出世間; J. *shusseken*; S. *lokottara*) path attained by sages (e.g., arhats, pratyeka-buddhas, and bodhisattvas who have reached the ten stages). (3) In East Asian Buddhist texts, the term contamination is often used in a loose sense that is synonymous with “afflictions” (C. *fannao* 煩惱; J. *bonnō*; S. *kleśa*), such as the greed, anger, and delusion that vitiate all actions (karma). Technically, however, the elimination of afflictions, which are “evil dharmas” (C. *e fa* 惡法; J. *aku hō*; S. *akuśala-dharmāḥ*), is not the same as the elimination of contamination, which can also affect “wholesome dharmas” (C. *shanfa* 善法; J. *zenbō*; S. *kuśala-dharmāḥ*) and “morally neutral dharmas” (C. *wuji fa* 無記法; J. *muki hō*; S. *avyākṛtā-dharmāḥ*).

**continuous flow of karmically conditioned consciousness** (C. *yeshi liuzhu* 業識流注; J. *gōshiki ruchū*). A term that comes from the Yogācāra school of Buddhist philosophy, with its doctrine of “consciousness only.” Basically, “karmically conditioned consciousness” (C. *yeshi* 業識; J. *gōshiki*) refers to the transformations that take place in the eighth consciousness, or “storehouse-consciousness,” in accordance with karmic conditions. Those are the diverse phenomena of ordinary experience that manifest themselves through the first six consciousnesses — visual, auditory, olfactory, gustatory, physical (touch), and mental (ideas) — and are filtered through the lens of the seventh consciousness, which is “self-consciousness” (C. *monashi* 末那識; J. *manashiki*; S. *kliṣṭa-manas*). Such deluded mental activity continues until one has a kind of direct insight, or awakening that reveals all phenomena to be → *mind only*.

**continuously flow** (C. *liuzhu* 流注; J. *ruchū*). Short for → *continuous flow of karmically conditioned consciousness*.

**contracted in a past life** (C. *suqi* 宿契; J. *shukukei*). A reference to → *karma accumulated in past lives*.

**conventional truth** (C. *sudi* 俗諦; J. *zokutai*; S. *saṃvṛti-satya*). One of two sets of criteria for determining the truth of a statement or proposition, the other being that of *ultimate truth*. For details, → *two truths*.

**convert** (C. *hua* 化; J. *ke*). (1) To lead beings to Buddhism. (2) To transform ordinary people (including those already converted to Buddhism) into sages.

**convert and lead** (C. *huadao* 化導; J. *kedō*). “Converting” (C. *hua* 化; J. *ke*) people to Buddhism by “leading” (C. *dao* 導; J. *dō*) them on the way of the buddhas.

**convocation in the dharma hall** (C. *shangtang* 上堂; J. *jōdō*). Literally, to “go up” (C. *shang* 上; J. *jō*) to the “hall” (C. *tang* 堂; J. *dō*). A formal gathering in a *dharma hall*, where all the residents of a monastery (and outside visitors as well) convene to hear the abbot give a sermon or engage members of the assembly in *question and answer*. It is not clear whether the verb “go up” refers to the entire

assembly that enters a *dharma hall*, or just the *abbot*, who mounts a *high seat* on the Sumeru altar (C. *xumitan* 須彌壇; J. *shumidan*) in the hall for the occasion. In Chinese Buddhist monasteries of the Song and Yuan dynasties, and the medieval Japanese Zen monasteries that were modeled after them, *convocations in a dharma hall* were among the most solemn, formal observations. They were held on a regularly scheduled basis, several times a month, and on special occasions (e.g., the installation of a new *abbot*, or upon the request of an important lay donor or representative of the imperial court). The words of the *abbot*, who was understood to speak in the capacity of a flesh-and-blood *buddha*, were recorded for posterity. Abbots belonging to the Chan/Zen Lineage were often asked to comment on “old cases” (i.e., *kōans*), and they raised such cases themselves to test their followers in the audience.

**“corpse whose soul has not dispersed”** (C. *hun busan de siren* 魂不散底死人; J. *tamashii fusantei no shinin* 魂不散底の死人). A saying popularized by Xuansha Shibei (835-908). The *locus classicus* of this expression is in *Discourse Record of Chan Master Xuansha Shibei*:

People today do not understand this *principle* of the middle path. Deluding themselves, they stroll through affairs and stroll through *sense objects*, with defiled attachments in place after place, tethered and bound by thing after thing. If they realize that *sense objects* are chaotic and that names and signs are not real, they immediately try to congeal their minds and restrain their thoughts, to put away affairs and return to *emptiness*. They shut their eyes and cover the pupils. If thoughts still arise, one after another they brush them away. If a subtle image begins to arise, they immediately suppress it. Views like this are like “*followers of other paths who are lost in a mistaken view of emptiness*.” They are like *corpses whose souls have not dispersed*. Dark and foggy, they lack *awakening* and lack *knowing*.

《玄沙師備禪師語錄》今時人不悟箇中道理。妄自涉事涉塵、處處染著、頭頭繫絆。縱悟、則塵境紛紜、名相不實、便擬凝心斂念、攝事歸空。閉目藏睛。終有念起、旋旋破除。細相纔生、即便遏捺。如此見解、即是落空亡底外道。魂不散底死人。冥冥漠漠。無覺無知。(CBETA, X73, no. 1445, p. 15, b7-12 // Z 2:31, p. 190, b9-14 // R126, p. 379, b9-14)

This passage was also quoted by Dahui Zonggao (1089–1163) in his *discourse record* (T 1998A.47.933b21-28).

**courtesy** (C. *yingqin* 慇懃; J. *ongon* or *ingin*). (1) “Politeness,” or “civility.” (2) As a verb, the glyphs 慇懃 (C. *yingqin*; J. *ongon*, *ingin*) mean to “behave in a deferential manner” toward other people. (3) As an adverb, the same glyphs mean to act “assiduously.”

**crack a slight smile** (C. *poayan weixiao* 破顏微笑, *poayan* 破顏; J. *hagan mishō*, *hagan*). The Chan/Zen Lineage is said to have been founded when Śākyamuni Buddha held up a flower at an assembly on Vulture Peak to demonstrate the ineffable, *signless dharma*, which was his own awakened state of mind. Only his disciple, the monk Mahākāśyapa, got his meaning and signaled his understanding by “*smiling slightly*.” Buddha thereupon publicly entrusted the *dharma* to Mahākāśyapa, making him the first of what was to become an unbroken line of twenty-eight ancestral teachers in India. The notion that Mahākāśyapa “broke

his countenance” (C. *poan* 破顏; J. *bagan*) when he saw Buddha hold up the flower — i.e., changed his facial expression by breaking into a *slight smile* — is a somewhat later embellishment of this story. Early occurrences of this wording are found in the *Blue Cliff Record* (T 2003.48.155c21-22), the *Discourse Record of Chan Master Dahui Pujue* (T 1998A.47.813a29; 881b24-25), and the *Eyes of Humans and Gods* (T 2006.48.325b12). The four-glyph expression, “crack a slight smile,” eventually came to be used as an emblem of the transmission to Mahākāśyapa. → *entrust to Mahākāśyapa*.

**creature with fur and horns** (C. *pimao daijue* 披毛戴角; J. *himō taikaku*). In the *Denkōroku*, written 被毛戴角. (1) An animal; a beast. (2) Metaphorically, a person who lacks intelligence or whose behavior is brutish.

**cultivate** (C. *xiuxing* 修行; J. *shugyō*). To practice Buddhism by following moral precepts, engaging in meditation, and/or studying sūtras.

**cultivate the way** (C. *xiudao* 修道; J. *shudō*). To practice the → *way of the buddhas*. → *way*.

**cultivate wizardry** (C. *xiuxian* 修仙; J. *shusen*). (1) In the *Denkōroku*, this refers specifically to the practice in ancient India of non-Buddhist forms of asceticism and yogic arts, especially those that are believed to result in magical powers. (2) An audience contemporary to Keizan, however, would also have associated it with seeking long life or immortality in accordance with Chinese Daoist principles and methods or the practice of Daoist magic.

**cultivation** (C. *xiuxing* 修行; J. *shugyō*). Noun form of → *cultivate*.

**cut off divergent paths** (*kiro wo setsudan* 岐路を截斷). The glyphs 岐路 (C. *qilu*; J. *kiro*) have two meanings: (1) a “fork in the road,” which presents a choice of two main routes going forward; and (2) a “side road,” or “divergent path” that leads off the main route. If the first meaning were intended, then to “cut off” (*setsudan* 截斷) the “fork in the road” would be to “refuse to choose” which way to go. However, that is not what the expression means in the context of the *Denkōroku*. It is the second meaning that is intended: to “cut off divergent paths,” which is to say, “avoid being sidetracked.”

**cutting and polishing** (C. *diaozechuo* 雕琢; J. *chōtaku*). (1) To cut and polish a gemstone so as to enhance its beauty. (2) Metaphorically, to rigorously train a disciple who shows great promise.

**“Dawei and Yangshan’s talk on designating an heir”** (*Daii Kyōzan no reishi wa* 大漚仰山の令嗣話). The name of a *kōan*, deriving from a conversation between Weishan Lingyou (771-853) and his future *dharma heir* Yangshan Huiji (803-887). It is included as Case #103 in Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters*:

When Chan Master Dayuan of Mount Dawei was sitting, Yangshan stood by him in attendance. The master [Weishan] asked, “Mister Huiji, what do you make of the present-day issue of designating an heir in our lineage?” Yangshan replied, “There are many people with doubts about this matter.” The master [Weishan] said, “Mister Huiji, again, what do you make of it?” Yangshan said, “When I get sleepy, I just close my eyes; when I’m healthy, I practice seated meditation. So, I’ve never said anything.” The master [Weishan] said, “It’s hard to reach such a standpoint.” Yangshan said, “As far as

I can see, I can't say even a word." The master [Weishan] said, "You can't do it even for someone." Yangshan said, "From ancient times all the sages have been like this." The master [Weishan] said, "Many are the people who would laugh at you for such a reply." Yangshan said, "To laugh at me is to be a *fellow student* with me." The master [Weishan] said, "What about putting yourself forward?" Yangshan circumambulated the [master's] meditation seat, once around. The master [Weishan] said, "Ripping apart past and present."

《真字正法眼藏》大爲山大圓禪師坐次、仰山侍立。師云、寂子、近日宗門中令嗣作麼生。仰曰、大有人疑著此事。師云、寂子又作麼生。仰云、某甲祇管困來合眼、健即坐禪。所以未曾說著。師云、到這田地也難得。仰曰、據某甲見處、著一句語亦不得。師云、子爲一人也不得。仰云、自古聖人盡皆如是。師云、大有人笑汝與麼祇對。仰云、解笑某甲是某甲同參。師云、出頭作麼生。仰逸禪牀一匝。師云、裂破古今。(DZZ 5.180)

**dead ashes** (C. *sihui* 死灰; J. *shikai*). (1) The ashes that remain from a fire that is entirely burned out, with no live embers. (2) In the literature of Chan/Zen, a metaphor for a state of meditative trance that is so deep it renders one oblivious to both sense objects and the innate *buddha-mind* itself. Often found in the idiom "withered tree and dead ashes" (C. *kumu sihui* 枯木死灰; J. *koboku shikai*).

**debate the truth** (C. *lunyi* 論義; J. *rongi*). To "lecture on," "discuss," or "debate" (C. *lun* 論; J. *ron*) what is true.

**debt of past karma** (C. *suye* 宿業; J. *shukugō*; S. *pūrva-karman*). Synonymous with → *karma from previous lives*.

**dedication of merit** (C. *huixiang* 廻向; J. *ekō*; S. *pariṇāmanā*). To "transfer," or give away *merit* — the karmic fruits or beneficial results of one's own good deeds — to another person or being. In Mahāyāna scriptures, especially, one finds the idea that *bodhisattvas* should from the very start dedicate all the *merit* that results from their cultivation of morality, concentration, and wisdom to *all living beings*. A great many observances in East Asian Buddhism hinge on the ritual production and *dedication of merit*. *Merit* is earned or accumulated by chanting *sūtras* and *dhāraṇīs*, mindfully reciting *buddha* names, circumambulating, *making prostrations* and *offerings* to *buddhas* enshrined on altars, and other good deeds that are either acts of worship of Buddha or acts that spread his teachings. *Merit* is then spent, or given away by formally reciting a "verse for the *dedication of merit*" (C. *huixiang wen* 廻向文; J. *ekōmon*) which 1) states how the *merit* was generated, 2) names the recipient(s) of the *merit*, and 3) explains the hoped for outcome of the *merit* transference. In some cases, *merit* is dedicated to sacred beings such as *buddhas* and deities as a kind of offering similar to (and usually performed in conjunction with) *offerings* of food and drink to ancestral spirits. In those cases, the third part of the dedicatory verse is typically a prayer that asks the powerful recipient for some specific benefits in return.

**deep calm** (C. *zhanran* 湛然; J. *tannen*). (1) A deep state of *dhyāna*, or trance, in which the mind is perfectly tranquil. This is criticized in Chan/Zen texts as a spiritual dead end that is not conducive to *awakening*. (2) When used as an adjective, the glyphs 湛然 (C. *zhanran*; J. *tannen*) mean "deeply calm." That description is sometimes applied to the true state of the innate *buddha-mind*,

which does not change regardless of whether it is *defiled* or pure, obscured by *delusion* or revealed by *awakening*.

**defiled** (C. *ranwu* 染汚; J. *zenna*; S. *kliṣṭa*). To be subjected to → *defilement*.

**defilement** (C. *ranwu* 染汚; J. *zenna*; S. *kliṣṭa*). (1) Ordinary dirt (sweat, grime, feces, etc.) of the sort that one washes off the body when bathing and cleans away after defecating. (2) In Buddhist texts at large, synonymous with the *mental afflictions* that vitiate all actions (*karma*) and impede the attainment of *nirvāṇa*. (3) In Chan/Zen literature, “*defilement*” is also equated with *deluded conceptualizing*, which contaminates the otherwise pure mind.

**defilement and purity** (C. *ranjing* 染淨; J. *zenjō*; S. *saṃkleśa-vyavadāna*). A set of opposites that, while accepted in conventional Buddhist discourse as the presence or absence of *afflictions*, is treated in the literature of Chan/Zen as a *dualistic understanding* that should be transcended.

**defilements** (C. *shenlou* 滲漏; J. *jinrō*). Synonymous with → *contamination*.

**deliberate** (C. *shangliang* 商量; J. *shōryō*). → to consider.

**deliberation** (C. *silu* 思慮; J. *shiryo*). (1) In ordinary language, to think deeply about something; to consider fully. (2) In the literature of Chan/Zen, to engage in → *deluded conceptualizing*.

**deliver** (C. *du* 度; J. *do su* 度す). Literally, to “carry across.” To save *living beings* by helping them across to the “other shore” (C. *bian* 彼岸; J. *higan*) of *nirvāṇa*.

**deliver to liberation** (C. *dutuo* 度脫; J. *dodatsu*). (1) To save *living beings* by delivering them to the “other shore” (C. *bian* 彼岸; J. *higan*) of *nirvāṇa*. (2) In the *Denkōroku*, used in the sense of giving a promising disciple *ordination*.

**deliverance** (C. *du* 度; J. *do*). Noun form of → *deliver*.

**deluded attachment** (C. *huozhi* 惑執; J. *wakushū*). To attach to some imagined *thing* on the basis of → *deluded conceptualizing*.

**deluded conceptualizing** (C. *wangxiang* 妄想; J. *mōsō*; S. *vikalpa*). Thinking that mistakes mental constructs (*imaginary things*) for really existing external entities.

**deluded consciousness** (C. *shiqing* 識情, *qingshi* 情識; J. *shikijō*, *jōshiki*). “Consciousness” (C. *shi* 識; J. *shiki*) that is *deluded* by personal “dispositions,” “affection,” or “emotions” (C. *qing* 情; J. *jō*).

**deluded feelings** (C. *wangqing* 妄情; J. *mōjō*). Personal “dispositions,” “affection,” or “emotions” (C. *qing* 情; J. *jō*) that are “reckless,” “improper,” “foolish,” or “unrealistic” (C. *wang* 妄; J. *mō*).

**delusion** (C. *mi* 迷; J. *mei*). (1) In ordinary language, any state of “infatuation,” “confusion,” “bewilderment,” or “ignorance.” (2) In the Buddhist tradition at large, the condition of *ordinary people* who lack *awakening* and thus, while they may be free from “infatuation” or “confusion,” etc. in the common sense of those terms, cling to *false views* such as the existence of a *self*, the permanence of *dharma*s, and the absence of *karmic recompense*. (3) In *Mahāyāna* scriptures in general, and the literature of Chan/Zen in particular, the failure to realize the *emptiness* of all *dharma*s (mental constructs), even those that are deemed conventionally true in the Buddhist tradition.



**delusion and awakening** (C. *miwu* 迷悟; J. *meigo*). The condition of ordinary living beings is that of “delusion” (C. *mi* 迷; J. *mei*) about the nature of reality, while that of buddhas is awakening (C. *wu* 悟; J. *go*) to the true nature of things. In Mahāyāna thought, however, it is said that to draw a distinction between *delusion* and *awakening* (as if they were really existing “things”) is itself regarded as a kind of *delusion*, while realizing one’s own ineluctably *deluded* state is equivalent to *awakening*. As Dōgen says in the chapter of his *Treasury of the True Dharma Eye* entitled “A Clear-Cut Case” (*Genjō kōan* 現成公案):

Those who greatly awaken to *delusion* are *buddhas*; those who are greatly *deluded* about *awakening* are *living beings*.

《正法眼藏、現成公案》迷を大悟するは諸佛なり、悟に大迷なるは衆生なり。(DZZ 1.2)

**demonic spell** (C. *momei* 魔魅; J. *mami*). “Sorcery” (C. *mei* 魅; J. *mi*) by “demons” (C. *mo* 魔; J. *ma*), or “evil spirits,” that is used to torment *living beings*.

**demonic strength** (C. *mali* 魔力; J. *mariki*). (1) Supernormal strength possessed by “demons” (C. *mo* 魔; J. *ma*), or “evil spirits.” (2) Unusual strength (C. *li* 力; J. *riki*) that is likened to that of demons.

**deportment** (C. *weiyi* 威儀; J. *iigi*). (1) In classical Chinese, before the advent of Buddhism, this term meant “dignity of demeanor,” “majesty,” or “solemnity.” It indicated a sense of decorum — an attitude that is appropriate at a sacred rite — and behavior that accords with proper rules of order (DDB, s.v. 威儀). (2) In Buddhist texts, the term refers to human conduct in general, as summed up by the “four deportments” of walking, standing, sitting, and reclining. (3) In Buddhist *vinaya* texts, it refers to the proper conduct for monks and nuns, including following moral precepts and norms of personal etiquette, and all other ritual procedures (C. *zuofa* 作法; J. *sahō*). (4) In the Chan/Zen tradition (which embraces the preceding three meanings as well), “deportment” also refers to a monk’s clothing. The expression “original deportment” (C. *ben weiyi* 本威儀; J. *hon iigi*) indicates a monk’s most formal robes and accoutrements.

**descendant** (C. *ersun* 兒孫; J. *jison*). (1) In ordinary language, this term refers to biological children, grandchildren, and heirs in later generations. (2) In the Buddhist context, “descendants” are the *dharma heirs* of a given monk in all subsequent generations.

**descendant of Daijō** (*Daijō no shison* 大乘の子孫, *Daijō no jison* 大乘の兒孫). With this expression, Keizan refers to himself as the *dharma heir* of Daijō Gikai (1219–1309), the founder of Daijō Monastery and its first abbot (1293–1298), also known by the posthumous title Zen Master Tetsū Zenji.

**descended from Dongshan** (C. *Dongxia* 洞下; J. *Tōka*). (1) The lineage of *dharma heirs* that takes Dongshan Liangjie (807–869) as its *founding ancestor*. (2) Teachings, articles of clothing, or ritual implements said to have been handed down from Dongshan Liangjie through a line of his *dharma heirs*.

**descended from Linji** (C. *Linjixia* 臨濟下; J. *Rinzaika*). (1) The lineage of *dharma heirs* that takes Linji Yixuan (–866) as its *founding ancestor*. (2) Teachings, articles of clothing, or ritual implements said to have been handed down from Linji Yixuan through a line of his *dharma heirs*.

**desire** (C. *tanyu* 貪欲; J. *tonyoku*; S. *rāga*). In the Buddhist tradition, (1) a root cause of suffering in the round of birth and death, and (2) one of the → *three poisons*.

**desire realm** (C. *yujie* 欲界; J. *yokkai*; S. *kāmadhātu*). The lowest of the → *three realms*.

**destitute son** (C. *qiongzi* 窮子; J. *kyūshi*). The central figure of a famous parable that appears in Chapter 4 of the *Lotus Sūtra*, concerning a rich man's son who runs away (the so-called “prodigal son”). The son grows up as an orphan in a foreign land, poor and destitute, never knowing that his rich father loves him, wants him back, and possesses infinite wealth that he would bequeath to him. The son's eventual reunion with his father represents the realization on the part of the voice-hearers that they too can attain *perfect awakening* by following Buddha's instructions. The parable in the *Lotus Sūtra* begins with these words:

Suppose there is a person, only but a child, who abandons his father and runs away to dwell in a foreign land, whether for ten, or twenty, or fifty years. Not only does he become old, but also *destitute*, a vagrant in the four quarters seeking clothing and food.

《妙法蓮華經》譬若有人、年既幼稚、捨父逃逝、久住他國、或十、二十、至五十歲、年既長大、加復窮困、馳騁四方以求衣食。(T 262.9.16b25-28)

**detail** (C. *zixi* 子細 or 仔細; J. *shisai*). (1) The “smallest elements”; “particulars,” or “minutiae.” (2) Detailed information; a full account of all the particulars of some matter. The full circumstances, significance, or implications of a thing. (3) As an adjective, the glyphs 子細 (C. *zixi*; J. *shisai*) mean “quirky,” “difficult,” or “requiring close attention or special care.” (4) As an adverb, the same glyphs mean “carefully,” or “thoroughly,” → *meticulously*. (5) Some connotations of the word “detail” can be understood from idiomatic Japanese expressions in which it appears. For example: a “detailed face” (*shisai kao* 子細顔) is a knowing facial expression; “without details” (*shisai nashi* 子細無し) refers to a situation that is unchanged, simple, or without problems; a “detailed person” (*shisai mono* 子細者) is an eccentric person; something that “looks detailed” (*shisai rashii* 子細らしい) seems to be complicated or to have special reasons behind it; and something that “does not amount to details” (*shisai ni oyobazu* 子細に及ばず) is so obvious as to be understood without further explanation.

**determination** (C. *lizhi* 勵志; J. *reishi*). The “will” (C. *zhi* 志; J. *shi*) to “strive” and “make an effort” (C. *li* 勵; J. *rei*) in Buddhist practice.

**deva** (C. *tian* 天; J. *ten*). (1) The gods of Vedic and Brahmanic literature, such as Indra, Agni, Varuna, Brahma, etc. (2) In the Buddhist context, a god, a celestial: the highest of the *six destinies*. Any being reborn in one of various heavens (C. *tian* 天; J. *ten*) that exist in the *three realms*. *Devas* have extremely long lives, but are not immortal and are not free from *karmic recompense*, being still caught up in the round of rebirth.

**deva king** (C. *tianwang* 天王; J. *tennō*). A “king” (C. *wang* 王; J. *ō*) among *devas* (C. *tian* 天; J. *ten*). *Non-Buddhist* (“Hindu”) deities who were adopted as powerful protectors of Buddhist teachings, monasteries, and altars. Various Buddhist scriptures addressed to worldly rulers assert that if they sponsor Buddhist monastic institutions, the “Four Deva Kings” with their armies of spirits will

protect their kingdoms from invasion and rebellion. In Tang Dynasty China and Heian period Japan, images of the Four Deva Kings, depicted as Chinese generals in full armor, were often placed at the four corners of Buddhist altars, representing the four main points of the compass. From the Yuan and Ming dynasties in China they came to be enshrined in the main gates of monasteries, an arrangement now found at the Sôtô head monastery, Eihei Monastery. The four are: Deva King All Seeing, of the west; Deva King Prosperity, of the south; Deva King All Hearing, of the north; and Deva King Nation Preserver, of the east. They are said to reside in the Heaven of the Four Deva Kings, which is the lowest of the six desire heavens (C. *liuyutian* 六欲天; J. *rokuyokuten*).

**deviant path** (C. *yilu* 異路; J. *iro*). A non-Buddhist spiritual path. An erroneous spiritual path.

**dhāraṇī** (C. *tuoluoni* 陀羅尼, *zhou* 呪; J. *darani*, *shu*). In Sanskrit, literally, “that which supports.” A magical spell, chanted either to make something happen (e.g., open the throats of hungry ghosts to enable them to consume an offering of food) or to produce merit for dedication. *Dhāraṇīs* consist of strings of sounds that are deemed sacred and powerful, although they often have little or no discernible semantic value. Proper pronunciation of the sounds is deemed necessary for them to be effective. The Chinese characters with which *dhāraṇīs* are written were all selected by the original translators of Indian Buddhist texts into classical Chinese for their phonetic values (not their meanings) as a device to transliterate (not translate) spells that were originally written and/or chanted in Indic languages. Japanese liturgical handbooks always include a pronunciation guide, written in the *kana* syllabary, that runs alongside the Chinese characters. Attempts have been made in the past to translate *dhāraṇīs* into English. Because *dhāraṇīs* have no meaning in the classical Chinese in which they are written, however, any such attempt must begin by reconstructing a text in the original Indic language (usually presumed to be Sanskrit) and then proceed to translate that hypothetical text into English. It is true that certain combinations of Chinese characters in *dhāraṇīs*, even when chanted by Japanese today, are recognizable as Sanskrit words. From the standpoint of critical scholarship, however, the reconstruction of a complete, ostensibly original text is a highly dubious process, for there is no way of knowing for sure which Indic or Central Asian language served as the starting point for any given Chinese transliteration, and there is no reason to assume that even the original Indic version had a clear enough syntax or meaning to support translation. That, and the fact that Buddhists in East Asia have never attempted to translate *dhāraṇīs*, has persuaded the editors of the Sôtô Zen Text Project to stick with the tradition of transliterating them (i.e., representing the Japanese *kana* in Roman letters). Some Zen practitioners in the West believe that *dhāraṇīs* should at least be restored to their “original” Sanskrit pronunciations, but in most cases that is not a critically viable option.

**dharma** (C. *fa* 法, *tamo* 達磨; J. *hō*, *daruma*). (1) The teachings of Buddha (C. *fofa* 佛法; J. *buppō*; S. *buddhadharma*), which include moral precepts, instructions for meditation and other forms of self-cultivation, and doctrines that may be classified as metaphysics (ontology, epistemology, etc.) or psychology. In Western language scholarship, it is conventional to speak of “the dharma” (singular) or “the Dharma” (singular, capitalized) when this is the intended meaning. (2) A really

existing thing. An entity that has “own-nature,” i.e., one that exists independently and indivisibly (not as a conglomeration of parts) and has its “own mark” (C. *ziti xiang* 自體相; J. *jitaishō*; S. *svalakṣaṇa*), or identifying characteristic. According to early Buddhist doctrine, what we conventionally regard as the self (C. *ziti* 自體; J. *jitai*; S. *ātman*) is not a dharma because it can be analyzed into component elements. The elements that cannot be broken down any further are dharmas; they are all that really exists. Various lists of dharmas have been formulated in different branches of the Buddhist tradition. Three of the oldest and simplest lists of dharmas are the ones best known in East Asia: the *five aggregates*, *twelve sense fields*, and *eighteen elements*. (3) In Mahāyāna texts such as the *Heart Sūtra*, all dharmas are declared empty. That is, the concept of a dharma, or really existing thing, while admittedly useful and an unavoidable feature of all discourse, is declared in the final analysis to be a null set: nothing in the real world has the qualities of a dharma as defined in the earlier Buddhist tradition. (4) Objects of mind, i.e., thoughts or mental images; the last of the *twelve sense fields*. (5) The *mind-dharma*, or *buddha-mind*, said to be handed down in the Chan/Zen Lineage. This also originates with Śākyamuni Buddha, but it is said to be *signless* and ineffable and to have been “transmitted separately,” “apart from the teachings” (C. *jiao wai* 教外; J. *kyōge*); the *teachings* referred to in this slogan are the dharma in the first sense given above. (6) The glyph 法 (C. *fa*; J. *hō*) also indicates “proper procedures,” or “methods”: “how to do” anything.

**dharma age** (C. *faling* 法齡; J. *hōrei*). The number of years (or annual retreats) that have passed since a person was first ordained as a Buddhist monk; the main way of calculating seniority within the monastic order.

**dharma and robe** (C. *fa yi* 法衣; J. *hō e*). (1) In the literature of Chan/Zen, it is said that the transmission of the *mind-dharma* from Śākyamuni Buddha down through the *lineage* of twenty-eight *ancestral teachers* in India and the first six *ancestral teachers* in China was accompanied at every turn by the transmission of a *saṃghāṭī*, or “robe” (C. *yi* 衣; J. *e*). The “robe of proof” (C. *xinyi* 信衣; J. *shin’e*), as it was called, was said to serve as an outward sign that whoever held it was the one true heir to the dharma, which was otherwise *signless*. However, the narrative of a simultaneous transmission of the “dharma and robe” had to be suspended at the point when the story of the Chan/Zen Lineage began to allow the existence of multiple, equally legitimate *dharma heirs* in the same generation, which it did for the generations following the Sixth Ancestor, Huineng. He is said to have suspended the tradition of handing down the one “robe of proof,” which was thereafter enshrined and worshiped at his monastery on Mount Caoxi. The “dharma and robe” is also referred to as the “robe and dharma” (C. *yifa* 衣法; J. *ehō*). → *transmission of the robe*. (2) Although the two Chinese glyphs are identical, the expression “dharma and robe” is not to be confused with the term *dharma robe* (C. *fayi* 法衣; J. *hōe*), which refers to the *saṃghāṭī*, or patchwork dharma robe used by all Buddhist monks.

**dharma assembly** (C. *fabui* 法會; J. *hōe*). A generic term for any Buddhist rite or ceremony that entails a gathering of monks and perhaps laity as well.

**dharma attachment** (C. *fazhi* 法執; J. *hōshū*; S. *dharma-grāha*). (1) In Mahāyāna scriptures at large, a stage of arrested spiritual development in which one realizes the emptiness of self, but does not realize the emptiness of dharmas such as the

five aggregates, which were posited in the so-called “Hīnayāna” tradition as the really existing component elements of what is conventionally called “self.” (2) In the *Denkōroku*, the “attachment” (C. *zhi* 執; J. *shū*) in question is not to the *dharma*s enumerated in “Hīnayāna” texts, but rather to the *dharma* body of Buddha, as if it were some kind of really existing entity. → “two kinds of sickness concerning the *dharma* body.”

**dharma body** (C. *fashen* 法身; J. *hosshin*; S. *dharmakāya*). (1) In some non-Mahāyāna schools of Indian Buddhism (e.g., Sarvāstivāda), the idea evolved that although the physical body (C. *shengshen* 生身; J. *shōshin*) of Śākyamuni Buddha had disappeared upon his death and attainment of *nirvāṇa*, the body of his teachings, referred to metaphorically as his “*dharma* body,” remained in the world and was accessible through his *sūtras*. (2) In Mahāyāna scriptures, the idea further developed that Buddha had not really entered *nirvāṇa* and passed beyond the reach of living beings, but rather that he had made a magical show of doing so as a teaching device, employing *skillful means*. The physical body of Buddha that appeared to undergo birth and death was thus called his “transformation body” (C. *huashen* 化身; J. *keshin*; S. *nirmāṇakāya*), while the true, ultimate body of Buddha — his eternal spiritual essence that is never born and never dies — was called the “*dharma* body.” That later came to be equated with the “womb of the *tathāgata*” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*), *buddha*-nature, or *buddha*-mind.

**dharma descendant** (C. *fasun* 法孫; J. *hōson*). This term is translatable as “*dharma* grandchild,” meaning a third-generation *dharma* heir of a given monk, but it can also refer loosely to all the *dharma* heirs of an *eminent monk* in the third and following generations.

**dharma eye** (C. *fayan* 法眼; J. *hōgen*; S. *dharmacakṣus*). (1) An “eye” (C. *yan* 眼; J. *gen*) that sees “*dharma*s” (C. *fa* 法; J. *hō*) — both in the sense of Buddha’s “teachings” and in the sense of “things” — clearly and without distortion. (2) The fourth in the formulaic set of → five eyes: the “eye,” or vision of the Mahāyāna *bodhisattva*, which while not omniscient, can see how to help each and every living being through *skillful means* and make them realize the way.

**dharma flame** (C. *fahuo* 法火; J. *hōka*). (1) The fire used for cremation in a “*dharma*-flame funeral” (C. *fahuo zang* 法火葬; J. *hōka sō*). In the famous *kōan* known as “Baizhang’s Fox,” Baizhang Huaihai (720–814) provides such a funeral for an abbot who had been reborn five hundred times in the body of a fox as *karmic recompense* for denying the law of *karma*:

He [Baizhang] used his staff to uncover a dead wild fox, which was then given a *dharma*-flame funeral.

《五燈會元》以杖挑出一死野狐。乃依法火葬。(CBETA, X80, no. 1565, p. 71, c9 // Z 2B:11, p. 44, c16 // R138, p. 88, a16)

(2) A metaphor for the wisdom of a *buddha*, which is said to incinerate *mental afflictions*. The *Sūtra of the Bodhisattva’s Buddha-Recollection Samādhi*, for example, says:

It is just like a great fire that burns the hills and fields and everything gathered within them. The *dharma flame* of the *Tathāgata* can incinerate the innumerable *mental afflictions* of living beings and forever attain purity.

《菩薩念佛三昧經》譬如大火、焚燒山野一切衆物。如來法火能燒衆生無量煩惱永得清淨。(T 414.13.809c24-26)

**dharma gate** (C. *famen* 法門; J. *hōmon*). An “approach,” or “gate” (C. *men* 門; J. *mon*) to the buddha-dharma: a particular teaching of Buddha, or particular mode of Buddhist practice. “Dharma gates” are sometimes said to number 84,000, or to be infinite in variety and profundity. According to the *Verse of Universal Vows* that is routinely chanted by monastics in East Asia: “dharma gates are limitless; I vow to study/practice them” (C. *famen wujin, shiyuan xue* 法門無盡、誓願學; J. *hōmon mujin, seigan gaku*).

**dharma gate of ease and joy** (C. *anle famen* 安樂法門; J. *anraku hōmon*). (1) In the literature of Chan/Zen, this expression is often used to describe the practice of seated meditation. The “Principles of Seated Meditation” (C. *Zuochanyi* 坐禪儀; J. *Zazen gi*) found in the *Rules of Purity for Chan Monasteries* says:

This is the essential art of seated meditation. I would venture to say that seated meditation is the dharma gate of ease and joy.

《禪苑清規》此坐禪之要術也。竊謂坐禪乃安樂法門。(CBETA, X63, no. 1245, p. 545, a11-12 // Z 2:16, p. 460, d4-5 // R111, p. 920, b4-5)

This assertion also appears repeatedly in Dōgen’s writings. For example, in the 1233 Tenpuku manuscript of the chapter of his *Treasury of the True Dharma Eye* entitled “Universal Promotion of the Principles of Zazen” (*Fukan zazengi* 普勸坐禪儀), Dōgen says:

Whenever a thought occurs, be aware of it; as soon as you are aware of it, it will vanish. If you remain for a long period forgetful of objects, you will naturally become a single piece. This is the essential art of seated meditation. Seated meditation is the dharma gate of great ease and joy.

《普勸坐禪儀、天福元年本》念起即覺、覺之即失。久久忘緣、自成一片。此、坐禪之要術也。謂、坐禪則大安樂法門也。(DZZ 2.4)

In the chapter of his *Treasury of the True Dharma Eye* entitled “Principles of Seated Meditation” (*Zazengi* 坐禪儀) Dōgen says:

Sitting fixedly, think of not thinking. How do you think of not thinking? Non-thinking. This is the art of seated meditation. Seated meditation is not dhyāna practice. It is the dharma gate of great ease and joy. It is undefiled practice and verification.

《正法眼藏、坐禪儀》兀兀と坐定して、思量箇不思量底なり、不思量底如何思量、これ非思量なり。これすなはち坐禪の法術なり。坐禪は習禪にはあらず、大安樂の法門なり、不染汚の修證なり。(DZZ 1.89)

(2) However, the expression “dharma gate of ease and joy” also has other meanings in Chan/Zen texts. In the *Discourse Record of Chan Master Yuanwu Foguo*, for example, it is said that:

If you just shut yourself off in a quiet place and, throughout the twelve periods of the day have nothing you desire and nothing you rely on, how could that not be the dharma gate of ease and joy?

《圓悟佛果禪師語錄》只守閑閑地、二六時中無欲無依、可不是安樂法門。(T 1997.47.779b23-24)

(3) The *Flower Garland Sūtra* names eight *yakṣa* (malignant spirits) who gained self-sufficiency (the freedom that comes with awakening) by means of eight different dharma gates, one of which is called the “dharma gate of causing all living beings to experience ease and joy” (C. *yu yiqie zhongsheng anle famen* 與一切衆生安樂法門; J. *yo issai shujō anraku hōmon*) (T 278.9.403b5-14).

**dharma gate of liberation** (C. *jietuo famen* 解脫法門; J. *gedatsu no hōmon* 解脫の法門). The → dharma gate that leads to (or is equated with) → liberation.

**dharma hall** (C. *fatang* 法堂; J. *hattō*). A building where the abbot of a monastery takes a high seat to preach the dharma to an assembly of monks and lay followers, and may engage members of the assembly in question and answer. Such gatherings are referred to as convocations in the dharma hall. In Song and Yuan dynasty Chinese monasteries and the Japanese Zen monasteries that were modeled after them, the dharma hall was a massive structure that stood on the central north-south axis of the campus, to the north of the buddha hall and the mountain gate. It was of post-and-beam construction with a gabled tile roof and stone floor, and it housed a large Sumeru altar (C. *xumitan* 須彌壇; J. *shumidan*) that the abbot would mount for convocations. The architectural features and internal arrangements of dharma halls were identical to those of buddha halls, with the exception that the altar had no image on it. When the abbot took the high seat on the altar he sat facing south, in the place of a buddha. The arrangement also mirrored that of the audience hall in the imperial court, where the emperor sat on a dais facing south, his courtiers lined up in rows on the east and west sides.

**dharma heir** (C. *fasi* 法嗣; J. *hossu*). A person who has inherited the dharma from a particular ancestral teacher in the Chan/Zen Lineage is that teacher’s “dharma heir.”

**dharma master** (C. *fashi* 法師; J. *hōshi*; S. *dharma-bhāṇaka*). (1) In Chinese translations of Indian Buddhist scriptures, the term dharma master generally refers to monks who specialize in the study of the Abhidharma, as opposed to sūtra masters, vinaya masters, treatise masters, and dhyāna masters. (2) In the “Dharma Master” chapter of the *Lotus Sūtra*, the term refers specifically to people who, after Buddha’s nirvāṇa, will study and preach the *Lotus Sūtra* itself:

If one draws near to a dharma master, one will quickly attain the bodhisattva path.

《妙法蓮華經、法師品》若親近法師、速得菩薩道。(T 262.32b14)

(3) In Chinese Buddhism down through the Tang Dynasty, “Dharma Master” was a formal title appended to the personal names of monks who distinguished themselves in the study and explanation of Buddhist scriptures and doctrines, as opposed to those who distinguished themselves in dhyāna practice, the practice of austerities, the performance of Buddhist rites, or the exegesis of vinaya. Eminent monks with any of the latter specializations tended to receive the title of “Dhyāna Master.” (4) From the Song Dynasty on, when the title “Chan/Zen Master” came to be conferred exclusively on dharma heirs in the Chan/Zen Lineage, the title “Dharma Master” was held mainly by monks who belonged to the Tiantai (J. Tendai) School in China, or any of the schools of Buddhism in Japan other than Zen. (5) In the literature of Chan/Zen, the term “dharma master” is often used disparagingly to refer to eminent monks who do not belong to the Chan/Zen

Lineage and are presumed to have an understanding of Buddhism that is merely intellectual, i.e., devoid of awakening. However, in the chapter of his *Treasury of the True Dharma Eye* entitled “Seeing Buddha” (*Kenbutsu* 見佛), Dōgen cites the line from the “Dharma Master” chapter of the *Lotus Sūtra* that is quoted above to make the approving point that the Second Ancestor, Huīkē’s study under Bodhidharma, and Nanyue Huairang’s study under the Sixth Ancestor, Huineng, were both comparable to “drawing near to a dharma master.” That is to say, studying under Bodhidharma and Huineng is the next best thing to “seeing Buddha” in person (DZZ 2.100).

**dharma name** (C. *fahao* 法號, *faming* 法名; J. *hōgō*, *hōmyō*). Also called “precept name” (C. *jieming* 戒名; J. *kaimyō*). (1) A Buddhist name given a person upon their ordination as a monk or nun, as decided by the teacher ordaining them. (2) A Buddhist name given a lay person upon receiving the bodhisattva precepts, or in the posthumous ordination as a monk that is part of a funeral service.

**dharma-nature** (C. *faxing* 法性; J. *hosshō*; S. *dharmatā*; *dharma-svabhāva*).

(1) In non-Mahāyāna texts, the essential nature of a dharma (really existing thing) which makes it what it is. (2) In Mahāyāna texts that deny the existence of any dharmas that have own-nature, the demarcation and identification of all “things” are merely conventional designations that do not correspond to any really existing entities. Therefore, the true “dharma nature” of all dharmas is their emptiness. (3) A synonym for → dharma realm. (4) A synonym for dharma body, buddha nature, and buddha mind, variously conceived as a formless essence of buddhahood that pervades the universe and can be tapped into, or “seen” by anyone who makes the effort, and a formless ground of being in which all particular existences are rooted. These last meanings are all influenced by the Yogācāra philosophy of mind only. (5) The true nature of things. Reality, as complete in itself, beyond the reach of discriminating thought and one-sided conceptual constructs. Synonymous with → thusness.

**dharma-nature samādhi** (C. *faxing sanmei* 法性三昧; J. *hosshō zanmai*). A concentration in which one knows the nature of all dharmas. Although the name of this meditation — or the similar “samādhi of the determination of dharma-nature” (C. *bi faxing sanmei* 畢法性三昧; J. *hitsu hosshō zanmai*; S. *dharma-dhātuniyata*) — appears in lists of samādhis, it does not seem to have been a popular topic in Buddhist literature. It is known in the Chan/Zen tradition mainly through a passage attributed to Mazu Daoyi (709–788) which appears (among other places) in the *Tiansheng Era Record of the Spread of the Flame*:

Therefore, the śrāvaka, while awakened, is deluded; and the ordinary person, while deluded, is awakened. The śrāvaka does not know that the sacred mind originally has no stages, cause and effect, or levels. With mental calculation and deluded conceptualizing, he cultivates causes and realizes effects. His dwelling in empty concentration goes on for eighty thousand kalpas, or twenty thousand kalpas. Although he has awakened, he is actually deluded. Bodhisattvas view this like suffering in hell, sinking into the void and clinging to quiescence, without seeing the buddha-nature. If living beings with superior faculties suddenly encounter the instruction of a good friend and gain understanding from his words, then without passing through any levels or stages, they will suddenly awaken to the original nature. Therefore,



the [Vimalakīrti (T 475.14: 2.549b)] sūtra says, “The ordinary person has a mind that can be turned back [from *delusion*], but the *śrāvaka* does not.” It is in contrast to *delusion* that one speaks of *awakening*. Fundamentally, there is no *delusion*, so *awakening*, too, is not established. *All living beings*, for immeasurable kalpas, have not emerged from *dharma-nature samādhi*. Long absorbed in the *dharma-nature samādhi*, when they wear clothes and eat meals, speak words and respond to them, and use their six senses — all their activities are entirely the *dharma nature*. If one does not return to the source, one follows names and chases *signs*, ignorantly giving rise to deluded feelings and creating all sorts of *karma*. If one can, in a *single moment of thought*, reflect back on oneself, then the entire substance is the sacred mind.

《天聖廣燈錄》所以聲聞悟迷、凡夫迷悟。聲聞不知聖心本無地位、因果、階級。心量妄想修因證果。住其空定、八萬劫、二萬劫。雖即已悟、却迷。諸菩薩觀如地獄苦、沉空滯寂、又見佛性。若是上根衆生。忽遇善知識指示、言下領會。更不歷於階級、地位、頓悟本性。故經云、凡夫有返覆心、而聲聞無也。對迷說悟。本既無迷、悟亦不立。一切生衆、從無量劫來。不出法性三昧。長在法性三昧中、著衣喫飯、言談祇對、六根運用、一切施爲、盡是法性。不解返源、隨名逐相、迷情妄起、造種種業。若能一念返照、全體聖心。(CBETA, X78, no. 1553, p. 449, a9-18 // Z 2B:8, p. 326, d4-13 // R135, p. 652, b4-13)

From this it would seem that, for Mazu at least, the *dharma-nature samādhi* is simply another name for the *buddha-mind*, which all living beings possess whether or not they are aware of it. Dōgen quotes two lines from the preceding passage in the chapter of his *Treasury of the True Dharma Eye* entitled “Dharma Nature” (*Hosshō* 法性):

Chan Master Daji, Mazu of Jiangsi in Hongzhou said: “All living beings, for immeasurable kalpas, have not emerged from the *dharma-nature samādhi*. Long absorbed in the *dharma-nature samādhi*, when they wear clothes and eat food, speak words and respond to them, and use their six sense faculties — all their activities are entirely the *dharma-nature*.”

《正法眼藏、法性》洪州江西馬祖大寂禪師曰、一切衆生、從無量劫來、不出法性三昧、長在法性三昧中、著衣喫飯、言談祇對、六根運用、一切施爲、盡是法性。(DZZ 2.27)

The term *dharma-nature samādhi* occurs nine times in that chapter but is not found elsewhere in the *Treasury of the True Dharma Eye*.

**dharma preaching** (C. *shuo fa* 說法; J. *seppō*). → preach the dharma.

**dharma rain** (C. *fayu* 法雨; J. *hōu*). (1) A metaphor in which the free and equal dispensing of Buddhist teachings to all living beings is compared to the rain, which falls indiscriminately on and sustains all forms of plant life. In the “Introduction” (C. *Xupin* 序品; J. *Jōhon*) section of the *Lotus Sūtra*, for example, we find:

At that time, the *bodhisattva mahāsattva* Mañjuśrī said to the *bodhisattva mahāsattva* Maitreya and other great ones, “Good sons, I surmise that Buddha, the World-Honored One, wishes to preach the great dharma, to rain down the great dharma rain, to blow the great dharma conch-shell [horn],

to beat the great *dharma* drum, and to explain the meaning of the great *dharma*.”

《妙法蓮華經》爾時文殊師利語彌勒菩薩摩訶薩及諸大士、善男子等、如我惟忖、今佛世尊欲說大法、雨大法雨、吹大法螺、擊大法鼓、演大法義。(T 262.9.3c11-14)

(2) Japanese Zen monks engaged in alms gathering (*takuhatsu* 托鉢) in public places (e.g., while walking down a shopping street) announce their presence by shouting “*hōu*” (“*dharma* rain”). The idea behind this is that by giving anyone and everyone they meet an opportunity to make a donation and earn merit, they are freely and indiscriminately spreading the *dharma*.

**dharma realm** (C. *fajie* 法界; J. *hokkai*; S. *dharma-dhātu*). (1) The entire universe, including all mental and physical phenomena. (2) Reality: things as they are in themselves, prior to the reifying and distorting effect of *discriminating thought*. (3) The Buddhist monastery, where preaching and practice of the *dharma* is centered.

**dharma robe** (C. *fayi* 法衣; J. *hōe*). (1) A generic term for any formal outer garments worn by Buddhist monks. (2) The long robe that is worn by Buddhist monks. (3) Any of the various types of *kāśāya* that are worn by Buddhist monks. There are said to be “three types of *dharma* robe” (C. *san fayi* 三法衣; J. *sanbōe*); → *kāśāya*. (4) Although the two Chinese glyphs are identical, the term “*dharma robe*” is not to be confused with the expression → “*dharma and robe*” (C. *fayi* 法衣; J. *hōe*), which is used in the context of the simultaneous transmission in the early Chan/Zen Lineage of the *signless mind-dharma* and the “*robe of proof*” (C. *xinyi* 信衣; J. *shin’e*) that served as an outward sign of it.

**dharma seal** (C. *fayin* 法印; J. *hōin*; S. *dharma-mudrā*). A standard term in Buddhist literature for that which marks or certifies the truth of the *buddhas’* teachings.

**dharma seat** (C. *fazuo* 法座, *faxi* 法席; J. *hōza*, *hosseki*). (1) The chair on which one sits while preaching the *dharma*. (2) Synonymous with the *high seat* in a *dharma hall*. (3) By metonymy, the person who occupies that seat: the abbot of a monastery.

**dharma source** (C. *fayuan* 法源; J. *hōgen*). In the *Denkōroku*, Keizan says that one should “pass beyond the *dharma source*,” so he evidently understands the term as the “well-spring” (C. *yuán* 源; J. *gen*) of “*dharma*s” (C. *fā* 法; J. *hō*) in the sense of the source of the myriad phenomena that ordinary people mistakenly construe as really existing external entities. Perhaps Keizan had in mind the meaning of the term “*dharma source*” in Yogācāra philosophy, where it indicates “the basis for the arising of all *dharma*s” (DDB, s.v. 法源), which is the activity of the six consciousnesses, as misconstrued by the seventh consciousness. If so, then the expression “pass beyond the *dharma source*” would refer to direct intuition of the underlying eighth consciousness, or storehouse-consciousness, which in Yogācāra thought is what is meant by liberation. → *mind only*.

**dharma standards** (C. *faxun* 法訓; J. *hōkun*). (1) In general, this term refers to the “instructions,” “exhortations,” or “admonitions” (C. *xun* 訓; J. *kun*) that are found in (or are equivalent to) the “*dharma*” (C. *fā* 法; J. *hō*) in the sense of the “teachings of Buddha.” ZGDJ (p. 1126b, s.v. ほうくん) defines it as “admonitions

concerning the *buddha-dharma*” (*buppō no imashime* 佛法の戒め). (2) However, in Chan/Zen literature, the term also exhibits some more specific meanings. (a) In Chapter 51 of the *Denkōroku*, it seems to refer to an admonition not to show one’s *inheritance certificate* to anyone, lest they make a copy and use it in an unauthorized way to claim *dharma inheritance*. (b) In other contexts, it means “procedural guidelines”: specific instructions on how to carry out a particular ritual.

**dharma transmission** (C. *chuanfa* 傳法; J. *denpō*). (1) In East Asian Buddhism at large, the “preaching,” “propagation,” “perpetuation,” or “transmission” (C. *chuan* 傳; J. *den*) of the “law,” “standards,” “teachings,” or “truth” (C. *fa*; 法; J. *hō*; S. *dharma*) first promulgated in this world by Śākyamuni Buddha. (2) In the Chan/Zen tradition, the *dharma* said to have been transmitted from India to China by Bodhidharma is the *sublime mind of nirvāṇa*, also called the *buddha-mind*, or *mind-dharma*. In short, the Chan/Zen tradition claims to perpetuate Śākyamuni’s *mind of awakening* — his *satori*, as opposed to his verbal *teachings* handed down in *sūtra* and *vinaya* literature — and it asserts that the former is superior, being the “subtle true *dharma*, the true sign of which is signless.” The Chan/Zen Lineage is said to represent an unbroken line of ancestral teachers through whom the *buddha-mind* has been *individually transmitted*, from one master to one disciple at a time, *not relying on scriptures but rather using mind to transmit mind*. (3) A ritual act, more or less public and verified by a document such as an *inheritance certificate*, whereby a Chan/Zen master formally recognizes a disciple as his *dharma heir* in the particular branch of the *lineage* to which he belongs.

**dharma treasure** (C. *fabao* 法寶; J. *hōbō*; S. *dharma-ratna*). The second of the → *three treasures*.

**dharma treasury** (C. *fazang* 法藏; J. *hōzō*). (1) A Chinese rendering of the Sanskrit *dharma-piṭaka*. According to the Chinese translation of the *Mahāsāṃghika Vinaya*, Ānanda remembered and recited the 84,000 teachings (C. *bawan zhufa* 八萬諸法; J. *hachiman shobō*) of the “*dharma treasury*” at the First Council after Buddha’s death, while Mahākāśyapa did the same for the *vinaya* collection (C. *lüzang* 律藏; J. *ritsuzō*; S. *vinaya-piṭaka*); in this context, “*dharma treasury*” corresponds to the *sūtra* collection (C. *jingzang* 經藏; J. *kyōzō*; S. *sūtra-piṭaka*) of the canon as compiled by other schools (DDB, s.v. 法藏). (2) In the Chan/Zen tradition, “*dharma treasury*” is an abbreviation of → *treasury of the true dharma eye*. In early Chinese Buddhist texts the latter term originally referred to the collection of *sūtras* recalled by Ānanda at the First Council, but in the literature of Chan/Zen it came to mean the ineffable *mind-dharma* that was transmitted by Śākyamuni Buddha to Mahākāśyapa, apart from the verbal teachings found in the *sūtras*.

**dharma verse** (C. *faji* 法偈; J. *hōge*). (1) Any “verse” (C. *ji*; J. *ge*; S. *gatha*) — poetry as opposed to prose — that preaches the *buddha-dharma*. (2) In the Chan/Zen tradition, short for “*dharma transmission verse*” (C. *chuanfa ji* 傳法偈; J. *denpō ge*), or “*verse of entrusting the dharma*” (C. *fufa ji* 付法偈; J. *fuhō ge*): a verse composed by a Chan/Zen master at the time of selecting a disciple as *dharma heir*, to formally implement and commemorate the act of *dharma transmission*. The composition of *dharma verses* is not so much a matter of actual historical practice; it is, rather, a literary device found in the genre of texts known as records

of the transmission of the flame. The *Jingde Era Record of the Transmission of the Flame*, for example, includes one such verse for each act of *dharma* transmission in the early Chan Lineage, from Śākyamuni's recognition of the first ancestor Mahākāśyapa down to the Thirty-second Ancestor (Fifth Ancestor in China), Hongren's, selection of Huineng (the Sixth Ancestor) as his heir.

**dharma words** (C. *fadao* 法道; J. *hōdō*). "Sayings," or "words" (C. *dao* 道; J. *dō*) attributed to Chan/Zen masters that are believed to encapsulate their wisdom, or understanding of the *dharma*.

**"dharmas rest in their dharma positions"** (C. *fa zhu fawei* 法住法位; J. *hō jū hōi*). This is a line that comes from the "Skillful Means" (C. *Fangbian* 方便; J. *Hōben*) chapter of the *Lotus Sūtra*:

Buddhas of future ages,  
although they preach hundreds, thousands, millions  
of innumerable *dharma* gates,  
in truth do so for the sake of the one vehicle.  
Buddhas, honored among bipeds,  
know that *dharmas* always lack intrinsic nature,  
and that the seeds of *buddhahood* sprout through causal conditions,  
which is why they preach the one vehicle.  
The *dharmas* rest in their *dharma* positions,  
and the characteristics of the world are constantly abiding.  
Having already learned this in the place of practice,  
the guiding teachers explain it through skillful means.

《妙法蓮華經》未來世諸佛、雖說百千億、無數諸法門、其實爲一乘、諸佛兩足尊、知法常無性、佛種從緣起、是故說一乘、是法住法位、世間相常住、於道場知已、導師方便說。(T 262.9.9b6-11)

The phrase "*dharmas rest in their dharma positions*" played a role in the evolution of Japanese Buddhism at large, and in the early history of the Sōtō Zen School in Japan. It occurs in several scriptures translated by Kumārajīva, including the *Large Perfection of Wisdom Sūtra* as well the *Lotus Sūtra*. In Japan it became identified with the doctrine of original awakening (*hongaku hōmon* 本覺法門), which proclaims that the world, in its present state, is already the *buddha* realm, and that all within it are already *buddhas*. Dōgen quotes the phrase repeatedly in his writings, including: *Extensive Record of Eihei* (Jōdō 上堂, #91, #459, and #504); and the chapters of his *Treasury of the True Dharma Eye* entitled "Such" (*Inmo* 慇麼), "Teachings of Buddha" (*Bukkyō* 佛教), "True Sign of Dharmas" (*Shohō jissō* 諸法實相), and "Arousing the Thought of Bodhi" (*Hotsu bodai shin* 發菩提心). In his *Brief Record of the Awakenings and Activities of the Five Elders of the Flame Transmission Cloister of Tōkoku Monastery*, Keizan reports that Gikai (1219–1309) first attained insight into Buddhism when he heard Dōgen juxtapose the phrase "*dharmas rest perfectly in their dharma positions*" with a line about cherry trees blossoming in spring. Keizan wrote:

My former teacher, the reverend founding abbot of Daijō Monastery in Kaga, named Gikai, was from Etsu Province. In secular life he was a member of the Fujiwara family, a distant descendant of General Fujiwara Toshihito. In his thirteenth year he paid his respects to Holy Man Ekan of Hachaku

Monastery in the same country and was tonsured, going up to Mount Hiei to receive the precepts. In his twenty-third year, while studying under Ekan, he went as a fellow student to Fukakusa [i.e., Dōgen] and changed his robe and bowl [i.e., became a member of Dōgen's community]. He gained strength and determined resolve when he heard Reverend Dōgen give the following instruction: "An ancient said, 'As is, dharmas rest in their dharma positions, and the characteristics of the world are constantly abiding.' Spring colors hundreds of blossoms red, and partridges cry from willows."

《洞谷傳燈院五老悟則并行業略記》先師、加州大乘寺開山和尚、諱義介、越州人。俗姓藤氏、利仁將軍遠孫也。十三而同國禮波著寺懷鑑上人而剃髮、上叡山受戒。二十三而參鑑公、同參深草改衣盂。聞元和尚垂示、古人云、是法住法位、世間相常住、春色百花紅、鷓鴣鳴柳上。

得力勵志。(Kohō 1967, p. 415)

Dōgen, in effect, raises the two lines from the *Lotus Sūtra* as a *kōan*, then attaches a short verse comment of his own. What he seems to mean is that, although the *Lotus Sūtra* states that every single thing (*dharma*) is just what it is and does not change — a cherry blossom, for example, is eternally a cherry blossom — nevertheless, as the *Lotus Sūtra* also states, all things lack intrinsic nature because they arise in a causal nexus and are impermanent.

**dhyāna** (C. *channa* 禪那, *chan* 禪; J. *zenna*, *zen*). (1) In some contexts, the Sanskrit term *dhyāna* (transliterated in Chinese as *channa* or *chan*) refers to: (a) a kind of meditation, typically practiced in a seated position, that through mental absorption in an ideational object leads to withdrawal of the mind from external sense data as well as the internal cessation of thought and feeling; and (b) the various states of trance that resulted from that practice, which were ranked according to their profundity. → *four dhyānas*. It is widely held in Buddhist texts that *dhyāna* in this sense can result in *supernormal powers*. (2) In other contexts, the Sanskrit term *dhyāna* (transliterated in Chinese as *channa* or *chan*) refers to a wide range of meditation practices in general, including both the inducement of mental calm (C. *zhi* 止; J. *shi*; S. *śamatha*) and the cultivation of insight (C. *guan* 觀; J. *kan*; S. *vipaśyanā*). (3) In the present translation of the *Denkōroku*, the glyph 禪 (C. *chan*; J. *zen*) is translated as "*dhyāna*" whenever it refers to meditation in either the narrower or the broader sense explained above. When the referend is a *lineage of ancestral teachers* said to transmit the *mind-dharma* of Śākyamuni Buddha, however, the glyph 禪 (C. *Chan*; J. *Zen*) is rendered herein as "Chan/Zen." By its own account, the Chan/Zen Lineage in China and Japan did not transmit *dhyāna* practice, which is but one of the *six perfections*; rather, it transmitted direct insight into the *buddha-mind*, which is what it meant by "meditation" (C. *Chan* 禪; J. *Zen*).

**dhyāna concentration** (C. *chānding* 禪定; J. *zenjō*). To "fix," or "concentrate" (C. *ding* 定; J. *jō*; S. *śamatha*, *śamādhi*) the mind in "meditation" or "trance" (C. *chan* 禪; J. *zen*; S. *dhyāna*). In the literature of Chan/Zen, such an effort to actively calm down the mind is sometimes criticized as being irrelevant (or even an impediment) to *seeing the nature and attaining buddhahood*.

**dhyāna contemplation** (C. *chānguan* 禪觀; J. *zenkan*). To "contemplate dharmas" (C. *guānfā* 觀法; J. *kanpō*) or "contemplate mind" (C. *guānxīn* 觀心; J.

*kanshin*) while in “seated meditation” (C. *zuochan* 坐禪; J. *zazen*). In the Tiantai tradition this term has a number of specific meanings and always has the positive connotation of being a mode of Buddhist practice that leads to the experience of direct insight (DDB, s.v. 禪觀). In the literature of Chan/Zen, the meaning is vaguer, and the term tends to connote meditation practices that are overly formalistic or quietistic.

**dhyāna master** (C. *chanshi* 禪師; J. *zenji*). (1) A dhyāna practitioner, as categorized in Chinese “biographies of eminent monks” (C. *gaoseng zhuan* 高僧傳; J. *kōsō den*) genre of literature. That is, a monk who specializes in the practice of meditation (C. *chan* 禪; J. *zen*; S. *dhyāna*) or the explication of so-called “dhyāna sūtras” (C. *chanjing* 禪經; J. *zenkyō*), as those were understood in early Chinese Buddhism. One of the → five kinds of master. (2) In Tang dynasty (618-907) China, and in Japan during the Nara (710-794) and Heian (794-1185) periods, the term dhyāna master was applied loosely to monks who engaged rigorously in Buddhist practices such as seated meditation, austerities, and upholding moral precepts. Those who put more emphasis on study and intellectual pursuits, in contrast, tended to be called dharma masters. (3) In eighth- and ninth-century China, when the idea of a special Lineage of Bodhidharma began to gain a following, some dhyāna masters claimed affiliation with that lineage, but many more did not. (4) From the Song dynasty (960-1278) on, the glyphs 禪師 (C. *Chanshi*; J. *Zenji*), meaning “Chan master,” came to designate only dharma heirs in the Lineage of Bodhidharma, which had also come to be called the Buddha-Mind Lineage, or Chan Lineage. In that context, a “Chan master” was understood to be someone who had inherited the *buddha-mind* in the Chan Lineage, not a monk who necessarily specialized in the practice of meditation (C. *chan* 禪; J. *zen*; S. *dhyāna*). Some Chan masters were also dhyāna masters in the original sense of the word, but many were not.

**dhyāna practice** (C. *xichan* 習禪; J. *shūzen*). To engage in → dhyāna concentration.

**dhyāna practitioner** (C. *xichan* 習禪; J. *shūzen*). (1) A category of specialization by Chinese Buddhist monks, employed in the “biographies of eminent monks” (C. *gaoseng zhuan* 高僧傳; J. *kōsō den*) literature. There, the term denotes a monk who specializes in the practice of meditation (C. *chan* 禪; J. *zen*; S. *dhyāna*) or the explication of so-called “dhyāna sūtras” (C. *chanjing* 禪經; J. *zenkyō*), as those were understood in early Chinese Buddhism. One of the → five kinds of master. (2) In the literature of Chan/Zen, a term of disparagement for monks who specialize in various forms of meditation theory and practice but do not understand that the genuine Chan/Zen transmitted to China by Bodhidharma was *not* dhyāna concentration (the fifth of the six perfections), but rather the *buddha-mind* itself.

**dhyāna serenity** (C. *chanji* 禪寂; J. *zenjaku*). A synonym of → dhyāna concentration.

**diamond** (C. *jingang* 金剛; J. *kongō*; S. *vajra*). (1) Any extremely hard, indestructible material which, like a diamond, can cut or smash other materials. (2) The thunderbolt (S. *vajra*) wielded by the deva Indra, Brahmanic god of rainstorms and war. (3) A ritual implement (S. *vajra*) made of cast metal, the shape of which represents a thunderbolt. Used mainly in Tantric rites, it symbolizes the destruction of ignorance and the invincibility of wisdom. (4) Short for “vajra wielder” (C. *zhi jingang* 執金剛; S. *shū kongō*; S. *vajra-pāṇi*, *vajra-dhara*), or “vajra strongman” (C. *jingang lishi* 金剛力士; J. *kongō rikishi*; S. *vajra-pāṇi-balin*): devas

with great physical power who, armed with thunderbolts, act as protectors of Buddhism. Images of a pair of such gods are often enshrined in monastery gates. (5) A metaphor for the wisdom that comes from insight into emptiness, which smashes all conceptual constructs (*dharmas*) but is indestructible because it sets up no constructs of its own.

**diamond wheel** (C. *jīngāng lún* 金剛輪; J. *kongō rin*; S. *vajra-maṇḍala*). In Buddhist cosmology, the bottommost of the circles beneath the earth.

**die while sitting** (C. *zuohua* 坐化; J. *zake*). There is an ideal, established in the hagiographies of ancestral teachers found in their discourse records and the records of the transmission of the flame, that a true Chan/Zen master should be aware of his impending death well enough in advance to inform his disciples of it, to write a final admonition, and then to actually die while seated in meditation.

**differentiate** (C. *jiemu* 節目; J. *setsumoku*). (1) As a verb, the glyphs 節目 (C. *jiemu*; J. *setsumoku*) mean to “itemize.” As a noun, they refer to an “item.” The two glyphs refer literally to joints on a bamboo stalk, which break it into distinguishable units. (2) To “differentiate” the parts of a thing or take note of its “particulars.” (3) A critical “juncture” in time or “crux” of some matter. (4) Metaphorically, to use discriminating thought to distinguish things and mistake them as really existing, independent entities.

**“difficult to encounter, difficult to hear”** (C. *nanzhi nanwen* 難值難聞; J. *ai gataki kiki gataki* 値ひ難き聞き難き). A quote from *sūtra* literature that refers to the great difficulty of meeting a *buddha* and hearing the *dharma*, opportunities that should be cherished and not wasted if one has them. The *Sūtra of the Great Final Nirvāṇa*, for example, says:

Bhikṣus! Look intently at the expression on Buddha’s face! For a *buddha* again to be able to arise, fifteen billion, seventy million, six hundred thousand years must go by, and only then will there be a *buddha*. An age with a *buddha* is difficult to encounter; the *dharma* of the *sūtras* is difficult to hear; the *saṃgha* is difficult to encounter; but only a *buddha* is difficult to see.

《佛般泥洹經》諸比丘爾等熟視佛顏色、佛不可復得起、却後十五億七千六十萬歲、乃復有佛耳。佛世難值、經法難聞、衆僧難值、唯佛難見也。(T 5.1.172c2-5)

The *Flower Garland Sūtra*, to cite but one other example, says:

Bodhisattvas, *mahāsattvas*, arouse a thought like this: “Although for innumerable, countless *kalpas* a *tathāgata* is difficult to encounter and the true *dharma* is difficult to hear, just like an *udumbara flower*, I wish to see *Buddha* and hear the true *dharma*.”

《華嚴經》菩薩摩訶薩發如是心、無量無數劫、如來難值、正法難聞、譬如優曇鉢華、我欲見佛、聽受正法。(T 278.9.637a29-b3)

**“dig a pit cage in empty space”** (C. *xukong kulong* 虛空窟籠; J. *kokū ni kutsurō wo eri* 虛空に窟籠を窺り). A “pit cage” (C. *kulong* 窟籠; J. *kutsurō*) is a hole dug in the ground and covered with woven bamboo bars, to coop up an animal or imprison a person. It is impossible to dig such a hole in “empty space” (C. *xukong* 虛空; J. *kokū*) — the sky, or to confine an animal therein, so the use of the saying “dig

a pit cage in empty space” in the literature of Chan/Zen is obviously figurative. The *locus classicus* of the expression is in the *Essential Sayings of Chan Master Guyan Bi*, the discourse record of Guyan Jianbi (d.u.), a *dharma heir* of Shichuang Fagong (1102-1181) in the Caodong (J. Sōtō) Lineage:

It is just like in the Lumbini Grove, when [the baby Śākyamuni] pointed to the sky and pointed to the earth, [saying] “In the heavens above and this earth below, I alone am uniquely honored.” Now, toward what place was he facing? If he had only spared us the speech, we would have obtained a piece of greatly smelted pure gold which would thereafter have never changed in color. But he was facing *empty space and digging a pit cage in it!* What, in the end, do you make of that? If you wish to obtain the *karma* that is not caused and has no waiting time, do not disparage the Tathāgata’s wheel of the true *dharma*.

《古巖壁禪師語要》只如毗藍園指天指地、天上天下唯我獨尊。又向什麼處去也。直饒道得箇大冶精金、曾無變色。也是向虛空、剝箇窟籠。畢竟如何。欲得不招無間業、莫謗如來正法輪。(CBETA, X68, no. 1318, p. 387, c4-7 // Z 2:23, p. 459, b1-4 // R118, p. 917, b1-4)

In this passage, Guyan Jianbi describes the famous speech attributed to the newborn Śākyamuni as “*digging a pit cage in empty space*,” and he makes the point that everyone would have had everything they needed if Buddha had just remained silent. One implication is that to “*turn the wheel of dharma*” (promulgate Buddhist teachings) is a hopelessly ill-conceived project: why should one wish to “*become a buddha*” when, fundamentally, all living beings are already no different from *buddhas*? The saying “*dig a pit cage in empty space*” may also be a metaphor for what we human beings actually do with language, which is to gratuitously imprison ourselves in a set of deluded concepts, or *discriminating thought*, when nothing in the real world actually constrains us in the ways that we imagine. However, Guyan Jianbi ends his sermon with the observation that the preaching of Buddhism is necessary and not to be disparaged. This suggests that “*digging a pit cage in empty space*” is, conversely, some kind of marvelous achievement. In Chapter 5 of the *Denkōroku*, Keizan includes it in a list of attainments such as “*destroying the great earth*” and “*destroying circumstantial and primary recompense*,” which he equates with “*awakening to the way*.”

In the chapter of his *Treasury of the True Dharma Eye* entitled “The Retreat” (*Ango* 安居), Dōgen attributes the saying “*dig a pit cage in empty space*” to his teacher, Rujing. It does appear in the *Discourse Record of Reverend Rujing*, under the heading “*Small Convocation upon Binding the Retreat*” (C. *jiexia xiaocan* 結夏小參; J. *ketsuge shōsan*):

[Rujing said,] “‘Piling up a heap of bones on level ground’ and ‘*digging a pit cage in empty space*’: if you quickly pass through these two difficult checkpoints, you will rid yourself of the black lacquer bucket.” Inscripting a full circle [in the air], he [Rujing] said, “I have completely awakened this monastery and the assembly of the *ten directions*.” He scolded, “You in the community of Jingci Monastery must avoid any outbursts. And if there are those who even just observe and listen to such, they are mangy horses tethered to camellia trees. The so-called waving of a fan results in a breeze that



cools. Eating food and stretching out your legs to sleep: what is there other than this? Although you may illuminate and reflect on it, you are just examining the dwelling places of mosquitoes, worms, lice, and fleas.”

《如淨和尚語錄》平地起骨堆、虛空剎窟籠。鶻透兩重關、拈却黑漆桶。打圓相云、圓覺伽藍、十方聚會。咄、淨慈門下、切忌尿沸。其或尚留觀聽、癩馬繫椿。所謂搖扇取風涼。喫飯伸脚睡、更有甚事。雖然照顧蚊虫虱蚤住。(T 2002A.48.129a28-b3)

Because he calls it a “customs barrier,” or “checkpoint” (C. *guan* 關; J. *kan*), it is clear that Rujing regarded the saying “dig a pit cage in empty space” as a *kōan*, which shows that in his day it was already in widespread circulation. The saying also appears in the *Discourse Record of Chan Master Dahui Pujue* (T 1998A.47.837c27-28), a famous Linji/Rinzai Lineage master, so it was not the exclusive property of the Caodong/Sōtō Lineage.

**direct transmission** (C. *zhengchuan* 正傳; J. *shōden*). Noun form of → *directly transmit*.

**directly beneath** (C. *zhixia* 直下; J. *jikige*; *chokka*). (1) An expression that points to the immediate circumstances that one finds oneself in, “right here,” “just as it is.” (2) When the glyphs 直下 (C. *zhixia*; J. *jikige*; *chokka*) function as an adverb, the meaning is “straightaway.”

**directly point** (C. *zhizhi* 直指; J. *jikishi*). An allusion to → “directly point to a person’s mind.”

“directly point to a person’s mind” (C. *zhizhi renxin* 直指人心; J. *jikishi ninshin*). Part of a saying attributed to Bodhidharma: → “directly point to a person’s mind [making them] see the nature and attain buddhahood.”

“directly point to a person’s mind, see the nature and attain buddhahood” (C. *zhizhi renxin, jianxing chengfo* 直指人心、見性成佛; J. *jikishi ninshin, kenshō jōbutsu*). A saying attributed to Bodhidharma and treated as characteristic of the teaching approach handed down in the Chan/Zen Lineage. The *locus classicus* is a description of Bodhidharma’s teaching found in the *Essentials of the Transmission of Mind* (T 2012A.48.384a6), attributed to Huangbo Xiyun (–850). A “person’s mind” (C. *renxin* 人心; J. *ninshin*), in this context, means the *buddha-mind* that is innate in *all living beings*. The idea is that by directing disciples to investigate their own minds, Chan/Zen masters can lead them to see their innate *buddha-nature* and thereby attain awakening. → “see the nature and attain buddhahood.”

**directly receive** (C. *xiangcheng* 相承; J. *sōjō*). The same two glyphs are also translated herein as → “face-to-face inheritance.” To receive instruction or confirmation directly from one’s teacher.

**directly transmit** (C. *zhengchuan* 正傳; J. *shōden*). The passing down of an inheritance to the principal heir; inheritance through the “main” (C. *zheng* 正; J. *shōden*) line of descent, often carrying the sense of the authentic, or orthodox, succession or lineage. Used in Chan/Zen texts especially in reference to the main lineage of the buddhas and ancestors. The glyph 正 (C. *zheng*; J. *shō*) often means “true,” or “correct,” but in this context it indicates the “direct” line of descent, meaning a succession of principal heirs (the spiritual equivalent of first sons), not

secondary heirs, i.e., those who start a collateral, or “side lineage” (C. *pangzong* 傍宗; J. *hōshū*).

**disciple with ten powers** (C. *shili dizi* 十力弟子; J. *jūriki no deshi* 十力の弟子). A disciple of Buddha who has developed “ten powers” (C. *shili* 十力; J. *jūriki*; S. *daśa-balāni*). There are various lists of “ten powers” in Buddhist literature, and it is not clear which is intended in the *Denkōroku*. A list found in the *Sūtra of Brahmā’s Net* attributes the following powers to Buddha (DDB, s.v. 十力):

- 1) power of [the knowledge] of appropriateness (C. *chuli* 處力; J. *shoriki*)
- 2) power of knowledge (C. *zhili* 智力; J. *chiriki*)
- 3) power of [the knowledge of] fruits desired (C. *guiyuli* 果欲力; J. *kayokuriki*)
- 4) power of [the knowledge of] natures (C. *xingli* 性力; J. *shōriki*)
- 5) power of [the knowledge of] faculties (C. *genli* 根力; J. *konriki*)
- 6) power of [the knowledge of] concentration (C. *dingli* 定力; J. *jōriki*)
- 7) power of [the knowledge of] the path (C. *daoli* 道力; J. *dōriki*)
- 8) power of the divine eye (C. *tianyanli* 天眼力; J. *tengenriki*)
- 9) power of [the knowledge of] previous lives (C. *shushili* 宿世力; J. *shukuseriki*)
- 10) power of [the knowledge of] liberation (C. *jietuoli* 解脫力; J. *gedatsuriki*)

**disciples** (C. *mendi* 門弟; J. *montei*). Literally, the “younger brothers” (C. *di* 弟; J. *tei*) of a particular “school,” or “gate” (C. *men* 門; J. *mon*). That is to say, the followers of a master in a particular line of dharma transmission.

**disciples of Buddha** (C. *fo dizi* 佛弟子; J. *butsu deshi*; S. *buddha-śrāvaka*). (1) The arhats who were the primary followers of Śākyamuni Buddha during his lifetime. (2) Any and all followers of the teachings of Buddha, lay as well as monastic, from the time he was in the world down to the present.

**discourse record** (C. *yulu* 語錄; J. *goroku*). A text that purports to contain a verbatim “record” (C. *lu* 錄; J. *roku*) of “sayings” (C. *yu* 語; J. *go*) uttered by a particular Chan/Zen master in the context of instructing his disciples and debating Buddhist teachings with a range of interlocutors, both friendly and occasionally antagonistic. The sayings in question include: dharma preaching; question and answer exchanges with interlocutors; instructions (C. *shi* 示; J. *ji*) given to monastic officers and trainees; dharma words (C. *fayu* 法語; J. *hōgo*) recited on ritual occasions; verse comments on *kōans* and the like; verses (C. *jisong* 偈頌; J. *geju*) on other topics; songs (C. *gesong* 歌頌; J. *kaju*); portrait eulogies (C. *zhenzan* 真贊; J. *shinsan*); letters (C. *shu* 書; J. *sho*); miscellaneous compositions (C. *zazhu* 雜著; J. *zatcho*); and more. Many of a given Chan/Zen master’s “sayings” ostensibly originated as live talks that were recorded by his disciples, but some of them (e.g., verses, eulogies, and letters) are frankly presented as his written work. Virtually all ancestral teachers who are considered important members of the Chan/Zen Lineage have *discourse records* of some sort that bear their names. Indeed, the very compilation of a *discourse record* was one of the main devices used by traditional historians of Chan/Zen to mark this or that *ancestral teacher* as a key figure in the development of the *lineage*.

**discriminate** (C. *fenbie* 分別; J. *funbetsu*; S. *vikalpa*). (1) In Mahāyāna texts, this term generally has a negative connotation, referring as it does to the deluded

mental activity of drawing imaginary lines that serve to separate individual entities (*things*) from their surroundings and impute to them an independent existence (*own-nature*) that they do not actually have. Another type of deluded *discrimination* is that which functions in a dualistic way to draw lines between things that are deemed to be “existent” or “non-existent,” “good” or “bad,” “awakened” or “deluded,” “self” or “other,” and so on. (2) There are, however, places in Buddhist literature at large where the term “*discriminate*” is used in a positive sense to refer to: (a) the distinguishing of true and false teachings, right and wrong behaviors, etc.; or (b) the analyzing of something into its component parts.

**discriminating cognition** (C. *liaobie* 了別; J. *ryōbetsu*). To arrive at an understanding that is grounded in → *discrimination*. In the *Denkōroku*, this term generally has a negative connotation, but it is used once in Chapter 28 to praise Bodhidharma for his ability to *discriminate* the superior “radiance of wisdom” from mere “worldly radiance.”

**discriminating thought** (C. *fenbie* 分別; J. *funbetsu*). A nominal form of the verb → *discriminate*.

**discrimination** (C. *fenbie* 分別; J. *funbetsu*). A nominal form of the verb → *discriminate*.

**display extinction** (C. *shimie* 示滅; J. *shimetsu*; *metzu wo shimesu* 滅を示す). To die.

**distant causes** (C. *wangyin* 往因; J. *ōin*). Karmic causes and conditions that come from long ago, in previous lives.

**distant descendant** (C. *yuansun* 遠孫; J. *enson*). The *dharma heir*, through many intervening generations of ancestral teachers, of a famous Chan/Zen master who lived long ago.

**distinctions** (C. *chabie* 差別; J. *shabetsu* or *sabetsu*). (1) The distinctive qualities of a thing. (2) Differences or classifications that are perceived through the workings of → *discriminating thought*.

**distinguish** (C. *bianbie* 辨別; J. *benbetsu*; *benzu* 辨ず, *wakimaeru* 辨える). To make → *distinctions*.

**divine ear** (C. *tian er* 天耳; J. *tenni* or *tenji*; S. *divya-śrotra*). One of the → *six supernormal powers*.

**divine eye** (C. *tian yan* 天眼; J. *tengen*; S. *divya-cakṣus*). (1) One of the → *six supernormal powers*. (2) The second in the formulaic set of → *five eyes*: the vision of a deva, which can see near and far, fore and aft, within and without, up and down, and in day or night, without any obstruction.

**divine youth** (C. *shentong* 神童; J. *shindō*). A god-like spirit who appears in the form of a young boy. → *youth*.

**“do not think of good and do not think of evil”** (C. *busi shan busi e* 不思善不思惡; J. *fushi zen fushi aku*). A famous line attributed to the Sixth Ancestor, Huineng, in the *Platform Sūtra*, in an exchange he had with Senior Seat Huiming, who had chased him to recover the robe that the Fifth Ancestor, Hongren, had bestowed on him:

Huineng said, “At precisely the moment when you do not think of good and do not think of evil, Senior Seat Huiming, what is your original face?” Upon hearing those words, Huiming had a great awakening.

《六祖大師法寶壇經》惠能云、不思善、不思惡、正與麼時、那箇是明上座本來面目。惠明言下大悟。(T 2008.48.349b24-26)

The exchange between Huineng and Huiming came to be used as a *kōan*. It appears, for example, in *Gateless Barrier* as Case #23, entitled “Not Thinking of Good or Evil” (C. *Busi shan e* 不思善惡; J. *Fushi zen aku*).

“does not change” (C. *bubianyi* 不變易; J. *fuhen’i*; *hennyaku sezu* 變易せず). (1) In Chan/Zen literature, this expression is especially associated with Caoshan Benji (840–890). According to the *Discourse Record of Chan Master Yuanzheng of Mount Cao in Muzhou*, the following exchange occurred when Caoshan was taking leave of his teacher, Dongshan Liangjie (807–869):

My late master asked me, “Where will you go?” I replied, “I am going to the place that does not change.” [Now, I] also say, this matter of not changing is of two types. The first is the original disposition that every single person has. The second is what people who know of its existence call the “unchanging in all circumstances.” It means that, while not abandoning any sounds or forms [i.e., sense perceptions] or [judgements of] “is or is not,” one engages with all of those many things without being obstructed.

《撫州曹山元證禪師語錄》先師問余、甚麼處去。曰、不變易處去。又曰、此不變易事有二種、一者人人盡有本分事。二者知有底人、不捨一切聲色是非、於一切物物上不滯、呼爲一切處不易。(T 1987A.47.535c1-5)

(2) In the context of Chapter 8 of the *Denkōroku*, which contains a number of quotes from the *Sūtra of the Great Nirvāṇa*, the expression “does not change” may also allude to the repeated statement in the latter text that “the Tathāgata constantly abides and has no change” (C. *ru lai changzhu wuyou bianyi* 如來常住無有變易; J. *nyorai jōju muu hennyaku*) (see, for example, T 374.12.406b18-21).

“does not let the wind through” (C. *bu tong feng* 不通風; J. *kaze wo tō sezu* 風を通ぜず). An expression attributed to Xuedou Zhongxian (980–1052) in the *Jingde Era Record of the Transmission of the Flame*:

A monk asked, “What about the secret room?” The master [Xuedou] said, “It does not let the wind through.”

《景德傳燈錄》僧問、如何是密室。師曰、不通風。(T 2076.51.288b20-21)

The exchange between Xuedou and the unnamed monk was subsequently raised and commented on as a *kōan*, as is evidenced in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

Asked, “What about the time when ‘the secret room does not let the wind through’?” The master [Yunmen] said, “An echo discloses the wail of the wind.”

《雲門匡真禪師廣錄》問、密室不通風時如何。師云、響露鳴風。(T 1988.47.549c20-21)

According to BGDJ (p. 1297b, s.v. みつしつ), the term “secret room” (*misshitsu* 密室) is a metaphor for the “standpoint of the absolute” (*zettai no kyōchi* 絶対の境地), which is to say, a state of mind that is free from discriminating thought.

**don monkish robes and be tonsured** (C. *piti* 披剃; J. *hitei*). The two changes in appearance that mark going forth from household life as a novice monk.

**donations and offerings** (C. *tangong* 檀供; J. *danku*). A conflation of the two terms “giving,” or “donating” (C. *tanna* 檀那; J. *danna*; S. *dāna*) and “offering nourishment” (C. *gongyao* 供養; J. *kuyō*). The former refers mainly to lay donors who provide material support to Buddhist monks and monasteries. The latter refers to any kind of offerings, whether made by the laity to monks or by monks to buddhas and various other deities enshrined on altars.

**“Dongshan’s three paths”** (C. *Dongshan sanlu* 洞山三路; J. *Tōzan sanro*). This formula appears in the *Discourse Record of Chan Master Wuben of Mount Dong in Junzhou*:

The master [Dongshan] addressed the congregation, saying, “I have three paths for guiding people: the way of birds, the hidden path, and extending the hands.” A monk asked, “You, Master, usually teach students to go the way of birds, but I wonder, what is this ‘way of birds’?” The master [Dongshan] said, “You do not encounter a single person [on it].” [The monk] asked, “How does one go on it?” The master [Dongshan] said, “You absolutely must go without a string on your foot.” [The monk] said, “But if I go on the way of birds, isn’t that the original face?” The master [Dongshan] said, “Acārya, why do you have inverted views?” The monk said, “Where do I, your student, have inverted views?” The master [Dongshan] said, “If you don’t have inverted views, why do you take the slave to be the master?” The monk said, “What about the original face?” The master [Dongshan] said, “It does not go on the way of birds.”

《筠州洞山悟本禪師語錄》師示衆曰、我有三路接人、鳥道、玄路、展手。僧問、師尋常教學人行鳥道、未審如何是鳥道。師曰、不逢一人。云、如何行。師曰、直須足下無絲去。云、祇如行鳥道、莫便是本來面目否。師曰、闍黎因甚顛倒。云、甚麼處是學人顛倒。師曰、若不顛倒、因甚麼却認奴作郎。云、如何是本來面目。師曰、不行鳥道。(T 1986A.47.511a26-b3)

Dongshan only elaborates on the first of his “three paths” (C. *sanlu* 三路; J. *sanro*), explaining that it entails “going without a string on your foot” (C. *zuxia wusi qu* 足下無絲去; J. *sokka mu shi ko*) when on the “way of birds.” This is typically interpreted as an allusion to the practice of tying a string to the leg of a falcon when training it to sit on one’s shoulder, which is said to be a simile for training the mind to concentrate. However, because the “way of birds” is presented here as a method by which Dongshan guides students, the metaphor of “no string on the foot” here likely means not holding them back in any way and compelling them to proceed on their own. For more interpretations, → way of birds. What the two remaining paths signify is left entirely unexplained in the preceding passage. However, in the *Extensive Record of Chan Master Hongzhi*, we do find a comment by Hongzhi Zhengjue (1091–1157) on all three paths, which sheds a little light on how they were understood in the Caodong/Sōtō tradition:

At a small convocation a monk asked, “I recall that Reverend Dongshan said, ‘I have three paths for guiding people: the way of birds, the hidden path, and extending the hands.’ What about the ‘way of birds’?” The master [Hongzhi] said, “It must be a place that has no footprints, where one’s body is not obstructed by the slightest string.” The monk said, “What about the ‘hidden path’?” The master [Hongzhi] said, “Complete sameness and great vacuity, with no deficiency and no excess.” The monk said, “What about ‘extending the hands’?” The master [Hongzhi] said, “One’s according with abilities functions clearly and simply; one’s clear and simple functioning accords with abilities.”

《宏智禪師廣錄》小參僧問記得、洞山和尚、有三路學、鳥道、玄路、展手。如何是鳥道。師云、應處無蹤跡、絲毫不礙身。僧云、如何是玄路。師云、圓同太虛。無欠無餘。僧云、如何是展手。師云、當機的用的。的的用當機。(T 2001.48.64a29-b4)

Hongzhi’s comment suggests that the way of birds is an approach where there are no footprints to follow, because birds leave no tracks when they fly through the air, and one where there is no hindrance to movement in any direction, as in the open sky. His comment on the “hidden path” does little to explain what sort of approach it is or how a teacher could lead a student on it. The meaning of “extending the hands,” according to Hongzhi, refers to the *skillful means* employed by a *bodhisattva* to help living beings. Hongzhi’s take on “Dongshan’s three paths,” however, seems to regard them not as three methods of training, but rather as three stages on a single path: 1) to get free from restrictions, 2) to gain an understanding of emptiness, and 3) to reach out to help others.

**donor** (C. *tanna* 檀那; J. *danna*; S. *dāna-pati*). Someone, often a Buddhist layman or laywoman (but monks and nuns are not excluded from this status) who makes a donation of food, clothing, shelter, valuables, etc., to the monastic *saṃgha*. A patron of Buddhist clergy and institutions.

**“doubting one’s own head while believing in its reflected image”** (C. *mi tou ren ying* 迷頭認影; J. *kōbe ni mayōte kage wo mitomu* 頭に迷て影を認む). This saying, the *locus classicus* of which is found in the *Heroic March Sūtra*, refers to the story of Yajñadatta, told earlier in the same text, where Buddha says:

“In the City of Śrāvastī there was one Yajñadatta, who suddenly one morning took a mirror and looked at the reflection of his face. He wanted to be able to see his head, eyebrows, and eyes in the mirror, but was outraged that his own head was not visible. He took the face [that he saw] as that of a trickster spirit and, although that had no basis in fact, he ran around insanely. What do you think? Why did that person run around insanely for no reason?” Pūrṇa [Buddha’s interlocutor] said, “That person was mentally deranged; there was no other reason.”

《首楞嚴經》室羅城中演若達多、忽於晨朝以鏡照面。愛鏡中頭眉目可見、瞋責己頭不見。面目以爲魑魅無狀狂走。於意云何、此人何因無故狂走。富樓那言、是人心狂更無他故。(T 945.19.121b9-14)

The basic story here is that Yajñadatta did not recognize the face that he saw in the mirror as his own, mistaking it for the face of a trickster spirit (C. *chimei* 魑魅; J. *chimi*) — a “goblin” with a human head and beast-like body that likes to

deceive people. He jumped to the conclusion that his own head was missing and ran around insanely looking for it. Thus, the meaning of the saying “doubting one’s own head while believing in its reflected image” is that Yajñadatta became “confused about,” “lost sight of,” or “doubted” (C. *mi* 迷; J. *mayou* 迷う) his own head (C. *tou* 頭; J. *atama*), but “accepted as real,” or “believed in” (C. *ren* 認; J. *mitomu* 認む) the “reflected image” (C. *ying* 影; J. *kage*) that he took to be the face of a trickster spirit. In the *Heroic March Sūtra* itself, the point of the Yajñadatta story seems to be that “delusion, fundamentally, has no cause” (C. *wang yuan wuyin* 妄元無因; J. *mō gen muin*). In the literature of Chan/Zen, the story of Yajñadatta is often used as a metaphor for the inability to see one’s own *original face*, or innate *buddha-nature*, which is always there whether one recognizes that fact or not. To “run about insanely” looking for one’s own head is to seek some “awakening,” or “*satori*” that one imagines has been lost. Many accounts of the Yajñadatta story published in English fail to present it in a coherent fashion that remains true to the original Chinese of the *Heroic March Sūtra*. In one modern retelling of the story, Yajñadatta habitually gazed at himself in a mirror and admired his handsome features, but was shocked one day when, for some reason, he was unable to see them. He believed that a goblin had stolen his head and ran about madly searching for it. In another, similar retelling, Yajñadatta is said to be a beautiful maiden who enjoyed nothing more than gazing at herself in a mirror. One day when she looked in the mirror she found no head reflected there, thought someone had stolen it, and rushed around frantically looking for it. Both of these accounts, which are based on modern Japanese Zen versions of the story, assume that Yajñadatta looked at him/herself in a mirror every day and state that one day he/she, for some unexplained reason, saw no image in the mirror at all. The *Heroic March Sūtra*, however, says that one morning Yajñadatta “suddenly” (C. *hu* 忽; J. *kotsu*) looked in a mirror, evidently for the first time ever, and failed to recognize the image that he saw reflected there as his own head and face. ZGDJ (p. 324c, s.v. こうべにまようてかげをみとむ) explains that the expression “doubting one’s own head while believing in its reflected image” is “an allusion to the story in which [Yajñadatta] lost sight of his own head and took the image reflected in the mirror as the real thing” (*jibun no atama wo miushinatte, kagami ni utsutta eizō wo honmono to shita to iu koji* 自分の頭を見失って、鏡に写った影像を本物としたという故事). A *Dictionary of Chinese Buddhist Terms* (s.v. 演若達多) reads:

Yajñadatta (演若), ‘obtained from sacrifice,’ a crazy man who saw his eyebrows and eyes in a mirror but not seeing them in his own head thought himself bedevilled; the eyes and head are a symbol of 正性 reality, those in the mirror of 妄相 unreality.

These two dictionary accounts also fail to accurately convey the Yajñadatta story as it appears in the *Heroic March Sūtra*.

“**dragged through mud and drenched in water**” (C. *tuoni daishui* 拖泥帶水 or 拖泥帶水; J. *dadei taisui*). An expression often used by Yuanwu Keqin (1063–1135), and by his disciple Dahui Zonggao (1089–1163). (1) In many contexts, the expression is employed as a disapproving comment on someone’s words, indicating that the speaker is muddled and caught up in deluded thinking. A

good example of this usage occurs in Case #37 of the *Blue Cliff Record*. The main case reads:

Raised. Panshan gave instruction, saying, “In the three realms, there are no dharmas; where would you seek *mind*?”

《碧巖錄》舉。盤山垂語云、三界無法何處求心。(T 2003.48.175a13-15)

Yuanwu’s commentary on the case includes the following:

An ancient said, “If you hear mention of a phrase that is outside of language, do not seek it within thought.” But tell me, what did he mean? Get it instantly, like a raging torrent, the sharpness of a blade, the flash of lightning, or a shooting star. If you deliberate and seek it through reasoning, even if a thousand *buddhas appear in the world*, you will grope for it in vain. If, however, you deeply enter the inner sanctum, penetrating the bone and penetrating the marrow, you will be able to see through the matter. From that perspective, Panshan has made one huge blunder. If you hear the words and understand the import, you may turn left or turn right [as you please]. From that perspective, Panshan is only half right. But if you are *dragged through mud and drenched in water*, turning about in an accumulation of sound and form, then even in your dreams you have yet to see where Panshan is.

《碧巖錄》古人道、聞稱聲外句、莫向意中求。且道他意作麼生。直得奔流度刃、電轉星飛。若擬議尋思、千佛出世、也摸索他不著。若是深入閻奧、徹骨徹髓、見得透底。盤山一場敗缺。若承言會宗左轉右轉底。盤山只得一橛。若是挖泥帶水、聲色堆裏轉、未夢見盤山在。(T 2003.48.175a a25-b2)

(2) BGDJ (p. 901a, s.v. たでいたいすい) glosses the expression “*dragged through mud and drenched in water*” as: “to jump into water and get soaked and covered in mud while saving a person who is drowning; or, to cover oneself in mud and drench oneself in water in order to save another; in other words, a person experienced in the *buddha-dharma*, acting out of compassion, goes down to the level of another person in order to give them instruction.”

**dragon elephant** (C. *longxiang* 龍象; J. *ryūzō*; S. *mahānāga*, *hasti-nāga*). A “great elephant.” (1) In the literature of Chan/Zen, an epithet for great Chan/Zen masters. (2) In other contexts, masters of the Buddhist world or giants of the literary world. (3) Superior practitioners; monks accomplished both in formal learning and religious practice.

**dragon palace** (C. *longgong* 龍宮; J. *ryūgu*; S. *nāgānām bhavanāni*). The palace of a dragon king (C. *longwang* 龍王; J. *ryūō*), usually conceived as located under the sea and filled with great treasures. → *dragon spirit*.

**dragon spirit** (C. *longshen* 龍神; J. *ryūjin*). In Chinese translations of Indian Buddhist texts, *nāgas*: snake spirits (demigods) who are said to control the forces of nature, especially rains, fish populations, and fertility. Although fundamentally ambivalent in their relation to humans (whom they can help with rain for crops but hurt with floods), in the Buddhist context they came to be conceived as protectors of the *buddha-dharma* in general, and Mahāyāna Buddhist texts in particular. Dragon spirits and their leaders, the dragon kings (C. *longwang* 龍王; J. *ryūō*), tend to be depicted as large serpents or humans with serpent crowns.



“drain lakes and topple peaks” (C. *qingjiu daoyue* 傾湫倒嶽; J. *keishū tōgaku*). (1) In the natural world, of course, it would take something like a huge earthquake, or perhaps a typhoon causing massive erosion and landslides, to literally drain a lake or topple a peak. In Buddhist mythology, such power is sometimes attributed to dragon spirits. (2) In the literature of Chan/Zen, the expression “drain lakes and topple peaks” is used to describe the transformative power of awakening, which metaphorically “overturns” one’s entire world. For example, the “pointer” (C. *chuishi* 垂示; J. *suiji*) to Case #63 of the *Blue Cliff Record* says:

Where the road of thought does not go is just the right place to focus your attention; where words do not reach is where you must immediately fix your eyes. If lightning flashes and shooting stars fly, then you can drain lakes and topple peaks. Is there nobody in the assembly who can accomplish this? To test I raise [the following *kōan*] to consider.

《碧巖錄》意路不到、正好提撕。言詮不及、宜急著眼。若也電轉星飛、便可傾湫倒嶽。衆中莫有辨得底麼。試舉看。(T 2003.48.194c4-6)

**dreams and illusions** (C. *menghuan* 夢幻; J. *mugen*). The same two glyphs may also mean “an apparition (C. *huan* 幻; J. *gen*) in a dream (C. *meng* 夢; J. *mu*; *yume*).” (1) Phenomena that are experienced, but are actually unreal, such as → sky flowers. (2) In the literature of Chan/Zen, awakening is sometimes described as the realization that all things are “like dreams and illusions” (C. *ru menghuan* 如夢幻; J. *mugen no gotoshi* 夢幻の如し).

“drive away a plowman’s buffalo, grab a starving person’s food” (C. *qu gengfu niu, duo jiren shi* 驅耕夫牛、奪飢人食; J. *kōfu no ushi wo kari, kijin no jiki wo ubau* 耕夫の牛を驅り、飢人の食を奪ふ). (1) This saying is attributed to Linji Yixuan (–866) in the *Collated Essentials of the Five Flame Records*:

One day, the master [Linji] addressed the assembly saying: “Sometimes I illumine it first and apply it later; sometimes I apply it first and illumine it later; sometimes I illumine and apply it at the same time; sometimes I illumine and apply it not at the same time. When I illumine it first and apply it later, the person is there; when I apply it first and illumine it later, the dharma is there. When I illumine and apply it at the same time, I drive away a plowman’s buffalo; I grab a starving person’s food; I pound the bones and get the marrow; I needle the pain. When I illumine and apply it not at the same time, I have questions, I have answers; I set up the host and set up the guest; I accord with the water and harmonize with the mud, dealing with things in response to the opportunity.”

《五燈會元》師一日示衆云、我有時先照後用、有時先用後照、有時照用同時、有時照用不同時。先照後用有人在。先用後照有法在。照用同時、驅耕夫之牛、奪饑人之食、敲骨取髓、痛下針錐。照用不同時、有問有答、立主立賓、合水和泥、應機接物。(CBETA, X80, no. 1565, p. 222, b15-20 // Z 2B:11, p. 195, d6-11 // R138, p. 390, b6-11)

In this context, the expression “drive away a plowman’s buffalo, grab a starving person’s food” refers to a device that Linji may use to instruct his students. Because it is given in the literature of Chan/Zen that ancestral teachers act only out of compassion, even if their *skillful means* (e.g., Linji’s famous shouts and blows) may appear harsh, it is likely that what the “buffalo” and “food” represent

in this metaphor are the modes of *deluded attachment* that ordinary people use to “produce” and “consume” suffering in the round of rebirth. By depriving people of that “livelihood,” the trope implies, Linji is actually helping them attain liberation. In Case #3 in the *Blue Cliff Record*, which begins “Great Master Ma was unwell” (C. *Ma Dashi buan* 馬大師不安; J. *Ba Daishi fuan*) and ends with Mazu Daoyi’s (709–788) famous words, “sun-faced buddhas, moon-faced buddhas” (C. *rimian fo yuemian fo* 日面佛月面佛; J. *nichimen butsu getsumen butsu*), Yuanwu Keqin (1063–1135) comments:

As for this *kōan*, if you know what it comes down to, then you will [be able to] stride alone in the empyrean; if you do not know what it comes down to, then you will always go down the wrong path in front of the cliff of withered trees. If you are a person who has realized your *original disposition*, when you arrive in this place you will surely have the hands and feet to “drive away a plowman’s buffalo, grab a starving person’s food.” Only then you will see what Great Master Ma has done for people.

《碧巖錄》此箇公案、若知落處便獨步丹霄。若不知落處、往往枯木巖前差路去在。若是本分人到這裏、須是有驅耕夫之牛、奪飢人之食底手脚。方見馬大師爲人處。(T 2003.48.142c15-18)

(2) However, in Chapter 11 of the *Denkōroku*, Keizan says that when Punyayaśas was still clinging to a dualistic view of “my mind” and “buddhas,” he thereby “drove away a farmer’s buffalo, grabbed a starving person’s food,” which seems to mean that he deprived himself of “complete salvation.” In Keizan’s interpretation, the metaphorical expression clearly points to behavior that is reprehensible and self-defeating, not any kind of skillful means.

**dualism** (C. *liangban* 兩般; J. *ryōhan*). Literally “two” (C. *liang* 兩; J. *ryō*) “types” (C. *ban* 般; J. *han*), or “two alternatives.” Also translatable as “two different things.” When the two things in question are polar opposites (e.g., good and evil, existent and non-existent), the English “dualism” is an appropriate translation.

**dualistic understanding** (*ryōhan no e* 兩般的會). An understanding (C. *hui* 會; J. *e*) that is couched in terms of a  $\rightarrow$  dualism.

**dualistic view** (C. *liangge jian* 兩箇見; J. *ryōko no ken* 兩箇の見). A “view” (C. *jian* 見; J. *ken*) of reality that involves  $\rightarrow$  dualistic understanding.

**dumbfounded** (C. *wangcuo* 罔措; J. *mōso*). In the context of question and answer exchanges between Chan/Zen masters and their disciples, this expression indicates utter confusion and an inability to respond on the part of the latter.

**dust** (C. *chen* 塵, *ai* 埃; J. *jin*, *ai*). (1) In ordinary Chinese, an *infinitesimal mote of dust*; a minute particle. (2) In Buddhist texts, dirt, pollution, or *defilement*. In particular, the *afflictions* such as *greed*, *anger*, and *delusion* that stain the mind; also called “dust of the world.” (3) A *sense object*; any of the six sense objects.

**dust of objects** (C. *yuanchen* 緣塵; J. *enjin*). (1) In most contexts, it is clear that the glyphs 緣 (C. *yuan*; J. *en*) and 塵 (C. *jing*; J. *kyō*; S. *gocara*), when used in conjunction with one another, are both terms that denote external sense objects, a.k.a. *objects of perception*. (2) It is also possible to interpret the two glyphs as meaning the *defilement*, or “dust” (C. *chen* 塵; J. *jin*) that results from action, or “karma” (C. *yuan* 緣; J. *en*).

**dust of the world** (C. *suchen* 俗塵, *chensu* 塵俗; J. *zokujin*, *jinzoku*). (1) In general, the afflictions, such as greed, anger, and delusion, that bind one to the round of rebirth. (2) In particular, worldly entanglements such as familial and other social relations, and political and economic concerns, all of which monks are supposed to leave behind when they go forth from household life.

**dye the robe** (C. *ranyi* 染衣; J. *zen'e*; *koromo wo someru* 衣を染る). (1) Buddhist monks in India were originally supposed to wear robes made from discarded cloth that was ritually polluted or literally filthy; → *robe made of discarded rags*. The procedure was to cut out usable pieces of cloth, wash them, sew them together, and dye the resulting garment with ochre (S. *kāṣāya*) — an earthy pigment containing ferric oxide that varies from light yellow to brown or red. From that uniform color, Buddhist patchwork robes in general came to be called *kāṣāya*. As the monastic institution evolved, new cloth for robes came to be provided by lay donors, but the practice of cutting the cloth into small pieces and sewing those together to make robes was retained. (2) In East Asia, to “dye the robe” means to don the *kāṣāya*, or “dyed robes” (C. *ranyi* 染衣; J. *zen'e*) of a Buddhist monk or nun.

**dyed robe** (C. *ranyi* 染衣; J. *zen'e*). A *kāṣāya*. The formal outer robe of a monk. → *dye the robe*.

**“dying here, being born there”** (C. *sici shengbi* 死此生彼; J. *shishi shōhi*). A reference to the round of rebirth. When living beings die, they can be reborn in any of the six destinies, according to their karma.

**“each thing is not external”** (C. *wuwu fei ta* 物物非他; J. *mono mono hoka ni arazu* 物物他に非ず). A saying that comes from the *Extensive Record of Chan Master Hongzhi*:

The house style of this rustic monk [i.e., “me”] is to regard a single bowl as my life work and to point to the myriad phenomena [of this world] as my possessions. The signs of “this vs. that” are like an image in a mirror or the moon in the water: there is a blending together, with nothing that is external. When from the start you do not set up the sign of “self,” then each thing is not an external condition, but has a single sign that is signlessness.

《宏智禪師廣錄》野僧家風、以一鉢爲生涯、指萬象爲產業。此彼相、可如鏡像水月混融無外。先不立我相、則物物非他緣、一相無相。(T 2001.48.77a6-8)

**early morning gathering** (C. *zaosan* 早參; J. *sōsan*). A → *small convocation*, held in the morning.

**ease and joy** (C. *anle* 安樂; J. *anraku*). This phrase figures prominently in the *Lotus Sūtra*, where it is in the title of Chapter 14: “Easy and Joyful Practice” (C. *Anle xing* 安樂行; J. *Anraku gyō*). The reference is to the ideal practice of a bodhisattva. Tiantai Zhiyi (538–597) discusses the meaning of the phrase in his *Explanation of the Lotus*:

The body is free from danger; therefore it is at ease. The mind is free from anxiety; therefore it is joyful. Because the body is at ease and the mind is joyful, one can advance in one’s practice.

《法華文句》身無危險故安。心無憂惱故樂。身安心樂故能進行。(T 1718.34.118a)

**eight kinds of suffering** (C. *baku* 八苦; J. *hakku*; S. *aṣṭa-duḥkhatāḥ*). The eight are: 1) birth, 2) aging, 3) sickness, 4) death, 5) separation from what one loves, 6) association with what one hates, 7) inability to get what one seeks, and 8) being contained within the five aggregates.

**eight precepts** (C. *ba zhajie* 八齋戒, *bajie* 八戒; J. *hassaikai*, *hakkai*). An enhanced set of precepts for lay Buddhists — eight instead of the usual five precepts — featuring additional restraints (C. *jie* 戒; J. *kai*) observed on certain abstention days: the days of the *poṣadha*, when lay followers traditionally visit monasteries. Chapter 51 of the *Denkōroku* contains the statement that “at Eihei Monastery, dragon spirits came and requested the eight precepts,” but the precise set of eight precepts observed in early Sōtō Zen communities is uncertain because no early texts that describe them survive. A contemporaneous example of Japanese “procedures for the eight precepts” (J. *hassaikai sahō* 八齋戒作法) is found in fascicle 177 of the *Anthology of A, Sa, and Va*, a massive compendium of ritual procedures, authoritative for the Tendai School, that was compiled on Mount Hiei over a thirty-year period during the thirteenth century. The text describes the eight precepts as:

- 1) not to take life (*fu sesshō* 不殺生)
- 2) not to steal (*fu chūtō* 不偷盜)
- 3) not to engage in sexual activity (*fu in'yoku* 不姪欲)
- 4) not to speak falsely (*fu mōgo* 不妄語)
- 5) not to drink alcohol (*fu onju* 不飲酒)
- 6) not to wear cosmetics or hair pins, listen to music, or watch dances (*fu zujiki man kabu kanchō* 不塗飾鬢歌舞觀聽)
- 7) not to sleep or sit on high, magnificent, adorned couches (*fu minza kōkō gonrei shōza* 不眠坐高廣嚴麗床座)
- 8) not to eat at improper times (*fu hijijiki* 不非時食) (T [Zuzōbu 圖像部] 3190.9.568c–569c)

This list is virtually identical to standard accounts of the eight precepts found in Chinese translations of Indian vinaya texts. It is noteworthy, however, that Japanese Buddhists interpreted the eight precepts as Mahāyāna teachings based on the bodhisattva precepts of the *Sūtra of Brahma's Net*, the *Sūtra of Stages of the Bodhisattva Path*, and the *Bodhisattva Gestation Sūtra*. The *Anthology of A, Sa, and Va*, for example, quotes the *Bodhisattva Gestation Sūtra* in support of the assertion that all living beings who observe the eight precepts, even dragons, will eventually attain deliverance to the pure land (C. *jingtu* 淨土; J. *jōdo*) of Amithāba Buddha (T 384.12.1050c–1051a).

**eight vocal attributes** (C. *bayin* 八音; J. *hachion* or *hatton*). Literally, “eight voices”: the eight vocal attributes of buddhas, which enable them to preach eloquently. Also known as “eight varieties of pure voice” (C. *bazhong qingjing yin* 八種清淨音; J. *hasshu shōjō on*) and “eight varieties of Brahmanic voice” (C. *bazhong fan yinsheng* 八種梵音聲; J. *hasshu bon onjō*). The names of the eight attributes differ from one scripture to the next, but ZGDJ (p. 1021c, s.v. はちおん) lists them as: 1) an extremely pleasing voice (C. *jihao yin* 極好音; J. *gokukō on*) that will not tire listeners; 2) a gentle voice (C. *rouruan yin* 柔軟音; J. *nyūnan on*) that soothes

listeners; 3) a reconciling voice (C. *heshi yin* 和適音; J. *wajaku on*) that reconciles listeners to the truth; 4) a reverent voice (C. *zunhui yin* 尊慧音; J. *son'e on*) that evokes reverence for the truth; 5) a voice that is not feminine (C. *bunu yin* 不女音; J. *funyo on*) but conveys authority; 6) a voice that is not incorrect (C. *buwu yin* 不誤音; J. *fugo on*) but invokes correct understanding; 7) a profound voice (C. *shenyuan yin* 深遠音; J. *jinnon on*) that helps listeners understand the truth; and 8) an untiring voice (C. *bujie yin* 不竭音; J. *fukatsu on*) that leads listeners to inexhaustible meanings.

**eight winds** (C. *bafeng* 八風; J. *happū*). Eight negative influences that stimulate afflictions: 1) gain (C. *li* 利; J. *ri*); 2) loss (C. *shuai* 衰; J. *sui*); 3) defamation (C. *hui* 毀; J. *ki*); 4) eulogy (C. *yu* 譽; J. *yo*); 5) praise (C. *cheng* 稱; J. *shō*); 6) ridicule (C. *ji* 譏; J. *ki*); 7) pain (C. *ku* 苦; J. *ku*); and 8) joy (C. *le* 樂; J. *raku*). (DDB, s.v. 八風). → wind.

**eighteen elements** (C. *shiba jie* 十八界; J. *jūhakkai*; S. *aṣṭādaśa-dhātavaḥ*). A list of eighteen dharmas, or factors that make up what is conventionally called the “self.” The eighteen comprise the six sense faculties, six sense objects, and six consciousnesses. Listed together, they are:

- 1) eye (C. *yan* 眼; J. *gen*; S. *cakṣu*)
- 2) ear (C. *er* 耳; J. *ni*; S. *śrota*)
- 3) nose (C. *bi* 鼻; J. *bi*; S. *ghrāṇa*)
- 4) tongue (C. *she* 舌; J. *zetsu*; S. *jihvā*)
- 5) body (C. *shen* 身; J. *shin*; S. *kāya*)
- 6) thinking faculty, or “mind” (C. *yi* 意; J. *i*; S. *manas*)
- 7) forms (C. *se* 色; J. *shiki*; S. *rūpa*)
- 8) sounds (C. *sheng* 聲; J. *shō*; S. *śabda*)
- 9) smells (C. *xiang* 香; J. *kō*; S. *gandha*)
- 10) tastes (C. *wei* 味; J. *mi*; S. *rasa*)
- 11) tactile and other physical sensations (C. *chu* 觸; J. *soku*; S. *sparsa*)
- 12) objects of mind (C. *fa* 法; J. *hō*; S. *dharmāḥ*)
- 13) visual consciousness (C. *yanshi* 眼識; J. *genshiki*), or seeing (C. *jian* 見; J. *ken*)
- 14) auditory consciousness (C. *ershi* 耳識; J. *nishiki*), or hearing (C. *wen* 聞; J. *mon*)
- 15) olfactory consciousness (C. *bishi* 鼻識; J. *bishiki*), or smelling (C. *xiu* 嗅; J. *kyū*)
- 16) gustatory consciousness (C. *sheshi* 舌識; J. *zesshiki*), or tasting (C. *wei* 味; J. *mi*)
- 17) bodily consciousness (C. *shenshi* 身識; J. *shinshiki*), or touching (C. *chu* 觸; J. *soku*)
- 18) mental consciousness (C. *yishi* 意識; J. *ishiki*), or knowing (C. *zhi* 知; J. *chi*)

**eighty-eight negative tendencies** (C. *bashiba shi* 八十八使; J. *hachijūhasshi*). “Negative tendencies” (C. *shi* 使; J. *shi*) are defilements, more or less synonymous with *mental afflictions*. There are said to be thirty-two of them associated with the *desire realm*, and twenty-eight each in the *form realm* and *formless realm*, respectively.

**eighty pleasing features** (C. *bashi zhong hao* 八十種好; J. *hachijisshu gō*). The eighty minor characteristics that distinguish the body of a *buddha* from that of ordinary human beings. Scriptures differ in their accounts of these characteristics, and artistic representations in sculptures and paintings also lack uniformity. The eighty pleasing features repeat some of the *thirty-two marks*, but list many additional things, such as: round fingers; clear fingerprints; straight arms and legs; no visible veins; red tongue; clean and beautiful body; body that glows; moves like an elephant king; walks like a lion king; no dark spots; straight nose; shapely eyes; attractive proportions; and so forth.

**elder** (C. *zhangzhe* 長者; J. *chōja*; S. *gr̥ha-pati*). (1) In Buddhist *sūtra* literature translated into Chinese, the term denotes a Buddhist layman who is the head of a household or the owner of an estate. Connotations include the ideas that an elder is a leading member of society, one who has wealth and good fortune, but who is also moral, just, and considerate of others. (2) In Nara and Heian period Japan, “elder” designated the heads of clans, and also came to be used to refer to priests in charge of clan temples and shrines.

**elder** (C. *zhanglao* 長老; J. *chōrō*). (1) In Chinese Buddhism in general, a Buddhist monk with the rank of abbot. Sometimes a retired abbot or a monk who is qualified to be an abbot but does not currently hold that position. (2) In the Chan/Zen tradition, a monk who has received *dharma transmission* in the Chan/Zen Lineage.

**embodiment** (C. *baoren* 保任; J. *hōnin*). Noun form of → *embody*.

**embody** (C. *baoren* 保任; J. *hōnin*). (1) To protect, preserve, or maintain something. (2) To recommend a person for a post with a personal guarantee. (3) To perform one's duty, take responsibility for something, or embrace a principle. (4) To maintain one's practice after awakening. (5) The glyphs 保任 (C. *baoren*; J. *hōnin*) are also translated herein as “take responsibility.”

**embody oneself** (C. *ziji baoren* 自己保任; J. *jiko wo hōnin su* 自己を保任す). To take fully as one's own. To take responsibility for one's own self. → *embody*.

**emerge as equal** (C. *pingchu* 平出; J. *hinsui* or *heisui*, *heishutsu*, *byōshutsu*). (1) ZGDJ (p. 1057b, s.v. ひんすい) and BGDJ (p. 1204c, s.v. へいすい) agree that the term “emerge as the equal” means that “guest and host act and speak in equality, with no distinction of superior or inferior between them.” ZGDJ cites Case #15 of the *Blue Cliff Record*, in which the term is used by Yuanwu Keqin (1063-1135) as an interlinear comment (shown in parentheses), as an example of that meaning:

Raised: A monk asked Yunmen, “What about when [some action] is neither a [Chan/Zen master's] teaching device that appears before your eyes, nor a [merely natural] phenomenon that appears before your eyes?” (What is accomplished by jumping around? Retreat three thousand miles.) Yunmen said, “Overturn this statement.” (He *emerges as equal*. A confession comes out of the prisoner's mouth; he cannot be let go. Lie down in the wild weeds.)

《碧巖錄》【一五】舉僧問雲門、不是目前機、亦非目前事時如何。([跳-兆+字]跳作什麼。倒退三千里)門云、倒一說。(平出。款出囚人口。也不得放過。荒草裏橫身)。(T 2003.48.155a21-23)

However, BGDJ says that, in this context, “emerge as the equal” means “to give an answer that responds appropriately to a question.” (2) According to BGDJ (p.1204c, s.v. へいしゆつ), the glyphs 平出 (C. *pingchu*; J. *heishutsu*) can also mean “equal outlay,” as when two or more people share equally in paying some cost. The expression came to be used metaphorically for a situation in which “there is no distinction of superior or inferior between the power of the Chan/Zen teacher and that of the practitioner.” (3) BGDJ (p. 1146c, s.v. びようしゆつ) also glosses the glyphs 平出 (C. *pingchu*; J. *byōshutsu*) as meaning “there is nothing changed” (*kawatta koto wa nai* 変わった事はない). In that case, a literal English translation would be to “come out the same.”

**“emerging as the equal of one’s master”** (C. *yushi pingchu* 與師平出; J. *yo shi heisui* or *yoshi hinsui*; *shi to heisui su* 師と平出す). Said of a disciple who holds his own in debate with a Chan/Zen master. → *emerge as equal*.

**emerging from concentration** (C. *chuding* 出定; J. *shutsujō*). To come out of *dhyāna* concentration, i.e., to emerge from meditative trance.

**eminent monk** (C. *gaoseng* 高僧; J. *kōsō*). A monk or nun who has distinguished himself by excelling in some area of Buddhist discipline. The *Biographies of Eminent Monks* compiled by Huijiao treats ten categories of eminent monk:

1) sūtra translators (C. *yijing* 譯經; J. *yakkyō*), 2) exegetes (C. *yijie* 義解; J. *gige*), 3) thaumaturges (C. *shenyi* 神異; J. *shin’i*), 4) *dhyāna* practitioners (C. *xichan* 習禪; J. *shūzen*), 5) illuminators of the vinaya (C. *minglü* 明律; J. *myōritsu*), 6) self-immolators (C. *wangshen* 亡身; J. *mōshin*), 7) sūtra reciters (C. *songjing* 誦經; J. *jukyō*), 8) promoters of meritorious works (C. *xingfu* 興福; J. *kōfuku*), 9) sūtra masters (C. *jingshi* 經師; J. *kyōshi*), and 10) proselytizers (C. *changdao* 唱導; J. *shōdō*).

**emptiness** (C. *kong* 空, *kongji* 空寂; J. *kū*, *kūjaku*; S. *śūnyatā*). A fundamental doctrine of Mahāyāna Buddhism which holds that the idea of a “thing” (C. *fa* 法; J. *hō*; S. *dharma*) is a useful category, but that no things really exist in the manner that we habitually conceive of them: as independent, unchanging entities that possess distinguishing marks and are clearly separate from other entities. → *empty*.

**emptiness and/or existence** (C. *kongyou* 空有; J. *kūu*). (1) According to BGDJ (p. 279c, s.v. こうう), a distinction set up in Chinese Buddhism which holds that all phenomena can be viewed from two different angles. When all *dharma*s are viewed as arising in accordance with causes and conditions, that is the aspect called “existence” (C. *you* 有; J. *u*); when they are viewed as fundamentally lacking in own-nature, that is the aspect called “emptiness” (C. *kong* 空; J. *kū*). (2) In the Tiantai School, which treated “emptiness” as synonymous with “non-existence” (C. *wu* 無; J. *mu*), the view that posited the “emptiness” of *dharma*s on the one hand, and the view that posited the “existence” of *dharma*s on the other, were characterized as “extremes” (C. *bian* 邊; J. *hen*) that could be avoided by adhering to a “middle” (C. *zhong* 中; J. *chū*) position: that *dharma*s exist in one sense, but not in another.

**emptiness is empty** (C. *kong kong* 空空; J. *kūkū*; S. *śūnyatā-śūnyatā*). (1) This means that the Mahāyāna doctrine of the emptiness of *dharma*s is true on the level of conventional truth, but false from the standpoint of ultimate truth. In other words, the category of “emptiness” itself is but a useful fiction; ultimately, there is no such thing as “emptiness,” nor any things about which “emptiness”

might be predicated. To reify “emptiness” and cling to it as a really existing entity or phenomenon, Nagārjuna is quoted as saying in the *Treatise on the Middle*, is a grave error akin to grabbing a poisonous snake by the tail, allowing its head to bite one’s hand:

If one cannot sustain correct insight into emptiness, one’s dull faculties result in self-harm, like the unskillful use of a magical spell, or the unskillful grasping of a poisonous snake.

《中論》不能正觀空、鈍根則自害、如不善呪術、不善捉毒蛇。(T 1564.30.33a8-9)

(2) The two glyphs 空空 (C. *kong kong*; J. *kūkū*), in some contexts, should be translated as “emptiness that is empty,” a category that stands in opposition to “emptiness that is non-empty” (C. *bukong kong* 不空空; J. *fukū kū*). The *Sūtra of the Great Nirvāṇa* says:

[Real] liberation is called “emptiness that is non-empty.” “Emptiness that is empty” is a name for “nothing whatsoever.”

《大般涅槃經》又解脫者名不空空。空空者名無所有。(T 374.12.395b14-15)

In this context, “emptiness that is empty” is a pejorative name for the mistaken belief in “nothing whatsoever” (C. *wu suoyou* 無所有; J. *mu shou*), or absolute nothingness. Because the *Sūtra of the Great Nirvāṇa* describes “real liberation” (C. *zhen jietuo* 眞解脫; J. *shin gedatsu*) as something that actually exists and has a number of good qualities (e.g., “permanence” and “bliss”), it calls that state → “emptiness that is not empty.”

**emptiness of dharmas** (C. *fa kong* 法空; J. *hōkū*; S. *dharmā-sūnyatā*). This means that the concept of a “dharma,” or really existing “thing” is but a useful fiction. → emptiness.

**emptiness of own-nature** (C. *xingkong* 性空; J. *shōkū*). Also translated herein as “inherent nature is empty.” This means that the concept of own-nature, meaning the “intrinsic nature” (C. *xing* 性; J. *shō*) of some thing, is but a useful fiction. → emptiness.

**emptiness schools** (C. *kongzong* 空宗; J. *kūshū*). Schools of Buddhist philosophy that teach the emptiness of dharmas, as opposed to “existence schools” (C. *youzong* 有宗; J. *ushū*) that teach the existence of dharmas. (1) When the context of the discussion in Chinese Buddhist texts is Indian Buddhism, the most common reference is to the Mādhyamika School of Nāgārjuna, as opposed to the Sarvāstivāda School. (2) When the context is early Chinese Buddhism, the reference may be to the Three Treatise School, which was Chinese Mādhyamika, as opposed to the Consciousness Only School, which was Chinese Yogācāra. (3) In the Japanese Buddhism of Dōgen and Keizan’s day, the terms “emptiness school” and “existence school” were associated with a distinction drawn in the Tendai School between two types of “perfect teaching” (*engyō* 圓教): the “gate of existence” (*umon* 有門) and the “gate of emptiness,” which referred to a given school’s preference for asserting or denying the existence of dharmas. Thus, for example, the twelfth-century author Shōshin (d.u.) writes in his *Treatise on the Similarities and Differences of the Tendai and Shingon Schools*, composed in 1188:



Therefore, the *Debate on the Periods of the Teaching* says: “The perfect teaching’s ‘gate of existence’ pertains to the Shingon School; the perfect teaching’s ‘gate of emptiness’ pertains to the Lineage of Bodhidharma.”

《天台真言二宗同異章》故教時諍云。圓教有門攝真言宗。圓教空門攝達磨宗。(T 2372.74.420b10-11)

The text that Shōshin refers to is the *Debate on the Periods of the Teaching*, by the influential Tendai monk Annen (841-915?), who writes of the two gates characterizing the four teachings — “Tripiṭaka,” “shared,” “separate,” and “perfect” — into which Tendai organized the Buddhist teachings:

The gate of existence of the Tripiṭaka teaching pertains to the *Abhidharma Storehouse Treatise*. The gate of emptiness of the Tripiṭaka teaching is the *Treatise on the Accomplishment of Truth*. The vinaya of the Tripiṭaka and shared teaching pertains to the *Four Part Vinaya*. The gate of existence of the shared teaching pertains to the theory of consciousness only. The gate of existence of the separate teaching pertains to the stage of Kegon (the *Sūtra*). The gate of emptiness of the separate teaching pertains to the scheme of Sanron. The gate of emptiness of the perfect teaching pertains to the transmission of the Zen gate. The gate of existence of the perfect teaching incorporates the teachings of Shingon.

《教時諍論》三藏有門攝俱舍。三藏空門成實論。藏通毘尼攝四分律。通教有門攝唯識論。別教有門攝華嚴地(經)。別教空門攝三論計。圓教空門攝禪門傳。圓教有門攝真言教。(T 2395B.75.368c26-369a2)

“emptiness that is not empty” (C. *bukong kong* 不空空; J. *fukū no kū* 不空の空). This term appears in Chapter 4 of the *Sūtra of the Great Nirvāṇa*, entitled “Tathāgata-nature” (C. *Rulaixing pin* 如來性品; J. *Nyoraishō bon*), which gives more than sixty alternative names for liberation. One of the names is “emptiness that is non-empty,” which is explained as follows:

Likewise, liberation is called “emptiness that is not empty.” “Emptiness that is empty” is a name for “nothing whatsoever.” “Nothing whatsoever” is what the other path of the Nirgranthas [i.e., Jains] calculate as liberation. This liberation of absolute non-existence of the Nirgranthas is thus called “emptiness that is empty.” Real liberation is not like that because it is emptiness that is not empty. Emptiness that is not empty is true liberation. Real liberation is the tathāgata. Likewise, liberation is called “empty but not empty.” It is like a pitcher for water, wine, cream, honey, or the like. Even when it has no water, wine, cream, or honey, it is still called a pitcher for water, etc. Moreover, a pitcher cannot be described as empty or regarded as not empty. If we say empty, then it cannot have form, smell, taste, or tactile sensation. If we say not empty, then why does it lack water, wine, etc.? Real liberation likewise cannot be described as form or regarded as not form; it cannot be described as empty or regarded as not empty. If we say empty, then it cannot have permanence, bliss, self, or purity. If we say not empty, then who is it that receives this permanence, bliss, self, and purity? On account of this truth it cannot be described as empty or regarded as not empty. “Empty” refers to the absence of the twenty-five modes of being, afflictions, all suffering, all characteristics, and all formations. It is like a pitcher without

cream being called *empty*. “Not empty” refers to really true good forms, permanence, bliss, *self*, and purity as immovable and unchanging. It is like the form, smell, taste, and tactile sensation of that pitcher being called not empty. [Although] liberation metaphorically resembles a pitcher, a pitcher can break. Liberation is not like that: it cannot be destroyed. Being indestructible, it is real liberation. Real liberation is *tathāgata*.

《大般涅槃經》又解脫者名不空空。空空者名無所有。無所有者即是外道尼犍子等所計解脫。而是尼犍實無解脫故名空空。真解脫者則不如是故不空空。不空空者即真解脫。真解脫者即是如來。又解脫者名空不空。如水酒酪酥蜜等瓶。雖無水酒酪酥蜜時。猶故得名爲水等瓶。而是瓶等不可說空及以不空。若言空者則不得有色香味觸。若言不空而復無有水酒等。實解脫亦爾不可說色及以非色。不可說空及以不空。若言空者則不得有常樂我淨。若言不空誰受是常樂我淨者。以是義故不可說空及以不空。空者謂無二十五有及諸煩惱。一切苦一切相一切有爲行。如瓶無酪則名爲空。不空者。謂真實善舍常樂我淨不動不變。猶如彼瓶色香味觸故名不空。是故解脫喻如彼瓶。彼瓶遇緣則有破壞。解脫不爾不可破壞。不可破壞即真解脫。真解脫者即是如來。(T 374.12.395 b14-c2)

In this passage, the *Sūtra of the Great Nirvāṇa* famously describes “real liberation” (C. *zhen jietuo* 真解脫; J. *shin gedatsu*), or *nirvāṇa*, as characterized by “permanence” (C. *chang* 常; J. *jō*), “bliss” (C. *le* 樂; J. *raku*), “self” (C. *wo* 我; J. *ga*), and “purity” (C. *jing* 淨; J. *jō*), those being the exact opposite of the impermanence (C. *wuchang* 無常; J. *mujō*), suffering (C. *ku* 苦; J. *ku*), no-self (C. *wuwo* 無我; J. *muga*), and impurity (C. *bujing* 不淨; J. *fujō*) that is said in the early Buddhist tradition to mark all conditioned *dharma*s. The passage was very influential in East Asian Buddhism. It was quoted, for example, by the Tiantai School monk Zhanran (711–782) in his commentary on the *Great Calming and Contemplation* (T 1912.46.338b), and by Yongming Yanshou (904–975) in his *Records that Mirror the Axiom* (T 2016.48.598a). A similar idea is found in the *Mahāyāna Awakening of Faith*:

Thusness can be analyzed as possessing two meanings in accordance with how it is explained. What are these two? First, thusness is emptiness, because it can finally disclose reality. Second, thusness is not empty, because existence itself is fully equipped with the merit of the uncontaminated [buddha-] nature.

《大乘起信論》真如者依言說分別有二種義。云何爲二。一者如實空、以能究竟顯實故。二者如實不空、以有自體具足無漏性功德故。(T 1666.32.576a24-26)

In other words, insight into the emptiness of *dharma*s strips off deluded conceptualizing and reveals what is ultimately real, but what that process leaves one with is not mere vacuity. Keizan’s statement in Chapter 46 of the *Denkōroku* clearly echoes these two texts:

When this is named, it is called “emptiness that is not empty.” This is the place of true refuge for all of you. Not a single one of you is not fully equipped, complete and full.

《傳光錄、第四十六章》之を喚で不空の空と名く。即ち是れ諸人實歸の處なり。箇箇悉く具足圓滿せずといふことなし。

**empty** (C. *kong* 空; J. *kū*; S. *śūnya*). (1) In ordinary language the Sanskrit word *śūnya* has a wide range of meanings: (a) to be “destitute” of all resources; (b) to be “lacking,” or “devoid of” some particular thing, such as food, clothing, or a child; (c) to be “utterly alone,” or “forsaken” by other people; (d) to be “guileless,” or “innocent”; (e) a place that is “deserted,” “desolate,” or “vacant”; (f) an action that is “void” of results, or “ineffectual”; (g) an idea or plan that is “vain,” “idle,” “unrealistic,” or “nonsensical”; (h) a thing that is “hollow” at the core; (i) in arithmetic, “zero”; and (j) in the natural world, the “atmosphere,” “heavens,” or “space.” (2) The Chinese glyph 空 (C. *kong*; J. *kū*), which is used to translate the Sanskrit *śūnya* (“empty”) or *śūnyatā* (“emptiness”) in Buddhist texts, has a remarkably similar range of meanings in ordinary language: (a) a vessel or container that is “empty” of what it usually holds; (b) to be in “poverty,” or “destitute”; (c) to be “sad,” or “lonely”; (d) to be “humble,” “pure,” or “unprejudiced”; (e) an action or plan that is “vain,” “worthless,” or “hopeless”; (f) a thing that is “redundant,” or “useless”; (g) a “hole,” “cavity,” or “opening”; (h) a “gap” or “interval”; (i) the “sky” or “empty space”; and (j) “broad,” or “vast,” like the heavens. (3) As a Buddhist technical term, the adjective “empty” describes names or conceptual constructs, such as the idea of a “self” or the idea of a “dharma,” that are devoid of any really existing referents; → *emptiness*. The glyph 空 (C. *kong*; J. *kū*), however, also occurs in Buddhist texts with many of the ordinary meanings listed above.

**empty and quiescent** (C. *kongji* 空寂; J. *kūjaku*). Because all *dharma*s are “empty of own-nature,” they do not really arise or cease in the manner that we conventionally think, and are thus in a state of quiescence. → “all *dharma*s, in the final analysis, are empty and quiescent.”

**empty delusion** (C. *xuwang* 虛妄; J. *komō*). An idea that is “baseless,” or “false” (C. *wang* 妄; J. *mō*) in the sense of being “chimeric,” or “vacuous” (C. *xu* 虛; J. *ko*).

**empty space** (C. *xukong* 虛空; J. *kokū*; S. *ākāśa*). (1) The empty sky; the atmosphere; the heavens; space. (2) Anything which, like the empty sky, has unlimited expansiveness and lacks any hindrance to movement. (3) A synonym for the Sanskrit *śūnya* (C. *kong* 空; J. *kū*) in the sense of (a) “void,” “vacant,” “barren,” “desolate” or (b) “vain,” “idle,” or “ineffectual,” but not a synonym for *emptiness* (C. *kong* 空; J. *kū*; S. *śūnyatā*) in the sense of the Mahāyāna doctrine.

**enfeebled dharma** (C. *mofa* 末法; J. *mappō*). A period of time in which the *dharma* (C. *fa* 法; J. *hō*) — doctrines and practices — taught by Buddha has reached the “end” (C. *mo* 末; J. *matsu*) of its effectiveness, or is seriously “attenuated” (C. *mo* 末; J. *matsu*). → *true, semblance, and enfeebled*.

**enshrine** (C. *anzhi* 安置; J. *anchi*). (1) To store or preserve some sacred object, such as a *sūtra*, in a safe place. (2) To install a *buddha image* on an altar.

**enter extinction** (C. *rumie* 入滅; J. *nyūmetsu*). To enter *nirvāṇa*. To die.

**enter into concentration** (C. *ruding* 入定; J. *nyūjō*). To go into *dhyāna* concentration, i.e., to enter meditative trance.

**enter the room** (C. *rushi* 入室; J. *nisshitsu*; *shitsu ni iru* 室に入る). (1) Said of a close disciple who goes into a Chan/Zen master’s private room in the abbot’s quarters for individual instruction. (2) A regularly scheduled event in the calendar

of a monastery, during which monks who have permission may enter the abbot's room for instruction, either alone or in a small group.

**enter the room and pour out the jug** (C. *rushi xieping* 入室瀉瓶; J. *nissuitsu shabyō*). In the context of this saying, “enter the room” (C. *rushi* 入室; J. *nissuitsu*) means to train for a period of time under the tutelage of a Chan/Zen master who has accepted one as a close disciple. “Pour out the jug” (C. *xieping* 瀉瓶; J. *shabyō*) is a metaphor for receiving all the teachings that a Chan/Zen master has to give, based on the image of pouring the entire contents of one pitcher into another. The metaphor also draws implicitly on the notion that a worthy disciple is a vessel of the dharma. → *pour out the jug*.

**enter the way** (C. *rudao* 入道; J. *nyūdō* 性空; *michi ni iru* 道に入る). To go forth from household life and become a monk or nun. → *way*.

**enter the weeds** (C. *luocao* 落草; J. *rakusō*; *kusa ni otsu* 草に落つ). (1) In ordinary Chinese, to “lurk in the weeds” means to ambush unsuspecting travelers; hence, to become a bandit. (2) In the literature of Chan/Zen, a metaphor for the skillful means of Chan/Zen masters who engage in conversation with ordinary people at their own low level of understanding. Also called “entering the weeds out of compassion” (C. *cibei luocao* 慈悲落草; J. *jishi rakusō*). For the *locus classicus* of the saying, which appears first in the records of Yunmen Wenyan (864-949), → “Yangshan asks a monk, ‘Where did you spend the summer retreat?’”

**“entire body is solitary and exposed”** (C. *quanshen dulu* 全身獨露; J. *zenshin dokuro*). A very common expression found throughout the literature of Chan/Zen. It seems to have originated as a shorthand way of referring to a famous saying, attributed to Changqing Huileng (854-932), that became a *kōan*: → “amidst the myriad phenomena there is a solitary exposed body.” In the *Extensive Record of Chan Master Hongzhi*, for example, we find:

The monk said, “Amidst the myriad phenomena, the entire body is solitary and exposed.” The master [Hongzhi] said, “Well, let’s just say, when sweeping away the myriad phenomena, do not sweep away the myriad phenomena.”

《宏智禪師廣錄》僧云、萬象之中、全身獨露。師云、且道、撥萬象不撥萬象。(T 2001.48.61b11-12)

**entire house** (C. *yijia* 一家; J. *ikke* or *ikka*). A reference to all the members of a “house” (C. *jia* 家; J. *ke*), which can mean all the members of a biological family or all the followers or dharma heirs of a particular school or lineage of Buddhism.

**“entire substance is exposed”** (C. *quanti luxian* 全體露現; J. *zentai rogen*). This expression comes from a short piece by Caoshan Benji (840-890) entitled “Deep Meaning of the Five Positions” (C. *Wuwei zhijue* 五位旨訣; J. *Goi shiketsu*), found in the *Discourse Record of Chan Master Yuanzheng of Mount Cao in Muzhou*, which reads in part. For a translation of the passage in question → “five positions of inclined and upright.”

**entire world** (C. *jinjie* 盡界; J. *jinkai*). An abbreviation of “all worlds of the ten directions” (C. *jin shifang jie* 盡十方界; J. *jin jippō kai*). All conceivable realms of existence, throughout time and space. The entirety of the dharma realm.

**entrust** (C. *fuzhu* 付屬 or 付囑 or 附囑, *fu* 付; J. *fuzoku*, *fu*). (1) A statement in which a senior teacher (often Buddha) charges his audience of disciples with memorizing, reciting, and propagating a sermon, or discourse. (2) A name for the “dissemination section” (C. *liutong feng* 流通分; J. *rutsūbun*) of a *sūtra*, in which Buddha explains the scripture’s benefits and encourages his audience to preserve and spread it. (3) The act of *dharma* transmission from a Chan/Zen master to an individual disciple.

**entrust the dharma** (C. *fufa* 附法; J. *fuho*). To transmit the *dharma* to a disciple, enjoining them to keep it alive and transmit it to someone else in turn.

**entrust to Mahākāśyapa** (C. *fuzhu Mohejiashē* 付囑摩訶迦葉; J. *fuzoku Makakashō*). The Chan/Zen Lineage is said to have been founded in India when Śākyamuni Buddha transmitted his awakening — his sublime mind of *nirvāṇa* — to his disciple Mahākāśyapa, enjoining the latter to protect it and transmit it in turn. Mahākāśyapa thus became the First Ancestor in a line of twenty-eight Indian ancestral teachers (culminating in Bodhidharma) through whom Buddha’s *mind-dharma* was transmitted. Mahākāśyapa is a figure who appears often in Chinese translations of Indian Buddhist *sūtra* literature, where he is depicted as a *disciple of Buddha* who excels in the practice of austerities and as the one who presided over the first council of the monastic *saṃgha* after Buddha’s death, which was convened to compile his sermons; → *Mahākāśyapa*. However, the notion that Mahākāśyapa is the First Ancestor in a Lineage of Bodhidharma, and the claim that he inherited and transmitted Buddha’s *signless mind-dharma*, first appears in texts written in China in the early ninth century. (1) The oldest extant work in which the Chan/Zen version of the transmission to Mahākāśyapa appears is the *Baolin Biographies*, compiled in 801. That text treats the transmission to Mahākāśyapa in two places. The first is in the biography of Śākyamuni, at the end of a long account of Buddha’s life. It reads:

He preached the *dharma* in the world for forty-nine years, opening the sublime gate of wisdom, instilling the way of awakening in his fellow [ascetics], and converting all of India. He was greatly endowed with the three awarenesses, and he attained the six supernormal powers and eight liberations. He always told his disciple Mahākāśyapa: “I entrust to you the clear *dharma* eye, the sublime mind of *nirvāṇa*, the subtle true *dharma* — the true sign of which is *signless*. You should protect and maintain it.” He had already commanded Ānanda to assist in its propagation, and not to allow it to be cut off. Buddha further instructed Kāśyapa with a verse, saying:

The *dharma* is at root a *dharma* of no-*dharma*,  
but that *dharma* of no-*dharma* is yet the *dharma*.  
Now, when I give this no-*dharma*,  
among all *dharma*s, has there ever been a *dharma*?

At that time, when the World-Honored One had finished reciting this verse, he also said to Kāśyapa, “I have a *saṃghāṭī* robe sewn with gold thread that I am turning over to you, to transmit in turn to the upcoming *buddha*. Until Maitreya Buddha appears in the world five-hundred seventy-six million years from now, do not allow it to be ruined.”

《寶林傳》說法住世四十九年、開般若之妙門、灌覺道於群友。五天一化、大備三明、得六神通及八解脫。每告弟子摩訶迦葉、吾以清淨法眼、涅槃妙心、實相無相、微妙正法、將付於汝。汝當護持。无勅阿難、副二傳化、無令斷絕。佛爲迦葉、重說偈言、

法本無法法、無法法亦法。今付無法時、法法何曾法。

尔時世尊、說此偈已、復告迦葉、吾將金縷僧伽梨衣、轉授於汝、傳授補處。至五十七俱胝六十百千歲、慈子佛出世、勿令其朽壞。(Tanaka, p. 31)

Soon after this, the text says, the World-Honored One went to the city of Kuśinagara where he entered *nirvāṇa* beneath a pair of *śāla* trees beside the river Hiranya. The *Baolin Biographies* gives another account of the transmission, using some of the same language, in its biography of the First Ancestor Mahākāśyapa. It also reports that when Buddha was about to enter *nirvāṇa*, Mahākāśyapa was off by himself in the Vaibhāra Cave on Vulture Peak. Buddha announced to his leading disciples, “When Kāśyapa comes [after my death], have him proclaim and clarify the treasury of the true dharma eye.” Because the text goes on to describe at length how Mahākāśyapa subsequently presided over the compilation of the Buddhist canon at the first council of the *saṃgha* held at Rājagṛha, there is no doubt that, in this early context, the expression “treasury of the true dharma eye” refers to the collection of *sūtras* and *vinaya* texts that Ānanda was able to recite from memory. The *Baolin Biographies* also reports that Mahākāśyapa, having transmitted the dharma to Ānanda (the Second Ancestor in the Chan Lineage in India), ensconced himself in Cocksfoot Mountain. There he donned a robe made of discarded rags that he had received from Śākyamuni, held the *saṃghātī* robe that he was to pass on to Maitreya, and entered into the trance of cessation to await the birth of that future buddha some five-hundred seventy-six million years hence. The *Ancestors Hall Collection*, first compiled in 952, and the *Jingde Era Record of the Transmission of the Flame*, completed in 1004, both echo the two accounts of the transmission to Mahākāśyapa that appear in the *Baolin Biographies* (compiled in 801), with only minor variations. None of these early sources specify the place where Buddha entrusted Mahākāśyapa with his “sublime mind of *nirvāṇa*” and the robe for Maitreya, nor do they refer to the “treasury of the true dharma eye” in that context as anything other than the collection of sermons recalled by Ānanda at the first council in Rājagṛha. (2) Many details of the transmission to Mahākāśyapa that the *Denkōroku* mentions appear first in the *Tiansheng Era Record of the Spread of the Flame*, compiled in 1036. Those include: 1) the idea that the treasury of the true dharma eye is not a collection of Buddha’s sermons, but rather his sublime mind of *nirvāṇa*; 2) the claim that Buddha “secretly entrusted” (C. *mifu* 密付; J. *mippu*) that signless dharma to Mahākāśyapa, together with a *saṃghātī* robe, at the Stūpa of Many Sons; and 3) the famous scene on Vulture Peak, where Buddha is said to have held up a flower in a wordless sermon, eliciting a slight smile of understanding from Mahākāśyapa and then publicly announcing the transmission of the “treasury of the true dharma eye, the subtle mind of *nirvāṇa*” to that disciple. In its biography of Śākyamuni, the *Tiansheng Era Record of the Spread of the Flame* states:

The Tathāgata walked about until he came before the Stūpa of Many Sons. There he bade Mahākāśyapa share his seat, and he spoke to him, saying, “I secretly entrust to you the subtle treasury of the true dharma eye. You must guard it and transmit it in the future and not allow it to be cut off. This great treasury of the dharma eye, beginning with you as the first, is to be vouchsafed to a single person, without selecting between ordinary and saintly.” Then the Tathāgata also recited a verse for Kāśyapa:

The dharma is at root a dharma of no-dharma,  
but that dharma of no-dharma is yet the dharma.  
Now, when I give this no-dharma,  
among all dharmas, has there ever been a dharma?

He also said, “I now give to you this saṃghāṭī robe. You should guard it and transmit it to the Tathāgata Maitreya for me.” Thereupon he went to the city of Kuśinagara where he entered nirvāṇa beneath a pair of śāla trees.

《天聖廣燈錄》如來經行至多子塢前、命摩訶迦葉分座令座。遂告云、吾以微妙正法眼藏密付於汝。汝當保護、傳付將來、無令斷絕。此大法眼藏、自爾爲初、人囑一人、不擇凡聖。爾時、如來復爲迦葉說是偈曰、

法本法無法、無法法亦法、今付無法時、法法何曾法。

又曰、吾今以僧伽梨衣用付於汝。汝當護持、爲吾傳授慈氏如來。乃往拘尸那城娑羅雙林示入涅槃。(CBETA, X78, no. 1553, p. 428, a16-24 // Z 2B:8, p. 306, a4-12 // R135, p. 611, a4-12)

The *Tiansheng Era Record* biography describes Buddha transmitting the “treasury of the true dharma eye” and the monk’s robe for Maitreya on two separate occasions: first, in secret at the Stūpa of Many Sons, and then publicly at the assembly on Vulture Peak. That text’s biography of Mahākāśyapa says:

When the Tathāgata was on Vulture Peak preaching the dharma some gods made an offering of flowers to him. The World-Honored One held up a flower to address the congregation, and Kāśyapa smiled slightly. The World-Honored One announced to the assembly, “I have the treasury of the true dharma eye, the sublime mind of nirvāṇa, which I entrust to Mahākāśyapa. He should spread it and not allow it to be cut off in the future. I also give to Kāśyapa this saṃghāṭī robe sewn with gold thread, to keep until Maitreya comes.”

《天聖廣燈錄》如來在靈山說法、諸天獻華。世尊持華示衆、迦葉微笑。世尊告衆曰、吾有正法眼藏、涅槃妙心、付囑摩訶迦葉。流布將來、勿令斷絕。仍以金縷僧伽梨衣付迦葉、以俟慈氏。(CBETA, X78, no. 1553, p. 428, c2-5 // Z 2B:8, p. 306, c1-4 // R135, p. 612, a1-4)

The exact words found here — “I have the treasury of the true dharma eye, the sublime mind of nirvāṇa, which I entrust to Mahākāśyapa” (C. *wu you zheng fayan zang, niepan miaoxin, fuzhu Mohejiaye* 吾有正法眼藏、涅槃妙心、付囑摩訶迦葉; J. *go u shōbōgenzō, nehan myōshin, fuzoku Makakashō*) — are quoted by Dōgen in the chapter of his *Treasury of the True Dharma Eye* entitled “Prediction” (*Juki* 授記), and by Keizan in the root case of Chapter 1 of the *Denkōroku*. (3) Following the publication of the *Tiansheng Era Record* in 1036, the question of exactly when, where, and under what circumstances Buddha

transmitted his “signless” *dharma* to Mahākāśyapa became a matter of serious dispute among Chinese Buddhists. Followers of the Tiantai School, in particular, argued that Chan Lineage claims were false because they were unsupported by any Buddhist scriptures of indisputable Indian origin. A work entitled *Record of the True Lineage of Dharma Transmission*, completed by the Chan monk Fori Qisong (1007-1072) in 1061, was aimed in part at deflecting those Tiantai criticisms. In it, Qisong bases his account of the transmission to Mahākāśyapa on the *Baolin Biographies* and *Jingde Era Record of the Transmission of the Flame*, and judges that it must have taken place sometime between Buddha’s preaching of the *Lotus Sūtra* and the *Nirvāṇa Sūtra*. He then references the two accounts of the transmission that appear in Li Zunxu’s *Tiansheng Era Record* and admits that they have no foundation in any *sūtra* literature or other historical documents accepted by all Buddhists:

It is also said that the transmission took place in the assembly on Vulture Peak when the Tathāgata held up a flower to instruct the gathering and Kāśyapa smiled slightly. Or it is said that the Tathāgata transmitted the *dharma* to Mahākāśyapa in front of the Stūpa of Many Sons. In the world today, everyone takes those accounts as the truth about the transmission, but I have yet to see what [historical sources] they derive from. Although I am scarcely inclined to accept [those stories], I would not presume to pass final judgement on the matter.

《傳法正宗記》或謂、如來於靈山會中拈花示之、而迦葉微笑、即是而付法。又曰、如來以法付大迦葉於多子塔前。而世皆以是為傳受之實。然此未始見其所出。吾雖稍取、亦不敢果以為審也。(T 2078.51.718c2-6)

(4) As time went on, however, the story of how the World-Honored One held up a flower became widely accepted among Chinese Buddhists as historical fact, a *sūtra* that corroborated the story was “discovered” (forged), and the story was embellished with further details that eventually became iconic. One such detail is the notion that Mahākāśyapa cracked a slight smile when he saw Buddha hold up a flower. An early example of this conceit is found in the *Blue Cliff Record*, compiled by Yuanwu Keqin (1063-1135):

In days gone by, at an assembly on Vulture Peak where the four-fold assembly gathered like clouds, the World-Honored One held up a flower. Only Kāśyapa, alone, cracked a slight smile. The others did not know what the point of this [i.e., Buddha’s gesture] was.

《碧巖錄》昔日、靈山會上四眾雲集、世尊拈花。唯迦葉獨破顏微笑。餘者不知是何宗旨。(T 2003.48.155c21-22)

The expression “crack a slight smile” eventually became emblematic in Chan/Zen literature of the insight that Mahākāśyapa alone had when Buddha held up a flower. Another later embellishment of the story of the transmission to Mahākāśyapa is the claim that Buddha himself voiced the slogan, “not relying on scriptures, a separate transmission apart from the teachings,” which in previous Chan literature had been attributed only to Bodhidharma. An early example appears in the *Outline of the Linked Flames of Our Lineage*, compiled by Huiweng Wuming (d.u.) in 1183:



The World-Honored One, at a gathering on Vulture Peak, *held up a flower* to instruct the assembly. In the assembly all were silent. Only Kāśyapa *cracked a slight smile*. The World-Honored One said, “I have the *treasury of the true dharma eye*, the *sublime mind of nirvāṇa*, the *subtle dharma gate*, the *true sign of which is signless*. *Not relying on scriptures*, as a *separate transmission apart from the teachings*, I *entrust it to Mahākāśyapa*.”

《宗門聯燈會要》世尊在靈山會上、拈花示衆。衆皆默然。唯迦葉破顏微笑。世尊云、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。(CBETA, X79, no. 1557, p. 14, a6-8 // Z 2B:9, p. 220, d18-p. 221, a2 // R136, p. 440, b18-p. 441, a2)

The idea is that by *holding up a flower*, Buddha preached a wordless sermon that was fundamentally different from his *teachings*, which were transmitted in the form of written *sūtras*. This passage, with nearly identical wording, also appears as Case #6 in the *kōan* collection *Gateless Barrier*, entitled “*World-Honored One Held up a Flower*.” Wumen Huikai (1183-1260), the compiler of that collection, comments on it:

Yellow-Faced Gautama sure has a lot of nerve, dragging what is noble into the mud, advertising mutton while selling dog meat. I would have expected something a bit more extraordinary. But if, at that time, everyone in the assembly had smiled, how could the *treasury of the true dharma eye* have been transmitted? And if Kāśyapa had not smiled, how could the *treasury of the true dharma eye* have been transmitted? If we say that the *treasury of the true dharma eye* admits to being handed down, then that is Old Yellow Face swindling the country bumpkins. If we say that it has no handing down, then why did he give sole approval to Kāśyapa?

《無門關》黃面瞿曇傍若無人、壓良爲賤、懸羊頭賣狗肉。將謂多少奇特。只如當時大衆都笑、正法眼藏作麼生傳。設使迦葉不笑、正法眼藏又作麼生傳。若道正法眼藏有傳授、黃面老子誑譎閭閻。若道無傳授、爲甚麼獨許迦葉。(T 2005.48.293c13-22)

Wumen’s point here is that Buddha contradicted himself when he *held up a flower* to signify the *mind-dharma* that is ostensibly *signless*, and made a mockery of the non-verbal *separate transmission apart from the teachings* with the verbose proclamation that “I have the *treasury of the true dharma eye*, the *sublime mind of nirvāṇa*, etc., etc.” Moreover, when Kāśyapa alone *cracked a slight smile*, that was another sign, without which he could not have been singled out to receive *dharma transmission*. A variant account of the transmission to Mahākāśyapa on Vulture Peak claims that the wordless sermon preached by Buddha took place when he *blinked his eyes*. This is reported in the *Eyes of Humans and Gods*, a collection of Chan lore edited by Huiyan Zhizhao (d.u.) and published in 1188:

Long ago, at an assembly on Vulture Peak, the World-Honored One used a blink of his blue lotus eyes to instruct the four-fold assembly. None could apprehend his *secret meaning*. Only Mahākāśyapa alone grasped Buddha’s purport. A *sūtra* says, “Buddha said to Mahākāśyapa, ‘I have the *treasury of the true dharma eye*, the *sublime mind of nirvāṇa*, which I *entrust to you*. You should spread it and not allow it to be cut off.’”

《人天眼目》昔靈山會上、世尊以青蓮目瞬示大衆。無能領其密意。惟大迦葉獨領解佛旨。經云、佛告大迦葉云、吾有正法眼藏涅槃妙心、付囑與汝。汝當流布勿令斷絕。(T 2006.48.308b6-9)

This account mentions a flower, but it does not say that Buddha held one up. Rather, it says that he instructed the assembly by “winking,” or “blinking” (C. *shun* 瞬; J. *shun*), his “blue lotus eyes” (C. *qinglian mu* 青蓮目; J. *seiren moku*). The blue lotus (C. *qinglian* 青蓮; J. *shōren*; S. *utpala*) is a variety of water lily (C. *shuilian* 睡蓮; J. *suiren*) that has petals with clearly distinguished blue and white parts; the Sanskrit *utpala* is transliterated in Chinese as 優鉢羅 (C. *youboluo*; J. *uhatsura*). Because that is suggestive of a large human eye, the term *utpala* was used in Indian scriptures to describe the eyes of impressive people, especially Buddha; the flower was sometimes referred to poetically as a “buddha eye.” The idea that Chan/Zen masters can instruct their disciples by merely “blinking the eyes,” “raising the eyebrows” (C. *yangmei* 揚眉; J. *yōbi*), or “snapping the fingers” (C. *dan zhi* 彈指; J. *danshi, tanji*), etc., is found in a number of Chan texts. → “raise the eyebrows and blink the eyes.” (5) In some texts associated with the Caodong/Sōtō tradition, the two versions of Buddha’s wordless sermon to the assembly on Vulture Peak are combined, resulting in the assertion that the “World-Honored One held up a flower and blinked his eyes.” The earliest example of this is found in the discourse record of Zide Huihui (1097–1183), a disciple of Hongzhi Zhengjue (1091–1157) in the Caodong Lineage:

At a convocation in the dharma hall, [Zide Huihui] said, “I recall that at the time of the assembly on Vulture Peak, before a gathering of billions, the World-Honored One held up a flower and blinked his eyes. All in the assembly were at a loss. Only the Golden-Hued Ascetic [Mahākāśyapa] cracked a slight smile.”

《淨慈慧暉禪師語錄》上堂因曰、記得靈山會上百億衆前、當時世尊拈華瞬目。衆皆無措。只有金色頭陀破顏微笑。(CBETA, X72, no. 1428, p. 142, c8-9 // Z 2:29, p. 471, b1-2 // R124, p. 941, b1-2)

Dōgen repeated the expression “held up a flower and blinked his eyes” in the chapters of his *Treasury of the True Dharma Eye* entitled “Talking of a Dream within a Dream” (*Muchū setsumu* 夢中說夢), “Tangled Vines” (*Kattō* 葛藤), “Secret Words” (*Mitsugo* 密語), and “Sūtras of Buddha” (*Bukkyō* 佛經), and in Volumes 1, 6, and 9 of his *Extensive Record of Eihei*. The expression also occurs in Chapter 1 of the *Denkōroku*.

**entrusted and remains in existence** (C. *fuzhu youzai* 付囑有在; J. *fuzoku uzai*). This saying, quoted by Keizan in the original classical Chinese, comes from the *Discourse Record of Chan Master Xuansha Shibei*, where it occurs in a comment by Xuedou Zhongxian (980–1052) that is attached to a *kōan* featuring Xuansha (835–908) and his disciple Gushan Shenyen (862–938):

The master [Xuansha] addressed the congregation, saying: “The World-Honored One said, ‘I have the treasury of the true dharma eye, which I entrust to Mahākāśyapa.’ That is just like painting the moon. Ca-oxi [the Sixth Ancestor, Huineng] held his whisk perpendicularly. That is just like pointing at the moon.” At that time, Gushan came forth from the assembly and said, “Here’s the moon!” The master [Xuansha] said, “This

monk comes to me looking for the moon.” Gushan did not assent. He went back into the assembly and said, “You said [wrongly] that I went to another person to look for the moon.”

[Commenting on the above case] Xuedou Xian said: “Xuansha and Gushan are like [opposing] armies, lined up with a million men, who only throw bits of broken roof tile to attack each other. If there are patch-robed monks who can discern this correctly, then they should know that the treasury of the true dharma eye is entrusted and remains in existence.”

《玄沙師備禪師語錄》師示衆曰、世尊道吾有正法眼藏付囑摩訶大迦葉。猶如畫月。曹溪豎拂。猶如指月。時鼓山出衆云、月墜。師曰、這個阿師就我覓月。山不肯。却歸衆云、道我就他覓月。

雪竇顯云、玄沙與鼓山如排百萬大陣、祇拋瓦礫相擊。或有衲僧辨得、當知正法眼藏付囑有在。(CBETA, X73, no. 1446, p. 40, b20-c1 // Z 2:31, p. 215, d18-p. 216, a5 // R126, p. 430, b18-p. 431, a5)

The point of Xuedou’s comment seems to be that Xuansha and his *dharma heir* Gushan fully recognize each other’s awakening, despite the fact that they reject each other’s “pointing at the moon” — i.e., use of language to signify the ultimate truth, which is *signless*. Gushan’s final remark, in particular, makes it clear that he has attained awakening on his own, not through reliance on the master. Xuedou’s comment plays on a passage that occurs in the *Lotus Sūtra*:

At that time Śākyamuni Buddha used his supernormal powers to bring all of the great assemblies together in empty space, and in a loud voice that all could hear he addressed the fourfold assembly: “Who is able, in this Sahā land, to preach in detail the *Sūtra of the Lotus of the Sublime Dharma*? Now is the proper time, for the Tathāgata will not remain for long, but will enter *nirvāṇa*. Buddha wishes to take this *Sūtra of the Lotus of the Sublime Dharma* and entrust it, that it remain in existence.”

《法華經》即時釋迦牟尼佛以神通力接諸大衆皆在虛空。以大音聲普告四衆。誰能於此娑婆國土廣說妙法華經。今正是時。如來不久當入涅槃。佛欲以此妙法華經付囑有在。(T 262.9.33c11-15)

The words “entrust it, that it remain in existence” (C. *fuzhu youzai* 付囑有在; J. *fuzoku uzai*), used here in reference to the *Lotus Sūtra*, were applied by Xuedou to the *mind-dharma*, the *treasury of the true dharma eye*, said to be handed down in the Chan Lineage. For Dōgen, who believed that the message conveyed by Śākyamuni in the *Lotus Sūtra* and the *signless dharma* that was entrusted to Mahākāśyapa on Vulture Peak differed only in form, not in essential content, Xuedou’s saying must have been especially meaningful. He quoted it in the chapter of his *Treasury of the True Dharma Eye* entitled “Prediction” (*Juki* 授記):

The prediction on Vulture Peak is a higher point of view. It is “I have the treasury of the true dharma eye, the sublime mind of *nirvāṇa*, which I entrust to Mahākāśyapa.” We should realize that, as a fellow student at the time when Qingyuan conferred his prediction on [his *dharma heir*] Shitou, Mahākāśyapa also received Qingyuan’s prediction, and Qingyuan also conferred Śākyamuni’s prediction. Hence, in the face-to-face of buddha after

buddha and ancestor after ancestor, it is clear that “the treasury of the true dharma eye is entrusted and remains in existence.”

《正法眼藏、授記》靈山の授記は、高著眼なり。吾有正法眼藏涅槃妙心、附囑摩訶迦葉なり。しるべし、青原の、石頭に授記せしときの同参は、摩訶迦葉も青原の授記をうく、青原も釋迦の授記をさづくるがゆゑに、佛佛祖祖の面面に、正法眼藏附囑有在なることあきらかなり。(DZZ 1.250)

It seems that Dōgen may have associated the expression “remains in existence” (C. *youzai* 有在; J. *uzai*) with the insight that the entrustment of the treasury of the true dharma eye, whichever two ancestral teachers are nominally involved, always takes place in the same timeless present of awakening. The idea that dharma transmission also flows “backwards,” as it were, from later figures in the lineage to earlier ones, is found at a number of places in his writings. The gist is that Śākyamuni Buddha remains an abstract concept, and indeed, a deluded one, until one brings him to life, or “awakens” him by awakening oneself. Keizan, too, invokes the timelessness of awakening and dharma transmission in Chapter 1 of the *Denkōroku*, where he explicitly articulates that as the meaning of Xuedou’s saying.

**entrustment** (C. *fuzhu* 付囑; J. *fuzoku*). Noun form of the verb → *entrust*. Used in Japanese only, as in “receive the entrustment” (*fuzoku wo uku* 付囑を受く).

**entry to the path** (C. *rule* 入路; J. *nyūro*). The “path” (C. *lu* 路; J. *ro*) referred to is the way of the buddhas. To “enter” (C. *ru* 入; J. *nyū*) it is to embark on Buddhist practice as a beginner. In the context of Mahāyāna Buddhism, to “enter the path” is to → *arouse the thought of bodhi*.

**epiphany** (C. *kaifa* 開發; J. *kaihotsu*). Literally, “opening” (C. *kai* 開; J. *kai*) and “giving forth” (C. *fa* 發; J. *hotsu*). A synonym of awakening.

**episode** (C. *yinyuan* 因緣; J. *innen*). (1) The glyphs 因緣 — literally “causes” (C. *yin* 因; J. *in*) and “conditions” (C. *yuan* 緣; J. *en*) — usually refer to karmic conditions: the results of past actions that shape present and future ones. (2) In some Chinese Buddhist commentaries, however, the expression “this episode” (C. *ci yinyuan* 此因緣; J. *shi innen*) refers to passages from sūtras that have just been quoted for the purpose of commenting on them. For example, in his *Words and Phrases of the Lotus*, a commentary on the *Lotus Sūtra*, Zhiyi (538-597) cites several passages from the *Treatise on the Great Perfection of Wisdom*, *Sūtra on Requiring Blessings*, *Sūtra on the Embryo in Utero*, and the *Lotus Sūtra*, all of which deal with the question of how Ānanda, who purportedly was born on the night that Śākyamuni attained the way, could have heard and remembered Buddha’s first sermons, especially the *Flower Garland Sūtra*. Then, before launching into his own explanation, Zhiyi says, “Now for the interpretation of these [quoted] episodes” (C. *ci yinyuan shi* 此因緣釋; J. *shi innen shaku*). (3) In the literature of Chan/Zen, especially, the glyphs 因緣 (C. *yinyuan*; J. *innen*) often have the meaning of “story,” “case,” or “episode,” especially one involving an encounter between a Chan/Zen master and his disciple. In some contexts, the term “episode” is nearly synonymous with → *kōan*.

**equivalent awakening** (C. *dengjue* 等覺; J. *tōgaku*). (1) Literally, “[the stage] equivalent to awakening.” The second-to-last stage in various schemes of the Mahāyāna path: a level of awakening of a bodhisattva that is essentially the

same as that of a *buddha*. (2) The Japanese Tendai School interprets it as an intermediate stage between the “ten stages” of the *bodhisattva* and the stage of “wondrous awakening” (*myōgaku* 妙覺), which in Tendai terminology signifies full *buddhahood*. When Tendai scholars speak of fifty-two stages to *buddhahood*, “equivalent awakening” is the fifty-first stage and “wondrous awakening” is the fifty-second.

**erect a dharma flag** (C. *jian fachuang* 建法幢; J. *hōdō wo tateru* 法幢を建てる). A metaphorical expression that refers to *dharma* preaching by a Chan/Zen master on some formal occasion. In Chapter 52 of the *Denkōroku*, it seems to indicate the founding of Daijō Monastery by Gikai (1219–1309), who as *abbot* would thereafter have had an established place to *preach the dharma*. In other contexts, it refers to assuming an existing abbacy or holding a retreat, the latter being the meaning in modern Sōtō Zen. In all cases, the basic meaning is that an *abbot* who “erects a *dharma flag*” now has an opportunity to spread his teachings in *convocations in the dharma hall*. According to ZGDJ (p. 297d, s.v. けんぼうどう), the expression derives from an Indian Buddhist custom of raising a flag in front of the gate of a monastery to signal that a *dharma* preaching, presumably open to the public, was taking place. That explanation has been handed down in the Chan/Zen tradition from at least the Song Dynasty, but it has not been verified by modern scholarly research on Indian Buddhist practices.

**essence of buddhas** (C. *zhufoti* 諸佛體; J. *shobutsu tai*). An expression that appears in a verse attributed to Nāgārjuna in Chapter 15 of the *Denkōroku*, as well as the chapter of Dōgen’s *Treasury of the True Dharma Eye* entitled “Buddha-Nature” (*Bussō* 佛性). The *locus classicus* of the verse is in the *Records that Mirror the Axiom*:

My body manifests the sign of a perfectly round moon,  
thereby displaying the essence of buddhas.  
My preaching of the dharma has no shape;  
its eloquence functions with neither sound nor form.

《宗鏡錄》身現圓月相、以表諸佛體、說法無其形、用辨非聲色。(T 2016.48.938b26-27)

In this context, the glyphs 諸佛體 (C. *zhufoti*; J. *shobutsu tai*) could also be translated as “the body of the buddhas.” The glyph 體 (C. *ti*; J. *tai*) is translated here as “essence” rather than “body” because it is juxtaposed later in the verse with the word “function” (C. *yong* 用; J. *yō*). The pairing of → “substance and function” (C. *tiyong* 體用; J. *taiyō*) is a well-established paradigm in East Asian thought.

**essentials of Chan/Zen** (C. *Chanyao* 禪要; J. *Zen’yō*). The core of the Chan/Zen approach to Buddhist practice, which is typically said to be summarized in Bodhidharma’s dictum: “directly point to a person’s mind, see the nature and attain *buddhahood*.”

**essentials of the dharma** (C. *fayao* 法要; J. *hōyō*). (1) Teachings presented as the most important part, or gist, of the *buddha-dharma*. (2) A routine Buddhist ceremony, rite, or service. (3) Ritual procedures for a Buddhist ceremony.

“even before you stepped over the sides of a ship, I should have given you thirty blows” (C. *weikua chaunxian hao yu sanshi bang* 未跨船舷好與三十棒; J. *imada sengen ni matagarazaru ni yoshi sanjū bō wo ataen* 未だ船舷に跨がらざるに好し

三十棒を與へん). From a famous exchange between the Deshan Xuanjian (780-865) and a monk from the Country of Silla (Korea). The exchange appears as Case #31 in *Dōgen's Treasury of the True Dharma Eye in Chinese Characters*:

Great Master Jianxing of Deshan in Zhenzhou (heir to Longtan, personal name Xuanjian) addressed the assembly at a small convocation saying, "This evening, this old monk [I] will not say anything in reply, and anyone who asks a question will get thirty blows." At that time, there was a monk who came forward and made prostrations. The master [Jianxing] hit him. The monk said, "I haven't asked a question yet. Why did you hit me?" The master said, "Where are you from?" The monk said, "I'm from Silla [in Korea]." The master said, "Even before you stepped over the sides of a ship, I should have given you thirty blows."

《真字正法眼藏》鼎州德山見性大師〈嗣龍潭、諱宣鑑〉小參示衆云、老僧今夜不答話、問話者三十棒。時有僧出禮拜。師便打。僧曰、某甲話也未問、因甚打某甲。師云、偏甚處人。僧曰、新羅人。師曰、未跨船舷、好與三十拄杖。(DZZ 5.144)

This story was often raised as a *kōan* for comment in Song Chan circles. It appears in many texts, including: *Jingde Era Record of the Transmission of the Flame*; *Outline of the Linked Flames of Our [Chan] School*; *Discourse Record of Chan Master Yuanwu Foke*; and *Treasury of the True Dharma Eye* compiled by Dahui Zonggao (1089–1163). → thirty blows.

"every day is a good day" (C. *ri ri shi hao ri* 日日是好日; J. *hi hi kore yoi hi nari* 日日是れ好日なり). A famous saying attributed to Yunmen Wenyan (864-949). According to the *Extensive Record of Chan Master Yunmen Kuangzhen*:

Addressing the congregation, [Yunmen] said, "I'm not asking you about before the fifteenth day; try to speak a single phrase about after the fifteenth day." Answering in their place, he said, "Every day is a good day."

《雲門匡真禪師廣錄》示衆云、十五日已前不問爾、十五日已後道將一句來。代云、日日是好日。(T 1988.47.563b17-18)

In Chinese Buddhist monasteries, the first day and the fifteenth day of the lunar month (the days of the new moon and full moon, respectively) were when the *poṣadha* rites of communal confession of transgressions of moral precepts, repentance, and purification were held. Thus, when he spoke of "before" and "after" the fifteenth day, Yunmen could have been referring metaphorically to a state of moral impurity versus one of moral purity. Or, because the full moon is a symbol of awakening, he could have been referring metaphorically to a state of delusion versus one of awakening. In either case, the expression "every day is a good day" points to a standpoint that is beyond such discrimination, which is to say, one that views the concepts of "pure" and "impure," "awakened" and "deluded," as merely conventional constructs. Yunmen's "every day is a good day" appears in many Chan/Zen discourse records and *kōan* collections, where it is used both as a root case and as an interlinear comment. It is presented as Case #6 in the *Blue Cliff Record* (T 2003.48.145c12-15) and as Case #69 in the *Qingyi Record* (CBETA, X67, no. 1307, p. 492, c3-7 // Z 2:22, p. 437, c9-13 // R117, p. 874, a9-13), where it is called "Yunmen's Before and After" (C. *Yunmen qianhou* 雲門前後; J. *Unmon zengo*).

**every direction** (C. *zongheng* 縱橫; J. *jūō*). The initial glyph, 縱 (C. *zong*; J. *shō*), indicates “length” or “vertical,” but as a verb it also means “give freedom to,” “let loose,” or “allow.” The second glyph, 橫 (C. *heng*, J. *ō*), indicates “breadth” or “horizontal,” but it too can mean “freely,” or “easily” in some contexts. Hence, the glyphs 縱橫 (C. *zongheng*; J. *jūō*) have two basic meanings: (1) “length and breadth,” “vertical and horizontal,” “in every direction,” or by extension, “temporally and spatially”; and (2) complete freedom to move in any direction one wishes.

**every kind of living being** (C. *qunpin* 群品; J. *gunbon*). All → sentient beings.

**everyday tea and rice** (C. *jiachang chafan* 家常茶飯; J. *kajō no sahan* 家常の茶飯). (1) In ordinary Chinese, a reference to the “daily fare” of the home, or what may be called “homestyle cooking.” (2) In the literature of Chan/Zen, a fairly common expression that is used metaphorically to refer to “normal, essential matters”: something akin to what in English is said to be one’s “bread and butter.” For example, in the chapter of his *Treasury of the True Dharma Eye* entitled “Buddha-Nature” (*Busshō* 佛性), Dōgen says:

Thus, talking about and asking about the *buddha-nature* is the “everyday tea and rice” of the buddhas and ancestors.

《正法眼藏、佛性》しかあれば、佛性の道取問取は、佛祖の家常茶飯なり。(DZZ 1.40)

The expression was used by Furong Daokai (1043–1118) in a dialogue he had with Touzi Yiqing (1032–1083), from whom he later *inherited the dharma*, as reported in the *Collated Essentials of the Five Flame Records*:

He [Daokai] asked: “The words and phrases of the *buddhas and ancestors* are like *everyday tea and rice*. Apart from those, is there a separate place from which to help people, or not?” Yiqing said, “You tell me: when ‘*within the imperial domain, the son of heaven issues commands*,’ does he turn back and avail himself of Yao, Shun, Yu, and Tang, or not?” The master [Daokai] wanted to say something, but Yiqing took his whisk and hit the master’s mouth, saying, “If you *bring forth intention*, you already deserve *thirty blows*.” The master immediately awakened.

《五燈會元》乃問、佛祖言句如家常茶飯。離此之外、別有爲人處也無。子曰、汝道寰中天子敕。還假堯舜禹湯也無。師欲進語。子以拂子搥師口曰。汝發意來。早有三十棒也。師即開悟。(CBETA, X80, no. 1565, p. 291, b12-15 // Z 2B:11, p. 264, d3-6 // R138, p. 528, b3-6)

Dōgen uses the expression “*everyday tea and rice*” in a positive sense, to indicate that “talking about and asking about the *buddha-nature*” is a good thing that Zen monks should do. Daokai evidently used the expression in a somewhat disparaging manner to suggest that the very ubiquity and commonplace nature of the “words and phrases of the *buddhas and ancestors*” renders them somehow deficient. He was, however, chastised for that by his teacher, Touzi Yiqing, who compared those words and sayings to imperial commands.

**“everything is entirely exhausted”** (C. *yiqie jiejin* 一切皆盡; J. *issai kaijin*). This saying describes an advanced stage of spiritual development in which all impediments to *liberation* are exhausted. The *Sūtra of the Great Nirvāṇa* says:

*Bodhisattvas* and *mahāsattvas* are also like this. They reside peacefully in the great *nirvāṇa* of the Mahāyāna. As for their inner and outer faults, everything is entirely exhausted.

《大般涅槃經》菩薩摩訶薩亦復如是。安住大乘大般涅槃。內外過患一切皆盡。(T 374.12.437b5-7)

The *Sūtra of the Kalpa of Worthies* says:

Everything is entirely exhausted, but wisdom cannot be exhausted. Hence the saying, “one mind.”

《賢劫經》一切皆盡慧不可盡。是曰一心。(T 425.14.39c23-24)

The *Extensive Record of Chan Master Hongzhi* says:

You must concentrate solely on letting go, instructing [yourself] that under the *mind-ground*, everything is empty, and everything is entirely exhausted. This is the original circumstance. Thus it is said that “everything arises from the *mind-ground*.”

《宏智禪師廣錄》倘但只管放、教心地下一切皆空、一切皆盡。箇是本來時節。所以道、一切皆從心地生。(T 2001.48.60b26-28)

A common thread that runs through these passages, which is also echoed in the *Denkōroku*, is that (in Keizan’s words), “even when ‘everything is entirely exhausted,’ there is a thing that cannot be exhausted” (Chapter 52).

**evil** (C. *zuie* 罪惡; J. *zaiaku*). Literally, “transgressions” (C. *zui* 罪; J. *zai*) and “evil” (C. *e* 惡; J. *aku*) or, alternatively, “the evil of transgression.” Bad deeds (*karma*); the opposite of good *karmic* roots.

**exactly such** (C. *zhengdang renmo* 正當恁麼; J. *shōtō inmo*). (1) When used before a noun, the glyphs 正當恁麼 (C. *zhengdang renmo*; J. *shōtō inmo*) function as an adjectival phrase that means “just such [an X].” (2) When standing alone as a noun, the same glyphs refer to what actually exists in the present moment, which is beyond verbal description. → “such.”

**exchange of bones** (C. *huangu* 換骨; J. *kankotsu*). (1) According to ZGDJ (pp. 178d-179a, s.v. かんこつのれいほう), this is a Daoist term referring to the process whereby mortals exchange their ordinary bones (C. *fangu* 凡骨; J. *bonkotsu*) for the bones of an immortal (C. *xiangu* 仙骨; J. *senkotsu*) by ingesting an elixir of gold (C. *jindan* 金丹; J. *kintan*). (2) Buddhists borrow this phrase to indicate the process whereby an ordinary person is transformed into an awakened person.

**existence and/or non-existence** (C. *youwu* 有無; J. *umu*). (1) Abstractly, the states of being and non-being. (2) Concretely (said of particular things), the glyphs 有無 (C. *youwu*; J. *umu*) mean “regardless of whether they exist or do not exist.” (3) In the Tiantai (J. Tendai) School of Buddhist thought, the assertion that *dharma*s either “exist” or do “not exist” represents two extreme views, both of which are erroneous, the truth being in the “middle” (C. *zhong* 中; J. *chū*) between those two.

**exoteric and esoteric teachings** (C. *xianmi* 顯密; J. *kenmitsu*). (1) In the Zhenyan (J. Shingon) School in China, the term “esoteric” (C. *mi* 密; J. *mitsu*) referred to that school’s own proprietary teachings: doctrines and rituals that had been transmitted from India in the ninth century and were revealed only to those



who had been initiated by a Tantric master. The term “exoteric” (C. *xian* 顯; J. *ken*) referred to the teachings of all other Buddhist schools (DDB, s.v. 顯密). (2) In Japanese Buddhism, a traditional distinction drawn between the scriptures, doctrines, and practices associated with Śākyamuni Buddha, which are called “exoteric,” and those associated with Buddha Mahāvairocana, which are called “esoteric.” In general, Shingon and Tendai were the two schools of Japanese Buddhism most closely associated with esoteric teachings and practices, but the latter also transmitted a great many exoteric teachings. (3) In the context of Chapter 51 of the *Denkōroku*, the reference is to two sets of teachings promulgated by the Tendai School of Buddhism in Japan: (a) the “exoteric” (*ken* 顯) teachings and practices of the Chinese Tiantai School, introduced to Japan by Saichō (766–822); and (b) the “Esoteric Tendai” (J. Taimitsu 台密) teachings and practices that developed subsequently in Japan, with influence from both the Japanese Shingon School of esoteric Buddhism (*mikkyō* 密教) and the progenitor of the latter in Tang dynasty China, the style of Tantric Buddhism imported from India. (4) Some modern scholars have used the traditional categories of “exoteric” versus “esoteric” to construct a sweeping theory of the historical development of Buddhism in Japan. Because that theory is currently being subjected to scholarly criticism and revision, the meanings of the terms “exoteric” and “esoteric” in contemporary discourse is a subject of some dispute. That, of course, has no bearing on what Keizan meant by the expression.

**expansive** (C. *kuoran* 廓然; J. *kakunen*). A “vast,” “wide-open” space; synonymous with → empty space. This expression is famously attributed to Bodhidharma in his exchange with Emperor Wu of the Liang:

The Emperor asked, “What is the sacred principle of the *ultimate truth*?”  
The master [Bodhidharma] replied, “Expansive, with nothing sacred.”

《景德傳燈錄》帝又問、如何是聖諦第一義。師曰、廓然無聖。(T 2076.51.219a26-27)

In this context, “wide open,” or “expansive” is the way things appear from the standpoint of the emptiness of *dharma*s.

**expansive and diffuse** (C. *kuoluo* 廓落; J. *kakuraku*). Synonymous with → expansive.

**experience** (C. *tide* 體得; J. *taitoku*). Literally to “attain” (C. *de* 得; J. *toku*) in or with one’s own “body” (C. *ti* 體; J. *tai*). To learn by firsthand experience, as opposed to hearsay.

**experience awakening** (C. *ganwu* 感悟; J. *kango*). To → awaken.

**explain** (C. *shuozhu* 說著; J. *setsujaku*). To expound a teaching; to preach (DDB, s.v. 說著).

**explicit meaning sūtra** (C. *liaoyi jing* 了義經; J. *ryōgi kyō*). The term “explicit meaning” (C. *liaoyi* 了義; J. *ryōgi*) is a translation of the Sanskrit *nītārtha*, which denotes a text of plain or clear meaning, as opposed to one whose meaning is only “implicit” (C. *buliaoyi jing* 不了義經; J. *furyōgi kyō*; S. *neyārtha*), i.e., in need of further explanation. (1) All branches of the Mahāyāna tradition regard so-called Hinayāna sūtras as “implicit,” or incomplete because they fail to reveal that the *bodhisattva* path to *buddhahood* is accessible to all *disciples of Buddha*. However, schools of Mahāyāna Buddhism in East Asia differ in their

classification of Mahāyāna sūtras as “explicit” (complete) or incomplete. (2) Any Mahāyāna sūtra that is said to discuss all aspects of Buddhist doctrine, without a bias towards sudden or gradual, Madhyamaka or Yogācāra, etc. (DDB, s.v. 了義經). (3) A reference to the *Sūtra on the Explicit Meaning of Perfect Awakening* (T 842).

**expound** (C. *kaiyan* 開演; J. *kaien*). To explain at length. To find an appropriate audience and then to preach the dharma in such a way that they will accept it, understand it, and practice it.

**expound the dharma** (C. *yanfa* 演法; J. *enpō*). To preach the dharma.

**extinction** (C. *mie* 滅, *miedu* 滅度; J. *metsu*, *metsudo*). (1) In ordinary language, the cessation, negation, or annihilation of something. (2) A translation of the Sanskrit *nirvāṇa*, meaning escape from the round of rebirth, characterized by the termination of karmic recompense and the non-arising of dharmas. (3) A translation of the Sanskrit *parinirvāṇa*, meaning the final *nirvāṇa* (death) of Buddha. (4) The death of an eminent Buddhist monk or nun.

**extinction of ideation** (C. *miexiang* 滅想; J. *messō*). The “concentration in which ideation is extinguished” (C. *miexiang ding* 滅想定; J. *messō jō*), which is a synonym of → *trance of cessation*.

**extraneous perceptions** (C. *yuyuan* 餘緣; J. *yoen*). The awareness of sense objects, when that is conceived as interfering with *samādhi*, or perfect tranquility of mind. According to the *Sūtra of the Great Nirvāṇa*:

If the mind rests on a single object, that is called *samādhi*. If, on the other hand, there are extraneous perceptions, then it is not called *samādhi*.

《大般涅槃經》若心在一境則名三昧、若更餘緣則不名三昧。(T 374.12.546c24-25)

**extrasensory vision** (C. *mingjian* 冥見; J. *myōken*). (1) The extraordinary eyesight that gods and buddhas use to watch over and protect living beings. (2) The eyesight of the ancestral teachers who watch over their living spiritual descendants in the Chan/Zen Lineage.

**eye flowers** (C. *yanhua* 眼華; J. *gange*, *genge*, *ganka*). A person with a disease of the eye (C. *yan* 眼; J. *gan*) may see “flowers” (C. *hua* 華; J. *ge*) that are not really there, a phenomenon which in this case serves as a metaphor for delusion in general. Compare → *sky flowers*.

**eye of the way** (C. *daoyan* 道眼; J. *dōgen*). (1) The ability to see clearly where the way of the buddhas and ancestors leads. (2) The vision of one who is awakened. → *way*.

**face** (C. *mianmu* 面目; J. *menmoku*). (1) The appearance, countenance, or visage of a person. (2) A person’s reputation or standing in the world. (3) In Chinese Buddhist texts, “face” can refer to the different states of being, or identities, that one may experience in the round of rebirth. The *Discourse Record of Chan Master Baojue Zuxin*, for example, says:

Birth after birth, death after death, you receive rewards in accordance with your karma. In the six destinies and four modes of birth, you renew your head and change your face, either having form or having no form.

《寶覺祖心禪師語錄》生生死死。死死生生。隨業受報。六道四生。改頭換面。有形無形。(CBETA, X69, no. 1343, p. 218, c17-19 // Z 2:25, p. 114, b5-7 // R120, p. 227, b5-7)

In this passage, “having form or having no form” refers to rebirth as a deva in either the *form realm* or *formless realm*. (3) In the literature of Chan/Zen, the expression “your original face before your father and mother were born” refers to the innate *buddha-nature*, which is formless and signless and thus has no “face” at all in the ordinary senses of the word. The *buddha-nature* is sometimes referred to as being “without a face,” or playfully as the “guy without a face.”

**face of a buddha** (C. *fomian* 佛面; J. *butsumen*). → *buddha face*.

**face of a person** (C. *renmian* 人面; J. *ninmen*). (1) A human face or something that resembles a human face. (2) By synecdoche, a human being.

**face-to-face** (C. *duimian* 對面; J. *taimen*). (1) To meet with someone in person. (2) Used metaphorically to refer to seeing the [buddha-] nature.

**face-to-face conferral** (C. *mianshou* 面授; J. *menju*). A teaching or acknowledgment that is “given,” or “conferred” (C. *shou* 授; J. *ju*) by a Chan/Zen master to a disciple’s “face” (C. *mian* 面授; J. *men*). That is, to bestow something on a disciple in person. Often said of *dharma transmission* in the Chan/Zen Lineage, which is supposed to be an *individual transmission*, and a “transmission of mind by means of mind.”

**face-to-face encounter** (C. *xiangjian* 相見; J. *shōken*). Literally, “see” (C. *jian* 見; J. *ken*) “each other” (C. 相; J. *shō*). (1) In ordinary language, the glyphs 相見 (C. *xiangjian*; J. *shōken*) mean to “meet with,” or “have an audience with,” someone. (2) In the literature of Chan/Zen, a formal meeting between a disciple and a Chan/Zen master for the purpose of seeking and giving instruction. The Chan/Zen tradition stresses the importance of direct contact between master and disciple, as opposed to merely listening to a teacher’s lecture or reading his writings, on the grounds that it is needed to facilitate “transmission of mind by means of mind.”

**“face-to-face encounter is complete”** (C. *xiangjian liaoye* 相見了也; J. *shōken ryōya*). When said by a Chan/Zen master to one or more students, this expression means “our formal face-to-face encounter is finished; you are dismissed.” For example, in the *Discourse Record of Chan Master Liangjie of Mount Dong in Ruizhou* we find:

The master [Dongshan] sought instruction from Nanyuan. In the *dharma hall*, Nanyuan said, “This face-to-face encounter is complete already,” whereupon the master [Dongshan] left the hall. The next day, however, he went back and asked, “Yesterday I received your compassion, Reverend. But I don’t know: in what place was your face-to-face encounter with me already complete?” Nanyuan said, “When thought after thought is immediately cut off, you flow into the ocean of the nature.” The master [Dongshan] said, “You are barely forgiven.”

《瑞州洞山良价禪師語錄》師參南源。上法堂、南源云、已相見了也。師便下去。明日却上、問云、昨日已蒙和尚慈悲、不知甚麼處是與某甲已相見處。南源云、心心無間斷、流入於性海。師云、幾合放過。(T 1986B.47.520c5-8)

**face-to-face inheritance** (C. *xiangcheng* 相承, *xiangsi* 相嗣; J. *sōjō*, *sōshi*). (1) In ordinary language, the glyphs 相承 (C. *xiangcheng*; J. *sōjō*) mean: (a) “to inherit” something; (b) “to follow in succession”; or (c) “mutual support.” The glyphs 相嗣 (C. *xiangsi*; J. *sōshi*) share the first two of those meanings. (2) In the literature of Chan/Zen, “face-to-face inheritance” refers to the mode of *dharma transmission* that is said to take place between master and disciple in the Chan/Zen Lineage, where “transmission of mind by means of mind” depends on personal, “face to face” (C. *xiang* 相; J. *sō*) interaction.

**faculty of hearing** (C. *ergen* 耳根; J. *nikon*; S. *śrotra-indriya*). Also translated herein as *faculty of the ear*. One of the → *six sense faculties*.

**faculty of mind** (C. *yigen* 意根; J. *ikon*). The organ that engages in conceptual thought and calculation, imagination, and any other modes of perception that are not accounted for by the immediate operation of the first five sense faculties. One of the → *six sense faculties*.

**faculty of the ear** (C. *ergen* 耳根; J. *nikon*; S. *śrotra-indriya*). The “root,” “organ,” or “faculty” that is the ear. Also translated herein as *faculty of hearing*. One of the → *six sense faculties*.

**faculty of the eye** (C. *yangen* 眼根; J. *genkon*; S. *cakṣur-āyatana*). The “root,” “organ,” or “faculty” that is the “eye” (C. *yan* 眼; J. *gen*): the faculty of sight. One of the → *six sense faculties*.

**“fall into the secondary and fall into the tertiary”** (C. *lao er lao san* 落二落三; J. *futatsu ni ochi mitsu ni otsu* 二に落ち三に落つ). To “fall into the secondary” (C. *lao er* 落二; J. *futatsu ni* 二に落つ) means to get involved in, or sidetracked by, matters that are not of primary importance. Matters that are “tertiary,” obviously, are even more trivial. The expression “fall into the secondary and fall into the tertiary” appears in the following passage from the *Discourse Record of Reverend Yangqi Fanghui*:

Great Master Jingxing announced with a blow of the mallet, “The assembly of dragon elephants at this *dharma* venue should contemplate the *ultimate truth*.” The master [Yangqi, commenting on that] said, “Great assembly, we have already *fallen into the secondary and fallen into the tertiary*. How could any of you fail to match the vitality of a great person? If you are not that way and have doubts, please ask.”

《楊岐方會和尚語錄》淨行大師白槌云、法筵龍象衆、當觀第一義。師云、大衆、早是落二落三了也。諸人何不負丈夫之氣。若不然者、有疑請問。(T 1994A.47.641a21-24)

In this context, what is “primary” is “contemplating the *ultimate truth*,” so to “fall into the secondary” must mean to think or communicate on the level of *conventional truth*. From the standpoint of *ultimate truth*, all statements that invoke “things” are false. From the standpoint of *conventional truth*, however, some statements are true and some are false, because there is a conventionally correct and incorrect (e.g., dishonest, confused) use of names; it is the latter that “fall into the tertiary” (C. *lao san* 落三; J. *mitsu ni* 三に落つ). → *two truths*.

**“fall over by oneself, get up by oneself”** (C. *zidao ziqi* 自倒自起; J. *jitō jiki*). Commentators do not agree on the interpretation of this expression, which does not occur often in Chan/Zen literature. Some think it means to be arrogant

or willful; others think it means to act humbly at first and prideful later. Its appearance in the *Extensive Record of Chan Master Hongzhi*, the *locus classicus* in Chan/Zen literature, does not provide any conclusive evidence as to the intended meaning, but it does give some context:

Raised: The Third Ancestor questioned the Second Ancestor, saying, “My many sins obstruct me. I beg the master to [help me] absolve them though repentance.” The Second Ancestor said, “Bring forth your sins and I will help you repent.” The Third Ancestor said, “I have sought for the essence of sin but cannot grasp it.” The Second Ancestor said, “The repentance of your sins is complete.” The Third Ancestor thereupon made prostrations.

The master [Hongzhi] commented: “The Third Ancestor *fell over by himself and got up by himself*. The Second Ancestor faced a tower and smashed the tower.”

《宏智禪師廣錄》舉。三祖問二祖云、某甲多諸罪障、乞師懺悔。二祖云、將罪來與汝懺。三祖云、覓罪性了不可得。二祖云、與汝懺罪竟。三祖便禮拜。

師云、三祖自倒自起。二祖相樓打樓。(T 2001.48.15a17-21)

The point of the root case that Hongzhi Zhengjue (1091–1157) comments on is that true repentance of sin takes place when one realizes the emptiness of *dharma*s. That is the sort of realization, Chan/Zen texts never tire of emphasizing, that one can only gain through an effort to see the workings of one’s own *mind*: it cannot be gained by grasping the words of others. So, perhaps what Hongzhi means by “*fall over by oneself, get up by oneself*” is that the *mind* must free itself of its own *delusion*. However, he seems to allow the helping influence of a teacher. The importance of a teacher may be Keizan’s point in Chapter 9 of the *Denkōroku*, where he says, “You must not come thinking of ‘fall over by oneself, get up by oneself’” (*jitō jiki shi kuru koto nakare* 自倒自起し來ること勿れ).

**false name** (C. *wangcheng* 妄稱; J. *mōshō*). On the level of conventional truth, appellations (C. *cheng* 稱; J. *shō*) that are ill-conceived, misleading, or dysfunctional are called “false” (C. *wang* 妄; J. *mō*). In the chapter of his *Treasury of the True Dharma Eye* entitled “Way of the Buddhas” (*Butsudō* 佛道), Dōgen says:

Recently in the Great Song, mediocre types throughout the country hear the appellation of this *falsely named* “Chan Lineage,” and many lay followers spread talk of such *false names* as the “Chan Lineage,” or the “Lineage of Bodhidharma,” or the “Buddha-Mind Lineage,” which creates confusion about the way of the *buddhas*.

《正法眼藏、佛道》大宋の近代、天下の庸流、この妄稱禪宗の名をききて、俗徒おほく禪宗と稱し、達磨宗と稱し、佛心宗と稱する、妄稱きほひ風聞して、佛道をみだらんとす。(DZZ 1.475)

The designation “false name” is to be distinguished from the judgement, at the level of *ultimate truth*, that *all* names are false because they attach to “*things*” (*dharma*s) that are imaginary.

**false path** (C. *xielu* 邪路; J. *jaro*). (1) In ordinary Chinese, a pathway, or road that should not be taken because it does not lead to one’s intended destination or is

dangerous, etc. Used metaphorically for immoral or dangerous courses of action. (2) In the literature of Chan/Zen, used metaphorically for misguided methods of spiritual discipline that are not conducive to awakening.

**false view** (C. *xiejian* 邪見; J. *jaken*; S. *mithyā-dṛṣṭi*). (1) Religious or philosophical doctrines that are erroneous, especially those that contradict what are taken to be the orthodox teachings of Buddha. (2) *Deluded conceptualizing* in general. → view.

**fame and profit** (C. *mingli* 名利; J. *myōri*). The worldly goals of becoming famous and/or wealthy, which monks and nuns are supposed to eschew.

**“father and mother are not my close relations”** (C. *fumu fei wo qin* 父母非我親; J. *fubo wa waga oya ni arazu* 父母は我親に非ず). The first line of a famous verse attributed to the Ninth Ancestor of the Chan/Zen Lineage, Buddhāmītra. The *locus classicus* is found in the *Records that Mirror the Axiom*, compiled in 961:

The Ninth Ancestor, Venerable Buddhāmītra, questioned Venerable Buddhānandī in a verse, saying:

If father and mother are not my close relations,  
then who is most closely related to me?  
If buddhas are not my way,  
then whose is the best way?

[Buddhānandī] replied in a verse, saying:

Your words and mind are your closest relations;  
even your father and mother cannot compare with them.  
When you actions accord with the way,  
the *minds* of buddhas are the same.  
If you seek outside there is a *buddha* with marks,  
but those do not resemble you.  
If you wish to recognize your *original mind*,  
it is not identical nor is it separate.

On account of this, [Buddhāmītra] awakened to the way.

《宗鏡錄》第九祖伏駁蜜多尊者、問佛陀難提尊者偈云、父母非我親、誰爲最親者。諸佛非我道、誰爲最道者。偈答云、汝言與心親、父母非可比。汝行與道合、諸佛心即是。外求有相佛、與汝不相似。欲識汝本心、非合亦非難。因茲悟道。(T 2016.48.938a19-24)

The same verses also appear in the *Jingde Era Record of the Transmission of the Flame*, completed in 1004 (T 2076.51.208c11-17). Subsequently, parts of Buddhāmītra’s verse were often raised as a *kōan* and commented on by other Chan/Zen masters. In the *Discourse Record of Chan Master Yuanwu Foguo*, for example, a monk asks Yuanwu Keqin (1063-1135) about Buddhāmītra’s saying, “If father and mother are not my close relations, then who is most closely related to me?” Yuanwu answers (perhaps sarcastically) by quoting Dongshan Liangjie (807-869): “I am always urgently concerned about this” (T 1997.47.719c2-3).

**father master** (C. *shifu* 師父; J. *shifu*). A disciple’s own master (C. *shi* 師; J. *shi*), referred to metaphorically as a “father” (C. *fu* 父; J. *fu*).

**feel attachment** (C. *qingzhi* 情執; J. *jōshū*). To become emotionally attached to one’s own body or external things.

**feeling of attachment** (C. *qingzhi* 情執; J. *jōshū*). Noun form of → *feel attachment*.

**fellow student** (C. *tongxue* 同學, *tongcan* 同參; J. *dōgaku*, *dōsan*). A student who is of the same generation as another and has trained under the same Chan/Zen master or lived in the same monastic community.

**fellow traveler** (C. *tongxing* 同行; J. *dōgyō*). (1) In ordinary language, anyone who engages in the same trade, occupation, or practice. (2) A fellow pilgrim, or traveler. (3) In Buddhist texts, a synonym of → *fellow student*. (4) In the *Denkōroku*, a metaphor for the *buddha-mind*, or *buddha-nature*, which is always present and “accompanying” one, whether one realizes it or not.

**“fences and walls”** (C. *qiang bi* 牆壁; J. *shōheki*). An abbreviated reference to → “fences, walls, tiles, and pebbles.” The same two glyphs, in some contexts, simply mean → *wall*.

**“fences, walls, tiles, and pebbles”** (C. *qiang bi wa li* 牆壁瓦礫 or 牆壁瓦礫; J. *shōheki garyaku*). (1) In the *Sūtra of the Great Nirvāṇa*, the expression “fences, walls, tiles, and stones” (C. *qiang bi wa shi* 牆壁瓦石; J. *shō heki ga seki*) is used as an emblem of “insentience”:

As for not having *buddha-nature*, the reference is to all insentient things such as fences, walls, tiles, and stones. What is separate from these sorts of insentient things is called *buddha-nature*.

《大般涅槃經》非佛性者、所謂一切牆壁瓦石無情之物。離如是等無情之物、是名佛性。(T 374.12.581a22-23)

(2) However, in the biography of National Teacher Nanyang Huizhong (–775) that appears in the *Jingde Era Record of the Transmission of the Flame*, he makes an opposite claim:

A monk further asked, “What is the *buddha-mind*?” The master [Huizhong] answered, “Fences, walls, tiles, and pebbles.” The monk said, “That greatly contradicts the sūtras. The [*Sūtra of the Great*] *Nirvāṇa* says, ‘What is separate from insentient things, [such as] fences and walls, is called *buddha-nature*.’ Now you say these are the *buddha-mind*. I wonder, do you regard the [*buddha*] ‘mind’ as different or not different from [*buddha*] ‘nature’?” The master [Huizhong] said, “When *deluded*, they are different; when awakened, they are not different.”

《景德傳燈錄》僧又問、阿那箇是佛心。師曰、牆壁瓦礫。是僧曰、與經大相違也。涅槃云、離牆壁無情之物故名佛性、今云是佛心。未審心之與性為別不別。師曰、迷即別悟即不別。(T 2076.51.438a9-12)

Dōgen cites this exchange in the chapter of his *Treasury of the True Dharma Eye* entitled “Old Buddha Mind” (*Kobutsu shin* 古佛心):

As for the saying “old *buddha-mind*,” long ago, there was a monk who asked National Teacher Dazheng, “What is the old *buddha-mind*?” Whereupon, the national teacher said, “Fences, walls, tiles, and pebbles.”

《正法眼藏、古佛心》古佛心といふは、むかし僧ありて大證國師にとふ、いかにあらんかこれ古佛心。ときに國師いはく、牆壁瓦礫。(DZZ 1.89)

Dōgen clearly took the side of Nanyang Huizhong, a.k.a. National Teacher Dazheng, in asserting that nominally insentient things such as “fences, walls, tiles,

and pebbles” are not separate from buddha-mind. In the chapter of his *Treasury of the True Dharma Eye* entitled “Department of the Practicing Buddha” (Gyōbutsu iigi 行佛威儀) he states:

Hence, there are the sayings, “the myriad dharmas are *mind only*,” and “the three realms are *mind only*.” To say something beyond this, there is the saying “*mind only*,” which refers to “fences, walls, tiles, and pebbles.”

《正法眼藏、行佛威儀》ゆゑに道取あり、萬法唯心、三界唯心。さらに向上に道得するに、唯心の道得あり、いはゆる牆壁瓦礫なり。(DZZ 6.27)

**ferry boat** (C. *zhouhang* 舟航; J. *shūkō*; *funawatari*). (1) The literal meaning of the two glyphs is “cross over by boat”: to sail or ride in a boat. (2) By extension, any kind of device or opening that enables one to attain one’s goal. The connotation is one of temporary expediency, as in using a life raft. (3) To “ferry” in the sense of rescuing, or saving others. (4) In Mahāyāna Buddhist literature, the *bodhisattva* is likened to a “ferry boat” that *delivers living beings* to the other shore of liberation.

**“fiddling around with the spirit”** (C. *nong jinghun* 弄精魂; J. *rō seikon* or *rō shōkon*). (1) The glyph 弄 (C. *nong*; J. *rō* 弄; *moteasobu* 弄ぶ) means to “twirl,” or “spin” some small object with the fingers. It came by extension to mean to “play with,” or “trifle with,” but it can also mean “use freely” or “master.” (2) In the literature of Chan/Zen, when the object of the verb “play with” is “spirit” (C. *jinghun* 精魂; J. *seikon* or *shōkon*), the expression is often a pejorative one that suggests using one’s mind in a foolish way, or playing tricks on oneself. BGDJ (p. 1447c, s.v. ろうしょうこん) defines “fiddling around with the spirit” as “idly engaging in deliberation and discrimination” and “meaningless deluded conceptualizing.” Iriya and Koga (p. 490b, s.v. 弄精魂) define it as “behaving as if possessed by an evil spirit.” The expression appears in Case #72 of *Congrong Hermitage Record*:

Wansong [the commentator] says: “In the *dharma hall* of Baoen Monastery, Chongshou Zhou said, ‘Now, is there anyone here who can determine this principle? If you can’t determine it, you are just *fiddling around with your spirit*, feet, and hands. In what place does the meaning of *buddha-nature* reside?’” Wansong says, “Distinguish it while *fiddling around with your spirit*, feet, and hands.”

《從容錄》萬松道、報恩法堂上、崇壽稠云、還有人定得此道理麼。若定不得、只是箇弄精魂脚手。佛性義在甚麼處。萬松道、向弄精魂脚手上辨取。(T 2004.48.272c16-19)

In this context, it is clear that Chongshou Chou (d.u.) used the term “fiddling around with the spirit” in a disparaging way. However, the final comment by Wansong Xingxiu (1166-1246), the compiler of the *Congrong Hermitage Record*, suggests that “fiddling around with the spirit” is the normal functioning of the mind, which should not be suppressed, but rather used as the “place” where one can gain insight into *buddha-nature*. In a similar vein, Dōgen gives a positive interpretation in the chapter of his *Treasury of the True Dharma Eye* entitled “Udumbara Flower” (*Udome* 優曇華):

Thus, when the “ancestral teacher came from the west,” this was “holding up a flower.” To hold up a flower is called “fiddling around with the spirit.” “Fiddling around with the spirit” is “just sitting, sloughing off body and



mind.” Becoming a buddha and becoming an ancestor are called “fiddling around with the spirit.” “Wearing clothes and eating food” are called “fiddling around with the spirit.” In sum, the ultimate norm of the buddhas and ancestors is invariably “fiddling around with the spirit.”

《正法眼藏、優曇華》ゆゑに祖師西來、これ拈華來なり。拈華を弄精魂といふ。弄精魂とは、祇管打坐、脱落身心なり。佛となり祖となるを、弄精魂といふ、著衣喫飯を、弄精魂といふなり。おほよそ佛祖極則の事、かならず弄精魂なり。(DZZ 2.171)

**field of merit** (C. *futian* 福田; J. *fukuden*). The recipient of any gift or offering, who is likened to a field that is cultivated. The planting of seeds is a stock metaphor in Buddhist literature for performing actions (*karma*), all of which will necessarily have some result in the future. The act of giving always bears positive karmic fruit, or “merit” (C. *fu* 福; J. *fuku*), but the yield of merit is said to be greater or lesser depending on the worthiness of the recipient, just as seeds planted in a fertile field will yield a more bountiful crop than the same seeds planted in a field with poor soil. The two richest fields of merit are Buddha and *saṃgha*: offerings and donations to them are said to produce the most merit for worshipers and donors. The reasoning behind this idea is that Buddha and the monks who follow his teachings are the primary sources of merit, which they produce by the good deeds of maintaining moral precepts, practicing meditation, and developing wisdom. Lay followers who make donations of food, clothing, or shelter in support of those activities can gain a share of the merit accumulated by the monks.

**filial nourishment** (C. *xiaoyang* 孝養; J. *kōyō*). “Caring for,” or “nourishing” (C. *yang* 養; J. *yō*) one’s parents or ancestors in a “filial” (C. *xiao* 孝; J. *kō*) manner.

“filling a silver bowl with snow, hiding an egret in the bright moon” (*ginwan ni yuki wo mori, myōgetsu ni sagai wo kakusu* 銀盃に雪を盛り、明月に鷺を藏す). A Japanese transcription (*yomikudashi* 読み下し), found in the *Denkōroku*, of a line from the *Jewel Mirror Samādhi*, attributed to Dongshan Liangjie (807-869); for a discussion of its meaning → “silver bowl filled with snow, bright moon hiding an egret.” The Japanese transcription misconstrues the grammar of the original Chinese and slightly changes its meaning, which is why the English translation of the Japanese given herein differs a little from the English translation of the Chinese.

**filth** (C. *fensao* 糞掃; J. *funzō*; S. *pāmsu*). Literally “soiled with feces and discarded.” (1) Any dirty sweepings, or garbage that is thrown away. (2) The filthy, discarded cloth that Buddhist monks in India were originally supposed to use for making their *kāṣāya*. → robe made of discarded rags.

**final admonition** (C. *yijie* 遺誡; J. *yuikai*). (1) In ordinary Chinese, advice or teachings left for posterity; a person’s dying instructions. (2) In the Buddhist context, a reference to the *Sūtra of the Deathbed Injunction*, understood to have been preached by Buddha just before he died. (3) A formal document left by a Chan/Zen master that stipulates the attitude and behavior that he expects from his dharma heirs and their followers in successive generations, often with the admonition that any who fail to live up to that standard “are not true descendants of mine.”

**fine hair** (C. *qingmao* 輕毛; J. *keimō*). (1) A very thin hair. (2) A metaphor for something unstable and easily swayed. The *Great Perfection of Wisdom Sūtra* describes bodhisattvas who have not yet matured in their practice as follows:

With regard to the perfection of wisdom, they sometimes listen with joy, but at other times they lack joy. Sometimes they are resolute, but at other times they give up. Their minds are easily moved, advancing and falling back without perseverance, just like *fine hairs* that are blown about this way and that by the wind.

《大般若波羅蜜多經》彼於般若波羅蜜多、或時樂聞、或時不樂。或時堅固、或時退失。其心輕動進退非恒、猶如輕毛隨風飄轉。(T 220.7.240b6-8)

**fire dragon** (C. *huolong* 火龍; J. *karyū*). A dragon whose entire body is wreathed in fire. Fire *nāgas*: serpent-like spirits who are gods of rain, lightning, and fertility; often depicted as protectors of the *buddha-dharma*.

**first-class monastery** (C. *jiacha* 甲刹; J. *kassetsu*). In Song and Yuan dynasty China, a “public monastery,” or “monastery of the ten directions” (C. *shifang cha* 十方刹; J. *jippō setsu*) that was, in principle at least, the property of the Buddhist order at large: the so-called “*saṃgha* of the ten directions” (C. *shifang seng* 十方僧; J. *jippō sō*). Public monasteries were originally “ten directions abbacy cloisters” (C. *shifang zhuchi yuan* 十方住持院; J. *jippō jūji in*), which meant that their abbacies were open to all eminent members of the Buddhist *saṃgha*, as opposed to “disciple–lineage cloisters” (C. *jiayi tudi yuan* 甲乙徒弟院; J. *kōotsu totei in*), where the abbacy was passed down directly from master to disciple within a single teaching line. The category of “public,” “first-class monastery” included all of the larger, more famous and powerful Buddhist establishments that attracted the most regulation and support from the imperial bureaucracy. As time passed, the majority came to be designated by the government as “ten directions Chan monasteries” (C. *shifang Chan cha* 十方禪刹; J. *jippō Zen setsu*), which meant that the abbacy was restricted to monks who were *dharma heirs* in the Chan Lineage, but that it was left open and public to the extent that the abbot could come from any of the competing branches of that lineage. A few others were designated “teachings monasteries” (C. *jiaosi* 教寺, *jiaoyuan* 教院; J. *kyōji, kyōin*), which meant that the abbacy was reserved for monks in the Tiantai School. In any case, “first-class monasteries” generally had spacious compounds encompassing upwards of fifty major and minor structures, facilities for a rich variety of religious practices and ceremonies, and sometimes more than a thousand persons in residence, including monastic officers, ordinary monks and nuns, postulants and laborers. In addition, they were well endowed with estate lands, and were the proprietors of other income-producing property such as mills and oil presses. They were granted official monastery name plaques (C. *e* 額; J. *gaku*) to be displayed over their main gates, and were often called upon to dedicate merit produced in various religious rituals to the well-being of the emperor and the prosperity and defense of the state.

**five aggregates** (C. *wuyun* 五蘊; J. *goun*; S. *pañca-skandhāḥ*). A list of five *dharma*s, or factors that make up what is conventionally called a person. The five are: 1) *form* (C. *se* 色; J. *shiki*; S. *rūpa*), which is the stuff of the material world as analyzed, for example, into the four primary elements of earth, water, fire, and

air; 2) sensation (C. *shou* 受; J. *ju*; S. *vedanā*), or raw sensory input, which may be pleasant, unpleasant, or neutral; 3) conception (C. *xiang* 想; J. *sō*; S. *saṃjñā*), in which raw sensory data is distinguished, named, and correlated according to conceptual criteria; 4) formations (C. *xing* 行; J. *gyō*; S. *saṃskāra*), which are karmically “formed” (S. *saṃskāra*), or conditioned predilections that manifest themselves as intentional or habitual actions and reactions; and 5) consciousness (C. *shi* 識; J. *shiki*; S. *viññāna*), which includes the functions of memory, imagination, abstract thinking, etc. Early Buddhist doctrine held that an analysis of the totality of human experience — what we conventionally call “me and my world” — yields the list of five aggregates, nothing else, and argued that among the aggregates there is no such thing as a “self.”

**five bhikṣus** (C. *wu biqu* 五比丘; J. *go biku*). Five mendicants with whom Śākyamuni engaged in extreme ascetic practices for six years before he attained buddhahood. When he took a nourishing meal they ostracized him as a reprobate. However, they were impressed by his countenance after his awakening, made up his audience when he first preached the dharma, and became his first disciples. The five are: 1) Kaundinya, 2) Āsvajit, 3) \*Bhadrika, 4) Daśabala-Kāśyapa, and 5) Mahānāman.

**five buddhas** (C. *wufo* 五佛; J. *gobutsu*; S. *pañca-buddha*). (1) In Chapter 17 of the *Denkōroku*, it is said that “images of five buddhas appeared” to Venerable Rahulabhadra in a “river named Golden Waters.” It is not certain what set of five buddhas is intended in this context. (2) Tantric Buddhist texts speak of the “five wisdom tathāgatas” (C. *wuzhi rulai* 五智如來; J. *gōchi nyorai*) of the Vajradhātu and Garbhadhātu *maṇḍalas*. In both cases, four buddhas occupy the four directions, with Mahāvairocana in the center (DDB, s.v. 五佛). (3) In Chinese Tiantai and Japanese Tendai School commentaries on the *Lotus Sūtra*, a part of Chapter 2, entitled “Skillful Means,” is called the “five buddhas section” (C. *wufo zhang* 五佛章; J. *gobutsu shō*). That designation comes from the fact that the *Lotus Sūtra* repeats, five times, the claim that all buddhas teach the “one buddha vehicle” (C. *yi fosheng* 一佛乘; J. *ichi butsuō*), as follows:

- 1) buddhas, the tathāgatas teach the one buddha vehicle (T 262.9.7a29-b4)
- 2) buddhas of the past teach it (T 262.9.7.b4-7)
- 3) buddhas of the future teach it (T 262.9.7b7-11)
- 4) buddhas... of the present teach it (T 262.9.7b11-18)
- 5) Śākyamuni Buddha himself teaches it (T 262.9.7b18-22)

In his *Essay on Defending the Borders of the Country*, Saichō (766–822), founder of the Tendai School in Japan, explains:

[This doctrine] exists in the “five buddhas section”: first are the buddhas of the ten directions; second are the buddhas of the past; third are the buddhas of the future; fourth are the buddhas of the present; and fifth is Śākyamuni Buddha.

《守護國界章》有五佛章故。一者十方佛、二者過去佛、三者未來佛、四者現在佛、五者釋迦佛。(T 2362.74.203c14–16)

In Chapter 42 of the *Denkōroku*, Keizan refers to the “chapter-opening section on the five buddhas” (*gobutsu no kaishō* 五佛の開章) of the *Lotus Sūtra*. (4) In

the chapter of his *Treasury of the True Dharma Eye* entitled “Prediction” (*Juki* 授記), Dōgen says:

The present advent of the buddhas and the ancestors is done “in turn next” by activity; the coming from the west of five buddhas and six ancestors is done “in turn next” by activity.

《正法眼藏、授記》いま諸佛諸祖の現成するは、施爲に轉次せらるるなり。五佛六祖の西來する、施爲に轉次せらるるなり。(DZZ 1.252)

It is not known what the expression “five buddhas and six ancestors” means in this context. There are, of course, said to be “six ancestors” (*rokuso* 六祖) of the Chan/Zen Lineage in China, culminating with Huineng, but only the first of those six, Bodhidharma, is said to have “come from the west.” It is unlikely, moreover, that Dōgen would have referenced the Tantric formula of “five buddhas” here, for they have nothing to do with the Chan/Zen notion of “coming from the west.”

**five destinies** (C. *wudao* 五道; J. *godō*; S. *gati-pañcaka*). The five realms of rebirth: 1) devas (C. *tian* 天; J. *ten*); 2) humans (C. *renjian* 人間; J. *ningen*); 3) animals (C. *chusheng* 畜生; J. *chikushō*); 4) hungry ghosts (C. *egui* 餓鬼; J. *gaki*); 5) and hell (C. *diyu* 地獄; J. *jigoku*). A related list of six destinies adds demigods, or *asura* (C. *xiuluo* 修羅; J. *shura*) to these five.

**five eyes** (C. *wuyan* 五眼; J. *gogen*; S. *pañca-cakṣuṣi*). Five modes of vision mentioned in the perfection of wisdom genre of sūtras and many other Mahāyāna texts. According to the *Treatise on the Great Perfection of Wisdom*, the five eyes are: 1) the physical eye (C. *rouyan* 肉眼; J. *nikugen*; S. *māṃsa-cakṣus*) of ordinary beings that can only see what is nearby and open to view; 2) the divine eye (C. *tianyan* 天眼; J. *tengen*; S. *divya-cakṣus*), which is one of the six supernormal powers and can thus see near and far, fore and aft, within and without, up and down, and in day or night, without any obstruction; 3) the wisdom eye (C. *huiyan* 慧眼; J. *egen*; S. *prajñā-cakṣus*) [of the Hinayāna arhat], which separates from all attachments, sees the emptiness of self but not that of all dharmas, and can neither see nor bring deliverance to living beings; 4) the dharma eye (C. *fayan* 法眼; J. *hōgen*; S. *dharma-cakṣus*) [of the Mahāyāna bodhisattva] which can see how to help each and every living being through skillful means and make them realize the way, but is not omniscient; and 5) the buddha eye (C. *foyan* 佛眼; J. *butsugen*; S. *buddha-cakṣus*), which is all-seeing, all-knowing, and illuminates all dharmas (T 1509.25.305c17-306a8).

**five heinous crimes** (C. *wuni* 五逆; J. *gogyaku*). Five evil deeds that result in rebirth in Avīci Hell, the hot hell with the worst, most extreme level of suffering: 1) to murder one’s mother, 2) to murder one’s father, 3) to murder an arhat, 4) to draw blood from the body of a buddha, or 5) to cause a schism in the saṃgha. → *heinous crimes*.

**five houses** (C. *wujia* 五家; J. *goke*). By the middle of the Song Dynasty, the idea had taken root among historians of the Chan Lineage that the Tang and Five Dynasties periods had seen the flourishing of “five houses of branch lineages” (C. *wujia zongpai* 五家宗派; J. *goke shūha*), all of which stemmed from the Sixth Ancestor, Huineng (638–713). No other branches of the Chan/Zen Lineage were said to have survived down to the Song, although many defunct lines (e.g., the “Northern Lineage” and “Oxhead Lineage”) were included in Song histories

such as the *Jingde Era Record of the Transmission of the Flame*, completed in 1004. The “five houses” that the traditional history eventually settled on were: 1) the Weiyang Lineage, which derived its name from its founder Weishan Lingyou (771-853) and his disciple Yangshan Huiji (807-883); 2) the Linji Lineage founded by Linji Yixuan (-866); 3) the Caodong Lineage, named after the Sixth Ancestor Huineng, a.k.a. “Great Master of Caoxi,” and Dongshan Liangjie (807-869), his *dharma heir* in the seventh generation; 4) the Yunmen Lineage founded by Yunmen Wenyan (864-949); and 5) the Fayen Lineage founded by Fayen Wenyi (885-958). The oldest extant source to explicitly formulate this scheme of “five houses” is the *Eyes of Humans and Gods* (T 2006.48.333b21-22), published in 1188. Because that work goes on to criticize several “false claims” made in this connection, it is evident that the make-up of the *five houses* was still a matter of dispute among historians at the time. By the end of the Song, however, the formulation promoted by the *Eyes of Humans and Gods* had become the unquestioned norm in the traditional history, and the category was used as a principle of organization in subsequent collections of historical documents.

**five houses and seven lineages** (C. *wujia qizong* 五家七宗; J. *goke shichishū*). By the middle of the Song dynasty, the idea had taken root among partisan historians of the Chan Lineage that the Tang and Five Dynasties periods had seen the flourishing of “five houses of branch lineages” (C. *wujia zongpai* 五家宗派; J. *goke shūha*); → *five houses*. The last major branching of the Chan Lineage posited by Song historians was a division of the Linji Lineage into two offshoots stemming from Yangqi Fanghui (995-1049) and Huanglong Huinan (1002-1069). These two *lineages* were added to the earlier grouping of *five houses*, thereby producing a list of “seven lineages” (C. *qizong* 七宗; J. *shichishū*). In the traditional histories, the slogan “five houses and seven lineages” thus became a standard way of referring to all the branches of the Chan Lineage that stemmed from the Sixth Ancestor, Huineng, and that still had living representatives at the start of the Song. By the end of the Song, however, all living Chan masters identified themselves with either the Yangqi, Huanglung, or Caodong *lineages*.

**five-hundred-year period** (C. *wubai nian* 五百年; J. *gohyaku nen*). A unit of measurement frequently used in East Asian Buddhism to calculate periods in the decline of the *buddha-dharma* following Śākyamuni Buddha’s entry into *nirvāṇa*. → *true, semblance, and enfeebled*.

**five kinds of master** (C. *wushi* 五師; J. *goshi*). A list of five specializations within the monastic order that Chinese Buddhists believed was based on an Indian model: 1) *sūtra* master, 2) *vinaya* master, 3) *treatise* master, 4) *dharma* master, and 5) *dhyāna* master. The first three represent specialists in reciting and explicating one of the “three collections” (C. *sanjang* 三藏; J. *sanzō*; S. *tripiṭaka*) of the Buddhist canon, respectively: the *sūtra* collection (C. *jingzang* 經藏; J. *kyōzō*; S. *sūtra-piṭaka*), *vinaya* collection (C. *lüzang* 律藏; J. *ritsuzō*; S. *vinaya-piṭaka*), and *treatise* collection (C. *lunzang* 論藏; J. *ronzō*; S. *abhidharma-piṭaka*). In early Chinese Buddhist texts, *dharma* masters are characterized as learned monks who spend most of their time in intellectual pursuits, while *dhyāna* masters are characterized as monks who devote most of their time to meditation and the practice of austerities. The list of “five kinds of master” does not offer a very accurate description of actual divisions or specializations within

the Chinese Buddhist monastic order at any time in its history. A somewhat more representative categorization is that found in the *Biographies of Eminent Monks*, compiled by Huijiao (497-554). For the ten categories of specialist that Huijiao used to organize his collection, → *eminent monk*.

**five organs and six viscera** (C. *wuzang liufu* 五臟六腑; J. *gozō roppu*). (1) The internal organs of the body. These do not correspond precisely to specific parts of the body identified by standard European descriptions of human anatomy. Traditional Chinese medicine focuses more on biological processes rather than morphological structures. With this caveat, the “five organs” (C. *wuzang* 五臟; J. *gozō*) can be roughly identified as: (a) heart (C. *xinzang* 心臟; J. *shinzō*), (b) lungs (C. *feizang* 肺臟; J. *haizō*), (c) liver (C. *ganzang* 肝臟; J. *kanzō*), (d) kidneys (C. *shenzang* 腎臟; J. *jinzō*), and (e) spleen (C. *pizang* 脾臟; J. *bizō*). The “six bowels,” or “six viscera” (C. *liufu* 六腑; J. *roppu*) can be roughly identified as: (a) large intestine (C. *dachang* 大腸; J. *daichō*), (b) small intestine (C. *xiaochang* 小腸; J. *shōchō*), (c) stomach (C. *wei* 胃; J. *i*), (d) bladder (C. *bangguang* 膀胱; J. *bōkō*), (e) “three outer intestines,” or “three burners” (C. *sanjiao* 三焦; J. *sanshō*), and (f) gall bladder (C. *dan* 膽; J. *tan*) (BGDJ, p. 1463c, s.v. ろつぶ). (2) The insides of the human body in general. (3) The inner physical self; one’s underlying state of health.

**five parts of the body** (C. *wu dishen fen* 五體身分; J. *go taishin bun*). The head, two arms, and two legs of the human body.

**five positions** (C. *wuwei* 五位; J. *goi*). The two glyphs that comprise this term are frequently translated as “five ranks.” As DDB (s.v. 五位) points out, the East Asian Buddhist tradition includes a number of different formulae that posit “five ranks,” or “five stages,” including: (1) five groups of the seventy-five *dharma*s (C. *wuwei qishiwu fa* 五位七十五法; J. *goi shichijūgo hō*) taught in the Sarvāstivāda tradition; (2) five categories of the hundred *dharma*s (C. *wuwei baifa* 五位百法; J. *goi hyappō*) taught in the Yogācāra tradition; (3) the five stage division of the Yogācāra path of practice (C. *weishi xiudao wuwei* 唯識修道五位; J. *yuishiki shudō goi*); (4) five stages taught in the *Vajrasamādhi-sūtra* (C. *Jingang wuwei* 金剛五位; J. *Kongō goi*); (5) five stages of the development of the fetus in the womb (C. *tainai wuwei* 胎內五位; J. *tainai goi*); (6) the → “five positions of meritorious work” (C. *gongxun wuwei* 功勳五位; J. *kōkun goi*), a formula attributed to Dongshan Liangjie (807-869); and (7) “Dongshan’s five positions” (C. *Dongshan wuwei* 洞山五位; J. *Tōzan goi*), better known as the → “five positions of inclined and upright.”

**“five positions of inclined and upright”** (C. *pianzheng wuwei* 偏正五位; J. *henshō goi*). There are several versions of the “five positions” formula, associated especially with the Caodong Lineage and attributed originally to its founder, Dongshan Liangjie (807–869). The *Discourse Record of Chan Master Liangjie of Mount Dong in Ruizhou* (T 1986B.47.525c1-8) gives the five as: 1) the “inclined within the upright” (C. *zheng zhong pian* 正中偏; J. *shō chū hen*), 2) the “upright within the inclined” (C. *pian zhong zheng* 偏中正; J. *hen chū shō*), 3) “coming from within the upright” (C. *zheng zhong lai* 正中來; J. *shō chū rai*), 4) “arriving at both conjoined” (C. *jian zhong zhi* 兼中至; J. *ken chū shi*), and 5) “reaching both conjoined” (C. *jian zhong dao* 兼中到; J. *ken chū tō*). The following explanation

occurs in the *Discourse Record of Chan Master Yuanzheng of Mount Cao in Muzhou*:

On one occasion there was a monk who asked about the “deep meaning of the five positions of ruler and ministers.” The master [Caoshan] said: “The position of ‘upright’ is the realm of *emptiness*: from the start, there are no *things*. The position of ‘inclined’ is the *form realm*: there exist myriad shapes and images. The ‘inclined within the upright’ is to turn one’s back to *principle* and approach phenomena. The ‘upright within the inclined’ is to abandon phenomena and enter *principle*. ‘Both conjoined’ is the profound response to all conditions, without falling into [*deluded attachment* to various *things* as if they were] existences: it is neither stained nor pure, and neither upright nor inclined. Thus it is called ‘the great way that is vacant and profound.’ It is the true axiom of no attachment. From ancient times, the *previous worthies* have extolled this one position as the most sublime and most profound. You should, with careful attention to detail, distinguish and clarify it, as follows. The ‘ruler’ represents the position of ‘upright.’ The ‘ministers’ represent the position of ‘inclined.’ The ministers approaching the ruler is the ‘upright within the inclined.’ The ruler observing the ministers is the ‘inclined within the upright.’ The ruler and the ministers talking together is what is spoken of as ‘both conjoined.’”

《撫州曹山元證禪師語錄》因有僧問五位君臣旨訣。師曰、正位即空界、本來無物。偏位即色界、有萬象形。正中偏者背理就事。偏中正者舍事入理。兼帶者冥應衆緣、不墮諸有、非染非淨、非正非偏。故曰虛玄大道、無著真宗。從上先德推此一位最妙最玄。當詳審辨明。君爲正位。臣爲偏位。臣向君是偏中正。君視臣是正中偏。君臣道合是兼帶語。(T 1987A.47.527a5-12)

Another explanation occurs later in the same text, under the heading “Deep Meaning of the Five Positions” (C. *wuwei zhijue* 五位旨訣; J. *goi shiketsu*):

When the *functioning of mind* is extinguished, *form* and *emptiness* are both forgotten (this is called “upright”). When, in the end, there is no avoiding, then there is no change (this is called “within”). Moreover, when there is no concealing, the *entire substance* is exposed (this is called “inclined”). [Altogether,] this is said to be the “inclined within the upright.” When mountains are mountains and waters are waters, and there is no person to assign a name and no things to compare or classify, this is said to be the “upright within the inclined.”

《撫州曹山元證禪師語錄、五位旨訣》心機泯絕、色空俱忘(是云正)。到頭無諱、曾無變動(是云中)。更無覆藏、全體露現(是云偏)。是曰正中偏。山是山、水是水、無人安名字、無物堪比倫、是曰偏中正。(T 1987A.47.533b24-28)

For more on the pairing of the two glyphs 正 (C. *zheng*; J. *shō*) and 偏 (C. *pian* 偏; J. *hen*) as opposites, → *upright and/or inclined*.

**five precepts** (C. *wujie* 五戒; J. *gokai*; S. *pañca-sīla*). Five moral “restraints,” or “precepts” (C. *jie*; J. *kai*; S. *sīla*) undertaken by Buddhist laymen and laywomen, who are householders. The five are:

- 1) not to take life (C. *bu shasheng* 不殺生; J. *fu sesshō*; S. *prañātipāta-viramāṇa*)
- 2) not to steal (C. *bu dao*; J. *fu tō* 不盜; S. *adattādāna-viramāṇa*)
- 3) not to engage in improper sexual activity (C. *bu xieyin* 不邪姪; J. *fu jain*; S. *kāma-mithyācāra-viramāṇa*)
- 4) not to speak falsely (C. *bu wangyu* 不妄語; J. *fu mōgo*; S. *anṛta-vacana-viramāṇa*)
- 5) not to drink alcohol (C. *bu yinjiu* 不飲酒; J. *fu onju*; S. *surā-maireya-madya-pramādashānād vairamāṇi*)

Rules #1, #2, #4, and #5 are the same as those found in the ten novice precepts for Buddhist monks and nuns. Only rule #3 is modified to allow sexual relations for lay followers, banning only “perverse,” or “improper” (C. *xia* 邪; J. *ja*) ones, whereas monks and nuns are not allowed any sexual activity whatsoever.

**five qualities of speech** (C. *wu yu* 五語; J. *gogo*). According to commentaries on the *Diamond Sūtra*, whatever Buddha says is: 1) true speech (C. *zhenyu* 真語; J. *shingo*), 2) reality-based speech (C. *shiyu* 實語; J. *jitsugo*), 3) accurate speech (C. *ruyu* 如語; J. *nyogo*), 4) speech that does not err (C. *buyiyu* 不異語; J. *fuigo*), and 5) speech that does not deceive (C. *bukuangyu* 不誑語; J. *fuōgo*).

**five regions of India** (C. *wu tianzhu* 五天竺; J. *go tenjiku*). A Chinese formula that means “all of India.” The five regions are: north, south, east, west, and central.

**five signs of decline** (C. *wushuai* 五衰; J. *gosui*). Five kinds of deterioration said to be experienced by devas prior to their deaths: 1) defilement of clothing, 2) withering of flower ornaments on the head, 3) sweat from the armpits, 4) body odor, and 5) displeasure at one’s status.

**“five stages of meritorious work”** (C. *gongxun wuwei* 功勳五位; J. *kōkun goi*). A set of five ranks on the spiritual path attributed to Dongshan Liangjie (807–869), which is not to be confused with the better known formula of “five positions of inclined and upright,” also attributed to him. According to ZGDJ (p. 307d, s.v. こうんごい), the five stages are:

- 1) seeking, or “inclination” (C. *xiang* 向; J. *kō*): to have faith in one’s own innate buddha-nature and arouse the thought that one should take refuge in it.
- 2) reverence, or “service” (C. *feng* 奉; J. *bu*): knowing that one is already united with the innate buddha-nature, to single-mindedly revere it and engage in rigorous practice.
- 3) coming to fruition, or “accomplishment” (C. *gong* 功; J. *kō*): when the fruits of practice appear, to tally with the buddha-nature, in which the myriad phenomena are fundamentally equal and without distinctions.
- 4) “impartial accomplishment” (C. *gonggong* 共功; J. *gukō*): to go beyond the consciousness of “accomplishment,” not remaining in a state of one-sided equanimity, but allowing every kind of discrimination and differentiation.
- 5) “accomplishment beyond accomplishment” (C. *gonggong* 功功; J. *kōkō*): without leaning towards or falling into either equanimity or distinctions, to make free use of all dharmas.

**five tones** (C. *wuyin* 五音; J. *goon*). The five notes of the Chinese pentatonic scale.



**five vehicles** (C. *wusheng* 五乘; J. *gojō*; S. *pañca-yāna*). Five ways that humans are “conveyed” (C. *sheng* 乘; J. *jō*; S. *yāna*) to future good states of being: 1) the vehicle of humans (C. *rensheng* 人乘; J. *ninjō*), or the way leading to rebirth as a human due to following the five precepts; 2) the vehicle of gods (C. *tiansheng* 天乘; J. *tenjō*; S. *deva-yāna*), or the way leading to rebirth as a *deva* due to practicing the ten good qualities (C. *sixi* 十善; J. *jūshi*) or *dhyāna*; 3) the vehicle of *śrāvakas* (C. *shengwensheng* 聲聞乘; J. *shōmonjō*; S. *śrāvaka-yāna*), or the way leading to rebirth among “voice-hearers” by adherence to the four noble truths; 4) the vehicle of *pratyeka-buddhas* (C. *dujue* 獨覺; J. *dokukaku*), or the way leading to rebirth among buddhas “awakened by conditions” (C. *yuanjuesheng* 緣覺乘; J. *engakujō*; S. *pratyekabuddha-yāna*) due to contemplation of conditioned co-arising; and 5) the vehicle of *bodhisattvas* (C. *pusasheng* 菩薩乘; J. *bosatsujō*; S. *bodhisattva-yāna*), or the way leading to rebirth among the buddhas and *bodhisattvas* due to practice of the six perfections.

**fixed potential** (C. *jueding xing* 決定性; J. *ketsujō shō*). The inherent (karmically determined) capacities of people to follow different modes of Buddhist practice.

**fixed sitting** (C. *zuoduan* 坐斷; J. *zadan*). (1) In Chinese Buddhist texts, the glyphs 坐斷 (C. *zuoduan*; J. *zadan*) are used in place of the glyphs 挫斷 (C. *cuoduan*; J. *sadan* or *zadan*), which mean “suppress” (C. *cuo* 挫; J. *sa* or *za*) and “cut off” (C. *duan* 斷; J. *dan*); → utterly cut off. (2) In Japan, however, the glyphs 坐斷 (C. *zuoduan*; J. *zadan*) are so strongly suggestive of “sitting” (*suwaru koto* 坐ること) that the expression also came to mean “take a seat” — literally, “set down the buttocks” (*koshi wo sueru* 腰をすえる), or “sit down with a thud” (*dokkari to suwaru* どっかりと坐る). (3) In the literature of Sōtō Zen, “fixed sitting” is sometimes interpreted as a reference to “sitting completely,” or → “just sitting.” The term appears several times in Dōgen’s *Treasury of the True Dharma Eye*, where commentators typically read it as “sitting completely” or, when used as a transitive verb, “sitting and cutting off.”

**flavor of the way** (C. *daowei* 道味; J. *dōmi*). A Chan/Zen master’s style of teaching. → way.

**fleshy topknot** (C. *rouji* 肉髻; J. *nikukei* or *nikkei*; S. *uṣṇīṣa*). The protuberance on top of a buddha’s head. For details → *uṣṇīṣa*.

**floating dust** (C. *fuchen* 浮塵; J. *fujin*). (1) In ordinary language, particles of dust that float in the air. (2) In Buddhist texts, a metaphor for sense perceptions or “deluded thoughts” (C. *wang xiangxiang* 妄想相; J. *mō sōzō*) that obscure one’s true nature (C. *zhenxing* 真性; J. *shinshō*) and render one “confused” (C. *huo* 惑; J. *waku*). → dust.

**floating weeds** (C. *lacha* 蘆荳; J. *raso* or *rasa*). (1) In ordinary language, aquatic weeds that move about with the current of a river. (2) In the literature of Chan/Zen: (a) a metaphor for freedom from reliance on external things; or (b) a metaphor for a lack of moral restraint.

**flower of awakening** (C. *juehua* 覺華; J. *kakuge* or *kakuke*). A metaphor that compares awakening to the blossoming of a flower. One implication is that all people have the potential to awaken, at the point when their wisdom matures.

**follow the way** (C. *xingdao* 行道; J. *gyōdō*). To practice Buddhism. → way.

**follower** (C. *menren* 門人, *menpai* 門派; J. *monjin*, *monpa*). Literally, a “person” (C. *ren* 人; J. *jin*) who belongs to a “school,” or “gate” (C. *men* 門; J. *mon*). A person who takes the “approach” (C. *men* 門; J. *mon*) indicated by a teacher or handed down in a lineage.

**follower of an other path** (C. *waidao* 外道; J. *gedō*; S. *tīrthika*). (1) Believers and participants in religious “paths” (C. *dao* 道; J. *dō*), or traditions, that are “other” than, or “outside” (C. *wai* 外; J. *ge*) Buddhism. In the South Asian context, this term refers most often to Hindus and Jains. In the context of East Asia, it is also used for followers of Daoism and Confucianism. (2) Less commonly, a term used in East Asian Buddhist texts to refer to Buddhists whose beliefs are deemed false, or “heretical.” → *other path*.

**follower of my gate** (C. *menshe* 門葉; J. *mon'yō*). Spoken by a Chan/Zen master about his immediate disciples or *dharma heirs* in future generations.

**“followers of other paths who are lost in a mistaken view of emptiness”** (C. *luo kong wang de waidao* 落空亡底外道; J. *raku kū bō no gedō* 落空亡の外道). A saying popularized by Xuansha Shibei (835-908); the *locus classicus* is in the *Discourse Record of Chan Master Xuansha Shibei*:

People today do not understand the principle of the middle way. Deluding themselves, they stroll through affairs and stroll through sense objects, with defiled attachments in place after place, tethered and bound by thing after thing. If they realize that sense objects are chaotic and that names and signs are not real, they immediately try to congeal their minds and restrain their thoughts, to put away affairs and return to emptiness. They shut their eyes and cover the pupils. If thoughts still arise, one after another they brush them away. If a subtle image begins to arise, they immediately suppress it. A view like this is that of *followers of other paths who are lost in a mistaken view of emptiness*. They are like corpses whose souls have not dispersed. Dark and foggy, they lack awakening and lack knowing.

《玄沙師備禪師語錄》今時人不悟箇中道理。妄自涉事涉塵、處處染著、頭頭繫絆。縱悟、則塵境紛紜、名相不實、便擬凝心斂念、攝事歸空。閉目藏睛。終有念起、旋旋破除。細相纔生、即便遏捺。如此見解、即是落空亡底外道。魂不散底死人。冥冥漠漠、無覺無知。(CBETA, X73, no. 1445, p. 15, b7-12 // Z 2:31, p. 190, b9-14 // R126, p. 379, b9-14)

This passage was also quoted by Dahui Zonggao (1089–1163) in his *discourse record* (T 1998A.47.933b21-28).

**followers of other paths who attach themselves to the buddha-dharma** (C. *fu fofa waidao* 附佛法外道; J. *fu buppō gedō*). People who are nominally Buddhists, but who actually adhere to → *other paths*.

**following** (C. *yihui* 一會; J. *ichie*). This refers to all the followers of Buddha or a Chan/Zen master, who may or may not be present in an assembly (C. *hui* 會; J. *e*) at any particular place and time.

**forehead eye** (C. *dingmenyan* 頂門眼; J. *chōmongen*; *chōmon no manako* 頂門の眼). A metaphorical “eye,” meaning the wisdom that accurately perceives reality, imagined to exist (and depicted in art) in the middle of the forehead. The “forehead eye” is distinguished from the “two eyes beneath the eyebrows” (C.

*meixia liangyan* 眉下兩眼; J. *mige ryōgan*), i.e. the ordinary eyes that see forms but do not, by themselves, provide insight into what is ultimately real.

**form** (C. *se* 色; J. *shiki*; S. *rūpa*). (1) Whatever has shape; physical matter. (2) The first of the five aggregates. (3) The object of visual consciousness; that which is perceived by the faculty of the eye: color and shape. (4) That which is attractive or an object of sexual desire.

**form and emptiness** (C. *se kong* 色空; J. *shiki kū*). (1) Often construed to mean “form” (C. *se* 色; J. *shiki*) — whatever has physical shape, mass, and color — and its opposite, i.e., the absence of form, conceived as empty space. (2) The “emptiness” (C. *kong* 空; J. *kū*) of “form”: the understanding that “form” is an empty category.

**form body** (C. *seti* 色體; J. *shikитай*). The bodies of beings who live in the desire realm or form realm. Devas who live in the heavens of those two realms have such physical “form bodies,” but those who live in the heavens of the formless realm do not.

**form-object** (C. *sechen* 色塵; J. *shikijin*). The object of visual consciousness; that which is perceived by the faculty of the eye: color and shape.

**form realm** (C. *sejie* 色界; J. *shikikai*; S. *rūpadhātu*). The second and middle of the → three realms.

**former abbot** (C. *qianzhu* 前住; J. *zenjū*). A person who has retired from the abbacy of a particular monastery.

**former sages** (C. *xiansheng* 先聖; J. *senshō*). Sages of the past.

**formless realm** (C. *wusejie* 無色界; J. *mushikikai*; S. *ārūpyadhātu*). The third and highest of the → three realms.

**founding abbot** (C. *kaishan* 開山; J. *kaisan*). (1) The literal meaning of the glyphs 開山 (C. *kaishan*; J. *kaisan*) is to “open a mountain,” which stands for “found a Buddhist monastery.” (2) The glyphs usually designate the first abbot of a new monastery, or in some cases, the first abbot of a monastery that has been newly rebuilt and renamed. Monasteries in East Asia generally commemorate the death day of their founding abbot with a founding abbot’s memorial. The title of “founding abbot” does not always reflect historical reality, however, for the actual founders of new monasteries have on occasion named their own teachers as founders, as an act of filial piety.

**founding abbot’s memorial** (C. *kaishanji* 開山忌; J. *kaisanki*). At any given monastery, the annual commemoration of the death day of the monk or nun who is recognized as that institution’s → founding abbot. The memorial service usually involves offerings of food, drink, and merit generated by chanting sūtras.

**founding ancestor** (C. *chuzu* 初祖; J. *shoso*). (1) In ordinary language, the “first” (C. *chu* 祖; J. *sho*) patriarch of a clan or dynasty, who is commemorated by his descendants as its founder. (2) In the Chan/Zen tradition, a monk regarded as the founder of a particular spiritual lineage (or branch lineage) of ancestral teachers. (3) An epithet of Bodhidharma, Founding Ancestor of the Chan/Zen Lineage in China.

**four abilities of unhindered articulation** (C. *sibian* 四辯; J. *shiben*). According to DDB (s.v. 四辯): “1) to be unobstructed in the knowledge concerning the meaning of the teachings; 2) to be unobstructed in the knowledge of dharmas;

3) to be unobstructed in the knowledge about various languages; 4) to be unobstructed in preaching.”

**four blessings** (C. *sien* 四恩; J. *shion*). A list of four classes of beings who have bestowed “blessings” (C. *en* 恩; J. *on*) on one, to whom one should be grateful and strive to repay in some way. There are different versions of the list. Variations include: (1) one’s parents, all living beings, the king of the country, and the three treasures; (2) one’s mother, one’s father, the Tathāgata, and teachers of the dharma; (3) heaven and earth, one’s teachers, the king of the country, and one’s parents; (4) heaven and earth, the king of the country, one’s parents, and all living beings; and (5) the king of the country, one’s parents, one’s teachers and friends, and lay patrons.

**four classes** (C. *sixing* 四姓; J. *shisei*; S. *cāturvarṇya*). The four social classes of ancient India: 1) brāhmaṇa (C. *poluomen* 婆羅門; J. *baramon*), or priests; 2) kṣatriya (C. *chali* 刹利; J. *setsuri*), or warriors; 3) vaiśya (C. *pishe* 毘舍; J. *bisha*), or commoners; and 4) śūdra (C. *shoutuo* 首陀; J. *shuda*), or serfs.

**four deportments** (C. *si weiyi* 四威儀; J. *shi iigi*). (1) To walk, stand, sit, or recline: a shorthand way of referring to every conceivable mode of human activity. (2) “Always,” i.e., whatever one is doing, twenty-four hours a day. (3) The proper deportment (C. *weiyi* 威儀; J. *iigi*) that Buddhist monks and nuns should adhere to in all of their activities.

**four dhyānas** (C. *si chan* 四禪; J. *shizen*). Four stages of trance, or mental absorption, ranging from shallow to deep. A typical presentation of the four dhyānas appears in the *Longer Āgama-sūtra*:

What is meant by a *bhikṣu* being tranquil and joyful? It is as follows: a *bhikṣu*, cutting off sexual desire and leaving behind unwholesome phenomena, having rough apprehension and fine analysis, with the joy and ease that arise from separation, engages in the first *dhyāna*. [Then,] eliminating rough apprehension and fine analysis, with an internal spread of delight, gathering his mind one-pointedly and, without rough apprehension and without fine analysis, experiencing the joy and ease that arise from concentration, he engages in the second *dhyāna*. [Then,] relinquishing joy and guarding his concentrated mind, keeping it undisturbed, knowing his own bodily ease, with the guarded thought and ease of action that is sought by the sage, he engages in the third *dhyāna*. [Then,] abandoning suffering and ease, having previously extinguished sorrow and joy, without suffering or feeling ease, guarding thought and purity, he engages in the fourth *dhyāna*. That is what is meant by a *bhikṣu* being tranquil and joyful.

《長阿含經》何謂比丘安隱快樂。於是比丘斷除姪欲、去不善法、有覺、有觀、離生喜樂、行第一禪。除滅覺、觀、內信歡悅、捨心專一、無覺、無觀、定生喜樂、行第二禪。捨喜守護、專心不亂、自知身樂、賢聖所求、護念、樂行、行第三禪。捨滅苦樂、先除憂喜、不苦不樂、護念清淨、行第四禪。是爲比丘安隱快樂。(T 1.1.42b4-10)

**four formless concentrations** (C. *si wuse ding* 四無色定; J. *shi mushiki jō*; S. *cataśrārupya-samāpattayaḥ*). A set of *dhyāna* concentration practices formulated in early Indian Buddhism, in which the mind is focused, in ascending order of difficulty and abstraction, on the following four “formless” (C. *wuse* 無色; J.

*mushiki*) objects (C. *chu* 處; J. *sho*; S. *āyatana*) of concentration: 1) unbounded space (C. *wubian kong chu* 無邊空處; J. *muhen kū sho*; S. *ākāśa-anantya-āyatana*); 2) unbounded consciousness (C. *wubian shi chu* 無邊識處; J. *muhen shiki sho*; S. *viññāna-anantya-āyatana*); 3) non-existence (C. *wu suoyou chu* 無所有處; J. *mu shou sho*; S. *akiñcanya-āyatana*); and 4) neither ideation nor non-ideation (*feixiang feifeixiang chu* 非想非非想處; J. *hisō hihisō sho*; S. *naivasamjñāna-asamjñā-āyatana*). According to the life story of Buddha accepted in East Asia, when he first went forth from household life he practiced the third of these concentrations for three years under Ārāḍa Kālāma, then the fourth of these concentrations for three years under Udraka Rāmaputra, but gave both methods up when he came to understand that they were not conducive to gaining final liberation from *saṃsāra*.

**four fruits** (C. *siguo* 四果; J. *shika*; S. *catvāri-phalāni*). The four attainments of the voice-hearer path: 1) the first fruit (C. *chuguo* 初果; J. *shoka*), that of “stream enterer” (C. *xutuohuan* 須陀洹, *ruliu* 入流, *yuliu* 預流; J. *shudaon*, *nyūru*, *yoru*; S. *śrota-āpanna*), who has eliminated the eighty-eight proclivities of the three realms; 2) the second fruit (C. *erguo* 二果; J. *nika*), that of “once-returner” (C. *situohan* 斯陀含, *yilai* 一來; J. *hidagon*, *ichirai*; S. *sakṛd-āgāmi*), who will undergo only one more rebirth; 3) the third fruit (C. *sanguo* 三果; J. *sanka*), that of “nonreturner” (C. *anahan* 阿那含, *buhuan* 不還; J. *anagon*, *fugen*; S. *anāgāmin*), who will not suffer another human rebirth; and 4) the fourth fruit (C. *siguo* 四果; J. *shika*), that of an *arhat* (C. *aluohan* 阿羅漢, *luohan* 羅漢; J. *arakan*, *rakan*), also translated as “worthy of offerings” (C. *yinggong* 應供; J. *ōgu*), who is without taints, and who attains the *nirvāṇa* of a voice-hearer.

**four inversions** (C. *sidao* 四倒; J. *shitō*; S. *viparyāsa-catuṣka*). A standard set of “inverted views” regarding the nature of *dharma*s, to wit, that they are: 1) permanent (C. *chang* 常; J. *jō*; S. *nitya*); 2) pleasurable (C. *le* 樂; J. *raku*; S. *sukha*); 3) self (C. *wo* 我; J. *ga*; S. *ātman*); and 4) pure (C. *jing* 淨; J. *jō*; S. *śubha*). These four false views are called “inversions” (C. *dao* 倒; J. *tō*; S. *viparyāsa*) because the truth about *dharma*s is exactly the opposite.

**four inversions and three poisons** (C. *sidao sandu* 四倒三毒; J. *shitō sandoku*). A standard set of obstacles to liberation, also frequently given as “three poisons and four inversions” (C. *sandu sidao* 三毒四倒; J. *sandoku shitō*). For details, → *four inversions*; → *three poisons*.

**four kalpas** (C. *sijie* 四劫; J. *shikō*). World systems are said to progress through four kinds of eons: 1) kalpas of formation (C. *chengjie* 成劫; J. *jōgō*); 2) kalpas of abiding (C. *zhujie* 住劫; J. *jūgō*); 3) kalpas of decay (C. *huajie* 壞劫; J. *kaigō*); and 4) kalpas of emptiness, or nothing but empty space (C. *kongjie* 空劫; J. *kūgō*), after which the cycle starts over again.

**four kinds of cognition** (C. *sizhi* 四智; J. *shichi*; S. *catvāri-jñāni*). In Yogācāra theory, the transformation of consciousness generates four (or more) types of wisdom, or “cognition”: 1) cognition that reflects reality like a great perfect mirror (C. *da yuanjing zhi* 大圓鏡智; J. *dai enkyō chi*); 2) cognition that knows the equivalence of all phenomena (C. *pingdengxing zhi* 平等性智; J. *byōdōshō chi*); 3) cognition that observes and accurately perceives all phenomena (C. *miaoguanzha zhi* 妙觀察智; J. *myōkanzatchi*); and 4) cognition that perfects the sense consciousnesses (C. *chengsuozuo zhi* 成所作智; J. *jōshosa chi*).

**four marks** (C. *sixiang* 四相; J. *shisō*; S. *catvāri lakṣaṇāni*). The four marks of all dharmas: arising, abiding, changing, and ceasing (C. *sheng zhu yi mie* 生住異滅; J. *shō jū i metsu*).

**four modes of birth** (C. *sisheng* 四生; J. *shishō*; S. *catasro-yanayaḥ*). All possible modes of birth: 1) birth from a womb (C. *taisheng* 胎生; J. *taishō*); 2) birth from an egg (C. *luansheng* 卵生; J. *ranshō*); 3) birth from moisture (C. *shisheng* 濕生; J. *shisshō*); and 4) birth through transformation (C. *huasheng* 化生; J. *kesshō*).

**four occasions** (C. *sijie* 四節; J. *shisetsu*). Literally, “four” (C. *si* 四; J. *shi*) “turning points,” or “occasions” (C. *jie* 節; J. *setsu*) in the monastery year: 1) binding of the retreat (C. *jiexia* 結夏; J. *ketsuge*); 2) release from the retreat (C. *jiexia* 解夏; J. *kaige*); 3) winter solstice (C. *dongzhi* 冬至; J. *tōji*); and 4) new year (C. *nianzhao* 年朝; J. *nenchō*).

**four primary elements** (C. *sida* 四大; J. *shidai*). An abbreviation of “four great kinds” (C. *si da zhong* 四大種; J. *shi dai shu*), which translates the Sanskrit *mahā-bhūta*, or “great elements.” In Buddhist texts dating back to ancient India, one finds the notion that human beings are made up of four elements: 1) earth (C. *tu* 土; J. *do*), i.e., flesh and bones; 2) water (C. *shui* 水; J. *sui*), i.e., blood and other fluids; 3) fire (C. *huo* 火; J. *ka*, i.e., the warmth of a living body; and 4) wind (C. *feng* 風; J. *fū*), i.e., breath. The idea is that the four elements are only temporarily held in conjunction with each other, and that the person dies when they break apart.

**four seas** (C. *sihai* 四海; J. *shikai*). (1) In Chinese literature generally, short for “nine provinces within the four seas” (C. *jiuzhou sihai* 四海九州; J. *shikai kyūshū*), meaning “all of China,” or “all the civilized world.” (2) In Buddhist texts, oceans located to the north, south, east, and west of Mount Sumeru: the entire world; all the people of the world.

**four truths** (C. *sidi* 四諦; J. *shitai*; S. *ārya-satya*). The “four noble truths”: 1) the truth of suffering (C. *kudi* 苦諦; J. *kutai*; S. *duḥkha-satya*); 2) the truth of arising [of suffering] (C. *jidi* 集諦; J. *jūtai*; S. *samudaya-satya*); 3) the truth of cessation [of suffering] (C. *miedi* 滅諦; J. *mettai*; S. *nirodha-satya*); and 4) the truth of the path (C. *daodi* 道諦; J. *dōtai*; S. *mārga*).

**fourfold assembly** (C. *sizhong* 四衆; J. *shishu*). The Buddhist *saṃgha*, which is said to be made up of: 1) monks, 2) nuns, 3) laymen, and 4) laywomen.

**fourth kalpa** (C. *disi jie* 第四劫; J. *daishi kō*). The kalpa of emptiness. → *four kalpas*.

**fragrant rice** (C. *xiangfan* 香飯; J. *kōhan*). Food offered to a buddha enshrined on an altar or to the monastic community.

“from innumerable kalpas past, all living beings have never emerged from the dharma-nature *samādhi*” (C. *yiqie zhongsheng, cong wuliang jie lai, buchu faxing sanmei* 一切衆生、從無量劫來、不出法性三昧; J. *issai shujō, muryō kō rai yori hosshō zanmai wo idezu* 一切衆生、無量劫來より法性三昧を出でず). A phrase attributed to Mazu Daoyi (709–788). For the full context, → *dharma-nature samādhi*.

“from the start, there are no things” (C. *benlai wuwu* 本來無物; J. *honrai mumotsu*). A saying that points to the → emptiness of dharmas. Virtually identical to the saying, → “from the start, there is not a single thing.”

“from the start, there is not a single thing” (C. *benlai wu yi wu* 本來無一物; J. *honrai mu ichi motsu*). A famous saying attributed to the Sixth Ancestor, Huineng. It occurs in the *mind-verse* attributed to him in the *Platform Sūtra*:

Bodhi fundamentally has no tree,  
and the *bright mirror* has no stand.  
From the start, there is not a *single thing*;  
in what place could dust collect?

《六祖大師法寶壇經》菩提本無樹，明鏡亦非臺、本來無一物、何處惹塵埃。(T 2008.349a7-8)

The statement “*there is not a single thing*” is an expression of the doctrine of → *emptiness*.

**from this we know for sure** (*jitsu ni shiru* 實に知る). This is an expression that Keizan uses when, after citing some passage from a Buddhist sūtra or Chan record as an authority, he goes on to state what he believes that text proves (which, of course, is the point he has set out to make in the first place). We might ordinarily think to translate *jitsu ni shiru* 實に知る as “I/we truly know,” which would be grammatically correct, but to do so would be to ignore the context in which the phrase is used and miss the thrust of the argument. Keizan and Dōgen also use the phrase *shiru beshi* 知るべし in exactly this way following a citation, with the meaning “thus we know [that such-and-such is true],” or “we must conclude from this [that such-and-such is true],” rather than the imperative “you should know.”

**fruit of arhatship** (C. *aluohan guo* 阿羅漢果; J. *arakan ka*; S. *arhattva*). The state of being an arhat, that being the result, or “fruit” (C. *guo* 果; J. *ka*) of Buddhist practice. A state in which all afflictions have been permanently eliminated. → *arhat*.

**fruit of buddhahood** (C. *foguo* 佛果; J. *bukka*; S. *buddhaphala*). → *buddha-fruit*.

**fruits of the path** (C. *daoguo* 道果; J. *dōka*; S. *mārga-phala*). The results, or outcomes of following the way of the buddhas.

**full precepts** (C. *juzujie* 具足戒, *jujie* 具戒; J. *gusokukai, gukai*). In Song and Yuan dynasty China, novices (C. *shami* 沙彌; J. *shami*) who wanted to be recognized as *bhikṣus* or *bhikṣuṇīs* (fully ordained monks or nuns) had to receive the *full precepts*, or “precepts with 250 items” (C. *erbaiwushi tiao jie* 二百五十條戒; J. *nihyaku gojū jō kai*), on a government approved ordination platform. Those precepts were based on the *Four Part Vinaya*. The number of precepts for *bhikṣuṇīs* (fully ordained nuns) was 348.

**fully arrive** (C. *jingdao* 精到; J. *seitō*). This term refers, at a literal level, to rice that has “reached” (C. *dao* 到; J. *tō*) a state of being “fully polished (white)” (C. *jing* 精; J. *sei*), having had the outer hull removed. When used metaphorically in Buddhist literature, the term refers to a state of spiritual “refinement” arrived at after long and assiduous practice. In the *Denkōroku*, the verb “fully arrive” is used as a synonym of “awaken.” However, it is often modified by the adverb “meticulously” (*shisai ni* 子細に), so it is clear that it does not refer to a “sudden awakening” but rather to an understanding that gradually reaches full clarity only after a period of careful contemplation. Compare → “*husked white, bare and pure*.”

**fully clear** (C. *yuanming* 圓明; J. *enmyō*). The glyph 圓 (C. *yuan*; J. *en*) indicates “roundness,” “completeness,” “wholeness,” or “perfection.” The glyph 明 (C. *ming*; J. *myō*) indicates “brightness,” “clarity,” “lucidity,” or “knowledge.” The image alluded to here is the full moon on a clear night: a symbol in Buddhist literature for a mind that is fully awakened, not beclouded by any *delusion* or incomplete in its view of reality.

**“fully clear complete knowing does not rely on thought”** (C. *yuanming liaozhi buyin xinnian* 圓明了知不因心念; J. *enmyō ryōchi fuin shinnen*). This phrase comes from the *Heroic March Sūtra*, an apocryphal text that was accepted in China as the word of Buddha. In it, he says:

Ānanda, do you not know that in this present assembly [the monk] An-iruddha has no eyes, yet sees. [The dragon king] Upananda has no ears, yet hears. The Goddess of the Ganges has no nose, yet smells fragrances. [The arhat] Gavāṃpati tastes with other than his tongue. The god Śūnyatā has no body, yet has the sense of touch. He can appear visible briefly within the Tathāgata’s radiance, but since he is the same substance as the wind, his body is basically non-existent. All are voice-hearers who have attained quiescence through the trance of cessation. Like them, in this assembly there is Mahākāśyapa, who has long extinguished the *faculty of mind*: his *fully clear complete knowing does not rely on thought*.

《首楞嚴經》阿難汝豈不知、今此會中阿那律陀無目而見。跋難陀龍無耳而聽。殑伽神女非鼻聞香。驕梵鉢提異舌知味。舜若多神無身有觸、如來光中映令暫現、既為風質其體元無。諸滅盡定得寂聲聞。如此會中摩訶迦葉、久滅意根、圓明了知不因心念。(T 945.19.123b29–c5)

This passage names each of the *six sense faculties*, or organs of sense — the eye, ear, nose, tongue, body, and mind — and makes the point that various *disciples of Buddha* who have attained quiescence can see, hear, smell, taste, and feel physical sensations despite the fact that they lack the corresponding organs. Mahākāśyapa, likewise, has “knowledge” (C. *liaozhi* 了知; J. *ryōchi*) that is “complete and clear” (C. *yuanming* 圓明; J. *enmyō*), despite the fact that he has extinguished the *faculty of mind* and thus “does not rely on thought.” In the *Discourse Record of Chan Master Hongzhi*, Hongzhi Zhengjue (1091–1157) raises the saying, “*fully clear complete knowing does not rely on thought*,” as a *kōan*, challenging his audience to make sense of it, and commenting on it himself:

At a convocation in the dharma hall [Hongzhi] said: “The fifth day of the fifth month is the Center of Heaven Festival. In the sprouts of the hundred grasses we observe growth and reaping. Sweet grass and yellow root are naturally bitter and tasty. Ginseng and wolfsbane are allotted to chills and fever. With fragrant plants and foul-smelling goose-grass, it is hard to be confused about a pair of hanging cucumbers. But how can tasty food deceive the new reclining moon? With his *fully clear complete knowing* in the gaps between thoughts, Mahākāśyapa can *discriminate*. With you *Chan* worthies, *discrimination* is limited to mind. As for Mahākāśyapa, he has ‘long extinguished the faculty of mind: his *fully clear complete knowing does not rely on thought*.’ So, how can he do that so easily? [I’ll tell you how:] ‘People leveled do not speak; water leveled does not flow.’”



《宏智禪師廣錄》上堂云、五月五日天中節。百草頭上看生殺。甘草黃連自苦甜。人參附子分寒熱。薰蕕難昧雙垂瓜。滋味那瞞初偃月。圓明了知心念間、摩訶迦葉能分別。諸禪德、分別底是意。迦葉尊者、久滅意根。圓明了知不由心念。且作麼生得恰好去。人平不語、水平不流。(T 2001.48.36c16-21)

Although the central trope in this passage is plant life and its use by humans as food or medicine, Hongzhi skillfully weaves in allusions to five of the *six sense faculties* named in the *Heroic March Sūtra*: eye (“we observe growth and reaping”); tongue (“bitter and tasty”); nose (“fragrant and foul-smelling”); body (“chills and fever”); and mind (“discrimination”); only the ear is not mentioned. By naming the aforementioned pairs of opposites, Hongzhi suggests that not only mind, but all of the senses operate through *discrimination*. Then he poses the challenge: how is Mahākāśyapa able to *discriminate without* using the *faculty of mind*, which is where dualistic thinking is located? The answer is: experience and knowledge of the world happens, whether or not it is filtered through “thought” (C. *xinnian* 心念; J. *shinnen*), and the unfiltered experience is “fully clear complete knowing.” The latter is compared to the moon, which illuminates all the plant life on earth but is free from sensory desires. The *Extensive Record of Eihei* says that Dōgen, at a convocation in the *dharma hall* on the same fifth day of the fifth month in 1247, raised Hongzhi’s *kōan* about “fully clear complete knowing” and added his own comment to it:

The master [Dōgen] said: “The *old buddha* Hongzhi spoke like this, but what shall I, his descendant Eihei, make of the words, ‘people leveled do not speak’? [My comment is:] They do not speak falsely, they do not speak deceitfully, and they do not speak inaccurately. This is not an absence of words; it is merely an absence of the two modes of speaking. And what about the saying, ‘water leveled does not flow’? [My comment is:] If the great ocean thought it was full enough, the hundred rivers would have to reverse their flow.”

《永平廣錄》師云、宏智古佛恁麼道。永平兒孫、且作麼生是道、人平不語。不妄語、不誑語、不異語。不是無語、無二種語。且作麼生道、水平不流。大海若知足、百川應倒流。(DZZ 3.162)

**fully equipped** (C. *juzu* 具足; J. *gusoku*). (1) To have received the → *full precepts*. (2) To be fully endowed with whatever capacities and abilities are needed.

**fully open one’s robe** (C. *bazi dakai* 八字打開; J. *hachiji ni takai su* 八字に打開す). (1) Literally, to take the overlapping front edges (C. *ju* 裾; J. *kyo*; *suso*) of one’s robe, which form a “V” shape on one’s chest when crossed and closed, and “open” (C. *dakai* 打開; J. *takai*) them as fully as possible, in which case they take the “八” shape of the “letter eight” (C. *bazi* 八字; J. *hachiji*). Because this action exposes one’s body to view, in the literature of Chan/Zen it became a commonly used metaphor for the words or actions of a teacher who “fully exposes” his understanding to a disciple in a moment of spiritual intimacy. (2) Because some commentators on Chan/Zen texts missed the point of the metaphor and took the expression *bazi* 八字 (J. *hachiji*) literally to mean “eight letters,” they came up with various theories about which eight Chinese glyphs were intended. One

theory holds that the eight letters are the final two phrases of the *Verse of the Snowy Mountain*, also known as the *Verse of Impermanence*, which reads as follows:

All things are impermanent:  
this is the law of arising and passing away.  
When arising and ceasing are extinguished,  
that extinction is ease.

《無常偈》諸行無常、是生滅法。生滅滅已、寂滅爲樂。

The *locus classicus* of this verse is the *Sūtra of the Great Nirvāṇa* (T 374.12.450a12-451a1; T 375.12.692a9-693a1), in the story of an ascetic, called the “boy of the snowy mountains,” who hears the first two phrases recited by a man-eating devil, realizes their truth, and is willing to sacrifice his life for the opportunity to hear the final two phrases. Another theory holds that the eight letters are the words spoken by Śākyamuni Buddha to Mahākāśyapa at the time of the founding of the Chan/Zen Lineage: “treasury of the true dharma eye, sublime mind of nirvāṇa.”

**fully ordained monk or nun** (C. *daseng* 大僧; J. *daisō*). A monk or nun who has received the full precepts: a *bhikṣu* or *bhikṣuṇī*. The term “fully ordained monk or nun” is used to distinguish those from monks and nuns who have only received the ten novice precepts, and thus are still *śrāmanera* or *śrāmaṇerī*.

**function** (C. *yong* 用; J. *yō*). → substance and function.

**functioning of mind** (C. *xinji* 心機; J. *shinki*). The spontaneous workings of the buddha-mind, which evinces awakening.

**fundamental purpose** (C. *benhuai* 本懷; J. *hongai*). (1) One’s basic intent, or motivation. The innermost reason in one’s mind for doing something. (2) In Buddhist texts, a reference to Buddha’s “fundamental purpose for appearing in the world” (C. *chushi benhuai* 出世本懷; J. *shusse hongai*), which was to save all sentient beings.

**fundamentally non-arising** (C. *ben busheng* 本不生; J. *hon fushō*; S. *asaṃskṛta*). (1) According to the doctrine of emptiness, “from the start,” or “fundamentally” (C. *ben* 本; J. *hon*) there is “no arising” (C. *busheng* 不生; J. *bushō*) and “no ceasing” (C. *bumie* 不滅; J. *fumetsu*) of any dharmas, because the idea of a dharma, or really existing “thing” is merely a conventional designation with nothing that actually corresponds to it in the real world. (2) In Japanese Zen Buddhism, the glyphs 不生 (*fushō*) also refer to the “unborn,” a name for the innate buddha-mind, or buddha-nature.

**future constellation kalpa** (C. *weilai xingxiu jie* 未來星宿劫; J. *mirai seishukugō*; S. *nakṣatra-kalpa*). One of the → three kalpas.

**gain buddhahood** (C. *defo* 得佛; J. *tokubutsu*; *butsu wo uru* 佛を得る). To become awakened. A synonym of → attain buddhahood.

**gain deliverance** (C. *dedu* 得度; J. *tokudo*). (1) Said of lay followers who are “saved” (C. *du* 度; J. *do*) by becoming believing, practicing Buddhists, even if their attainments are modest in comparison to those of monks. (2) Said of people who go forth from household life as monks or nuns; in that context, the glyphs 得度 (C. *dedu*; J. *tokudo*) are also translated herein as → ordination. (3) Said of people who attain awakening.

**gain sight** (C. *jiande* 見得; J. *kentoku*). Also translated herein as → “able to see.”

**gain the way** (C. *dedao* 得道; J. *tokudō*; *michi wo uru* 道を得る). To attain awakening. → way.

**garden manager** (C. *yuantou* 園頭; J. *enju*). An official position in the bureaucracy of a monastery: the monk official in charge of vegetable and/or ornamental gardens on the immediate grounds.

**gasshō** (C. *hezhang* 合掌; J. *gasshō*; S. *añjali*). Literally, “joined” (C. *he* 合; J. *gatsu*) “palms” (C. *zhang* 掌; J. *shō*). A gesture of reverence, respect, or supplication, used when meeting other people or in the context of rites held before *buddhas* (icons). The palms are held together slightly away from the chest with fingers pointing upward, fingertips held at about same height as the chin, elbows out to the side, and forearms nearly horizontal.

**gate** (C. *men* 門; J. *mon*). A word that is often used both literally and figuratively in East Asian Buddhist texts. Among its many meanings are: (1) gate, door, entrance, or opening; (2) a building that contains a gate; a gatehouse; (3) an approach, means, method of accomplishing something or entering into a state of being; (4) a family or clan; (5) a school, sect, guild, or group of like-minded people; (6) a class, or category; (7) the key to something.

**gate of conversion** (C. *huamen* 化門, *huamentou* 化門頭; J. *kemon*, *kemontō*). (1) The “methods,” or “approach” (C. *men* 門; J. *mon*) that a Buddhist teacher uses to “instruct,” or “convert” (C. *hua* 化; J. *ke*) disciples. For a passage from the *Extensive Record of Chan Master Hongzhi* that contains this term, → “matter of building the gate of conversion.”

**gate of emptiness** (C. *kongmen* 空門; J. *kūmon*). One of the “three gates of liberation”: insight into the emptiness of dharmas.

**gate of liberation** (C. *jietuo men* 解脫門; J. *gedatsu mon*). An “approach,” “method,” or “gate” (C. *men* 門; J. *mon*) to attaining liberation. There are said to be “three gates of liberation” (C. *san jietuo men* 三解脫門; J. *san gedatsu mon*): 1) the gate of emptiness, meaning insight into the emptiness of dharmas; 2) the “gate of the unproduced” (C. *wuzuo men* 無作門; J. *musaku mon*), meaning insight into the unconstructed nature of *thusness*; and 3) the gate of signlessness (C. *wuxing men* 無相門; J. *musō mon*), meaning insight into the nameless nature of *thusness*. In the final analysis, all three “gates” are really just different ways of expressing one and the same insight.

**gentleman** (C. *renzhe* 仁者; J. *ninja* or *ninsha*; S. *bhadra-mukha*). (1) A polite form of address, meaning “You.” (2) The word (C. *ren* 仁; J. *nin*), often translated as “humaneness,” is a fundamental Confucian virtue, recommended for gentlemen (ruling elites). They are enjoined to cultivate learning, ritual propriety, and benevolence; to lead by setting a good example; and to treat others as they would want to be treated themselves.

**genuine patch-robed monk** (C. *bense naseng* 本色衲僧, *bense nazi* 本色の衲子; J. *honjiki no nōsō* 本色の衲僧, *honjiki no nōsu* 本色の衲子). (1) Literally, a → patch-robed monk of “original form,” meaning “the genuine article.” A monk who fully lives up to the expectations of that vocation. (2) In the *Denkōroku*, said of monks who are free of deluded attachment.

**get down from the seat** (C. *xiazuo* 下座; J. *geza*). The action taken by an abbot when he comes off the *high seat* at the end of a convocation in the *dharma hall*. The opposite of “ascend the seat.”

**get the marrow** (C. *desui* 得髓; J. *tokuzui*). To obtain the essence. Said when a disciple fully understands what a Chan/Zen master is trying to teach. An allusion to the famous story in which Bodhidharma tests and evaluates his disciples, telling Huike (who thus became his main *dharma heir*) “you have gotten my marrow.” → *skin, flesh, bones, and marrow*.

**give instruction** (C. *chui yu* 垂語; J. *sui go*). Literally, to “condescend to confer,” or to “hand down” (C. *chui* 垂; J. *sui*) “words” (C. *yu* 語; J. *go*). An authoritative instruction given by Chan/Zen masters to their disciples. This expression is often used when a master is commenting on the meaning of a *kōan*.

**give over one’s allotment** (C. *fenfu* 分付; J. *bunpu su* 分付す). Used in Chan/Zen texts as a synonym for → *dharma transmission*. The “role,” or “allotment” (C. *fen* 分; J. *bun*) referred to in this context is the position of *ancestral teacher* in the Chan/Zen Lineage, which a master entrusts to their leading *dharma heir*.

**give the precepts** (C. *shoujie* 授戒; J. *jukai*). A ritual in which one or another set of → *moral precepts* is formally administered to one or more ordinands, who vow to uphold them. Depending on the precepts involved, the ritual may or may not entail a change of social status within the Buddhist *samgha*.

**go and/or come** (C. *qulai* 去來; J. *korai*). (1) The ordinary actions of people who habitually arrive at and leave a place. (2) A reference to the → *round of birth and death*. (3) A reference to the → *arising and/or ceasing of dharmas*.

**go beyond** (C. *xiangshang* 向上; J. *kōjō; ue ni mukatte* 上に向て). (1) The upward direction along the *bodhisattva* path to *buddhahood*, as opposed to “reaching down” (C. *xiangxia* 向下; J. *kōge*) to *save living beings*, which is also an important mode of action for a *bodhisattva*. (2) Upon reaching any stage of spiritual development, to “transcend” it by realizing that the name for it is merely a conventional designation that one should not become attached to. For example, → “the matter beyond buddha.”

**go forth from household life** (C. *chujia* 出家; J. *shukke; S. pravrajyā*). (1) In ancient India, to leave one’s home, family, and place in society to become a wandering ascetic seeking liberation from the *round of rebirth*. (2) To be formally ordained as a Buddhist monk or nun by receiving the *novice precepts*. (3) To live and train in a Buddhist monastery, as opposed to participating in the religion as a *householder*.

**go out of a monastery on personal errands** (C. *chuxiang* 出鄉; J. *shukkyō*). Monks who “hang up the staff” (register for a *retreat*) at a monastery are not allowed to leave on personal business (e.g., to visit family or attend a funeral) without permission. When such permission is granted it is called “going out on a personal errand.”

**gods** (C. *zhutian* 諸天; J. *shoten*). (1) Indian *devas*, known to East Asia through their appearance in Chinese translations of Buddhist scriptures. (2) In Chinese Buddhist literature, any powerful, supernatural beings, regardless of whether they derive from Indian or Chinese folklore and mythology.

**gods and humans** (C. *tianren* 天人; J. *tennin*; S. *deva-manuṣya*). (1) Synonymous with → *humans and/or gods*. (2) As a translation of the Sanskrit *devatā*, the glyphs 天人 (C. *tianren*; J. *tennin*) can also mean “among the devas,” or “among heavenly beings.” According to the *Jingde Era Record of the Transmission of the Flame*, in his penultimate life as a deva in Tuṣita Heaven, Śākyamuni Buddha had the name “Superior Among Heavenly Beings” (C. Shengshan Tianren 勝善天人; J. Shōzen Tennin). (3) Occasionally in East Asian Buddhist texts, the glyphs 天人 (C. *tianren*; J. *tennin*) are used to speak of a single “heavenly person” who has a particular name, in which case it is synonymous with → *deva*.

**“gods have no means for offering up flowers; Māra and outsiders secretly spy but cannot see”** (C. *zhutian peng hua wu lu, mowai qianguan bujan* 諸天捧華無路、魔外潛觀不見; J. *shoten hōka muro, mage senkan fukun*). A saying found in a number of Chan texts, including the *Discourse Record of Chan Master Yuanwu Foguo*:

If you tread in the sovereign bloodline, gods have no means for offering up flowers [to you]; Māra and outsiders secretly spy but cannot see [you]. You will first attain this only when you move through the depths of the deepest ocean and stand atop the highest peak.

《圓悟佛果禪師語錄》若踏王脈、諸天捧華無路、魔外潛觀不見。深深海底行、高高峯頂立始得。(T 1997.47.775c10-12)

The saying seems to point to a level of spiritual attainment (awakening) that is beyond all signification or comprehension, and thus is immune to either praise by the gods or calumny by Māra and followers of non-Buddhist paths.

**going and/or coming** (C. *qulai* 去來, *wanglai* 往來; J. *korai*, *ōrai*). Synonymous with → *coming and going*.

**golden cock** (C. *jinji* 金鷄; J. *kinkei*). A poetic reference to the sun.

**golden hued** (C. *jinse* 金色; J. *konjiki* 金色). (1) One of the thirty-two marks of a buddha is that his body is “golden-hued.” (2) The First Ancestor, Mahākāśyapa is also described as having a body that is “golden-hued.” (3) The *Eyes of Humans and Gods* says that when Buddha held up a flower in the assembly on Vulture Peak, it was a “golden-hued lotus flower” (C. *jinse boluo hua* 金色波羅花; J. *konjiki harage*).

**“golden needle and jade thread”** (C. *jinzhen yuxian* 金針玉線; J. *kinshin gyokusen*). A line from a verse comment by Hongzhi Zhengjue (1091–1157), found in the *Extensive Record of Chan Master Hongzhi*:

Raised: A monk asked Reverend Xingyang Pou, “Sāgara [the dragon king] emerged from the ocean, and heaven and earth were tranquil. What would you offer if you met him face to face?” Xingyang said, “The *garuḍa*, king of birds, matches up to the universe; who would stick their head out here?” The monk said, “When you suddenly meet one sticking their head out, then what?” Xingyang said, “It would be like a falcon catching a pigeon. If you are not aware of this, check in front of the royal pavilion [of Sāgara], and you will learn the truth.” The monk said, “If it is so, then I will clasp folded hands to my chest and withdraw three steps.” Xingyang said, “There is a blind crow-tortoise below the Sumeru seat [used by the abbot when giving sermons in the *dharma hall*]. Don’t wait for another instructive pointer that

will scar your forehead.” [Hongzhi’s] verse comment says:

The emperor’s words come down;  
his order is understood.  
*Within the imperial domain, the son of heaven;  
beyond the frontier, the commander of the army.*  
He does not wait for thunder to roust the hibernating insects;  
one who regulates the wind can stop the movement of clouds.  
Under the device, a continuous weave of thread;  
existing of themselves, a golden needle and jade thread.  
Prior to the [imperial] seal, how vast and empty;  
originally there was no bird-claw seal script or wriggly worm calligraphy.

《宏智禪師廣錄》舉。僧問興陽剖和尚、娑竭出海乾坤靜。覲面相呈事若何。陽云、妙翅鳥王當宇宙。箇中誰是出頭人。僧云、忽遇出頭時、又作麼生。陽云、似鶻捉鳩。君不覺御樓前驗始知真。僧云、恁麼則叉手當胸退身三步。陽云、須彌座下烏龜子。莫待重教點額痕。頌曰、

絲綸降號令分。寰中天子塞外將軍。不待雷驚出蟄。

那知風過行雲。機底聯綿分自有金針玉線。

印前恢廓分元無鳥篆蟲文。(T 2001.48.22b22-c2)

Hongzhi’s verse makes use of the trope of a king’s words, which are compared to “silk filament and woven thread” (C. *silun* 絲綸; J. *shirin*). The trope derives from the *Book of Rites* and a commentary on it by the Confucian scholar Kong Yingda (574-648):

“The king’s words are like silk filament; their emergence is like woven thread.” Kong Yingda comments: “When the king’s words first come out, they are thin like silk filament; when they emerge and are implemented in the outside world, the words become gradually stronger, like [filaments spun into] thread.”

《禮記·緇衣》王言如絲、其出如綸。孔穎達疏、王言初出、微細如絲、及其出行於外、言更漸大、如似綸也。

The root case that appears in the *Extensive Record of Chan Master Hongzhi*, together with Hongzhi’s verse comment on it, form the basis for Case #44 of the *Congrong Hermitage Record*, which is entitled “Xingyang’s Wondrous [Garuda] Wings” (T 2004.48.255b12-256a1).

**good friend** (C. *shan zhishi* 善知識, *zhishi* 知識; J. *zen chishiki*, *chishiki*; S. *kalyāṇamitra*). A helpful, trusted companion on the Buddhist path. The designation most often refers to teachers, but it can indicate a fellow practitioner as well. A person good to associate with, who will not lead one astray.

**“good in the beginning, good in the middle, and good in the end”** (C. *chushan zhongshan houshan* 初善中善後善; J. *shozen chūzen gozen*). A description of the true dharma of Buddha, found in various sūtras. The *Sūtra of the Past Activities of Buddha*, for example, says:

That dharma preached by the World-Honored One is good in the beginning, good in the middle, and good in the end. Its meaning is subtle, uniquely complete, and ultimately pure.

《佛本行集經》而彼世尊說法、初善中善後善。其義微妙、唯獨具足、畢竟清淨。(T 190.3.857b1-3)

**good karma** (C. *liangyuan* 良緣; J. *ryōen*). “Favorable,” or “good” (C. *liang* 良; J. *ryō*) “conditions” (C. *yuan* 緣; J. *en*) that are the result of past actions.

**good karma from previous lives** (C. *sufu* 宿福; J. *shukufuku*). An expression frequently used in Chan/Zen literature to explain the cause of some seemingly miraculous event (as related in a biographical narrative).

**good karmic roots** (C. *shangen* 善根; J. *zenkon*; S. *kuśala-mūla*). (1) A metaphor that compares the performance of good deeds (*karma*) to the planting of seeds that take root and bear beneficial fruits in the future. (2) Good deeds done in the past, referenced as a way of explaining a person’s present good fortune or aptitude for progress on the way of the buddhas.

**“gourmet food will not be eaten by a person who is full”** (C. *meishi bu zhong baoren chi* 美食不中飽人喫; J. *mijiki hōnin no kitsu ni atarazu* 美食飽人の喫に當らず). A saying attributed to Changqing Huileng (854–932), it became a *kōan* in its own right. It appears, for example, in Case #19 of the *Blue Cliff Record*:

Raised: “Changqing said, ‘Gourmet food will not be eaten by a person who is full.’”

《碧巖錄》舉。長慶道、美食不中飽人喫。(T 2003.48.159b10)

**grasses and trees** (C. *caomu* 草木; J. *sōmoku*). (1) Vegetation in general. (2) A symbol of the natural world. (3) A symbol of insentient (albeit living) beings, which (as argued by different Buddhist thinkers) either do or do not possess the *buddha-nature*.

**great assembly** (C. *dazhong* 大眾; J. *daishu*). (1) The “large,” or “great” (C. *da* 大; J. *dai*) “group,” or “assembly” (C. *zhong* 衆; J. *shu*) of monks who are registered for a retreat in a monastery and, because they do not hold any particular office in the monastic bureaucracy, are quartered in the *samgha hall*. Also called the *samgha hall assembly* (C. *sengtang zhong* 僧堂衆; J. *sōdōshu*). (2) A generic name for all the active participants (as opposed to mere spectators) in any Buddhist ritual observance, including lay people as well as monks, residents as well as visitors.

**great awakening** (C. *dawu* 大悟; J. *daigo*). An especially intense or thoroughgoing awakening. In some contexts, synonymous with *perfect awakening*, or *anuttarā-samyak-sambodhi*.

**great being** (C. *dashi* 大士; J. *daishi*; S. *mahāsattva*). A noble; a leader. In many contexts, a synonym of “*bodhisattva*.”

**great clear-eye** (C. *da mingyan* 大明眼; J. *dai myōgen*). An awakened person. → *clear eyes*; → *clear dharma eye*.

**great compassion** (C. *dabei* 大悲; J. *daihi*; S. *mahā-karūṇā*). The compassion of a buddha or *bodhisattva*; that which feels the pain and seeks the *liberation* of all living beings.

**great dharma** (C. *dafa* 大法; J. *daihō*). The *dharma* (teaching) of Buddha.

**great earth** (C. *dadi* 大地; J. *daichi*). All the land, everywhere. Often conceived in opposition to the sky, or heavens.

**great kindness** (C. *daci* 大慈; J. *daiji*; S. *mahā-maitrī*). The loving kindness that a buddha or bodhisattva feels toward all living beings.

**great mass of flame** (C. *da huojū* 大火聚; J. *dai kashu*). A metaphor for wisdom, which utterly destroys delusion in a manner comparable to a fire burning something up. In the *Discourse Record of Chan Master Dahui Pujue*, for example, Dahui Zonggao (1089–1163) says:

Prajñā is like a great mass of flame. If you get close to it, it burns away your face, uncertainties and discursive thinking, and it lets you drop mentation and consciousness.

《大慧普覺禪師語錄》般若如大火聚。近之則燎却面門、擬議尋思便落意識。(T 1998A.47.907c27-29)

**great master** (C. *dashi* 大師; J. *daishi*). (1) An epithet of Śākyamuni Buddha. (2) A term of respect for any distinguished member of the monastic order. (3) A title commonly given in posthumous names (C. *shihao* 諡號; J. *shigō*) of eminent monks, especially those awarded by imperial proclamation (C. *chishi* 勅諡; J. *chokushi*).

**great master of teaching** (C. *dajiaozhu* 大教主; J. *daikyōshu*). (1) An epithet of Śākyamuni Buddha. (2) Any Buddhist monk or nun who distinguishes himself by promulgating the dharma in an especially effective or wide-reaching way.

**great matter** (C. *dashi* 大事; J. *daiji*). Short for → single great matter.

**great matter of one's entire life** (C. *yisheng dashi* 一生大事; J. *issō no daiji* 一生の大事). Synonymous with → single great matter.

**great monastery** (C. *dacha* 大剎; J. *daisetsu*). A large Buddhist monastery. In Song and Yuan dynasty China, more or less synonymous with → major monastery.

**great peace** (C. *taiping* 太平; J. *taihei*). (1) Peace throughout the country or the world. (2) A psychological state: to be easygoing and carefree.

**great person** (C. *da zhangfu* 大丈夫; J. *daijōbu*). (1) In ordinary parlance, a brave or strong man, or one of extraordinary ability. (2) In Buddhist texts, a translation of the Sanskrit *mahā-puruṣa* ("great person"); one of the epithets of a buddha.

**great sage** (C. *dasheng* 大聖; J. *daishō*; S. *mahā-muni*). (1) An epithet of Śākyamuni Buddha. (2) A great bodhisattva, arhat, or eminent monk deemed to possess extraordinary wisdom.

**great vehicle** (C. *dasheng* 大乘; J. *daijō*; S. *mahāyāna*). A translation of → Mahāyāna.

**great way of the buddhas and ancestors** (C. *fozu dadao* 佛祖大道; J. *busso no daidō* 佛祖の大道). In Chan/Zen texts, a reference to the Chan/Zen Lineage.

**greater treasury** (C. *dazang* 大藏; J. *daizō*). (1) An abbreviated reference to the Buddhist canon (C. *dazangjing* 大藏經; J. *daizōkyō*); synonymous with "complete Buddhist canon." (2) A designation for the "bodhisattva canon" (C. *pusa zang* 菩薩藏; J. *bosatsu zō*), said to comprise some 5,040 Mahāyāna sūtras. The term is used in contrast to the so-called lesser treasury (C. *xiaozang* 小藏; J. *shōzō*) of the "śrāvaka canon" (C. *shenwen zang* 聲聞藏; J. *shōmon zō*), said to be made up of 840 Hīnayāna sūtras.



**greatly awaken** (C. *dawu* 大悟; J. *daigo*; *ōi ni satoru* 大に悟る). The verb “awaken” (C. *wu* 悟; J. *go*; *satoru* 悟る), modified by the adverb “greatly” (C. *da* 大; J. *dai*; *ōi ni* 大に). → great awakening.

**greed, anger, and delusion** (C. *tan chen chi* 貪瞋癡; J. *ton jin chi*). The three most fundamental mental afflictions, which when present vitiate all actions (karma) and result in suffering. Greed, anger, and delusion are known as the “three poisons.”

**ground of ignorance** (C. *wumingdi* 無明地; J. *mumyōchi*; S. *avidyāvāsa-bhūmi*). A Buddhist technical term in which “ignorance” (C. *wuming* 無明; J. *mumyō*) is conceived as an “entrenchment” (C. *zhudi* 住地; J. *jūji*), or deeply rooted “seed” that is embedded in consciousness, where it serves as a latent basis for the arising of obstructing afflictions. The use of the term in Japanese Buddhism may derive from the Tendai tradition. Zhiyi (538-597), the founder of the Tiantai School in China, took a list of “four entrenchments” (C. *si zhudi* 四住地; J. *shi jūji*) that derives from the *Queen Śrīmālā Sūtra* and subsumed those under the heading of “ground of ignorance.”

**guest and host** (C. *binzhu* 賓主; J. *hinju*). (1) In imperial China, especially among elite scholar bureaucrats (literati), the “host” (C. *zhu* 主; J. *shu*) was typically a senior official who sat in their office and received “guests” (C. *bin* 賓; J. *hin*) — lower ranking officials or ordinary people — who came to pay their respects, receive orders, make petitions, etc. However, local or regional officials sometimes had to entertain visitors who had a higher rank in the imperial bureaucracy, especially when the latter were traveling away from the centers of power, in which case the “host” would have to exhibit extreme deference toward the “guest.” In either case, the expression “guest and host” conjures up a formal encounter, with detailed rules of etiquette (pertaining to proper speech, bowing, gift giving, the offering of tea and refreshments, etc.), where what is at stake could go beyond merely social relations to matters of political and economic consequence. (2) In Chinese philosophical and metaphysical discourse, the expression “host and guest” (C. *zhubin* 主賓, *zhuke* 主客; J. *shuhin*, *shukyaku*) is used metaphorically to refer to such things as: (a) “principal vs. ancillary” positions or “primary vs. secondary” functions, as also expressed in the metaphor of “root and branches” (C. *benmo* 本末; J. *honmatsu*); (b) “subject vs. object,” or “subjective viewpoint” (C. *zhuguan* 主觀; J. *shukan*) vs. “objective viewpoint” (C. *keguan* 客觀; J. *kyakkan*); and (c) the relationship between “substance and function” (C. *tiyong* 體用; J. *taiyō*). (3) In the literature of Chan/Zen, in addition to the aforementioned meanings, “guest and host” can refer metaphorically to: (a) the relationship between a student and a Chan/Zen master; or (b) in a question and answer (C. *wenda* 問答; J. *mondō*) exchange that appears in a discourse record, the “deluded voice” of the student who asks a question vs. the “awakened voice” of the Chan/Zen master, whose answer is always deemed authoritative and profoundly insightful, no matter what he says.

**guide** (C. *yindao* 引導; J. *indō*). (1) To act as a teacher. To use skillful means to guide others toward awakening, in accordance with their abilities. (2) To perform funeral services that, by generating and dedicating merit, can guide the newly deceased to the best possible rebirth.

**guidelines** (C. *guize* 軌則; J. *kisoku*). (1) Rules and procedures that regulate the organization and operation of a monastery. (2) Standards of behavior for individuals.

**guiding teacher** (C. *daoshi* 導師; J. *dōshi*). The officiant, or master of ceremonies who leads any of a variety of ritual performances in a monastic setting. A role often played by the abbot of a monastery.

**guy shouldering a plank** (C. *danbanhan* 擔板漢; J. *tanpankan*). The meaning of this expression, at both the literal and the metaphorical level, is uncertain. (1) According to ZGDJ (p. 839d, s.v. たんぱん), a person carrying boards on one shoulder whose vision is blocked by the load. Thus, a person who can only see part of a situation, whose views are one-sided. (2) According to Inagaki's *A Glossary of Zen Terms* (pp. 393-394), a prisoner whose hands are locked in a wooden cage that they carry on their shoulder. Thus, a person who is caught up in their own deluded views. (3) Not attested by any dictionaries, but equally plausible: a laborer bearing a heavy load on their shoulder, in two baskets hanging from either end of a carrying board. A metaphor for a state of *deluded attachment* that makes it hard to proceed on the Buddhist path.

**guy without a face** (*mumenmoku no kan* 無面目の漢). A metaphor for the innate *buddha-mind*. → *face*.

**halls of heaven** (C. *tiantang* 天堂; J. *tendō*). A poetic reference to rebirth as a *deva*.

**halo** (C. *yuanguang* 圓光; J. *enkō*). A round, glowing light that is said to surround the head of a *buddha* or celestial *bodhisattva*; depicted as such in paintings and statues.

**hands and feet** (C. *shoujiao* 手脚; J. *shukyaku*). (1) Human limbs. (2) A reference to the sometimes harsh, physical teaching methods of *Chan/Zen* masters.

**hang up the staff** (C. *guaxi* 掛錫; J. *kashaku*). Also written with the glyphs 掛搭 (C. *guada*; J. *kata*). To take up residence in a monastery, at least for the duration of the ninety-day summer retreat. By extension, the term came to mean to “register” for a retreat, i.e., to apply for admission as a resident and sign on if/when accepted by the authorities.

**have mind** (C. *youxin* 有心; J. *ushin*). (1) To possess mind, i.e., to be a *sentient being*. (2) To pay attention; to be mindful and heedful of things in one's environment. (3) To act with intention, or conscious purpose. (4) Often contrasted with “having no mind,” or “no mind” (C. *wuxin* 無心; J. *mushin*). In that pairing, “having mind” represents “conscious” versus “unconscious”; “discrimination” versus “nondiscrimination”; and “intention” versus “non-intention.”

**have marks** (C. *youxiang* 有相; J. *usō*). To have a distinguishing characteristic (S. *lakṣaṇā*). To have form. The glyphs 有相 (C. *youxiang*; J. *usō*) are also translated herein as “have signs.” (1) As defined in early Indian Buddhist philosophy, every really existing thing (*dharma*) has a distinguishing mark (S. *lakṣaṇā*). (2) From the standpoint of the Mahāyāna doctrine of the *emptiness of dharmas*, ultimate reality *lacks marks*; whatever *has marks* is, at best, something that exists on the level of *conventional truth*.

**have signs** (C. *youxiang* 有相; J. *usō*). A variant English translation of → *have marks*.

**head cook** (C. *dianzuo* 典座; J. *tenzo*). An officer in a monastic bureaucracy; one of the six stewards (C. *liu zhishi* 六知事; J. *roku chiji*). The etymology of the term, which literally means “in charge of” (C. *dian* 典; J. *ten*) “seating” (C. *zuo* 座; J. *zo*), is uncertain. (1) In early Chinese translations of Indian *vinaya* texts the glyphs 典座 (C. *dianzuo*; J. *tenzo*) referred to a monk in charge of miscellaneous tasks, including assigning seats, distributing robes and food, overseeing flowers and incense for offerings, etc. In Tang dynasty (618-906) China, the glyphs were sometimes used as a synonym for “monastery chief” (C. *sizhu* 寺主; J. *jishu*), one of three top officers (C. *sangang* 三綱; J. *sankō*), who was in charge of all practical and administrative affairs, such as supplies and finances. The job included overseeing the kitchen, so perhaps the later identification of 典座 (C. *dianzuo*; J. *tenzo*) as *head cook* derives from that. (2) In Song and Yuan dynasty Chinese monasteries and the Japanese Zen monasteries modeled after them, the *head cook* was the officer charged with providing meals for the great assembly of monks who were based in the *samgha hall*. Duties included planning the menu, obtaining ingredients, and overseeing a number of sous-chefs who cooked the rice, soup, and vegetables, as well as lay postulants who assisted them, served meals in the *samgha hall*, and cleaned up afterwards. In the Chan/Zen tradition the position of *head cook* came to be celebrated as epitomizing the ideals of frugality, resourcefulness, service to others, and mindfully practicing the *dharma* in the midst of everyday life.

**head of the congregation** (C. *shouzhong* 首衆; J. *shushu*). Synonymous with → *abbot*.

**head seat** (C. *shouzuo* 首座; J. *shuso*). Literally “first,” “chief,” or “head” (C. *shou* 首; J. *shu*) “seat” (C. *zuo* 座; J. *za* or *so*). In Song Dynasty Chinese and medieval Japanese Zen monasteries, the seat in a *samgha hall* held by the monk deemed leader of the “*samgha hall assembly*” (C. *sengtangzhong* 僧堂衆; J. *sōdōshu*), also called the great assembly. An officer in a monastic bureaucracy; one of the six prefects (C. *liu tōushou* 六頭首; J. *roku chōshu*). The head seat resided in the *samgha hall* and served as leader of the great assembly that was based there. The position was subordinate to the rector (C. *weina* 維那; J. *ino* or *inō*, *ina*), who had overall responsibility for discipline in the *samgha hall* and occupied official quarters (C. *liao* 寮; J. *ryō*) located nearby. The head seat was not necessarily the member of the *samgha hall assembly* who had the most monastic seniority as measured by years since ordination; the position was usually held by a promising younger monk who was on track to someday become an abbot. It was also customary for a retired senior officer, who held a position known as “rear hall head seat” (C. *houtang shouzuo* 後堂首座; J. *godō shuso*), to act as an advisor and assistant to the head seat. During each retreat there was a “*dharma combat ceremony*” (C. *fazhan shi* 法戰式; J. *hossen shiki*), a convocation in the *dharma hall* at which the head seat took the place of the abbot and responded to questions from monks of the great assembly. In the bureaucratic structure that took hold in medieval Japan, serving as head seat in a monastery for at least one retreat and being tested in a *dharma combat ceremony* became a prerequisite for promotion to an abbacy.

**head toward** (C. *quxiang* 趣向; J. *shukō*). To act with the intention of achieving some goal.

**“heads are exchanged, and faces turned over”** (*atama wo kae omote wo kaesu* 頭を換へ面を反す). A poetic reference to the different identities that are assumed in the round of rebirth.

**hear much** (C. *duowen* 多聞; J. *tamon*). (1) To learn much through listening extensively. During the time of Śākyamuni Buddha and his disciples (Mahākāśyapa, Ānanda, etc.), education was largely oral. A person learned by listening, and much stress was put on the memorization of what one heard, for that was the way the discourses of Buddha (*sūtras* and *vinaya*) were preserved and transmitted. Even in East Asia, where written texts were revered, monks and nuns often memorized them by hearing them recited aloud in communal services. In both regions, teachers presented information orally and students repeated it back in a word-for-word iteration. Therefore, the term “hearing much,” while it indicates that a person is very learned, also connotes rote memorization and the ability to recite. (2) In the literature of Chan/Zen, there is a tendency to disparage knowledge that comes from “hearing much,” because it is not based on a person’s own experience and thus may remain merely abstract or theoretical.

**heart has no concerns** (C. *xiongjin wushi* 胸襟無事; J. *kyōkin buji*). → no concerns.

**heaven and earth** (C. *qiankun* 乾坤; J. *kenkon*). (1) All things in heaven and on earth. The entire universe. (2) A reference to → yang and yin.

**heavenly canopy** (C. *tiangai* 天蓋; J. *tengai*). (1) The halo of a buddha. (2) An ornate canopy hung over a buddha image. (3) An ornate canopy hung over the place in the center of a buddha hall where the abbot or other officiant makes prostrations to the buddha enshrined on the altar.

**heinous crimes** (C. *nizui* 逆罪; J. *gyakuzai*). Transgressions that go against all social norms. (1) In secular contexts, heinous crimes consist of treason or assassinating the ruler. (2) In Buddhist contexts, evil deeds that result in rebirth in Avīci Hell, the hot hell with the worst, most extreme level of suffering. → five heinous crimes.

**heir and perpetuator** (C. *sixu* 嗣續; J. *shizoku*) → inherit and perpetuate.

**heir to the lineage** (C. *zongzi* 宗子; J. *shūshi*). A dharma heir who perpetuates a particular branch of the Chan/Zen Lineage.

**hell** (C. *diyu* 地獄; J. *jigoku*; S. *naraka*). The worst of the six destinies where, according to conventional Buddhist doctrine, doers of evil deeds will be reborn. Because hell is within the round of rebirth, however, it is not a place of eternal damnation. Indian Buddhists imagined various kinds of hell (hot, cold, putrid, filled with cutting blades, etc.) where poetic justice related the type of torture experienced to the sins committed in one’s previous life. Texts such as the *Abhidharma Storehouse Treatise* went on to systematically classify, enumerate, and locate (in Buddhist cosmology) all the different types of hells.

**hermitage** (C. *an* 庵; J. *an*). (1) A small, often rudimentary dwelling built in a secluded place as a retreat for a lone ascetic monk or a reclusive eminent monk and a small number of his acolytes. (2) A sub-temple, often within its own walled compound, located on the grounds of a large monastery. In Song and Yuan dynasty China and Kamakura period Japan, such hermitages served as retirement villas for former abbots, and as their stūpa sites after they died.

**hermitage master** (C. *anzhu* 庵主; J. *anju*). The abbot of a hermitage.

**hesitation** (C. *niyi* 擬議; J. *gigi*). (1) As a virtue: to be restrained and circumspect in one's speech; to consider the appropriateness and impact of one's words before uttering them. (2) As a sign of delusion or confusion: to grope for words and not know how to respond, especially in the case of a disciple who is questioned by a Chan/Zen master.

**hidden consciousness** (C. *youshi* 幽識; J. *yūshiki*). A reference to the "storehouse-consciousness" (C. *zangshi* 藏識; J. *zōshiki*; S. *ālaya-vijñāna*), the eighth in the Yogācāra system of eight consciousnesses. → *mind only*.

**hidden path** (C. *xuanlu* 玄路, *xuantu* 玄途; J. *genro*, *genzu*). The second of → "Dongshan's three paths."

**hide one's light** (C. *taoguang* 韜光; J. *tōkō*; *hikari wo tsutsumu* 光を韜む). To conceal one's talents and insights from others by acting like an ordinary person when one is in fact awakened. Said of Chan/Zen masters who do not immediately begin to teach when approved by their own masters as *dharma heirs*, but wait until the time is ripe.

**high seat** (C. *gaozuo* 高座; J. *kōza*). A synonym of → *dharma seat*. The seat that an abbot takes to preach the *dharma* and engage the audience in question and answer on formal occasions. In the case of convocations in the *dharma hall*, the *high seat* is a chair that sits on the Sumeru altar (C. *xumitan* 須彌壇; J. *shumidan*), facing south.

**"his own salvation is incomplete"** (C. *zijiū buliao* 自救不了; J. *jikyū furyō*). A common saying in Chan/Zen texts, where it indicates some kind of lingering attachment to, or deluded reification of, one's own state of awakening. It is found, for example, in the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou*:

[Someone] asked: "What about 'the intention in coming from the west'?" The master [Linji] said, "If [Bodhidharma] had any intention, then even his own salvation would have been incomplete." [The person] asked, "If he had no intention, then why is it that the Second Ancestor [Huìkē] attained the *dharma*?" The master [Linji] said, "Attaining is not attaining."

《鎮州臨濟慧照禪師語錄》問、如何是西來意。師云、若有意、自救不了。云、既無意、云何二祖得法。師云、得是不得。(T 1985.47.502a8-9)

**hit upon** (C. *dazhuo* 打著; J. *tajaku*). (1) In ordinary parlance, to "hit" something (intentionally) or "bump into" something (unintentionally). (2) A metaphor for awakening.

**hitting and shouting** (C. *qiaochang* 敲唱; J. *kōshō*). A reference to the teaching methods of Chan/Zen masters, especially (but not exclusively) those associated with the Linji/Rinzai Lineage. The following example occurs in the *Discourse Record of Chan Master Yuanwu Foguo*:

[Someone asked] "What about the Linji Lineage?" The master [Yuanwu] said, "Hitting and shouting practiced together."

《圓悟佛果禪師語錄》如何是臨濟宗。師云、敲唱俱行。

(T 1997.47.733c20-21)

In this context the glyphs 臨濟宗 (C. *Linjizong*; J. *Rinzaishū*), translated here as "Linji Lineage," may also indicate the "axiom," or essential teachings of Linji Yixuan (-866), founder of the Linji Lineage.

“**hitting the grass to scare off snakes**” (C. *da cao jing she* 打草驚蛇; J. *kusa wo utte hebi wo odorokasu* 草を打て蛇を驚す). A metaphor for the teaching devices that Chan/Zen masters use to awaken their disciples. In Chan/Zen literature, “snakes” often stand for deluded thinking. The expression is found, for example, in the *Extensive Record of Chan Master Hongzhi*:

At a convocation in the dharma hall [Hongzhi] raised [the old case and comment]:

A monk asked Zhaozhou, “What about when ‘the king asks for *saindhava*’?” Zhaozhou bowed with clasped hands.

Xuedou commented on this, saying, “[The king] wanted salt, but [the minister] offered a horse.”

The master [Hongzhi] said: “Xuedou was a skilled teacher of one hundred years ago. Zhaozhou was an *old buddha* of two hundred years. If Zhaozhou was right, then Xuedou was wrong. If Xuedou was right, then Zhaozhou was wrong. But tell me: what is it ultimately? [I] Tiantong cannot avoid this. If I attach some comment, I will mistake it by a hair’s breadth, and miss it by a thousand miles. If I understand it, I am *hitting the grass to scare off snakes*. If I don’t understand it, I am burning cash to attract demons. In a barren field, one does not select [the ‘one finger’ method of] Old Juzhi; one takes up whatever comes to hand right now.”

《宏智禪師廣錄》上堂舉。僧問趙州、王索陀陀婆時如何。州曲躬叉手。雪竇拈云、索鹽奉馬。師云、雪竇一百年前作家。趙州百二十歲古佛。趙州若是雪竇不是。雪竇若是趙州不是。且道、畢竟如何。天童不免。下箇注脚、差之毫釐、失之千里。會也打草驚蛇。不會也燒錢引鬼。荒田不揀老俱胝、只今信手拈來底。(T 2001.48.51c7-13)

For the significance of the expression “the king asks for *saindhava*” in the old case, and Xuedou’s comment about “salt” and “a horse,” → *saindhava*.

**hold up a flower** (C. *nianhua* 拈華 or 拈花; J. *nenge*). The Chan/Zen Lineage is said to have been founded when Śākyamuni Buddha “held up” — literally “picked up with his fingers” (C. *nian* 拈; J. *nen*) — a flower (C. *hua* 華 or 花; J. *ge*) at an assembly on Vulture Peak to demonstrate the ineffable, *signless dharma*, which was his own awakened state of mind. Only his disciple, the monk Mahākāśyapa, got the point and *smiled slightly* to show his understanding. Buddha thereupon publicly *entrusted the dharma* to Mahākāśyapa, making him the first of what was to become an unbroken line of twenty-eight *ancestral teachers* in India. That account first appears in the *Tiansheng Era Record of the Spread of the Flame*, compiled in 1036; for a translation, → *entrust to Mahākāśyapa*. In Chan/Zen texts, the expression “to hold up” (C. *nian* 拈; J. *nen*) is used as a synonym for “*raising*” a *kōan*, or *old case* — usually a saying attributed to an *ancestral teacher* — as a topic that calls for a comment to demonstrate one’s understanding of it. Chan/Zen masters are often depicted “holding up” *old cases* to test the spiritual insight of their students or to comment on themselves if no response is forthcoming. Thus, Śākyamuni’s gesture of “*holding up a flower*” amounted to a demand for an immediate comment, a test that all but one person in the assembly failed. The story itself became a *kōan* that was frequently raised for comment, both in live encounters between Chan/Zen masters and their students, and in texts such as

the *kōan* collection *Gateless Barrier* (where it appears as Case #6) and Chapter 1 of the *Denkōroku*.

**hold up a flower and blink the eyes** (C. *nianhua shunmu* 拈華瞬目; J. *nenge shunmoku*). The Chan/Zen Lineage is said to have been founded when Śākyamuni Buddha “held up a flower” at an assembly on Vulture Peak to demonstrate the ineffable, signless dharma, which was his own awakened state of mind. Only his disciple, the monk Mahākāśyapa, got the point and smiled slightly to show his understanding. Buddha thereupon publicly entrusted the dharma to Mahākāśyapa, making him the first of what was to become an unbroken line of twenty-eight ancestral teachers in India. That account first appears in the *Tiansheng Era Record of the Spread of the Flame*, compiled in 1036. The notion that Buddha also “blinked his eyes” when he held up the flower is a somewhat later elaboration: an early occurrence is found in the discourse record of Zide Huihui (1097–1183), a monk in the Caodong (J. Sōtō) Lineage; for a translation, → *entrust to Mahākāśyapa*. In the chapter of his *Treasury of the True Dharma Eye* entitled “Prediction” (*Juki* 授記), Dōgen writes:

There is prediction [of future buddhahood] by holding up a pine branch; there is prediction by holding up an udumbara flower; there is prediction by holding up “blinking the eyes”; there is prediction by holding up “crack a slight smile.”

《正法眼藏、授記》拈松枝の授記あり、拈優曇華の授記あり、拈瞬目の授記あり、拈破顔の授記あり。(DZZ 1.255)

Dōgen repeated the expression “held up a flower and blinked his eyes” in the chapters of his *Treasury of the True Dharma Eye* entitled “Talking of a Dream within a Dream” (*Muchū setsumu* 夢中説夢), “Tangled Vines” (*Kattō* 葛藤), “Secret Words” (*Mitsugo* 密語), and “Sūtras of Buddha” (*Bukkyō* 佛經), and in volumes 1, 6, and 9 of his *Extensive Record of Eihei*. The expression also occurs in Chapter 1 of the *Denkōroku*.

**hold up an udumbara flower** (C. *nian youtan hua* 拈優曇華; J. *nen udonge*). At some point in the retelling of the story of Śākyamuni Buddha “holding up a flower,” the flower in question came to be identified as an → *udumbara flower*. This is attested in Dōgen’s *Extensive Record of Eihei*:

The World-Honored One, at an assembly on Vulture Peak before a saṃgha of one million, held up an udumbara flower and announced: “I have the treasury of the true dharma eye, the sublime mind of nirvāṇa, which I entrust to Mahākāśyapa.”

《永平廣錄》世尊在靈山會上、百萬衆前、拈優曇華、告曰、吾有正法眼藏、涅槃妙心、附屬摩訶迦葉。(DZZ 4.12)

Dōgen also uses the expression “held up an udumbara flower” in the chapters of his *Treasury of the True Dharma Eye* entitled “Face to Face Transmission” (*Menju* 面授), “Thirty-seven Factors of Bodhi” (*Sanjūshichi hon bodai bunpō* 三十七品菩提分法), and “Udumbara Flower” (*Udonge* 優曇華). In the chapter entitled “Prediction” (*Juki* 授記) he says:

There is prediction [of future buddhahood] by holding up a pine branch; there is prediction by holding up an udumbara flower; there is prediction

by holding up “*blinking the eyes*”; there is prediction by holding up “*crack a slight smile*.”

《正法眼藏、授記》拈松枝の授記あり、拈優曇華の授記あり、拈瞬目の授記あり、拈破顔の授記あり。(DZZ 1.255)

It is not clear where Dōgen got the idea that the flower held up by Śākyamuni was an *udumbara*; that embellishment might even have been his doing. The story of the “World-Honored One holding up a flower” circulated widely in Chan texts in Song China, and it was included as Case #6 of the *Gateless Barrier*, but very few versions name the type of flower, and none actually call it an *udumbara*. A text that does identify the flower is the *Eyes of Humans and Gods*, published in 1188. The passage in which this occurs is found under the heading of “Holding Up a Flower” (C. *nianhua* 拈花; J. *nenge*):

Magistrate Wangjing asked Chan Master Fo Huiquan, “In what text does the story that the Chan School tells about the *World-Honored One holding up a flower* appear?” Huiquan replied, “It is not found in the collection of *sūtras*.” The Magistrate said, “Recently in the Han library I happened to see the *Sūtra of the King of Great Brahmā Heaven Asking Buddha to Settle Doubts* in three fascicles. Upon examining it, the *sūtra* text that it contained was exceedingly detailed. The Brahmā King went to Vulture Peak where he took a *golden-hued lotus flower* and offered it to Buddha. He gave his own body as a seat, and invited Buddha to *preach the dharma for living beings*. The World-Honored One mounted the seat and *held up the flower* to instruct the assembly. Humans and devas, a million of them, were all nonplussed. Only the Golden-Hued Ascetic *cracked a slight smile*. The World-Honored One said, ‘I have the *treasury of the true dharma eye*, the *sublime mind of nirvāṇa*, the *true sign of which is signless*. I entrust it to Great Mahākāśyapa.’ This *sūtra* has many discussions in which Buddha is asked about the affairs of emperors, which is why it has been kept secretly and the world has not heard of it.”

《人天眼目》王荊公問佛慧泉禪師云、禪家所謂世尊拈花出何典。泉云、藏經亦不載。公曰、余頃在翰苑、偶見大梵天王問佛決疑經三卷。因閱之經文所載甚詳。梵王至靈山、以金色波羅花獻佛。舍身為床座、請佛為衆生說法。世尊登座拈花示衆。人天百萬、悉皆罔措。獨有金色頭陀破顏微笑。世尊云、吾有正法眼藏、涅槃妙心、實相無相、分付摩訶大迦葉。此經多談帝王事佛請問、所以祕藏世無聞者。(T 2006.48.325b6-15)

Two texts entitled *Sūtra of the King of Great Brahma Heaven Asking Buddha to Settle Doubts* have survived down to modern times in Japan. Their times and places of compilation are unknown, but both are certainly apocryphal and were probably forged for the purpose of supporting the Chan/Zen version of the transmission to Mahākāśyapa. In any case, the *Eyes of Humans and Gods* identifies the flower held up by Buddha as a “*golden-hued lotus flower*” (C. *jinse boluo hua* 金色波羅花; J. *konjiki harage*) given him by the Brahmā King. The *Sūtra of the King of Great Brahma Heaven Asking Buddha to Settle Doubts* says that the flower given him by the Brahmā King was a “*great golden-hued thousand-petal lotus flower*” (C. *jinse qianshe da poluo hua* 金色千葉大婆羅華; J. *konjiki sen'yō dai barage*). The “*lotus flower*” mentioned in the *Eyes of Humans and Gods* is a “*youboluo flower*”



(C. *youboluo hua* 優波羅華 花; J. *uharage*), also written as 優鉢華 (C. *youbohua*; J. *uhatsuge*), those being Chinese renderings of the Sanskrit *utpala*, which is a type of lotus. The gold-colored *utpala* is more commonly referred to in East Asia as a “golden-hued lotus flower” (C. *jin boluohua* 金波羅華; J. *konparage*). We know that Dōgen was familiar with the *Eyes of Humans and Gods*, for he cited it by name and critiqued it elsewhere in his *Treasury of the True Dharma Eye*. It is possible that he mistakenly (or perhaps intentionally) took the golden-hued “hara flower” (*harage* 波羅華) mentioned in that text to be an *udumbara*. The Sanskrit word *udumbara* was variously translated and transliterated into Chinese as “auspicious flower” (C. *ruiying hua* 瑞應華; J. *zuiōke*), “miraculous flower” (C. *lingrui hua* 靈瑞華; J. *reizuike*), “youtanboluo flower” (C. *youtanboluo hua* 優曇波羅花; J. *udonbarage*), “youtanbo flower” (C. *youtanbo hua* 優曇鉢華; J. *udonhatsuge*), “youtan flower” (C. *youtan hua* 優曇華; J. *udonge*), and “tan flower” (C. *tan hua* 曇華; J. *donge*). The terms *udonbara ge* 優曇波羅花 (representing the Sanskrit *udumbara*) and *uharage* 優波羅華花 (representing the Sanskrit *utpala*), in particular, are so close in their orthography and Japanese pronunciation that it would be very easy to confuse them.

**hold up incense** (C. *nianxiang* 拈香; J. *nenkō*). In the Chan/Zen monasteries of Song and Yuan dynasty China and medieval Japan, during the rite of formally installing an abbot, known as the “ceremony of opening the hall” (C. *kaitang shi* 開堂式; J. *kaidō shiki*), a new abbot would hold up a large and expensive piece of incense as a symbolic offering, first to the emperor and then to their own teacher, while speaking some formal “dharma words” (C. *fa yu* 法語; J. *hōgo*). The words had a formulaic opening: “With this one piece of incense [I proclaim, etc., etc.] ...” (C. *ci yiban xiang* 此一瓣香; J. *shi ichiben kō*).

**“home destroyed, people lost”** (C. *jia po ren wang* 家破人亡; J. *kaha ninbō*; ie *yabure hito horojinu* 家破れ人亡じぬ). This saying is attributed to Luopu Yuan’an (834–898) in the *Jingde Era Record of the Transmission of the Flame*:

Question: “What about when I, your student, intend to return to my village?” The teacher said, “Home shattered, people lost: to what place does he return?”

《景德傳燈錄》問、學人擬歸鄉時如何。師曰、家破人亡子歸何處。(T 2076.51.331c25-26)

The meaning of the saying, perhaps, is that after awakening, a Chan practitioner can never return to his/her previous (deluded) state of perceiving and dwelling in the world.

**house** (C. *jia* 家; J. *ke*; ie). (1) A house, home, or residence. (2) A family; those who live together in a household. (3) A philosophical or religious school, conceived metaphorically as a “family” of like-minded people, with multiple “generations” of relatively senior and junior members and a commonly held “ancestry.”

**house of Buddha** (C. *Fojia* 佛家; J. *Bukke*). The “family,” or “house” (C. *jia* 家; J. *ke*) of Śākyamuni Buddha. A way of referring to all followers of Buddhism, especially those who go forth from household life and become monks and nuns.

**house rules** (C. *jiaxun* 家訓; J. *kakun*). (1) Instructions that parents give to their children. (2) Instructions, or a statement of values and principles, that derive from a founding ancestor and are handed down through the generations of a family. (3)

Within a philosophical or religious school, the basic principles and/or practices that all members are expected to adhere to.

**house secrets** (C. *jiachou* 家醜; J. *kashū*). (1) A family's proprietary or embarrassing secrets; whatever they do not want outsiders to know. (2) In the Chan/Zen tradition, secret lore (transmitted in texts or orally) that is handed down within a particular branch of the lineage.

**house style** (C. *jiafeng* 家風; J. *kafū*). A teaching style (e.g., a mode of rhetoric or method of training) that is said to be characteristic of a particular "house" (branch lineage) of Chan/Zen.

**householder** (C. *zaijia* 在家; J. *zaike*). A Buddhist layman or laywoman. A follower or patron of the Buddhist religion who has not gone forth from household life (C. *chujia* 出家; J. *shukke*).

**humans and/or gods** (C. *rentian* 人天; J. *ninten* or *ninden*; S. *deva-manuṣya*). The two most desirable of the six destinies, or realms of rebirth, because beings in these states can hear and practice the *buddha-dharma*. The glyph 天 (C. *tian*; J. *ten*) translates the Sanskrit *deva*, a general designation for the gods of Brahmanism. In the Buddhist context, however, those gods are not immortal, but still caught up in the round of birth and death. Buddhist scriptures further envision "heavens" (C. *tian* 天; J. *ten*; S. *devaloka*), or "deva realms" in all of the three realms, and hold that humans who gain proficiency in *dhyāna* can, as a karmic result, be reborn as gods in the form realm or formless realm.

**humble verse** (C. *beisong* 卑頌; J. *hiju*). An expression used by Keizan in the *Denkōroku* to refer, in a self-deprecating way, to the "verse" (C. *song* 頌; J. *ju*) that he attaches to each root case. → *humble words*.

**humble words** (C. *beiyu* 卑語; J. *higo*). An expression used by Keizan in the *Denkōroku* to refer, in a self-deprecating way, to the "words" (C. *yu* 語; J. *go*) that he "attaches" (C. *zhou* 着; J. *tsuku* 着く) to each root case, in the form of a verse comment. Such comments are generally referred to as *attached words*, or *appended words*. Because they are in a very real sense a Chan/Zen master's "final word" on a topic (i.e., *kōan*) that has been raised, either in the context of a *kōan* collection that he has compiled or in the live setting of a rite of *dharma* instruction where he presides, the expectation is that his "words of commentary," or "words of critique" (C. *pingyu* 評語; J. *hyōgo*) will be delivered with the confidence born of both wisdom and authority, just like a judge in a court of law. That Keizan referred to his comments as "humble words" at several places in the *Denkōroku* may be because he was showing deference to his teacher, Daijō Gikai (1219–1309), who as the retired abbot of Daijō Monastery could have been present when Keizan was speaking.

**"husked white, bare and pure"** (C. *tuobai lujing* 脫白露淨; J. *dappaku rojō*). The image here is that of grains of rice that have been hulled and polished, removing the brown husks and baring the white inner kernels. In the literature of Chan/Zen, this is a metaphor for seeing the world through awakened eyes, *delusion* having been stripped away. Compare → *fully arrive*.

**"I, together with the great earth and sentient beings, simultaneously attain the way"** (C. *wo yu dadi youqing, tongshi chengdao* 我與大地有情、同時成道; J. *ware to daichi ujō to, dōji ni jōdō su* 我れと大地有情と、同時に成道す). This saying

first appears in the *Jianzhong Jingguo Era Record of the Continuation of the Flame*, a traditional Chan history compiled in 1101 (CBETA, X78, no. 1556, p. 657, c16-17 // Z 2B:9, p. 36, b17-18 // R136, p. 71, b17-18). It has not been located in any *sūtra*. The translation here follows the usual reading of the glyphs 大地有情 (C. *dadi youqing*; J. *daichi ujō*) as a compound subject meaning “the great earth and sentient beings”; the glyphs could also mean “sentient beings of the great earth.” In the chapter of his *Treasury of the True Dharma Eye* entitled “Arousing the Thought of Bodhi” (*Hotsu bodai shin* 發菩提心), Dōgen writes: “Śākyamuni Buddha said, ‘When the morning star appeared, I, together with the great earth and sentient beings, simultaneously attained the way’” (DZZ 2.164). The line is also quoted in Dōgen’s *Extensive Record of Eihei* (DZZ 3.28).

“I was about to say...” (C. *jiangwei* 將謂; J. *shōi*; *masa ni omoeri* 將に謂へり). An expression which indicates that the speaker has just changed their mind about something. It is generally followed by a voiced or merely implied adversative statement to the effect that, “But now I realize....”

“I would not presume to say” (C. *bukan* 不敢; J. *fukan*). A colloquial expression used either to express genuine modesty, or (perhaps with false modesty) to tacitly admit that a compliment one receives is justified. For example, the following dialogue between Nanquan Puyuan (748-835) and Huangbo Xiyun (751-850) is raised as a *kōan* by Dahui Zonggao (1089–1163) in his *Treasury of the True Dharma Eye*:

Nanquan asked Huangbo, “If one practices concentration and wisdom, etc., and clearly sees the buddha nature, what is the principle of that?” Huangbo said, “If, throughout the twelve periods of the day, you do not depend on a single thing, only then will you attain it.” Nanquan said, “Isn’t that exactly what you have seen, Elder?” Huangbo said, “I would not presume to say.”

《正法眼藏》南泉問黃檗、定慧等學明見佛性。此理如何。檗曰、十二時中不依倚一物始得。泉云、莫便是長老見處麼。檗曰、不敢。(CBETA, X67, no. 1309, p. 581, a14-16 // Z 2:23, p. 26, a5-7 // R118, p. 51, a5-7)

In this case, Huangbo effectively concedes that he has attained awakening, but he demurs because to say so would be to “depend on a single thing” (i.e., the concept of “awakening” itself). Dōgen, in the chapter of his *Treasury of the True Dharma Eye* entitled “Buddha-Nature” (*Busshō* 佛性) explains Huangbo’s final rejoinder as follows:

Huangbo said, “I would not presume to say.” Regarding this expression, in the Land of the Song, when asked about one’s own ability, even while saying the ability is one’s ability, one says, “I would not presume to say.”

《正法眼藏、佛性》黃檗いはく、不敢。この言は、宋土に、おのれにある能を問取せらるるには、能を能といはんとて、不敢といふなり。(DZZ 1.37)

*icchantika* (C. *chanti* 闍提; J. *sendai*). A Sanskrit term signifying a person who has committed extremely evil deeds that have resulted in the elimination of all their good karmic roots. According to some Buddhist traditions, such a person has no chance of ever attaining awakening, but most Mahāyāna schools reject this interpretation and hold that ultimately even the so-called *icchantika* will achieve buddhahood.

**“if form is pure, then the wisdom that knows everything is pure”** (C. *se qingjing gu yiqie zhi zhi qingjing* 色清淨故一切智智清淨; J. *moshi shiki shōjō nareba issaichi chi shōjō nari* 若し色清淨なれば一切智智清淨なり). A famous line from the *Great Perfection of Wisdom Sūtra* that is often quoted in Chan/Zen literature. The Japanese transcription (*yomikudashi* 読み下し) given here does not match the Chinese original perfectly, but stands uncorrected because that is the way it appears in Chapter 27 of the *Denkōroku*. The English translation of the saying follows the Japanese. The full context of this line, which is repeated (with slight variations) countless times in the *Great Perfection of Wisdom Sūtra*, reads as follows:

Moreover, Subhūti, because *self* is pure, *form* is pure. Because *form* is pure, the *wisdom that knows everything* is pure. And why is that? Because if *self* is pure, if *form* is pure, and if the *wisdom that knows everything* is pure, then there are no binaries, no dualities, no discrimination, and no cutting off. Because *self* is pure, sensation, conception, formations, and consciousness are pure. Because sensation, conception, formations, and consciousness are pure, the *wisdom that knows everything* is pure. And why is that? Because if *self* is pure; if sensation, conception, formations, and consciousness are pure; and if the *wisdom that knows everything* is pure, then there are no binaries, no dualities, no discrimination, and no cutting off.

《大般若波羅蜜多經》復次、善現、我清淨故色清淨、色清淨故一切智智清淨。何以故、若我清淨、若色清淨、若一切智智清淨、無二、無二分、無別、無斷故。我清淨故受、想、行、識清淨、受、想、行、識清淨故一切智智清淨。何以故、若我清淨、若受、想、行、識清淨、若一切智智清淨、無二、無二分、無別、無斷故。(T 220.5.1046a1-7)

“Form,” in this context, is the first of the five aggregates; the remaining four are also named: sensation, conception, formations, and consciousness. The “wisdom that knows everything” is the omniscience of a buddha.

**“if you hit the southern edge, it moves the northern edge”** (C. *dazhuo nanbian dong beibian* 打著南邊動北邊; J. *nanben tajaku sureba hokuhen ugokashi kuru* 南邊打著すれば北邊動かしくる). An expression that appears in the “Song of a Single Bowl” (C. *Yibo ge* 一鉢歌; J. *Ippatsu ka*) in the *Jingde Era Record of the Transmission of the Flame* (T 2076.51.462b27). A metaphor for a sudden insight that feels as if it permeates one’s entire being; a “Eureka” moment. The discourse record of Wumen Huikai (1183–1260) reports that he said:

When I requested edification from Reverend Dahui, he told me to watch the arising and disappearing of sense objects. Less than two months later, as I was walking down a corridor, I heard a servant shout, “Watch out for the burning candle!” I immediately had an insight. It could be called [a case of] “if you hit the southern edge, it moves the northern edge.”

《無門慧開禪師語錄》請益大慧和尚、令看起滅處。未經兩月、於行廊下聽奴子喝云看火燭。忽然有省。可謂、築著南邊動北邊也。(CBETA, X69, no. 1355, p. 363, a13-15 // Z 2:25, p. 259, b17-c1 // R120, p. 517, b17-p. 518, a1)

**“if you meet a buddha, kill the buddha”** (C. *feng fo sha fo* 逢佛殺佛; J. *butsu ni atte wa butsu wo korosu* 佛に逢ては佛を殺す). A famous saying attributed to Linji

Yixuan (–866). The broader context of the saying in the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou* reads as follows:

Followers of the way, if you want a view that accords with the *dharma*, just don't accept [other] people's confusion. Whatever you encounter, either within or without, kill it. *If you meet a buddha, kill the buddha.* If you meet an ancestor, kill the ancestor. If you meet an *arhat*, kill the *arhat*. If you meet your father and mother, kill your father and mother. If you meet your kin, kill your kin. Only then will you attain *liberation*. If you do not grasp with regard to “things,” you will pass beyond and be autonomous.

《鎮州臨濟慧照禪師語錄》道流、爾欲得如法見解、但莫受人惑。向裏向外、逢著便殺。逢佛殺佛、逢祖殺祖、逢羅漢殺羅漢、逢父母殺父母、逢親眷殺親眷、始得解脫、不與物拘、透脫自在。(T 1985.47.500b21-25)

In this context, the verb “kill” (C. *sha* 殺; J. *satsu*; *korosu* 殺す) is evidently a metaphor for cutting off attachment, or “not grasping” (C. *buju* 不拘; J. *fuku*) at conceptual entities.

“if you wish to recognize the undying person within the hermitage, how could you possibly do so apart from this present bag of skin?” (C. *yu shi anzhong busiren, qi li er jinzhe pidai* 欲識庵中不死人、豈離而今這皮袋; J. *anchū fushi no hito wo shiran to hosseba, ani ima kono hitai wo hanaren ya* 庵中不死の人を識らんと欲せば、豈今這の皮袋を離れんや). This is the last line of a verse entitled “Venerable Shitou's Song of the Thatched Hut Hermitage,” which is found in the *Jingde Era Record of the Transmission of the Flame* (T 2076.51.461c8-21). The line, standing by itself, came to be used as a *kōan*. It is quoted by Wansong Xingxiu (1166-1246) in his commentary on the verse by Tiantong Jue in Case #94 of the *Congrong Hermitage Record* (T 2004.48.288b21-22). Dōgen quotes the line in the chapter of his *Treasury of the True Dharma Eye* entitled “Buddha-Nature” (*Busshō* 佛性).

**ignorance** (C. *wuming* 無明; J. *mumyō*; S. *avidyā*). Literally, “without” (C. *wu* 無; J. *mu*) “clarity” (C. *ming* 明; J. *myō*). Synonymous with → *delusion*.

“ignore the grass and look up to the wind” (C. *bocao zhanfeng* 撥草瞻風; J. *hassō senpū*). An allusion to a famous saying of Confucius: “when the wind blows, the grass bends.” This is a metaphor for the influence that the charismatic virtue (C. *de* 德; J. *toku*) of a ruler has on the common people; → *wind of virtue*. In the Chan/Zen context, the “wind” can represent an awakened teacher, while the “grass” represents their still deluded disciples. In Chapter 38 of the *Denkōroku*, where the remark refers to the teaching methods of Yunyan Tansheng (782-841), the “wind” may symbolize his awakening and the “grass” his seemingly crude ascetic lifestyle.

**illuminate and dispel** (C. *zhaopo* 照破; J. *shōha*). To dispel ignorance by → *illuminating the mind*.

**illuminate the mind** (C. *zhaoxin* 照心; J. *shōshin*). To open one's mind by reading *sūtras* and Chan/Zen records. In Song and Yuan dynasty Chinese monasteries and medieval Japanese Zen monasteries there were reading rooms called → “quarters for illuminating the mind.”

**imperial appointment** (C. *zhao* 詔; J. *shō*). (1) An edict from the emperor. (2) A metaphor for the ultimate authority in any field of endeavor.

**impermanence** (C. *wuchang* 無常; J. *mujō*; S. *anitya*). Literally, “nothing” (C. *wu* 無; J. *mu*) is “unchanging” (C. *chang* 常; J. *jō*): a fundamental Buddhist teaching that applies to all conditioned things (*dharma*s).

“**impermanence is swift**” (C. *wuchang xunsu* 無常迅速; J. *mujō jinsoku*). Part of a saying found commonly throughout the literature of Chan/Zen, as (for example) in the *Jingde Era Record of the Transmission of the Flame*:

The matter of birth and death is great; impermanence is swift.

《景德傳燈錄》生死事大無常迅速。(T 2076.51.241b3-4)

The “Verse on the Sounding Board” (*Han no ge* 版の偈) used in Japanese Zen monasteries also incorporates this phrase:

The matter of birth and death is great; impermanence is swift.

All be mindful of this; take care not to waste time.

生死事大、無常迅速、各宜醒覺、慎勿放逸。

**impoverished guest** (C. *pinke* 貧客; J. *binkyaku*). A reference to the central figure in a famous parable that appears in the *Lotus Sūtra*; → “jewel in the drunken man’s robe.”

**in a heaven** (C. *tianshang* 天上; J. *tenjō*). Rebirth as a deva.

**in detail** (*shisai ni* 子細に). → meticulously; → detail.

“**in emergencies and when falling down**” (C. *zaoci dianpei* 造次顛沛; J. *zōji tenpai*). An expression that comes from the *Analects of Confucius* 4:5, which explains how a superior man never abandons his fundamental “humaneness” (C. *ren* 仁; J. *jin*), even “for the space of a meal”:

In emergencies he acts according to it; when falling down he acts according to it.

《論語》造次必於是、顛沛必於是。

**in space** (C. *kongli* 空裏; J. *kūri*). (1) A reference to something appearing in empty space, i.e., in the sky. (2) An expression that means, “given the fact of emptiness [of *dharma*s].”

**in that** (C. *tanali* 他那裏; J. *tanari*; *ta no nari* 他の那裏). A Chan/Zen saying in which the word “that” (C. *ta* 他; J. *ta*) points to the ultimately real, which is ineffable. The word “that” functions here in much the same way as the words “thus,” or “such” in Mahāyāna literature at large.

**in the abbot’s room** (C. *shizhong* 室中; J. *shitchū*). The setting of a private interview with the abbot, in the abbot’s quarters.

**in the gaze of** (C. *zhaolan* 照覽; J. *shōran*). To be observed clearly, as one really is, by buddhas, devas, or ancestral teachers.

**incantations** (C. *zhoushu* 呪術; J. *jujutsu*). Magical spells; the technique of chanting *dhāraṇīs* to bring about some change in the external world.

**incarnation** (C. *jiangji* 降迹; J. *gōshaku*). An “avatar.” (1) A transformation body (C. *huashen* 化身; J. *keshin*) produced by a buddha to respond to the needs of living beings. (2) The “manifest form of a buddha” (C. *jifo* 迹佛; J. *shakubutsu*) that is visible to human beings, as opposed to the “real buddha” (C. *benfo* 本佛; J.

*honbutsu*) that is beyond our understanding and perception. (3) In Japan, the local gods (*kami* 神) were sometimes regarded as avatars (*suijaku* 垂迹) of buddhas.

**incense acolyte** (C. *shaoxiang shizhe* 燒香侍者, *shixiang* 侍香; J. *shōkō jisha*, *jikō*). One of the “five acolytes” (C. *wu shizhe* 五侍者; J. *go jisha*) who served the abbot in Song and Yuan Chinese and medieval Japanese Chan/Zen monasteries. The incense acolyte attended the abbot in all services that called for burning incense and making offerings of food and drink before buddha-images enshrined on altars. → acolyte.

**inclined and/or upright** (C. *pianzheng* 偏正; J. *henshō*). A synonym of → upright and/or inclined, albeit with the two glyphs in reverse order. → “five positions of inclined and upright.”

**inconceivable** (C. *buke siyi* 不可思議, *busiyi* 不思議; J. *fukashigi*, *fushigi*). A standard Mahāyāna Buddhist description of what is conventionally called “ultimate reality,” or “thusness.”

**indecent worship** (C. *yinsi* 淫祀; J. *inshi*). (1) In a Confucian context, any religious service for a god who is not recognized by the government or one in which the ritual is performed by someone not officially authorized to do so. (2) In a Buddhist context, any religious service for “an evil spirit whose worship entails animal sacrifice” (C. *sha shengming ji xiegui* 殺生命祭邪鬼; J. *sesshōmyō sai jagi*).

**independently liberated** (C. *dutuo* 獨脫; J. *dokudatsu*). An abbreviated reference to → “independently liberated, relying on nothing.”

**“independently liberated, relying on nothing”** (C. *dutuo wuyi* 獨脫無依; J. *dokudatsu mue*). A fixed expression found in many Chan/Zen texts. As the following passage from the *Extensive Record of Chan Master Hongzhi* indicates, it is a name for perfect awakening.

At a convocation in the dharma hall, [Hongzhi] said: “Good Chan worthies, when the bank of clouds begins to disperse and the likelihood of snow has already passed, the mind of pure light sobers up from its drunkenness and the eyes of white color turn from their delusion, and you directly attain complete transcendence with no provisional suppositions. You are independently liberated, relying on nothing. Internally, you penetrate the axiom.”

《宏智禪師廣錄》上堂云、好諸禪德、雲容初破、雪意已回、清光心醉而醒、皓色眼迷而轉、直得全超不借、獨脫無依。裏許通宗。(T 2001.48.35b10-12)

**indicate** (C. *zhishuo* 指說; J. *shisetsu*). Literally, “point out” (C. *zhi* 指; J. *shi*) and “explain” (C. *shuo* 說; J. *setsu*).

**indication** (C. *zhishuo* 指說; J. *shisetsu*). Noun form of → indicate.

**individual transmission** (C. *danchuan* 單傳; J. *tanden*). Noun form of → individually transmit.

**individually transmit** (C. *danchuan* 單傳; J. *tanden*). An expression used to describe the transmission of the mind-dharma, or buddha-mind, directly from master to disciple in the Chan/Zen Lineage. The glyph 單 (C. *dan*; J. *tan*), which functions as an adverb or adjective that modifies the verb “transmit” or the noun “transmission” (C. *chuan* 傳; J. *den*) in this compound, can mean “singly/single,”

“only/alone,” “solely/sole,” or “simply/simple.” The gist of the expression is that a Chan/Zen master transmits the *dharma* singly, to just one disciple at a time, in a face-to-face manner that conveys awakening alone, not a body of knowledge couched in spoken or written words. It is said to be a “transmission of mind by means of mind.”

**inferior virtue and inferior wisdom** (C. *xiaode xiaozhi* 小德小智; J. *shōtoku shōchi*). A phrase attributed to Bodhidharma in a passage spoken to Huike in the *Jingde Era Record of the Transmission of the Flame*:

The unsurpassed marvelous way of the buddhas is to vigorously strive for vast kalpas, practicing that which is difficult to practice and enduring that which is difficult to endure. How can you, with *inferior virtue and inferior wisdom*, a shallow mind and an arrogant mind, wish for the true vehicle and pointlessly labor in austerities?

《景德傳燈錄》諸佛無上妙道、曠劫精勤、難行能行非忍而忍。豈以小德小智輕心慢心、欲冀真乘徒勞勤苦。(T 2076.51.219b14-17)

The context of this harsh criticism was Huike’s act of standing outside of Bodhidharma’s door all night in a snowstorm, ostentatiously seeking the *dharma*. The phrase also appears in the *Empty Valley Collection*:

Do not employ the *inferior virtue and inferior wisdom* of the [Hīnayāna] voice-hearers.

《空谷集》勿以聲聞小德小智。(CBETA, X67, no. 1303, p. 294, b16 // Z 2:22, p. 292, c16 // R117, p. 584, a16)

**infinitesimal mote of dust** (C. *weichen* 微塵; J. *mijin*). The tiniest bit of → dust imaginable, in the Buddhist technical sense of → dust of objects.

“**inherent nature is what is real**” (C. *xing ji zhen* 性即真; J. *shō soku shin*; *shō wa sunawachi shin nari* 性は即ち真なり). This expression occurs in several places in Chan/Zen literature. For example, the *Discourse Record of Chan Master Wuben of Mount Dong in Junzhou*, which contains the sayings of Dongshan Liangjie (807–869), includes the following exchange:

Testing a monk, the master [Dongshan] said, “When *mind* and *dharma*s are both forgotten, the *inherent nature is what is real*. What number seat are you?” The monk replied, “I am the number-two seat.” The master said, “Why do you not give someone else the *number-one seat*?” The monk had no reply. There was a person who answered in his place, “Neither *mind* nor *dharma*s.” The master said, “*Mind* and *dharma*s are both forgotten; thus it has nothing to do with *dharma*s. How can you speak like that?” The person had no reply. The master himself answered in his stead: “The *real* does not get a seat.”

《筠州洞山悟本禪師語錄》師勘僧曰、心法雙忘性即真。第幾座。僧云、第二座。師曰、因什麼不與他第一座。無對。有一人代云、非心非法。師曰、心法雙忘、即是非法。何更如是道。無對。師自代曰、真不得座。(T 1986A.47.517b3-6)

The *Extensive Record of Chan Master Hongzhi* contains the following explanation:

The master [Hongzhi Zhengjue] thereupon said, “*Mind* is the faculty;



*dharma*s are the dust [i.e., sense objects]. Both types are like blemishes on a mirror. When this dirt is eliminated, the luminosity [of the mirror] first appears. When *mind* and *dharma*s are both forgotten, the *inherent nature* is what is real. Upon arriving at such a moment, everything is *sloughed off* and one first attains it. When truly *sloughed off*, other and *self* together do not attach to any place. Thus the saying, “mind, pervading the ten directions, does not reside in any place.” At that moment, it is not that everything is *mind*. At that moment, it is not that everything is *dharma*s. Accordingly, it pervades all places.

《宏智禪師廣錄》師乃云、心是根法是塵。兩種猶如鏡上痕。塵垢盡時光始現。心法雙忘性即真。到恁麼時、一切脫落去始得。正脫落時、彼我俱不著處所。所以道、周遍十方心、不在一切處。箇時不是一切心。箇時不是一切法。所以遍一切處。(T 2001.48.63a5-10)

**inherit** (C. *si* 嗣; J. *shi*; *tsugu* 嗣ぐ). (1) To receive property of any sort upon the decease of a parent or other relative. (2) To formally receive the *dharma* that has been handed down in the Chan/Zen Lineage.

**inherit and perpetuate** (C. *sixu* 嗣續; J. *shizoku*). To *inherit the dharma* from a member of the Chan/Zen Lineage and perpetuate it by transmitting it in turn to a *dharma heir* of one's own.

**inherit the dharma** (C. *sifa* 嗣法; J. *shihō*). Literally, “succeed to,” or “inherit” (C. *si* 嗣; J. *shi*) the *dharma* (C. *fa* 法; J. *hō*). The act of receiving *dharma* transmission from a teacher who is himself a *dharma heir* in a particular lineage.

**inheritance** (C. *sicheng* 嗣承; J. *shijō*). That which is inherited; → *inherit*.

**inheritance certificate** (C. *sishu* 嗣書; J. *shisho*). (1) Literally, “inheritance” (C. *si* 嗣; J. *shi*) “document” (C. *shu* 書; J. *sho*). A document, typically a scroll, written and bestowed by a Chan/Zen master, that formally certifies a disciple's *inheritance of the dharma* from him. (2) “Inheritance Certificate” (*Shisho* 嗣書) is the title of a chapter of Dōgen's *Treasury of the True Dharma Eye*.

**innate** (C. *renyun* 任運; J. *ninnun*). Inborn. That which a person possesses naturally, without having to cultivate it.

**innate seed of buddhahood** (C. *fozhongxing* 佛種性; J. *bussbushō*). The potential for awakening that all living beings have.

**innate wisdom** (C. *suhui* 宿慧; J. *shukue*). “Wisdom” (C. *hui* 慧; J. *e*; S. *prajñā*) that is “lodged,” or “inborn” (C. *hui* 宿; J. *se*). A synonym for *buddha-mind*, which is innate in all living beings whether or not they realize that through awakening. Despite the similarity of the terms, “innate wisdom” is not a synonym for “knowledge of prior lifetimes” (C. *suming zhi* 宿命智; J. *shukumyō chi*).

**innately** (C. *renyun* 任運; J. *ninnun*). Adverbial form of → *innate*. Also translated herein as → *naturally*.

**inner and outer** (C. *neiwai* 內外; J. *naige*; S. *adhyātma-bahirdhā*). (1) Subjective and objective. (2) In Buddhist meditation manuals translated from Sanskrit into Chinese, the glyph 內 (C. *nei*; J. *nai*), meaning “inside,” refers to objects of meditation that are within one's own body or mind, and the glyph 外 (C. *wai*; J. *ge*), meaning “outside,” refers to other people's bodies (e.g., corpses) that are taken as objects of meditation.

**innermost mind** (C. *cunxin* 寸心; J. *sunshin*). Literally, “one inch heart / mind.” A metaphorical expression for an individual’s *mind*. It derives from the popular notion in East Asia that the size of the heart (the physical organ) was “one square inch” (C. *yicun sifang* 一寸四方; J. *issun shihō*).

**innermost recesses of the hall** (C. *tangao* 堂奧; J. *dōō*). (1) The inner, usually private, chambers of a building. (2) A metaphor for the secret teachings of a religious tradition. (3) In Chan/Zen texts, a metaphor for the *buddha-mind*, which is innate within *all living beings*. → “within the halls of the buddhas and ancestors.”

**innumerable as the sands of the Ganges** (C. *henghe sha* 恆河沙; J. *gōgasha*). The “innumerable sands of the Ganges” (C. *wuliang henghe sha* 無量恆河沙; J. *muryō gōga sha*) is a standard metaphor in Buddhist texts for an incalculably large number of things. The Ganges River is a major river that runs across northern India and Bangladesh, from the Himalaya Mountains to the Bay of Bengal.

**innumerable realms** (C. *shajie* 沙界; J. *shakai*). Short for → *realms as innumerable as the sands of the Ganges*.

**inquire** (C. *can* 參; J. *san*). (1) To visit a teacher seeking instruction. (2) To go to any sacred place for the purpose of worship. (3) To participate in a group activity of any sort. (4) To study, question, or investigate anything.

**inquire into Chan/Zen** (C. *can Chan* 參禪; J. *san Zen*). (1) To “inquire into” (C. *can* 參; J. *san*) the way of the buddhas and ancestors as interpreted in the Chan/Zen tradition; to strive to attain awakening. (2) To “visit,” or “consult with” (C. *can* 參; J. *san*) a Chan/Zen master, especially in conjunction with one’s contemplation of a *kōan*. (3) To “take part in” (C. *can* 參; J. *san*) seated meditation.

**“inquire separate from mind, mentation, and consciousness”** (C. *li xin yi shi can* 離心意識參; J. *ri shin i shiki san*). This saying appears in a number of texts, including Case #59 of the *Congrong Hermitage Record*, “Qinglin’s Dead Snake” (C. *Qinglin sishe* 青林死蛇; J. *Seirin shija*):

Once [Qinglin] said, “All of you people must *inquire separate from mind, mentation, and consciousness*. When you leave the paths of ordinary people and sages and study, only then will you be able to embody it. If you are not like this, you are not my children.”

《從容錄》嘗曰、汝等諸人、直須離心意識參。出凡聖路學、方可保任。若不如是、非吾子息。(T 2004.48.264b16-17)

The saying suggests a kind of inquiry (C. *can* 參; J. *san*) or study (C. *xue* 學; J. *gaku*) that transcends all modes of mental activity. → *mind, mentation, and consciousness*. Hanshan Deqing (1546-1623), in his *Explanation of the Structure of the Eight Consciousnesses*, interprets the saying in terms of Yogācāra philosophy:

Now, the axiom of consciousness only is on account of ordinary people who, in their daily lives, do not know who makes and who experiences pain or pleasure. The followers of other paths mistakenly posit a soul, and the two vehicles grasp at *dharma*s [that they believe exist] apart from *mind*. Thus, Buddha explained that the myriad *dharma*s are *consciousness only*. If one knows *consciousness only*, then one knows that it does not go beyond one’s own *mind*, and one takes *mind* to be the unseen *mind*, which is only attained through *signlessness*. Thus, in *inquiring into Chan* and mak-

ing effort, we teach people to inquire separate from mind, mentation, and consciousness, and to seek apart from the sphere of cognition of deluded conceptualizing.

《八識規矩通說》今唯識宗、因凡夫日用不知苦樂誰作誰受。外道妄立神我、二乘心外取法。故佛說萬法唯識。使知唯識、則知不出自心。以心不見心、無相可得。故參禪做工夫、教人離心意識參、離妄想境界求。(CBETA, X55, no. 893, p. 421, a21-b2 // Z 2:3, p. 292, d9-14 // R98, p. 584, b9-13)

Hanshan seems to interpret “inquiring separate from mind, mentation, and consciousness” as the act of fostering a direct, unmediated, intuitive grasp of one’s own mind: something akin, perhaps, to what the *Sūtra on the Entry into Laṅkā* calls a “turning around in the foundation” (C. *zhuan yi* 轉依; J. *tenne*; S. *parāvṛtti*). **inquire until you arrive at understanding** (C. *candao* 參到; J. *santō*). To learn methodically and completely. To practice thoroughly, in a way that leads to firsthand understanding.

**inquire when coming and inquire when going** (C. *canlai canqu* 參來參去; J. *sanrai sanko*). To assiduously inquire into Chan/Zen at all times, whether “coming or going” (C. *laiqu* 來去; J. *raiko*). A very common expression in the literature of Chan/Zen.

**inquiring day and night** (C. *zhoucan yecan* 晝參夜參; J. *chūsan yasan*). A standard expression for earnest Chan/Zen practice.

**inquiring in every direction** (C. *hengcan shucan* 橫參豎參; J. *ōsan jusan*). Literally, “inquiring horizontally and inquiring vertically.” A standard metaphor for thoroughgoing investigation into the meaning of a *kōan*, or earnest Chan/Zen practice in general.

**“inquiring into Chan/Zen is the sloughing off of body and mind”** (C. *can Chan zhe shenxin tuoluo ye* 參禪者身心脫落也; J. *san Zen wa shinjin datsuraku nari* 參禪は身心脱落なり). A saying that is attributed to Rujing (1162–1227) several times in Dōgen’s writings, although it is unattested in Rujing’s extant discourse record. A typical occurrence is found in the chapter of Dōgen’s *Treasury of the True Dharma Eye* entitled “Sustained Practice, Part 2” (Gyōji, *ge* 行持、下):

Again, he [Rujing] said, “Inquiring into Chan is the sloughing off of body and mind. There is no need for burning incense, making prostrations, recollecting buddhas, practicing repentance, or sūtra reading. Just sit; only then will you get it.”

《正法眼藏、行持、下》又いはく、參禪者身心脱落也、不用焼香・禮拜・念佛・修懺・看經、祇管打坐始得。(DZZ 1.198)

**insentience** (C. *wuqing* 無情, *feiqing* 非情; J. *mujō*, *hijō*). The state of being → *insentient*.

**insentient** (C. *wuqing* 無情, *feiqing* 非情; J. *mujō*, *hijō*). (1) Without conscious awareness or volition, as for example “fences, walls, tiles, and pebbles”; the opposite of “sentient” (C. *youqing* 有情; J. *ujō*). (2) Living entities, such as hell warders (C. *yuzu* 獄卒; J. *gokusotsu*), who are deemed incapable of thoughts or feelings. (3) In ordinary, non-Buddhist parlance: without compassion; unfeeling; without emotion; without kindness.

insentient things (C. *wuqing* 無情, *feiqing* 非情; J. *mujō*, *hijō*). → insentient.

“insentient things preach the dharma” (C. *wuqing shuofa* 無情說法; J. *mujō seppō*). (1) An expression best known in Chan/Zen literature from the teachings of Nanyang Huizhong (–775), and subsequently raised as a *kōan*. The *locus classicus* is a passage that occurs in a section of Fascicle 28 of the *Jingde Era Record of the Transmission of the Flame* entitled “Discourses of National Teacher Nanyang Huizhong”:

A monk also asked, “What is the *buddha-mind*?” The master said, “Fences, walls, tiles, and pebbles are it.” The monk said, “This is very different from the *sūtras*. The *Nirvāṇa Sūtra* says, ‘It is apart from *insentient things* [like] fences and walls, and thus is called the *buddha-nature*.’ Now you say they are the *buddha-mind*. I don’t understand: should we regard the *mind* and *nature* as different, or not different?” The master said, “When *deluded*, they are different; when awakened, they are not different.” [The monk] said, “The *Sūtra* says, ‘*Buddha-nature* is permanent; *mind* is impermanent.’ Why do you now say they are not different?” The master said, “You only depend on the words, and do not depend on the meaning. To use a metaphor, it is like when, in the cold months, water is bound up as ice; when it turns warm, the ice is released as water. When *living beings* are *deluded*, they bind up the nature as mind; when *living beings* are awakened, they release mind as the nature. If we cling to [the view that] *insentient things* lack the *buddha-nature*, the *sūtras* ought not say that ‘the three realms are *mind only*.’ It seems it is you who differ from the *sūtras*, not I.” [The monk] asked, “If *insentient things* have the [*buddha-*]mind and [*buddha-*]nature, can they too *preach the dharma*, or not?” The master said, “They are afire with a constant preaching that has no pause or end.” [The monk] said, “Then why don’t I hear it?” The master said, “It is you yourself who can’t hear.” [The monk] said, “Who can hear it?” The master said, “*Buddhas* can hear it.” [The monk] said, “Should ordinary *living beings* have no part in this?” The master said, “I preach for ordinary *living beings*; I don’t preach for sages.” [The monk] said, “I’m deaf and blind and don’t hear *insentient things preaching the dharma*, but you, Master, must be worthy of hearing it.” The master said, “I don’t hear it either.” [The monk] said, “If you, Master, don’t hear it, how do you know that *insentient things* can preach?” The master said, “If I could hear it, I would equal the *buddhas*, and you would not hear my *dharma preaching*.” [The monk] said, “In the final analysis, can *living beings* hear it or not?” The master said, “If *living beings* hear it, then they’re not *living beings*.”

《景德傳燈錄、南陽慧忠國師語》僧又問、阿那箇是佛心。師曰、牆壁瓦礫是。僧曰、與經大相違也。涅槃云、離牆壁無情之物故名佛性。今云是佛心。未審心之與性爲別不別。師曰、迷即別悟即不別。曰經云、佛性是常心是無常。今云不別何也。師曰、汝但依語而不依義。譬如寒月水結爲冰、及至暖時冰釋爲水。衆生迷時結性成心、衆生悟時釋心成性。若執無情無佛性者、經不應言三界唯心。宛是汝自違經、吾不違也。問、無情既有心性還解說法否。師曰、他熾然常說無有間歇。曰、某甲爲什麼不聞。師曰、汝自不聞。曰、誰人得聞。師曰、諸佛得聞。曰、衆生應無分邪。師曰、我爲衆生說不爲聖人說。曰、某甲聾瞽不聞無情說法師應合聞。師

曰、我亦不聞。曰、師既不聞爭知無情解說。師曰、我若得聞即齊諸佛。  
汝即不聞我所說法。曰、衆生畢竟得聞否。師曰、衆生若聞即非衆生。(T  
2076.51.438a9-25)

(2) “Insentient Things Preach the Dharma” (*Mujō seppō* 無情說法) is the title of a chapter of Dōgen’s *Treasury of the True Dharma Eye*. In that text Dōgen quotes a Chinese passage similar to the one from the *Jingde Era Record of the Transmission of the Flame* that is translated above.

**instant** (C. *chana* 刹那; J. *setsuna*). The shortest conceivable unit of time.

**instructing master** (C. *changdao shi* 唱導師; J. *shōdō no shi* 唱導師の師).  
Synonymous with → *guiding teacher*.

**intellect** (C. *yi* 意; J. *i*). (1) The sixth of the six sense faculties: the thinking faculty, also translated herein as “mind” (S. *citta*). (2) In the literature of the Yogācāra school that survives in Chinese, “intellect” corresponds to the seventh consciousness, known in Sanskrit as *manas* (C. *mona shi* 末那識; J. *mana shiki*). For details, → *mind, mentation, and consciousness*.

**intellectual cleverness** (C. *jizhi* 機智; J. *kichi*). A quick wit, as demonstrated by the ability to speak quickly and appropriately in response to the circumstances of the moment.

**intellectual interpretation** (C. *zhijie* 知解; J. *chige*). (1) In Chan/Zen literature, book learning, or merely theoretical knowledge. An understanding not grounded in personal experience and not tested by direct insight. (2) An abbreviation of “understanding based on knowledgeable views” (C. *zhijian jiehu* 知見解會; J. *chiken ge’e*). (3) In some contexts, the glyphs 知解 (C. *zhijie*; J. *chige*) mean “intelligence” or “perspicacity,” with a positive connotation.

**interior of the house** (C. *wuli* 屋裡; J. *okuri*). (1) The inner, usually private, chambers of a house. (2) A metaphor for the secret teachings of a religious tradition. (3) In Chan/Zen texts, a metaphor for the *buddha-mind*, which is innate within all living beings.

**intermediate existence** (C. *zhongyou* 中有; J. *chūu*; S. *antarā-bhava*). In the theory of karmically determined transmigration through birth and death accepted by all Buddhists, this refers to phenomena that occur between death and entry into a womb for the subsequent rebirth. Because it is not one of the six destinies, or realms of rebirth, technically it is not a settled state of being or “existence” at all, but rather a name for what occurs “between” (C. *zhong* 中; J. *chū*; S. *antarā*) one “existence” (C. *you* 有; J. *u*; S. *bhava*) and the next. Nevertheless, because it comes between “this existence” (C. *benyou* 本有; J. *hon’u*; S. *sākṣin-bhava*) and the “future existence” (C. *dangyou* 當有; J. *tōu*; S. *punar-bhava*), the “intermediate existence” did come to be thought of as something comparable to an existence. In East Asia, it is assumed to last a maximum of “seven seven-day periods” (C. *qi qiri* 七七七日; J. *shichi shichinichi*). If the spirit of the deceased does not enter a womb within the first seven-day period, it goes back to square one (the moment of death) and tries again for another seven days, and so on. During this period of unsettled “intermediate existence,” it is believed that bereaved family members (or fellow monks) can intercede to help the deceased gain a better rebirth by generating merit (usually through *sūtra* chanting and making offerings to Buddha) that can be ritually dedicated (C. *huixiang* 迴向; J. *ekō*; S. *pariṇamana*) to that end.

**intimate friend** (C. *qinyou* 親友; J. *shin'yū*). A reference to the *Lotus Sūtra* parable of the → “jewel in the drunken man’s robe.” The “intimate friend” is the person who sews the jewel into their drunken friend’s robe prior to the latter’s departure. Because the jewel represents the innate *buddha-nature*, it is possible to interpret the “intimate friend” as Buddha. Compare → *good friend*.

**“intimate matter for those in patched robes”** (*nōe ka mitsu mitsu no koto* 衲衣下密密の事). That which should be of primary concern to monks, namely, attaining awakening. → “matter for those in patched robes.”

**intrinsic nature** (C. *xing* 性; J. *shō*). (1) The unchanging essence of an entity; synonymous with → *own-nature*. That which is self existing and not dependent on causal connections. (2) Family name, family standing, caste, or hereditary qualities (S. *gotra*).

**introspective awakening** (C. *xingwu* 省悟; J. *shōgo*). A synonym of → *awakening*.

**inverted views** (C. *diandao* 顛倒; J. *tendō*; S. *viparyāsa*). Cognitive errors in which a person believes what is false and disbelieves what is true. For specifics, → *four inversions*.

**investigate** (C. *nianti* 拈提; J. *nentei*). Literally to “grasp with the fingers” (C. *nian* 拈; J. *nen*) and “hold up” (C. *ti* 提; J. *tei*). (1) To bring up a topic of discussion in order to test the understanding of the other party. In the context of formal instruction in a *dharma hall* or *abbot’s quarters*, *Chan/Zen masters* may raise a *kōan* and challenge anyone in the audience to comment on it appropriately, then make their own comments; or a disciple may raise an *old case* in order to elicit a master’s understanding of it. (2) In the context of the “Chan/Zen of contemplating phrases” (C. *kanhua Chan* 看話禪; J. *kanna Zen*), to “investigate” a *kōan* is to hold it in mind as an object of meditation over a protracted period of time, until one is able to penetrate its meaning and comment on it in a way that is approved by one’s *Chan/Zen master* in “individual consultation” (C. *ducan* 獨參; J. *dokusan*). (3) In the *Denkōroku*, the sections entitled “Investigation” contain, in essence, Keizan’s authoritative comments on the root case that heads each chapter. In Japanese Zen texts, such remarks are more commonly referred to as “commentaries” (*teishō* 提唱).

**investigate the ancient** (C. *jigu* 稽古; J. *keiko*). (1) A set phrase in Chinese literature that refers to the appreciation of classical tradition as a guide. (2) In *Chan/Zen* texts, the word “old” (C. *gu* 古; J. *ko*) often refers to *kōans*, which are called “old cases” (C. *guze* 古則; J. *kosoku*). (3) In Dōgen’s writing, a term that occurs frequently, often in the context of lamenting the failure of his contemporaries to study both Buddhist sūtras in general and the records of *ancestral teachers* in the *Chan/Zen Lineage*.

**investigate the way** (C. *biandao* 辨道; J. *bendō*). To make a mental effort to “discern,” or “investigate” (C. *bian* 辨; J. *ben*) the “way” (C. *dao* 道; J. *dō*) of the *buddhas*. → *way*.

**investigate thoroughly** (C. *canche* 參徹; J. *santetsu*). (1) To “master” something through rigorous investigation and study. (2) To *inquire into Chan/Zen* and thereby “penetrate,” or “discern” (C. *che* 徹; J. *tetsu*) ultimate reality.

**investigation** (C. *nianti* 拈提; J. *nentei*). Noun form of → *investigate*.

**irresponsible chatter** (C. *huluan* 胡亂; J. *uron*). (1) Loose talk about Chan/Zen by people who have no genuine insight. (2) The discussion of worldly matters when one should be concentrating on the *matter of birth and death*.

**iron hammerhead without a hole for a shaft** (C. *wukong tiechui* 無孔鐵鎚; J. *muku no tettsui* 無孔の鐵鎚). (1) A tool that cannot be grasped: a metaphor for something useless. (2) A metaphor for the ineffectiveness of language, especially when measured by the criterion of *ultimate truth*, which puts the lie to all verbal constructs. This saying occurs often in *kōan* collections, as an interlinear comment on something a Chan master or their interlocutor says.

**“is or is not”** (C. *shifei* 是非; J. *zehi*). (1) To “affirm” (C. *shi* 是; J. *ze*) or “deny” (C. *fei* 非; J. *hi*) any proposition. (2) “Right” (C. *shi* 是; J. *ze*) or “wrong” (C. *fei* 非; J. *hi*) behavior. (3) That which “exists” (C. *shi* 是; J. *ze*) or does “not exist” (C. *fei* 非; J. *hi*). (4) From the standpoint of the Buddhist doctrine of *emptiness*, to regard anything as “so” or “not so” immediately involves one in *deluded attachment* to *dharma*s (entities) that do not actually exist in the manner that one imagines them to. → *affirm and/or negate*.

**“it is neither the wind nor the flag that move; gentlemen, your minds move”** (C. *feng fan fei dong, renzhe xin dong* 風幡非動、仁者心動; J. *kaze hata dō ni arazu, ninsha kokoro dō nari* 風幡動に非ず、仁者心動なり). The Japanese expression that appears in the *Denkōroku* is a translation of a famous saying attributed to the Sixth Ancestor, Huineng. His biography in the *Jingde Era Record of the Transmission of the Flame* reads:

One evening, when the wind was fluttering a flag on a pole, [Huineng] heard two monks arguing. One said, “The flag is moving.” The other said, “The wind is moving.” They conversed back and forth, but had not reached agreement. The master [Huineng] said, “Would you permit a common man like me to intercede in your lofty debate, or not? I take it that *it is not the wind or the flag that moves*; what moves is only your own minds.”

《景德傳燈錄》暮夜風颺刹幡、聞二僧對論。一云幡動。一云風動。往復酬答未曾契理。師曰、可容俗流輒預高論否。直以風幡非動、動自心耳。(T 2076.51.235c3-6)

The same story, with slightly different wording, appears as Case #29 of the *Gateless Barrier*, entitled “Neither the Wind nor the Flag”:

The Sixth Ancestor, on one occasion, was present when the wind was fluttering a flag on a pole, and there were two monks arguing. One said, “The flag is moving.” The other said, “The wind is moving.” They went back and forth, but had not reached agreement. The Sixth Ancestor said, “It is not the wind that moves, and it is not the flag that moves; *gentlemen, your minds move*.” The two monks were awed.

《無門關、非風非幡》六祖因風颺刹幡、有二僧對論。一云幡動。一云風動。往復曾未契理。祖云、不是風動不是幡動。仁者心動。二僧悚然。(T 2005.48.296,c17-20)

The wording of the Chinese text that Keizan translates into Japanese in Chapter 18 of the *Denkōroku* borrows elements from both of these versions of the story, but is not identical to either of them. A Chinese precedent for the precise wording found

in the *Denkōroku* is found, however, in the biography of National Teacher Deshao (891-972) of Mount Tiantai in the *Jingde Era Record of the Transmission of the Flame*:

At a convocation in the dharma hall the master [Deshao] said, “The old sages had skillful means as innumerable as the sands of the Ganges. [For example,] the Ancestral Teacher [Huineng] said, ‘It is not wind or the flag that moves; gentlemen, your minds move,’ and in that way he promoted the dharma gate of the unsurpassed mind-seal.”

《景德傳燈錄》師上堂曰、古聖方便猶如何沙。祖師道、非風幡動仁者心動。斯乃無上心印法門。(T 2076.51.407c9-11)

The biography of Benxian (d.u.) in the *Jingde Era Record of the Transmission of the Flame* also states that National Teacher Deshao instructed him using the saying “it is not wind or the flag that moves; gentlemen, your minds move” (T 2076.51.426a14-17).

**itinerant monk** (C. *yunna* 雲衲; J. *unnō*). Literally, “patch-robed in clouds.” A synonym of → wandering monk.

**jade of Mount Jing** (C. *Jingsha zhi yu* 荆山之玉; J. *Keizan no gyoku*). A reference to the “jade disk of Mister He” (C. *Heshi zhi bi* 和氏之璧; J. *Kashi no heki*). The *Han Feizi*, a third century BCE Chinese classic of political philosophy, describes the origins of the jade disk of Mister He as follows:

Mister He, a person of Chu, obtained an unpolished block [of jade] from the mountains of Chu. He presented it as tribute to King Li. King Li had his jeweler examine it. The jeweler said, “It is stone.” The king regarded He as deceitful and had his left foot amputated as punishment. When King Li died [ca. 740 BCE] and King Wu assumed the throne, He again presented the unpolished block as tribute to King Wu. King Wu had his jeweler examine it, and he too said, “It is stone.” The king likewise regarded He as deceitful and had his right foot amputated as punishment. When King Wu died [ca. 690 BCE] and King Wen assumed the throne, He embraced the unpolished block and cried beneath the mountains of Chu. For three days and three nights he cried until his tears dried up and became blood. The king heard of this and sent a man to inquire. The man asked, “Throughout the realm many people have had their feet amputated as punishment. Why do you wail in grief?” He said, “I do not grieve at being punished by amputation. I grieve because precious jade is labeled as stone and a man of integrity is deemed to be deceitful. That is what makes me grieve.” The king thereupon had his jeweler polish [He’s] unpolished block and a precious [jade] was obtained from it. Subsequently it was designated the “jade disk of Mister He.”

《韓非子》楚人和氏得玉璞楚山中。奉而獻之厲王。厲王使玉人相之。玉人曰、石也。王以和爲誑、而刖其左足。及厲王薨、武王即位、和又奉其璞而獻之武王。武王使玉人相之、又曰、石也。王又以和爲誑、而刖其右足。武王薨、文王即位、和乃抱其璞而哭於楚山之下。三日三夜、泣盡而繼之以血。王聞之、使人問其故。曰、天下之刖者多矣、子奚哭之悲也。和曰、吾非悲刖也。悲夫寶玉而題之以石、貞士而名之以誑。此吾所以悲也。王乃使玉人理其璞而得寶焉。遂命曰和氏之璧。(Chinese Text Project; <http://ctext.org/hanfeizi/he-shi>)



According to traditional Chinese lore, after the jade block of Mister He was carved into the shape of a ceremonial disk (C. *bi* 璧; J. *heki*), subsequent rulers competed with one another to obtain possession of it. In one of the most famous examples of this competition, in 283 BCE King Zhaoxiang of Qin offered to give fifteen towns in his kingdom to King Huiwen of Zhao in exchange for the jade disk, but was refused. Eventually the first emperor of the Qin Dynasty (259–210 BCE) obtained the jade disk and supposedly had it recarved as the official seal of the Chinese empire. Together with the *jade of Mount Jing*, the *pearl of the numinous serpent* was also owned by the Qin emperor. The two items came to be symbols not only of priceless value, but also of the wisdom of the sage rulers of antiquity.

**jade rabbit** (C. *yutu* 玉兔; J. *gyokuto*). A poetic name for the moon.

**“jewel in the drunken man’s robe”** (*suijin eri no tama* 醉人衣裏の珠). A reference to the *Lotus Sūtra* parable in which an “intimate friend” sews a jewel into their drunken friend’s robe prior to the latter’s departure on a long journey, so that he will not lack resources. The traveler, however, does not know that they carry the jewel, and thus becomes destitute in foreign lands. The “Five Hundred Disciples Receive a Prediction” Chapter of the *Lotus Sūtra* reads as follows:

World-Honored One, it is, for example, like a man who goes to an *intimate friend’s* house, becomes drunk on alcohol, and falls asleep. At the time, the *intimate friend* has to attend to official business, so he takes a priceless jewel, sews it into the lining of the man’s robe as a gift, and then departs. Because the man is in a drunken sleep, he *perceives and knows* nothing of this. After he gets up, he sets out on a journey and arrives in a foreign land. He searches vigorously to find clothing and food but suffers great difficulties, and if what he receives is scanty, he has to be satisfied with that. Later, the *intimate friend* happens to meet him, and this is what he says: “My good man, this is ridiculous! Why do you go to these lengths for clothing and food? Long ago I wanted to ensure that you would gain *ease and joy*, and indulge the five desires. On such-and-such a year, month and day, I sewed a priceless jewel into the lining of your robe. It must be there now, but you don’t know about it. It is absurd in the extreme that you have worked so hard, suffering and miserable, seeking a livelihood. You should now take the jewel and exchange it for whatever you need, so that things will always go as you wish, and you will never be in want of anything.” Buddha is also like this [*intimate friend*].

《妙法蓮華經、五百弟子受記品》世尊、譬如有人至親友家、醉酒而臥。是時親友官事當行、以無價寶珠繫其衣裏、與之而去。其人醉臥、都不覺知。起已遊行、到於他國。爲衣食故、勤力求索、甚大艱難。若少有所得、便以爲足。於後親友會遇見之、而作是言、咄哉丈夫、何爲衣食乃至如是。我昔欲令汝得安樂、五欲自恣、於某年日月、以無價寶珠繫汝衣裏。今故現在、而汝不知。勤苦憂惱、以求自活、甚爲癡也。汝今可以此寶貿易所須、常可如意、無所乏短。佛亦如是。(T 262.9.29a5-16)

The jewel represents the innate *buddha-nature*, which *all living beings* possess but do not avail themselves of because they are not aware of it. The drunken man of this parable is also referred to in Chan literature as the “impoverished guest.”

“jewel in the strongman’s forehead” (C. *lishi ezhu* 力士額珠; J. *rikishi gakuju*; *rikishi no hitai ni kakaru tama* 力士の額に繫る珠). A reference to a story from the *Sūtra of the Great Nirvāṇa* about a strongman who lost the decorative jewel on his forehead when wrestling with another. The jewel had been driven into the flesh of his forehead and was no longer visible, so he looked for it on the outside despite having a headache and being told the actual situation by a doctor. The jewel symbolizes buddhahood, which one should seek within one’s own mind, not in the external world. The *Essentials of the Transmission of Mind* by Chan Master Duanji of Mount Huangbo says:

It is like the strongman who, doubting that the jewel was within his forehead, searched for it on the outside.

《傳心法要》如力士迷額內珠向外求覓。(T 2012A.48.380c10-11)

“jewel sewn into a robe” (C. *yili jizhu* 衣裏繫珠; J. *eri keiju*). → “jewel in the drunken man’s robe.”

**jointless stūpa** (C. *wufengta* 無縫塔; J. *muhōtō*). (1) Also known as an “egg-shaped stūpa” (C. 卵塔; J. *rantō*). A stūpa for a deceased eminent monk made of several pieces of carved stone, including a flat base, sometimes a vertical stand, and a single large egg-shaped piece that gives the stūpa its name as “jointless” (C. *wufeng* 無縫; J. *muhō*). Some feature a capstone shaped like the roof of a wooden pagoda. Either the base or the egg-shaped piece itself may be inscribed with the name of the deceased monk whose ashes are interred within. (2) References to a jointless stūpa in the literature of Chan/Zen often allude to a dialogue between Xuansha Shibei and Xuefeng Yicun that came to be treated as a *kōan*. The version that appears as Case #60 of Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters* reads as follows:

Once, when Xuansha was traveling with Xuefeng, the latter pointed at the ground in front of them and said, “This single piece of land would be a good place to build a jointless stūpa.” The master [Xuansha] said, “How tall would it be?” Xuefeng moved his head, looking up and down. The master [Xuansha] said, “Reverend, you are not lacking in the fortunate recompense of humans and gods, but even in your dreams you have not seen the prediction of Vulture Peak.” Xuefeng said, “How about you?” The master [Xuansha] said, “Seven feet or eight feet.”

《真字正法眼藏》玄沙、因侍雪峰行次、峰指面前地云、這一片田地、好造箇無縫塔。師曰、高多少。峰乃上下顧視。師曰、人天福報、即不無和尚、靈山授記、未夢見在。峰云、僞作麼生。師曰、七尺八尺。(DZZ 5.158)

Dōgen comments on this *kōan* in the chapter of his *Treasury of the True Dharma Eye* entitled “Prediction” (*Juki* 授記).

**just one meal** (C. *yishi* 一食; J. *ichijiki*). To eat but one meal a day. Short for the “rule of obtaining but one meal a day” (C. *shou yishi fa* 受一食法; J. *ju ichijiki hō*). One of the → twelve austerities.

“just sit” (C. *zhiguan dazuo* 只管打坐 or *qiguan dazuo* 祇管打坐; J. *shikan taza*; *shikan ni taza seyo* 只(祇)管に打坐せよ). (1) An admonition attributed by Dōgen (1200-1253) to his teacher Tiantong Ruojing (1162-1227) at least nine times in his writings, but not found in any extant texts of Chinese provenance. The

occurrence in the chapter of Dōgen's *Treasury of the True Dharma Eye* entitled "Sustained Practice, Part 2" (Gyōji, ge 行持、下) is identical to most of the others:

Again, he [Rujing] said, "Inquiring into Chan is the sloughing off of body and mind. There is no need for burning incense, making prostrations, recollecting buddhas, practicing repentances, or sūtra reading. Just sit; only then will you get it."

《正法眼藏、行持、下》又いはく、參禪者身心脱落也、不用焼香・禮拜・念佛・修懺・看經、祇管打坐始得。(DZZ 1.198)

The adverb "just" (C. *zhiguan* 只管 or *qiguan* 祇管; J. *shikan*) means "only," or "exclusively." The verb "sit" (C. *dazuo* 打坐; J. *taza*) refers to seated meditation (C. *zuochan* 坐禪; J. *zazen*). In this context, it sounds as if Rujing is saying that seated meditation is the only practice that is needed for inquiring into Chan. However, as a matter of historical fact, all of the practices that Rujing seems to dismiss were a routine part of the training at his Tiantong Monastery, and all other major monasteries in Song and Yuan dynasty China. (2) The glyphs 只管打坐 (C. *zhiguan dazuo*; J. *shikan taza*) and 祇管打坐 (C. *qiguan dazuo*; J. *shikan taza*) are also treated as a single noun (gerund) in Sōtō Zen literature: a practice known as → just sitting.

**just sitting** (C. *zhiguan dazuo* 只管打坐 or *qiguan dazuo* 祇管打坐; J. *shikantaza*). (1) The glyphs translated here as "just sitting" entered the lexicon of Japanese Buddhism in the writings of Dōgen (1200–1253), who attributed the admonition "just sit" (an adverb + verb combination) to his teacher Tiantong Rujing (1162–1227). In Dōgen's quotations of Rujing, the latter seems to be saying that one should just concentrate on seated meditation, not any of the other common Buddhist practices that he names; for details, → just sit. (2) In the literature of Japanese Sōtō Zen, the glyphs 只管打坐 (C. *zhiguan dazuo*; J. *shikan taza*) and 祇管打坐 (C. *qiguan dazuo*; J. *shikan taza*) are treated as a single noun (gerund) and used as the name of a particular form of meditation practice. In the chapter of Dōgen's *Treasury of the True Dharma Eye* entitled "Ancient Mirror" (Kokyō 古鏡), for example, we find the statement, "[Mazu] Daoyi only does just sitting" (Dōitsu *shikantaza suru nomi* 道一祇管打坐するのみ) (DZZ 1.224). The grammar here makes it clear that "just sitting" (*shikantaza* 祇管打坐) is a discrete practice that Daoyi "engages in exclusively" (*suru nomi* するのみ). In the chapter of his *Treasury of the True Dharma Eye* entitled "Extensive Study" (*Henzan* 徧參), Dōgen says that "extensive study is simply 'just sitting' with 'body and mind sloughed off'" (*henzan wa, tada shikantaza, shinjin datsuraku nari* 徧參は、ただ祇管打坐、身心脱落なり) (DZZ 2.117). If Dōgen had intended the word "just" (*shikan* 祇管) to serve as an adverb here, he would have said "extensive study is to simply 'just sit'" (*henzan wa, tada shikan ni taza nari* 徧參は、ただ祇管に打坐なり). In Chapter 50 of the *Denkōroku*, Keizan says that when Rujing was a monk in training, "all he did was just sitting" (*shikantaza suru nomi nari* 只管打坐するのみなり). Neither Dōgen nor Keizan spell out very explicitly what the practice of "just sitting" entails, but we do get a hint from the latter's *Pointers for Regulating the Mind in Zazen*, where he says:

Recall your vows to eliminate mental afflictions and vows to authenticate bodhi. Just sit, with no purpose whatsoever. This is the essential technique for inquiring into Zen.

《坐禪用心記》念誓斷煩惱、誓證菩提。祇管打坐、一切不爲。是參禪要術也。(Kohō 1967, p. 247)

(3) In the subsequent Sōtō Zen tradition, “just sitting” came to be explained as seated meditation that is engaged in for its own sake, with “nothing to be gained” (*mushotoku* 無所得) — i.e., without any intention of gaining awakening — and without any object of contemplation other than the *mind-ground* itself. Seated meditation in Sōtō Zen is not coupled with the contemplation of a *kōan*, as it is in Rinzai Zen. The practice of “just sitting” is said to be based on the doctrine of the “identity of practice and realization” (*shushō ittō* 修證一等), according to which, “practice” (*shugyō* 修行) is not a means of attaining awakening, but rather a way of “attesting to” (*shō* 證) the *buddha-nature* that is innate in all living beings.

**kalaviṅka** (C. *pinqie* 頻伽; J. *binga*). (1) According to DDB (s.v. 迦陵頻伽): “A bird with a melodious voice native to the Himālayas. Monier-Williams says: ‘a sparrow.’ It may be the *kalandaka*, or *kokila*, the cuckoo. It ‘sings in the shell’ before hatching out. It was believed that its voice could be heard when it was still in its egg, and was so beautiful that people would be mesmerized by its sound.” (2) In East Asian Buddhist art, a creature depicted with the head (or pair of heads) and upper body of a beautiful woman and the lower body and wings of a bird. Said to reside in the pure lands of various buddhas. (3) A slender pitcher with two spouts pointed in opposite directions, shaped like the mythical two-headed *kalaviṅka* bird.

**kalpa** (C. *jie* 劫; J. *gō*). (1) The longest period of time imagined in Indian cosmology. (2) An eon, age, or world-cycle: the period of time between the creation and recreation of a world or universe; → *four kalpas*.

**kalpa of emptiness** (C. *kongjie* 空劫; J. *kugō* or *kūkō*). The last in the cycle of → *four kalpas*.

**kalpa of worthies** (C. *xianjie* 賢劫; J. *kengō*). The present *kalpa*, in which Śākyamuni is the fourth of one thousand buddhas to appear. → *thousand buddhas*; → *seven buddhas*.

**kalpas as numerous as motes of dust** (C. *chenjie* 塵劫; J. *jingo*). An expression that comes from a passage in the *Lotus Sūtra* chapter entitled “Parable of the Magical City,” which reads:

Bhikṣus! [Suppose] that all the lands through which that man had passed . . . were completely ground up into dust and one mote of dust equaled one *kalpa*. The time since that *buddha*’s extinction would still exceed the number of motes of dust by immeasurable infinite hundreds of thousands of billions of *asaṃkhyā* kalpas.

《妙法蓮華經》諸比丘、是人所經國土、盡抹爲塵、一塵一劫、彼佛滅度已來、復過是數無量無邊百千萬億阿僧祇劫。(T 262.9.22a)

**kalpas of formation, abiding, decay, and emptiness** (C. *cheng zhu huai kong jie* 成住壞空劫; J. *jō jū e kū gō*). → *four kalpas*.

**karma** (C. *ye* 業; J. *gō*). (1) The Sanskrit word *karma* means “action,” or “deeds.” In Indian religious thought in general, the theory of *karma* is that deeds have consequences that are experienced by the doer sometime in the future, either within the same lifetime or in some future rebirth. By the same token, one’s

present place of birth and individual circumstances are the result of past deeds, either in the present lifetime or in past lives. The law of karma thus envisions a complex web of karmic involvements, literally “causes and conditions.” It also takes for granted the basic Indian idea of *samsāra*, or *transmigration through birth and death*. (2) Buddhist texts allow three modes of karma: (a) deeds of body (C. *shenye* 身業; J. *shingō*), (b) deeds of speech (C. *kouye* 口業; J. *kugō*), and (c) deeds of mind (C. *yiye* 意業; J. *igō*). Unlike some Western philosophical traditions, Buddhist doctrine does not draw a fundamental distinction between thought and action. It takes thinking as a mode of doing and regards intention as the most important factor in determining the karmic results of even physical and verbal actions.

**karma accumulated in past lives** (C. *sulei* 宿累; J. *shukurui*). Synonymous with → *karma from previous lives*.

**karma from previous lives** (C. *suyuan* 宿緣; J. *shukuen*). Karmic “conditions” (C. *yuan* 緣; J. *en*) that carry over from “prior lifetimes” (C. *su* 宿; J. *shuku*).

**karmic bond from a previous life** (C. *suyuan qi* 宿緣契; J. *shukuen kei*). A connection formed between two people in one of their past lives that manifests itself in a “reunion” (albeit with different identities) in the present life.

**karmic conditions** (C. *yuan* 緣; J. *en*). Conditions that are created by past actions.

**karmic connection** (C. *zhuyuan* 諸緣, *yinyuan* 因緣, *yuan* 緣; J. *shoen*, *innen*, *en*). An alternate English rendering of → *karmic involvements*.

**karmic illness** (C. *yebing* 業病; J. *gōbyō*). A present illness said to be caused by bad deeds in a former life. Often said to be incurable.

**karmic involvements** (C. *zhuyuan* 諸緣, *yinyuan* 因緣, *yuan* 緣; J. *shoen*, *innen*, *en*). Literally, “causes” (C. *yin* 因; J. *in*) and “conditions” (C. *yuan* 緣; J. *en*). (1) The workings of karma in general, where actions and their results create an infinitely complicated (but never accidental) web of causes and conditions. (2) Affairs of the world, such as family life, work or business ventures, etc., that might distract one from practicing Buddhism.

**karmic recompense** (C. *guobao* 果報, *yebao* 業報, *bao* 報; J. *kahō*, *gōhō*, *hō*; *mukui* 報い). The fruit of past actions.

**karmic recompense experienced in some lifetime after the next** (C. *shun houci shouye* 順後次受業, *shunhou ye* 順後業; J. *jungo ji jugō*, *jungo gō*). Third of the → *three times of karmic fruition*.

**karmic recompense experienced in the next life** (C. *shun cisheng shouye* 順次生受業; J. *jun jishō jugō*). Second of the → *three times of karmic fruition*.

**karmic recompense experienced in the present life** (C. *shun xianfa shouye* 順現法受業, *shunxian ye* 順現業; J. *jun gen hō jugō*, *jungen gō*). First of the → *three times of karmic fruition*.

**karmically conditioned consciousness** (C. *yeshi* 業識; J. *gōshiki*). → *continuous flow of karmically conditioned consciousness*.

**kāśāya** (C. *jiasha* 袈裟; J. *kesa*). A rectangular ceremonial vestment that is worn draped over the left shoulder by Buddhist monks in East Asia and is emblematic of the robes originally worn by Buddhist monks in India. All *kāśāya* are, in principle, “pieced robes” (C. *gejieyi* 割截衣; J. *kassetsu* e), made with five, seven, nine, or

more panels (C. *tiao* 條; J. *jō*) of cloth that are sewn together. The panels themselves comprise both long and short pieces of cloth. The material used is most often silk, but *kāṣāya* have also been made of cotton, linen, wool, and anything else (including leather) that people use for clothing in various regions of Asia. In Sanskrit, the word *kāṣāya* denotes an earthy pigment containing ferric oxide that varies from light yellow to brown or red, and is often translated as “ochre.” Buddhist monks in India were originally supposed to wear robes made from discarded cloth that was ritually polluted (e.g., having been used as a burial shroud) or literally filthy; → *robe made of discarded rags*. The procedure was to cut out usable pieces of cloth, wash them, sew them together, and dye the resulting garment with ochre. From that uniform color, Buddhist patchwork robes in general came to be called *kāṣāya*. As the monastic institution evolved in India, new cloth for robes came to be provided by lay donors, but the practice of cutting the cloth into small pieces and sewing those together to make robes was retained. Buddhist monks in India were allowed three types of *kāṣāya*. According to Indian *vinaya* texts translated into Chinese, the “three robes” (C. *sanyi* 三衣; J. *san’ei*; S. *traī-cīvarika*) of a monk are: 1) an “under robe” (C. *antuohui* 安陀會; J. *andae*; S. *antarvāsa*) that served as underwear, and was worn alone for sleeping, going to the toilet, washing bowls, sweeping, and other such chores; 2) an “upper robe” (C. *yuduoluoseng* 鬱多羅僧; J. *uttarasō*; S. *uttarāsaṅgha*), worn for meals, religious practices such as circumambulation of a *stūpa* or *buddha image*, and other formal communal activities taking place within a monastery; and 3) an “assembly robe” (C. *sengqieli* 僧伽梨; J. *sōgyari*; S. *saṃghāṭī*), a full-dress robe worn when dealing with the laity (e.g., soliciting alms) and attending large public gatherings of the *saṃgha*. In the colder climates of Central Asia and China, the Indian mode of dress was often insufficient, so monks from those regions wore their native clothing and draped the Indian upper robe or assembly robe on top of that. In Chinese Buddhism in general, and in the Japanese Zen tradition that imported Chinese monastic practices during the Kamakura period (1185-1333), the notion of “three robes” named (in transliteration) *antarvāsa*, *uttarāsaṅgha*, and *saṃghāṭī* remained, but all three evolved into formal ceremonial garments, known generically as *kāṣāya*, that are worn over native Chinese or Japanese undergarments and Chinese-style robes (C. *yi* 衣; J. *koromo*). The *antarvāsa* (C. *antuohui* 安陀會; J. *andae*) became the “five-panel robe” (C. *wutiao yi* 五條衣; J. *gojōe*), or “five-panel *kāṣāya*” (C. *wutiao jiasha* 五條袈裟; J. *gojō kesa*); the *uttarāsaṅgha* (C. *yuduoluoseng* 鬱多羅僧; J. *uttarasō*) became the “seven-panel robe” (C. *qitiao yi* 七條衣; J. *shichijōe*), or “seven-panel *kāṣāya*” (C. *qitiao jiasha* 七條袈裟; J. *shichijō kesa*); and the *saṃghāṭī* (C. *sengqieli* 僧伽梨; J. *sōgyari*) became the “nine-panel robe” (C. *jiutiao yi* 九條衣; J. *kujōe*), or “nine-panel *kāṣāya*” (C. *jiutiao jiasha* 九條袈裟; J. *kujō kesa*). Worn over a Chinese-style full-length sleeved robe that was tied at the waist with a belt or sash, the *kāṣāya* lost its function as a practical piece of clothing to cover and protect the body but retained its meaning as an emblem of membership in the monastic order. Compare → *long robe*.

***kāṣāya of gold brocade*** (C. *jinlan jiasha* 金襴袈裟 or 金蘭袈裟; J. *kinran no kesa* 金襴の袈裟). A reference to the → *saṃghāṭī* robe sewn with gold thread that Śākyamuni Buddha is said to have entrusted to Mahākāśyapa in conjunction with the treasury of the true *dharma* eye, at the time of the founding of the Chan/Zen

Lineage. The term is first used in that context in the writings of Shenhui (670-762). → *transmission of the robe*.

**kāśāya sewn with gold thread** (C. *jinlu jiasha* 金縷袈裟; J. *konru kesa*). → *kāśāya of gold brocade*.

**keep in mind** (C. *hunian* 護念; J. *gonen*). Literally, to “guard” (C. *hu* 護; J. *go*) a “thought” (C. *nian* 念; J. *nen*). The practice of → *mindfulness*.

**kind father** (C. *cifu* 慈父; J. *jifu*). For the etymology of this term, → *kind father and loving mother*.

**kind father and loving mother** (C. *cifu beimu* 慈父悲母; J. *jifu hibo*). A play on the terms “compassion” (C. *cibei* 慈悲; J. *jibi*) and “parents” (C. *fumu* 父母; J. *bumo*). The first is divided into its component elements of “kindness” (C. *ci* 慈; J. *ji*; S. *maitrī*) and “pity” (C. *bei* 悲; J. *bi*; S. *karuṇā*) and juxtaposed with the two elements of the latter, which are “father” (C. *fu* 父; J. *fu*) and “mother” (C. *mu* 母; J. *bo*).

**“knock into a single piece”** (C. *dacheng yipian* 打成一片; J. *tajō ippen*). The translation of this expression is tentative because the concrete action on which the metaphor is based is unclear, although its meaning can be deduced from its use in Chan texts. A “single piece” (C. *yipian* 一片; J. *ippen*), in ordinary parlance, is one bit of any material. The glyph 成 (C. *cheng*; J. *jō*), a verb that means to “bring about,” “complete,” or “form,” takes “single piece” as its object. It can be construed either as the act of creating a small piece of something by separating it from a larger entity (e.g., using a knife to cut off a bit of incense to burn), or as the act of unifying things that are originally separate (e.g., pressing several pieces of clay into a single lump); in the context of Chan literature, it is evidently the latter meaning that is intended. The initial glyph 打 (C. *da*; J. *ta*) is a verb that can mean to “hit,” or “beat,” or it can mean to “make,” or “do”; sometimes, however, it simply adds emphasis to the verb that follows and thus has no translatable semantic value. By rendering the compound verb 打成 (C. *dacheng*; J. *tajō*) as “knock into,” we lean toward the former interpretation. However, it is also possible to translate the glyphs 打成一片 (C. *dacheng yipian*; J. *tajō ippen*) as “attain unification,” or simply as “unify.” The following are examples of actual usage:

*Gateless Barrier*, Case #1:

Cleansing yourself of all wrong knowledge and wrong understanding from the past, at long last you will ripen and, of themselves, inner and outer will be *knocked into a single piece*. Like the dream of a deaf and dumb person, it is something that can only be known to oneself. Suddenly it breaks forth, surprising the heavens and shaking the earth.

《無門關》蕩盡從前惡知惡覺、久久純熟、自然內外打成一片。如啞子得夢、只許自知。驀然打發、驚天動地。(T 2005.48.293a5-7)

*Congrong Hermitage Record*, Case # 21, Wansong Xingxiu’s comment on the root case:

[In the root case] Yunyan said, “You should know that there is one who does not apply himself.” *Gentlemen*, when you eat meals, brew tea, sew, and sweep the ground, you should be cognizant of the one who does not apply himself. Then you will attain the *knocking into a single piece* of mun-

dane phenomena and the *buddha-dharma*. In Dongshan's Tradition [i.e., in the formula of the five positions] we call this "both conjoined."

《從容錄》雲巖道、須知有不區區者。好諸仁者爾喫飯、煎茶、把針、掃地、時識取箇不區區底。便得世法佛法打成一片。洞上謂之兼帶去。(T 2004.48.240c21-23)

*Blue Cliff Record*, Case #25:

As a rule, when inquiring and asking [about Chan], it is not suitable to focus on many matters. That you do so is because, outside, you see that there are mountains and rivers and the great earth; inside, you see that there are seeing, hearing, perceiving, and knowing. Looking up, you see that there are buddhas who can be sought; looking down, you see that there are living beings who can be delivered. Straight away, all at once, you must spit those out. After that, throughout the twelve periods of the day, whether walking, standing, sitting, or reclining, [everything is] knocked into a single piece. Then, even if you rest on the tip of a single hair, it will be as expansive as the many thousands of innumerable realms. Even if you are in a boiling cauldron or a blazing furnace, it will be as if you were in a [buddha-] land of ease and joy. And even if you live amidst the seven treasures and eight jewels, it will be just like dwelling under a roof thatched with brambles.

《碧巖錄》大凡參問也無許多事。爲爾外見有山河大地、內見有見聞覺知。上見有諸佛可求、下見有衆生可度。直須一時吐却。然後十二時中、行住坐臥、打成一片。雖在一毛頭上、寬若大千沙界。雖居鑊湯爐炭中、如在安樂國土。雖居七珍八寶中、如在茅茨蓬蒿下。(T 48.2003.166a19-24)

*Discourse Record of Chan Master Yuanwu Foguo*:

There are some [disciples] with capacities above the superior vehicle [i.e., Mahāyāna], whose extraordinary understanding immediately melts away the ice of karmic obstructions. They judge things instantly, inherit the burden, and eventually are themselves able to take charge. Knocking [everything] into a single piece, they pass beyond this world, cross the stream [of birth and death], and immediately tally with the rank of buddhahood.

《圓悟佛果禪師語錄》有上上乘器格外領略、當下業障永消。直截承荷、於餘時自能管帶。打成一片度世絕流頓契佛地。(T 1997.47.809c16-19)

In all of these passages, the expression "knock into a single piece" is used in a way that equates it with attaining awakening.

**know the dharma** (C. *zhifa* 知法; J. *chihō*). To understand the *buddha-dharma*.

**"know the music"** (C. *zhiyin* 知音; J. *chion*). (1) Literally, a person who "understands" (C. *zhi* 知; J. *chi*) the "tone," or "music" (C. *yin* 音; J. *on*). (2) The glyphs 知音 (C. *zhiyin*; J. *chion*) refer to a friend who fully understands one's thoughts and feelings even when one does not articulate them verbally: an "intimate friend," "soul mate," or lover. This meaning comes from a story about Bo Ya, a famous lute (C. *qin* 琴; J. *kin*) player, and his friend Zhong Ziqi, which appears in fascicle five ("The Questions of Tang") of the *Book of Liezi*:

Bo Ya was good at playing the lute, and Zhong Ziqi was a good listener. When Bo Ya played his lute with his mind on climbing high mountains,



Zhong Ziqi said: “Excellent! That is lofty, like Mount Tai.” When [Bo Ya played] with his mind on flowing waters, Zhong Ziqi said: “Excellent! That is broadly flowing, like the great [Yangtze and Yellow] rivers.” Whatever was thought by Bo Ya, Zhong Ziqi was sure to get it. When Bo Ya was roaming on the north side of Mount Tai, there was a sudden torrential rainstorm, so he took shelter under a cliff. His mind melancholy, he took his lute and played it. First he made the noise of persistent rain, and then he produced the sound of a mountain landslide. Whatever melody he played, Zhong Ziqi easily intuited his meaning. Bo Ya then set aside his lute and said with a sigh: “Excellent! Excellent! How well you listen! What your thoughts imagine is exactly what is in my mind. How can I possibly escape being heard?”

《列子·卷第五湯問篇》伯牙善鼓琴、鍾子期善聽。伯牙鼓琴、志在登高山。鍾子期曰、善哉、峨峨兮若泰山。志在流水、鍾子期曰、善哉、洋洋兮若江河。伯牙所念、鍾子期必得之。伯牙游於泰山之陰、卒逢暴雨、止於巖下。心悲、乃援琴而鼓之。初爲霖雨之操、更造崩山之音。曲每奏、鍾子期輒窮其趣。伯牙乃舍琴而嘆曰、善哉、善哉、子之聽夫。志想象猶吾心也。吾於何逃聲哉。(https://www.chineseclassic.com/content/413)

Because Zhong Ziqi could understand whatever Bo Ya was thinking or feeling just by listening to him play his lute, he is said to have “known the music” of Bo Ya. (3) In the literature of Chan/Zen, the expression “know the music” is a metaphor for: (a) the intuitive understanding of a Chan/Zen master’s intended meaning, whether or not the message is couched in language; or (b) the “transmission of mind by means of mind.”

**knowing and comprehending** (C. *juezhi juebiao* 覺知覺了; J. *kakuchi kakuryō*). A pair of two-glyph compounds that stand in apposition as synonyms: both mean “complete knowledge.” The glyphs 覺知 (C. *juezhi*; J. *kakuchi*) are also translated herein as “perceive and know.”

**knowledge and/or knowing** (C. *jingzhi* 境智; J. *kyōchi*; S. *jñeya-jñāna*). The “object” (C. *jing* 境; J. *kyō*; S. *jñeya*), or truth that is known, and the “wisdom,” or “knowing” (C. *zhi* 智; J. *chi*; S. *jñāna*) that perceives it.

**knowledge of prior lifetimes** (C. *suming zhi* 宿命智; J. *shukumyō chi*; S. *jāti-smara*). The fourth of the → six supernormal powers. See that entry for Zhiyi’s description of it in his *Sequenced Introduction to the Dharma Realm*.

**kōan** (C. *gong’an* 公案; J. *kōan*). The written record of a particularly pithy, dramatic, or puzzling exchange between a Chan/Zen ancestral teacher and one of their disciples, typically couched in colloquial Chinese, that was frequently raised as a topic of discussion in later generations and thus became a kind of standard model, or “case” used to test the understanding of Chan/Zen masters and students alike. (1) During the Song and Yuan dynasties in China, and in Kamakura period Japan, the practice of raising and commenting on kōans was a mode of instruction and study that was broadly characteristic of the Chan/Zen tradition as a whole. It was common for Chan/Zen abbots to raise kōans as topics for discussion in the contexts of public convocations in the dharma hall, semi-private small convocations with disciples in the abbot’s quarters, and individual consultations (C. *dusan* 獨參; J. *dokusan*) with students. Chan/Zen masters

would either comment on a *kōan* themselves to demonstrate their own insight or challenge their followers to comment, as a means of gauging the latter's level of understanding. They often urged their disciples to reflect deeply and persistently on the words of the *ancestral teachers*, and to grapple with the meaning of this or that *old case* in a direct and personal way until it became clear to them. Students, too, frequently raised *kōans* for abbots to comment on in formal teaching settings. It was also common practice for abbots in both the Linji/Rinzai and the Caodong/Sōtō branches of the Chan/Zen Lineage to compile handbooks of their favorite *kōans* and to "attach words" (i.e., to make interlinear comments) and write *verse comments* on those in the privacy of their own studies. Such *kōan* collections are usually included in the *discourse records* of Chan/Zen masters, but some came to circulate as independent works. Well known examples of the latter include the *Blue Cliff Record* compiled by Yuanwu Keqin (1063-1135), the *Gateless Barrier* compiled by Wumen Huikai (1183-1260), and the *Congrong Hermitage Record* produced by Wansong Xingxiu (1166-1246). All Chan/Zen masters in medieval China and Japan, including those who belonged to the Caodong/Sōtō Lineage, routinely engaged in the aforementioned types of *kōan* commentary and study. Dōgen and Keizan, certainly, both made extensive use of *kōans* as a primary teaching device. There was, however, one particular use of *kōans*, later known as the "Chan/Zen of contemplating words" (C. *kanhua Chan* 看話禪; J. *kanna Zen*), that became widespread only in the Linji/Rinzai branch of the Chan/Zen Lineage in the generations following its propagation by the influential monk Dahui Zonggao (1089-1163). The practice in question involves using a few of the "words" (C. *huatou* 話頭; J. *watō*) of a given *kōan*, sometimes called the "critical phrase" by Western scholars, as a device for focusing and concentrating the mind. The practice of "contemplating words" (C. *kanhua* 看話; J. *kanna*) is pursued during *seated meditation*, and also when engaged in other daily activities. This specialized form of *kōan* practice, which is designed to create an intense "sensation of doubt" that results in a sudden awakening, was not embraced by leading members of the Caodong Lineage in Song and Yuan China, and was not taught by Dōgen or Keizan. (2) The meaning of the word *kōan* is sometimes glossed in English as "public case," but that is not a fully accurate or nuanced account of its etymology. The root meaning of the glyphs 公案 (C. *gong'an*; J. *kōan*) is the "desk" (C. *an* 案; J. *an*) of a "judge," or "magistrate" (C. *gong* 公; J. *kō*), in a court of law. The term came by extension to refer to the official documents (e.g., records of verbal testimony) that could land on the desk of a magistrate for final judgement or further review, so in ordinary Chinese it means a "case in court," or in some contexts a "legal precedent" that, through frequent invocation, has become settled law. The use of the term "*kōan*" to refer in a generic way to frequently cited sayings of *ancestral teachers* in the Chan/Zen Lineage is a metaphor that retains the original sense of a legal precedent that carries much weight yet still remains open to further judgement in particular instances. Central to the metaphor is the idea that a living Chan/Zen master's authority to comment on an "old case," and to pass judgement on their students' grasp of its import, is comparable to that of an imperially appointed magistrate in a court of law. The *locus classicus* for the metaphorical use of the term *kōan* in Chan/Zen literature appears in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

Reverend Deshan, when he first saw a monk enter the gate, brandished a staff, and chased him away. Reverend Muzhou, seeing a monk come in through the gate, said to him, “It [yours] is a clear-cut case [in court], but I release you from the *thirty blows*.”

《雲門匡真禪師廣錄》德山和尚纔見僧入門、拽拄杖便趁。睦州和尚見僧入門來便云、現成公案、放爾三十棒。(T 1988.47.547a11-13)

A similar anecdote appears in the *Jingde Era Record of the Transmission of the Flame*, in the biography of Chen Zunsu, a mid-ninth century disciple of Huangbo Xiyun (751-850):

Seeing a monk coming, the master said, “It [yours] is a clear-cut case [in court], but I release you from the *thirty blows*.” The monk said, “I am the way I am.” The master said, “Why do the Vajra Wielders [i.e., guardian deities] in the *triple gate* [i.e., the main gate of the monastery] raise their fists?” The monk said, “The Vajra Wielders are also the way they are.” The master hit him.

《景德傳燈錄》師見僧來云、見成公案放汝三十棒。僧云、某甲如是。師云、三門金剛爲什麼舉拳。僧云、金剛尚乃如是。師便打。(T 2076.51.291b17-19)

At the time when these two exchanges were first recorded, the expression “case in court” (C. *gong'an* 公案; J. *kōan*) had not yet come to be used as a generic name for records of remarkable, enigmatic verbal exchanges between *Chan* masters and their disciples. Thus, when the abbot Muzhou said to a monk who was coming into the monastery to study with him, “Yours is a clear-cut case” (C. *xiancheng gongan* 現成公案; J. *genjō kōan*), he was borrowing judicial language and using it figuratively to imply that he — the *Chan* master — was in a position comparable to that of a magistrate (a representative of the central government who had absolute local authority) sitting in judgement behind their bench, while the monk who had just entered through the gate was in the position of the accused: a suspect in the commission of some crime. Furthermore, in the terms of this trope, Muzhou’s declaration that the case is “evident,” or “clear-cut” (C. *xiancheng* 現成; J. *genjō*) but that he will remit (C. *fang* 放; J. *hō*) the legal sentence of “*thirty blows*” (C. *sanshi bang* 三十棒; J. *sanjū bō*) that would ordinarily be carried out immediately by lictors in a court, means that he finds the monk, as it were, “clearly guilty.” Given that the actual situation is not a court of law, but Muzhou assessing the mental state or level of understanding of a monk who has come seeking his guidance in Buddhist training, the gist of what he says to the monk is that, “You are obviously caught up in *delusion*, not *awakened*.” But this raises a question: what makes the metaphorical “case” of the monk entering the gate so “clear-cut” to the *Chan* master? It is certainly not obvious to the reader of these anecdotes, for the incoming monk is subjected to the master’s judgement before he utters a word. Is it the demeanor of the newcomer that betrays their deluded state of mind? The reader might imagine that, but the texts do not actually say anything about the physical appearance or movements of the newly arrived monk. Or, does the mere fact of coming in through the gate to seek instruction show that he, deludedly, believes there is some particular understanding or “thing” to be gained from the master? The two anecdotes translated above do not supply an answer

to this question, but they do establish that the saying “clear-cut case” is one that can only be uttered from the standpoint of a *Chan/Zen* master, who by virtue of their own *awakening* is capable of judging the spiritual condition of others. By the twelfth century, the anecdote involving Muzhou was so famous that Yuanwu Keqin (1063-1135), the compiler of the *Blue Cliff Record*, cited it as one among several standard examples of “gate entering” (C. *rumen* 入門; J. *nyūmon*) encounters, in which a monk who is just arriving for the first time in the hope of studying with a master is rebuffed out of hand by the latter. In the *Discourse Record of Chan Master Yuanwu Foguo* we read:

After Zhaozhou had first studied under Nanquan and awakened to [the saying] “everyday mind is the way,” someone came and asked him about the “intention in [Bodhidharma’s] coming from the west,” whereupon he replied, “The cypress tree in the front of the garden.” He went on to say [when approached by a monk who asked if he had seen Nanquan in person], “Zhenzhou has produced a great radish,” and [when challenged by a monk who asked, “The ten thousand things return to the one; what place does the one return to?”] he said, “When I was in Qingzhou I made a collared linen shirt that weighed seven pounds.” It is not only Zhaozhou. Deshan, when confronted with someone entering the gate, hit him. Linji, when confronted with someone entering the gate, shouted at him. Muzhou, when confronted with someone entering the gate, said, “It is a clear-cut case, but I release you from the *thirty blows*.”

《圓悟佛果禪師語錄》趙州初參南泉悟平常心是道後、來有問西來意、便對曰、庭前柏樹子。以至鎮州出大蘿蔔頭、我在青州作一領布衫重七斤。非唯趙州。德山得此時節入門便打。臨濟得此時節入門便喝。睦州得此時節便道現成公案放爾三十棒。(T 1997.47.750a16-22)

A similar list of well-known “gate entering” encounters is found in the records of Yuanwu’s disciple, Dahui Zonggao (1089-1163):

Deshan saw a monk entering the gate and struck him with a staff. Linji saw a monk entering the gate and shouted at him. Xuefeng saw a monk entering the gate and said, “What is this?” Muzhou saw a monk entering the gate and said, “It is a clear-cut case, but I release you from the *thirty blows*.”

《大慧普覺禪師語錄》德山見僧入門便棒。臨濟見僧入門便喝。雪峯見僧入門便道是甚麼。睦州見僧入門便道現成公案放爾三十棒。(T 1998A.47.914a21-24)

It would seem from this that the very act of entering the gate of a monastery seeking instruction is, in itself, evidence for a deluded state of mind. In other words, to seek “*awakening*” through Buddhist practice is to grab onto some imagined and ultimately unreal entity, which is the height of *delusion*, and the master’s summary rejection of the student is a way of pointing to that fact. On the other hand, if people do not seek *awakening*, there is no way for them to realize the *delusion* that envelops them. And, after all, *Chan/Zen* masters do want students whom they can lead to *liberation*. Perhaps that explains why Muzhou, acting as a “magistrate,” takes pity on the monk by figuratively releasing him from punishment. By the time of Yuanwu’s and Dahui’s rise to prominence in the mid-twelfth century, the legal terms “*kōan*” and “old case” had come to be

used generically to refer to all the famous sayings of bygone ancestral teachers that were raised as topics of discussion in later generations. Zhongfeng Mingben (1263-1323), a prominent Chan master of the Yuan dynasty, stated that *kōans* are authoritative texts, analogous in function to the official documents (C. *gongfu andu* 公府案牘; J. *kōfu andoku*) that embody the principles of good government and maintain order in the empire (*Extensive Record of Reverend Zhongfeng*, pp. 193a–194a). Mingben’s explanation of the term “*kōan*” subsequently became a standard one in the Chan/Zen tradition. It is the basis for the English translation of “*kōan*” as “public case.”

**kṣatriya** (C. *chali* 刹利; J. *setsuri*). The warrior, or “ruler” class. One of the four social classes (S. *varṇa*) in ancient India. → *four classes*.

**lack marks** (C. *wuxiang* 無相; J. *musō*). To have no identifying “signs,” or “marks” (C. *xiang* 相; J. *sō*; S. *lakṣaṇa*, *nimitta*).

**“lacking in the six sense faculties and deficient in the seventh consciousness”** (C. *liugen buju, qishi buquan* 六根不具、七識不全; J. *rokkon fugu, shichishiki fuzen*). The “six sense faculties” and “seventh consciousness” are the first seven in the Yogācāra system of eight consciousnesses; → *mind only*. To lack those in any literal sense would be tantamount to complete insentience. However, in the words of Kumu Facheng that are quoted in Chapter 48 of the *Denkōroku*, such a deficiency is posited as a kind of back-handed praise, for a person who remained unattached to those seven consciousnesses would be one who realizes that they are merely transformations of the ultimately real “storehouse consciousness” (C. *alaiye shi* 阿賴耶識; J. *araya shiki*; S. *ālaya-vijñāna*). Those who realize that, in the Yogācāra view, are fully awakened to the truth of *mind only*.

**late master** (C. *xianshi* 先師; J. *senshi*). Said of one’s own deceased teacher, as in “my/our late master.”

**latecomer student** (C. *houxue* 後學, *wanxue* 晚學; J. *kōgaku* or *gogaku*, *bangaku*). (1) A student who did not become a monk or nun and begin Buddhist practice until later in life than average. (2) The glyphs 後學 (C. *houxue*; J. *kōgaku* or *gogaku*) can also refer to: (a) a dull student, or slow learner — used as a humble reference to oneself; or (b) students or scholars of later generations. (3) The glyphs 晚學 (C. *wanxue*; J. *bangaku*) can also refer to elderly monks or nuns, regardless of the age at which they began their studies.

**latecomer students with beginners’ abilities** (C. *chuiji houxue* 初機後學; J. *shoki kōgaku*). A student who did not begin Buddhist practice until later in life than the average monk, but whose “abilities” (C. *ji* 機; J. *ki*) are those of any other beginner. → *latecomer student*.

**latter age** (C. *moshi* 末世; J. *masse*). The present age of the → *enfeebled dharma*.

**latter era** (C. *modai* 末代; J. *matsudai*). Synonymous with → *latter age*.

**lay practitioner** (C. *jushi* 居士; J. *koji*). (1) The basic meaning of the glyphs 居士 (C. *jushi*; J. *koji*) is “householder.” In Buddhist contexts, the term “lay practitioner” refers to a layman who engages in Buddhist practice alongside monks. A laywoman who engages in Buddhist practice alongside monks or nuns is called a “female lay practitioner” (C. *nijushi* 女居士; J. *nyokoji*). (2) In Japanese Zen since the Tokugawa period (1600-1868), the term *lay practitioner* has been used for male householders who engage in seated meditation and *kōan* study in

a monastic setting, while female householders who do the same are called “elder sisters” (*daishi* 大姉). (3) In Japanese Zen, the term “lay practitioner” is also used as a title in the posthumous “precept names” (*kaimyō* 戒名) of deceased male parishioners (*danka* 檀家) of a temple, which are engraved on their memorial tablets (*ihai* 位牌) and stūpas. The precept names of female parishioners use the titles “elder sister” (*daishi* 大姉) or “female believer” (*shinnyō* 信女).

**layman** (C. *yousasai* 優婆塞; J. *ubasoku*; S. *upāsaka*). A male householder who has taken refuge in the three treasures and vowed, in principle, to follow the five precepts.

**laywoman** (C. *youpoyi* 優婆夷; J. *ubai*; S. *upāsikā*). A female householder who has taken refuge in the three treasures and vowed, in principle, to follow the five precepts.

**learn** (C. *cande* 參得; J. *santoku*). Literally, to “investigate” (C. *can* 參; J. *san*) and “attain” (C. *de* 得; J. *toku*). Also translated herein as “seek and find.”

**learning** (C. *cande* 參得; J. *santoku*). Noun form of → learn.

**leave the body** (C. *chushen* 出身; J. *shusshin*). (1) To attain liberation. To escape from all afflictive and cognitive bonds and enter the realm of complete freedom. To → *slough off body and mind*. (2) In the context of Buddhist monasticism in East Asia, the glyphs 出身 (C. *chushen*; J. *shusshin*) are used when a newly minted Chan/Zen master “comes out” by assuming their first abbacy, also called “appearing in the world” (C. *chushi* 出世; J. *shusse*) and → *coming into one’s own*. (3) In ordinary language, the glyphs 出身 (C. *chushen*; J. *shusshin*) refer to an individual’s place of origin (hometown, birth family, alma mater, etc.).

**legitimate descendant** (C. *disun* 嫡孫; J. *tekison*). (1) In Chinese society at large, any male in the patrilineal line of descent of a family, or clan. (2) In the context of the Chan/Zen Lineage, a duly recognized dharma heir.

**legitimate heir** (C. *dizi* 嫡子, *disun* 嫡孫, *disi* 嫡嗣; J. *tekishi*, *tekison*, *tekishi*). (1) In Chinese society at large, the son of the legal wife, as opposed to those begat with a concubine. Daughters were not considered a man’s heirs, regardless of who the mother was. (2) In the context of the Chan/Zen Lineage, a duly recognized dharma heir.

**lesser treasury** (C. *xiaozang* 小藏; J. *shōzō*). A pejorative designation, found in Mahāyāna scriptures, for the “śrāvaka canon” (C. *shenwen zang* 聲聞藏; J. *shōmon zō*) that is said to be made up of 840 Hinayāna sūtras. The term is used in contrast to → *greater treasury*.

**“let go the hands when hanging from a precipice”** (C. *xuan ya sashou* 懸崖撒手; J. *ken gai sasshu*). (1) The locus classicus of this saying appears in the *Jingde Era Record of the Transmission of the Flame*:

Chan Master Zhen of the Yongguang Cloister in Suzhou said to the assembly at a convocation in the dharma hall: “If you miss the point of the words, you are ten thousand miles from home. You must immediately *let go your hands when hanging from a precipice*, trust yourself and accede [to whatever happens]. After perishing you will come to life again. I would not deceive you; how could anybody conceal this extraordinary truth?”

《景德傳燈錄》蘇州永光院真禪師、上堂謂衆曰、言鋒若差鄉關萬里。直須懸崖撒手自肯承當。絕後再蘇。欺君不得。非常之旨人焉庾哉。(T 2076.51.362a20-22)

This sermon by Zhen of Yongguang is also quoted in the *Congrong Hermitage Record* (T 2004.48.266b29-c2); in Case #41 of the *Blue Cliff Record* (T 2003.48.179a11-13); and in many other Chan/Zen texts. Because it speaks of “perishing and coming to life again” (C. *jue hou zai su* 絕後再蘇; J. *zetsu go sai so*), it is clear that the literal referent of the saying is to “let go the hands” and fall to one’s death when “hanging from a precipice.” That, presumably, is a metaphor for what happens when one lets go of *deluded attachments*, “dies” to one’s old ways of experiencing the world, and thereby gains *awakening*. (2) However, in Wumen Huikai’s verse comment to Case #32 of the *Gateless Barrier*, the saying has a rather different meaning:

Walking along the edge of a sword; running over a ridge of ice; not using a footbridge to ford [a river]; *letting go the hands when hanging from a precipice*.

《無門關》劍刃上行、氷稜上走、不涉階梯、懸崖撒手。(T 2005.48.297a29-b2)

In this context, “*letting go the hands when hanging from a precipice*” seems to refer to an extremely agile, death-defying feat of balance, not a suicidal act.

**level** (C. *jieji* 階級; J. *kaikyū*). A person’s stage of attainment on the *bodhisattva* path.

**level of buddhahood** (C. *fowei* 佛位; J. *butsui*). The ultimate stage of attainment on the *bodhisattva* path, which is *buddhahood*.

**level of ordinary people** (C. *fanfu di* 凡夫地; J. *bonbuji*). The standpoint of → *ordinary people*.

**liberated** (C. *jietuo* 解脫; J. *gedatsu*; S. *vimokṣa*). Having attained → *liberation*.

**liberation** (C. *jietuo* 解脫; J. *gedatsu*; S. *vimokṣa*). Literally, to “unloosen” (C. *jie* 解; J. *ge*) and “cast off” (C. *tuo* 脫; J. *datsu*) that which binds one to suffering in the round of birth and death. (1) In the early Buddhist tradition, “*liberation*” meant attaining *nirvāṇa*, i.e., the cutting off of any future rebirth. (2) In Mahāyāna sūtras, “*liberation*” is often equated with insight into the emptiness of *dharma*s, which can be realized by *bodhisattva*s even as they remain in the round of rebirth to help living beings. (3) In the *Denkōroku*, Pāpiyān (the chief Māra) is said to have sought “*liberation*” from a putrid necklace by entering the Brahmā Heaven in the *formless realm*.

**life potential** (C. *minggen* 命根; J. *myōkon*). (1) The “faculty,” “basis,” or “root” (C. *gen* 根; J. *kon*) of “*life*” (C. *ming* 命; J. *myō*), present or future (via rebirth). (2) The potential energy for a lifetime of a certain length. (3) In Yogācāra philosophy, the “storehouse consciousness” is posited as the “*life potential*.”

**life-root** (C. *minggen* 命根; J. *myōkon*). Synonymous with → *life potential*.

“**light and sense objects together disappear**” (C. *guang jing ju wang* 光境俱亡; J. *kō kyō tomo ni mōzu / bōzu* 光境共に亡ず / 忘ず). A statement by Panshan Baoji (d.u.) made famous by Dongshan Liangjie (807–869), who raised it as a *kōan* and then commented on it, as reported in the *Discourse Record of Chan Master Wuben of Mount Dong in Junzhou*:

Raised: “At a convocation in the dharma hall, Panshan said: ‘Now, the moon of the mind is solitary and complete, and its light envelops the myriad phenomena. However, the light is not the illumination of sense objects, and sense objects, too, are not existent. When light and sense objects together disappear, what is that?’” The master [Dongshan Liangjie] said, “When light and sense objects have yet to disappear, what is that?”

《筠州洞山悟本禪師語錄》舉。盤山上堂、夫心月孤圓、光吞萬象。光非照境、境亦非存。光境俱亡、復是何物。師曰、光境未亡、復是何物。(T 1986A.47.512b15-17)

For the full context of Panshan's saying, → Panshan Baoji.

**light of the eye** (C. *yanguang* 眼光; J. *genkō*). (1) The glint of the eye, which shows one is awake, aware, and alive. (2) Insight; discernment.

**“like a mosquito on an iron ox”** (C. *ru wenzi shang tieniu* 如蚊子上鐵牛; J. *bunsu no tetsugyū ni noboru ga gotoshi* 蚊子の鐵牛に上るが如し). A common saying found in many Chan/Zen texts. A metaphor for the impossibility of gaining awakening through conceptual thinking. To attempt that involves a category error similar to the notion that a mosquito might get blood from an iron ox.

**likeness** (C. *zhen* 眞; J. *shin*). A portrait, either painted or sculpted.

**line of ancestors** (C. *leizu* 累祖; J. *ruiso*). The succession of ancestral teachers who comprise the Chan/Zen Lineage.

**line of heirs** (C. *menxia* 門下; J. *monka*). Literally, “beneath” (C. *xia* 下; J. *ka*) the “gate” (C. *men* 門; J. *mon*). (1) When “gate” refers to a lay household, family, or clan, those “beneath,” or “under” it are, depending on context, either (a) junior members of the family, or (b) servants who are attached to the household. (2) When “gate” refers to a particular school, teacher, or teaching, those “beneath” it/him are the current students, or disciples. (3) When “gate” refers to a particular spiritual lineage of Buddhism, those “under” it are all the masters and disciples in subsequent generations who are said to have inherited the dharma handed down by the founding ancestor, and to perpetuate his teachings.

**lineage** (C. *zong* 宗; J. *shū*). (1) In ordinary language: (a) a family line of descent, traced from father to eldest son down through multiple generations, which involves inheritance of the family name and property; or (b) an extended clan that is defined by descent from a common ancestor, and may therefore include all siblings, cousins, second cousins, etc. (2) The glyph 宗 (C. *zong*; J. *shū*) has a wide range of other meanings as well: (a) a “first ancestor,” or “patriarch”; (b) a “school” or “denomination” of any sort, through which some particular teaching, technical skill, or artistic style is inherited and passed down through the generations; (c) the “axiom,” “principle,” or “essential teaching” that characterizes a lineage or school and represents its legacy; and (d) a “class,” or “kind” of thing, which is to say, a set of kindred objects patterned after a common archetype. (3) In East Asian Buddhism, a spiritual line of descent, traced through multiple generations of masters and disciples, through which a particular dharma, or teaching is handed down. A religious sodality that is analogous in its genealogical structure to a lay family line or extended clan.

**lineage builder** (C. *zongjiang* 宗匠; J. *shūshō*). Metaphorically, a “master craftsman” (C. *jiang* 匠; J. *shō*) who establishes or perpetuates a lineage. A



common designation for a Chan/Zen master, especially one who is considered the founder of a lineage.

**lineage essentials** (C. *zongzhi* 宗旨; J. *shūshi*). (1) Taking the glyph 宗 (C. *zong*; J. *shū*) in its sense of “axiom,” the compound 宗旨 refers to the “essential point,” or “main idea” of a particular teaching. (2) Taking the glyph 宗 (C. *zong*; J. *shū*) in its sense of “lineage,” the compound 宗旨 refers to the characteristic teaching, or essential insight that is said to be handed down from generation to generation within a particular line of masters and disciples. (3) In Chapter 44 of the *Denkōroku*, the term “lineage essentials” also refers to articles of clothing (leather shoes and long robe) that belonged to the Forty-third Ancestor, Taiyang Mingan, as well as his mortuary portrait, which were to be used as proof of dharma inheritance from him.

**lineage house** (C. *zongjia* 宗家; J. *shūke* or *sōke*, *sōka*). (1) A particular “house” (C. *jia* 家; J. *ke* or *ka*), or branch lineage that exists within the Chan/Zen Lineage as a whole. (2) The founding ancestor of a spiritual lineage. (3) In Japanese culture at large, the main, or most senior branch of a lay family lineage, synonymous with “main house” (*honke* 本家). (4) In Japanese performing arts, synonymous with “head of house/school” (*iemoto* 家元): a “family” (either consanguineous or figurative) that owns exclusive rights to an artistic legacy, gives secret initiations into it, and can charge fees to anyone who wishes to learn or perform the art.

**lineage style** (C. *zongfeng* 宗風; J. *shūfū*). A teaching style (e.g., a mode of rhetoric or method of training) that is said to be characteristic of a particular branch of the Chan/Zen Lineage. Also translated literally herein as “lineage wind.”

**lineage verse** (C. *zongsong* 宗頌; J. *shūju*). A poetic verse that summarizes the lineage essentials, or axiom of a particular branch of the Chan/Zen Lineage.

**lineage wind** (C. *zongfeng* 宗風; J. *shūfū*). Same as → lineage style.

“**Lingyun’s peach blossoms**” (C. *Lingyun taohua* 靈雲桃花; J. *Reiun tōka*). A *kōan* that appears in many Chan/Zen texts, including the *Discourse Record of Chan Master Weishan Lingyou* (T 1989.47.580c14-16) and Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters* (DZZ 5.206, Case #155). Lingyun Zhiqin (d.u.) was a dharma heir of Weishan Lingyou (771-853). Lingyun’s biography in the *Jingde Era Record of the Transmission of the Flame* reads:

Chan Master Lingyun Zhiqin of Fuzhou Prefecture was a man from Changxi in Benzhou. He first awakened to the way on Mount Wei on account of peach blossoms. He has a verse which says:

For thirty years I was the passenger seeking his [lost overboard] sword;  
how many times have leaves fallen and the branches budded?

After once seeing the peach blossoms,  
having directly arrived thus, now I will doubt no more.

《景德傳燈錄》福州靈雲志勤禪師本州長溪人也。初在瀉山因桃華悟道。有偈曰、三十來年尋劍客、幾逢落葉幾抽枝、自從一見桃華後、直至今今更不疑。(T 2076.51.285a23-26)

The story of Lingyun’s awakening is also treated by Dōgen in the chapter of his *Treasury of the True Dharma Eye* entitled “Sound of the Stream, Form of the Mountain” (*Keisei sanshoku* 谿聲山色):

Again, Chan Master Lingyun Zhiqin pursued the way for thirty years. Once, while traveling in the mountains, resting at the foot of a mountain, he looked out at a village in the distance. The time was spring, and, seeing the peach blossoms in bloom, he suddenly awakened to the way. Composing a verse, he presented it to Dawei.

For thirty years I was the passenger seeking his [lost overboard] sword;  
how many times have leaves fallen and the branches budded?  
After once seeing the peach blossoms,  
having directly arrived thus, now I will doubt no more.

Dawei said, “Those who enter from objects never revert or lose it.” That was his acknowledgement.

《正法眼藏、谿聲山色》又、靈雲志勤禪師は、三十年の辨道なり。あるとき遊山するに、山脚に休息して、はるかに人里を望見す。ときに春なり。桃華のさかりなるをみて、忽然として悟道す。偈をつくりて大瀧に呈するにいはく、三十年來尋劍客、幾回葉落又抽枝、自從一見桃華後、直至如今更不疑。大瀧いはく、從縁入者、永不退失。すなはち許可するなり。(DZZ 1.277)

**lion's roar** (C. *shizi hou* 獅子吼; J. *shishi ku*; S. *simha-nāda*). A metaphor for Buddha's preaching of the dharma.

**listen to the precepts** (C. *tingjie* 聽戒; J. *chōkai*). To listen to the recitation of the moral precepts on the occasion of the → *poṣadha*.

**little monk** (C. *ashi* 阿師; J. *ashi*). (1) A way of addressing a young monk. Used in a manner similar to the more respectful mode of address, → *ācārya*. (2) A familiar, at times somewhat dismissive, colloquial epithet for a monk.

**live alone** (C. *duzhu* 獨住; J. *dokujū*). To dwell as a hermit.

**living beings** (C. *zhongsheng* 衆生, *sheng* 生; J. *shujō*, *shō*). All sentient beings, however they are conceived, in all realms of existence.

**location** (C. *chu* 處; J. *sho*; S. *āyatana*). (1) The physical place where something happens or is situated. (2) As a translation of the Sanskrit, *āyatana* (“basis of perception”), a reference to the “locus” where the six sense faculties and six sense objects interact.

**locus** (C. *chu* 處; J. *sho*; S. *āyatana*). → *location*.

**long practice** (C. *jiuxi* 久習; J. *kyūjū*). A person who has accumulated much merit over a long period of Buddhist practice.

**long robe** (C. *zhiduo* 直裰, *duozi* 襖子; J. *jikitotsu*, *tossu*). An East Asian style of Buddhist monk's robe that was developed in China, ostensibly by taking the upper and lower robes that were worn by monks in India and “sewing” (C. *duo* 襖; J. *totsu*) them “directly” (C. *zhi* 直; J. *jiki*) together to make a single garment that (unlike the Indian model) has long sleeves, covers both shoulders, reaches down below the knees, and is fastened with a sash or belt around the waist (or with buttons down the front). The *long robe*, which is often referred to simply as a “robe” (C. *yi* 衣; J. *koromo*), is to be distinguished from the *kāśāya* that is worn over it and is emblematic of membership in the monastic *saṃgha*. Because the East Asian *long robe* is not constructed in the manner of a traditional “pieced

robe” (C. *gejieyi* 割截衣; J. *kassetsu e*), it probably did not evolve from the Indian *kāśāya* at all, but was merely given a name that suggested it did.

**longstanding views** (C. *jiujian* 舊見; J. *kyūken*). “Views” (C. *jian* 見; J. *ken*) are one-sided, deluded concepts. Those that are “old,” or “longstanding” (C. *jiu* 舊; J. *kyū*) are ones that are difficult to shake, even in the face of controverting evidence. Keizan’s remarks on them in the *Denkōroku* are reminiscent of a passage that appears in Ejō’s (1198–1280) *Record of Things Heard*. Because Keizan (1264–1325) entered Eihei Monastery while Ejō was still abbot there, he could have heard similar statements from Ejō. The relevant passage in *Record of Things Heard* says:

In an evening talk [Dōgen] said: “The result of coming to understand Zen sayings at the ancestral seat is that one’s customary knowing and thinking mind is gradually transformed in a way that accords with the words of good friends. The word ‘buddha,’ for example, according to our customary knowledge, means someone fully equipped with auspicious marks and features and radiance: one possessed of virtue who preaches the dharma for the benefit of living beings, such as Śākyamuni or Amitābha. Nevertheless, if a good friend says, ‘What we call buddhas are toads and earthworms,’ then one believes that toads and earthworms are buddhas and discards one’s everyday understanding. However, if you seek in those earthworms the auspicious marks and features and radiance of a buddha or the various virtues possessed by buddhas, then you have not transformed your feelings and views. Simply know that what you see right then [in the earthworms] is buddha. If you follow the words [of good friends] in this way, transforming your feelings and views and basic attachments, then you will naturally come to accord with them. However, students in recent times cling to their own feelings and views, and when something disagrees with their self-centered view they say, ‘There is no way that could be buddha! If it is not how I take things to be, it could not possibly be so.’ To the extent that they deludedly affirm the existence of things that resemble their own preconceptions, none of them make progress in the way of the buddhas.”

《隨聞記》夜話に云く、祖席に禪話を覺得故實は、我本知り思ふ心を、次第に知識の言に隨て改めて去く也。假令佛と云は、我本知たる様は、相好光明具足し、説法利生の徳有し釋迦・彌陀等を佛と知たりとも、知識若佛と云は蝦蟇・蚯蚓ぞと云はば、蝦蟇・蚯蚓を是を佛と信じて、日比の知慧を捨也。此蚯蚓上へに、佛の相好光明、種種の佛の所具徳を求るも、猶情見改たまらざる也。只當時の見ゆる處を佛と知る也。若如是の言に隨がつて、情見・本執を改めもて去けば、自合ふ處あるべき也。然に近代の學者、自らが情見を執して、己見にたがふ時は、佛とは、とこそ有るべけれ、又我存ずる様たがへば、さは有まじなどと云て、自が情量に似る事や有ると迷ひありく程に、おほかた佛道の昇進無き也。(DZZ 2.434–435)

**look for the way** (C. *fangdao* 訪道; J. *hōdō*). To seek awakening. → way.

**loose talk** (C. *quci* 取次; J. *shuji*). Short for the glyphs 取次語 (C. *quci yu*; J. *shuji go*), meaning facile, ungrounded remarks or explanations.

**lord master** (C. *zhuren gong* 主人公; J. *shujin kō*). (1) The male head of a household; the master of a house. (2) A hero or heroine; the protagonist in a

drama. (3) In Chan/Zen literature, a metaphor for the true self: the *buddha-mind*, or *buddha-nature*. For example, Case #12 of the *kōan* collection *Gateless Barrier*, entitled “Ruiyan calls out to the lord master” (C. *Yan hu zhuren* 巖喚主人), reads as follows:

The Venerable Ruiyan Shiyan, every day, called out to himself, “Lord Master,” and replied to himself, answering “Yes, sir.” Then he said, “Be alert,” and replied, “Yes, sir.” [He said] “At some other time, on some other day, you must not be taken in by a person who would deceive you.” [He replied to himself] “Yes, sir. Yes, sir.”

《無門關》瑞巖彥和尚。每日自喚主人公、復自應諾。乃云、惺惺著諾。他時異日、莫受人瞞。諾諾。(T 2005.48.294b18-20)

**lord master within the house** (*okuri no shujin kō* 屋裏の主人公). → *lord master*; → *within the house*.

**lost in a mistaken view of emptiness** (C. *luo kong wang* 落空亡; J. *raku kūbō*). To reify “emptiness” and conceive it as a *dharma* — a “thing” that might be named “the Void” — is to be “lost” (C. *wang* 亡; J. *bō*) in a mistaken view. “Emptiness” should be understood as a conceptual construct which might be useful as *skillful means*, but should not be clung to as anything ultimately real.

**loving mother** (C. *beimu* 悲母; J. *hibo*). For the etymology of this term, → *kind father and loving mother*.

**lucid** (C. *jingming* 精明; J. *seimei*). (1) Clarity or lucidity, understood as a property of the *buddha-mind*, or *mind-ground*. The expression “single lucidity” (C. *yi jingmei* 一精明; J. *ichi seimei*) refers to the “one mind that each person is originally endowed with” (ZGDJ p. 32b, s.v. いちせいめい). The term appears in many texts, but its interpretation usually follows its usage in the *Heroic March Sūtra*:

It is like a clever worldly magician who creates puppets that are male and female. Although you see them move on their own bases, they must rely on a single mechanism. Stop that mechanism and they all cease: they are illusory and lack intrinsic nature. The *six sense faculties* are also like this: fundamentally, they rely on the single *lucidity*, which is divided into six in harmonious unity. When calmed in that one *locus*, the six functions are all aborted.

《大佛頂萬行首楞嚴經》如世巧幻師、幻作諸男女。雖見諸根動、要以一機抽。息機歸寂然、諸幻成無性。六根亦如是、元依一精明、分成六和合。一處成休復、六用皆不成。(T 945.19.131a26-b3)

This passage suggests that when a person has *lucid* insight into the *buddha-mind*, the *six sense faculties* stop functioning, as they would in a state of deep trance. (2) However, the *Heroic March Sūtra* also suggests that when the *mind* is *lucid*, *deluded consciousness* and illusory sense data are not entirely eliminated, but merely seen through and abandoned as inconsequential:

*Delusion of consciousness* has no cause, and error has no foundation. After all, those have no arising, so how could you want them to cease? For one who attains *bodhi*, those are like events in a dream that a person talks about after waking up. When the mind is free [of dreaming] and *lucid*, what causes and conditions could one hope to effect by grasping at things that oc-

curred in a dream, much less returning to that which is *without cause* and fundamentally lacks existence?

《大佛頂萬行首楞嚴經》識迷無因妄無所依。尚無有生欲何爲滅。得菩提者、如寤時人說夢中事。心縱精明、欲何因緣取夢中物、況復無因本無所有。(T 945.19.121b18-20)

**luminous night curtain** (C. *ye ming lian* 夜明簾; J. *yamyōren*). According to HYDCD (s.v. 夜明簾): “In traditional [mythological] accounts, a screen [curtain] for use at night that can give off light.” Some sources suggest that the curtain was used exclusively in the ruler’s chambers in a royal palace, and thus is a metaphor for the aura of sanctity and absolute authority that surrounds the sovereign. ZGDJ (p. 1239b, s.v. やみょうれん) reports that it is a hanging screen or blind made of crystal or white jade that shines brightly even at night, and that it is a metaphor for the “sphere of awakening” (*satori no kyōchi* さとりの境地). In any case, the expression “outside the luminous night curtain” appears as a stock trope in verse comments on *kōans* throughout the literature of Chan/Zen, especially those made by Hongzhi Zhengjue (1091–1157). For example, in the *Eyes of Humans and Gods*, he comments:

Outside the *luminous night curtain*, they line up in ranks early [in the morning]; in the palace of the King of Emptiness, even soulmates are kept out [by the curtain].

《人天眼目》夜明簾外排班早。空王殿上絕知音。(T 2006.48.314b19-20)

In Case #88 of the *Congrong Hermitage Record*, Hongzhi comments:

Outside the *luminous night curtain*, it is difficult to turn one’s body.

《從容錄》夜明簾外轉身難。(T 2004.48.285b4-5)

Both comments invoke the image of court officials lined up in formal ranks in the presence of the emperor, unable to advance freely or turn away. Metaphorically, they speak of the difficulty of being in the presence of an awakened master, or in contemplating awakening itself from the standpoint of an ordinary person.

**luminous spirits** (C. *shenming* 神明; J. *shinmei* or *shinmyō*). (1) Gods of the heavenly and earthly realms, especially bright gods who support Buddhism. (2) Gods who record the misdeeds of humans and punish the wicked. (3) The spiritual vitality, spiritual life force, or spiritual intelligence of humans. (4) Divine virtues. (5) In Japan, a designation for the kami Tenshō (Amaterasu) and for the sites where she is enshrined.

**lump of red meat** (C. *chi rou tuan* 赤肉團; J. *shaku nikudan*). (1) A ball of raw animal meat intended for human consumption, red because it has not yet been cooked. (2) In Chan/Zen texts, a metaphor for the physical (living) human body. The trope implies a somewhat negative view of the body and “things of the flesh,” for Buddhist monks in China generally did not eat meat, and uncooked meat can look disgusting even to people who eat it cooked. (3) The expression “upon this lump of red meat” (C. *chirou tuan shang* 赤肉團上; J. *shaku nikudan jō*) became commonplace in Chan/Zen due to two *kōans* that were frequently commented on. The first appears in the *Discourse Record of Chan Master Dahui Pujue* and involves Nanyuan Huiyong (–930):

Nanyuan, at a convocation in the dharma hall, said: “Upon this lump of red meat, a cliff rising one thousand fathoms.” At the time there was a monk who said, “Upon this lump of red meat, a cliff rising one thousand fathoms’ — are these not your words, Reverend?” Nanyuan said, “They are.” The monk then lifted and overturned the meditation seat [of the abbot, Nanyuan]. Nanyuan said, “You, look! This blind fool has acted in confusion.” The monk hesitated. Nanyuan hit him and proceeded to exit the cloister.

《大慧普覺禪師語錄》南院上堂云、赤肉團上壁立千仞。時有僧問、赤肉團上壁立千仞、豈不是和尚道。院云、是。僧便掀倒禪床。院云、爾看、這瞎漢亂做。僧擬議。院便打趁出院。(T 1998A.47.854b10-13)

The second is a famous kōan attributed to Linji Yixuan (–866), which appears in the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou*:

At a convocation in the dharma hall, [Linji] said: “Upon this lump of red meat there is one true person of no rank. It is constantly going in and out from all of your noses and mouths. Those who have yet to witness and grasp it, look, look!”

《鎮州臨濟慧照禪師語錄》上堂云、赤肉團上有一無位真人。常從汝等諸人面門出入。未證據者看看。(T 1985.47.496c10-11)

Because the two sayings begin with the same phrase, “Upon this lump of red meat,” the second phrases — “a cliff rising one thousand fathoms” and “one true person of no rank” — invite direct comparison. Both must refer to what could be called the “spiritual” dimension of a human being, as opposed to the merely physical dimension, or “meat” (C. *rou* 肉; J. *niku*). However, because Linji says “it is constantly going in and out from all of your noses and mouths” (C. *mianmen* 面門; J. *menmon*; literally “gates of the face”), he associates it with a person’s breathing, so perhaps it is better to conceive the thing in question as the “life principle,” or “life force” (C. *qi* 氣; J. *ki*) that animates the physical body. In the context of Mahāyāna Buddhism, the animating principle that underlies all sentient existence is sometimes called the “womb of the tathāgata” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*). In Chinese Yogācāra texts, it is called the “storehouse-consciousness” (C. *zangshi* 藏識; J. *zōshiki*), “root consciousness” (C. *ben shi* 本識; J. *honjiki*), or “ālaya consciousness” (C. *alaiye shi* 阿賴耶識; J. *araya shiki*; S. *ālaya-vijñāna*). In Chan/Zen literature, it is usually called *buddha-mind*, or *buddha-nature*. For an explanation of why something with all those names is also called a “cliff rising one thousand fathoms,” → “upon this lump of red meat, a cliff rising one thousand fathoms.” For why Linji called it “one true person of no rank” → “upon this lump of red meat, there is one true person of no rank.”

**luxuriant web of myriad phenomena** (C. *senluo wanxiang* 森羅萬像, *wanxiang senluo* 萬像森羅; J. *shinra banshō*, *banshō shinra*). A metaphor for the phenomenal world, with its infinitely complex web of causes and conditions.

**maestro** (C. *zuojia* 作家; J. *sakke* or *sakka*). (1) In ordinary Japanese, a poet, novelist, painter, or any other kind of creative artist. (2) The founder of a branch lineage, or “house” (C. *jia* 家; J. *ke* or *ka*; ie) of Chan/Zen, or a Chan/Zen master in subsequent generations who does much to train its followers and promote its fortunes.

**mahā-prajñā** (C. *mohe bore* 摩訶般若; J. *maka hannya*). The “great perfection of wisdom,” which is insight into the emptiness of dharmas. → perfection of wisdom.

**mahāsattva** (C. *mohesa* 摩訶薩; J. *makasatsu*). A synonym of → great being.

**maigre feast** (C. *zhai* 齋; J. *sai*). A vegetarian meal, typically offered to the monastic *saṃgha* by lay donors, although the laity may also share in the meal and the sponsor can also be a monk or nun.

**main bloodline** (C. *zhengmo* 正脈; J. *shōmyaku*). The direct line of *dharma inheritance* that leads from some ancestral figure in the Chan/Zen Lineage down to one’s own master.

**maintain dietary restraints** (C. *chizhai* 持齋; J. *jisai*). To follow the moral precepts of restraint that apply to the consumption of food by monks. In India that meant not eating after noon, eating whatever was given one (including meat if the animal was not killed for the purpose of feeding monks), eating an appropriate amount, and so on. In China it came to mean maintaining a vegetarian diet (although milk products were allowed), and avoiding hot (peppery) foods and anything in the onion family.

**major monastery** (C. *conglin* 叢林; J. *sōrin*). (1) Literally a “thicket” (C. *cong* 叢; J. *sō*) that is a “grove of trees” (C. *lin* 林; J. *rin*) or, metaphorically, a “gathering place” (C. *lin* 林; J. *rin*). A Chinese translation of the Sanskrit *saṃghārāma*, meaning a “forest,” or “grove” in which members of the Buddhist *saṃgha* dwelled. (2) A term used in Song and Yuan dynasty Chinese Buddhism to indicate large, state-sanctioned public monasteries. Chan/Zen texts gloss the etymology of the term by suggesting that individual monks in a monastery strive to better themselves in much the same way that trees in a grove compete in growth to get the most sunlight.

**make an appearance** (C. *jiangji* 降迹; J. *kōshaku*). To “descend” (C. *jiang* 降; J. *kō*) and “manifest a body” (C. *ji* 迹; J. *shaku*) as an avatar. The glyphs 降迹 (C. *jiangji*; J. *kōshaku*) are also translated herein as → incarnation. (1) A transformation body (C. *huashen* 化身; J. *keshin*; S. *nirmāṇa-kāya*) sent by a buddha to respond to the needs of living beings. (2) The “manifest form of a buddha” (C. *ji* 迹 佛; J. *shakubutsu*) visible to human beings, as opposed to the true “fundamental buddha” (C. *benfo* 本佛; J. *honbutsu*), which is beyond our comprehension and perception. (3) In Japan, the local deities (*kami* 神) have traditionally been regarded as avatars (*suijaku* 垂迹) of buddhas.

**make offerings** (C. *gongyang* 供養; J. *kuyō*). Literally, to “offer” (C. *gong* 供; J. *ku*) “nourishment” (C. *yang* 養; J. *yō*). (1) In East Asian culture in general, to place food and drink before an altar where ancestral spirits are enshrined so as to “feed” them. (2) In the context of Buddhist ritual, to place food, drink, flowers, or incense before an altar where buddhas, bodhisattvas, gods, or ancestral spirits are enshrined, and/or to chant sūtras and dhāraṇīs to generate merit that is dedicated to them as a kind of immaterial offering.

**make prostrations** (C. *bai* 拜, *libai* 禮拜; J. *hai*, *rhai*). (1) To bow down in front of some highly respected personage, either living or represented by an icon, as a gesture of reverence and obeisance. The prostrations typically involve kneeling, leaning forward on the elbows, and touching the forehead to the floor, with palms either flat on the ground or upraised to symbolically “receive the feet” of the

object of veneration. In Buddhist monastic ritual, prostrations are typically made in sets of three. (2) The glyphs 拜 (C. *bai*; J. *hai*) and 禮拜 (C. *libai*; J. *raihai*) can also refer to: (a) ritual gestures that do not involve making full prostrations, such as bowing just the upper body or bowing in *gasshō*; and (b) any acts of “prayer,” “petition,” “propitiation,” “reverence,” “adoration,” “worship,” etc., whether or not those involve physical ritual gestures such as bowing or making prostrations.

**manager** (C. *goudang* 勾當; J. *kōtō*). In the context of Buddhist monasteries in East Asia, a monk who is charged, as an office holder in the bureaucracy, with overseeing some part of the routine maintenance or operation of the institution. Examples mentioned in the *Denkōroku* include the head cook, canon prefect, garden manager, and toilet manager.

**mañi-jewel** (C. *moni zhu* 摩尼珠; J. *mani shu*; S. *mañi*). (1) Any precious gem. (2) A wish-granting jewel. (3) A metaphor for the buddha-dharma, which provides all that one really needs. (4) A metaphor for awakening, which provides all that one really needs.

**manner** (C. *fengcao* 風操; J. *fūsō*). (1) Dignified comportment. (2) Behavior by an individual monk that is restrained and proper, especially with regard to celibacy. (3) Bodily etiquette and mental restraint that conforms to the house style of a particular branch of the Chan/Zen Lineage.

**Māra and outsiders** (C. *Mowai* 魔外; J. *Mage*). A contraction of “heavenly Māras and followers of other paths” (C. *tianmo waidao* 天魔外道; J. *tenma gedō*).

**marginal matters** (C. *bianshi* 邊事; J. *henji*; *hen no koto* 邊の事). (1) In ordinary language, affairs or customs pertaining to the frontier or borderlands of the Chinese empire, which are thought to be populated by rustics or barbarians. (2) In Buddhist literature, trivial affairs, or matters of no concern, as opposed to the great matter of spiritual liberation. (3) The expression “marginal matters” does not occur in the Chan/Zen saying “the matter of a single color that extends throughout [the universe]” (C. *yisebian shi* 一色邊事; J. *isshevikhen ji*), where the first three glyphs form a semantic unit.

**marvelous function** (C. *miaoyong* 妙用; J. *myōyū*). (1) The miraculous workings of the buddha-mind which, while fundamentally quiescent, nevertheless illuminates and knows all phenomena. (2) A reference to awakening, or satori, understood as a miraculous working of the mind. (3) The miraculous ability of buddhas and bodhisattvas, deriving from their awakening, or wisdom, to freely and appropriately act in a way that converts and saves living beings.

**marvelously tally** (C. *miaoqi* 妙契; J. *myōkai*). → match tallies.

**master and disciple** (C. *shizi* 師資; J. *shishi*). Literally, “teachers” (C. *shi* 師; J. *shi*) and their “dependents,” or “disciples” (C. *zi* 資; J. *shi*). The latter glyph also has the meanings of “property,” or “wealth,” which suggests that disciples are the “raw materials” with which teachers work. The expressions “master” and “raw materials” are juxtaposed in Chapter 27 of the Daoist classic known as the *Laozi*, a.k.a. *The Way and its Power*:

For this reason the sagely person is always good at saving people, and thus does not abandon people. Always good at saving beings and not abandoning beings is called conforming to understanding. Therefore, the good person is the master of the people who are not good. The people who are not



good are the good person's raw materials. Not to value one's teacher, and not to love one's raw materials, while it might look clever, is greatly deluded. This is called the essential marvel.

《老子》是以聖人、常善救人、故無棄人。常善救物、故無棄物、是謂襲明。故善人者、不善人之師。不善人者、善人之資。不貴其師、不愛其資、雖智大迷、是謂要妙。(Laozi, 27)

**master of instruction** (C. *jiaozhu* 教主; J. *kyōshu*). (1) An epithet of Śākyamuni Buddha. (2) Any Buddhist monk who spreads the *dharma*.

**master of teaching** (C. *jiaozhu* 教主; J. *kyōshu*). The same two glyphs are also translated herein as → “master of instruction.”

**master teacher** (C. *shijiang* 師匠; J. *shishō*). (1) In ordinary language, a skilled craftsman, a master artist, or an artistic director. (2) In Chan/Zen texts, a *Chan/Zen master* who, metaphorically, shapes their students in the same way that a skilled craftsman shapes their materials. For the *locus classicus* of disciples being likened to “raw materials,” → *master and disciple*.

**master title** (C. *shibao* 師號; J. *shigō*). A title of “master” (C. *shi* 師; J. *shi*), e.g., “Chan Master” or “National Teacher,” bestowed posthumously on an *eminent monk*, usually by the imperial court.

**match tallies** (C. *xiangqi* 相契; J. *sōkei*). (1) A “tally” (C. *qi* 契; J. *kei*), in ancient China, was a piece of bamboo or wood on which a contract or other official document was written. The tally was then split in two, with each party to the contract retaining one of the halves. Subsequently, to prove their legal right to make a claim or adjudicate the terms of the contract, each party had to produce their tallies, and those had to “match” (C. *xiang* 相; J. *sō*) perfectly along the line where they were originally split. (2) In the Chan tradition, to “match tallies” became a metaphor for the meeting of minds between *masters and disciples*. That is, if disciples could demonstrate that their insight “matched” that of their teacher, the teacher might formally approve them as *dharma heirs*.

“**matter for those in patched robes**” (C. *nayi xia shi* 衲衣下事; J. *nōe ka no koto* 衲衣下の事). The matter that *patch-robed monks* should be most concerned with, to wit, the “*matter of birth and death*,” also called the “*single great matter*,” or “*great matter of one's entire life*.” The expression “*matter for those in patched robes*” was often raised as a *kōan*. It appears, for example, in the *Blue Cliff Record*:

Later, a monk asked [Xianglin Chengyuan (908-987)], “What about the flame of a single lamp within the [abbot's] room?” Xianglin said, “If three people verify the tortoise shell [or, verify the prophesy by reading the cracks in a heated tortoise shell], then it is a tortoise.” [The monk] again asked, “What about the *matter for those in patched robes*?” Xianglin said, “The fire of [the sacrifice of] the twelfth month burns the mountain.”

《碧巖錄》後來僧問、如何是室內一盞燈。林云、三人證龜成鼈。又問、如何是衲衣下事。林云、臘月火燒山。(T 2003.48.157b12-14)

**matter of birth and death** (C. *shengsi shi* 生死事; J. *shōji no koto* 生死の事). The problem that confronts all human beings, whether or not they wish to confront it head-on, which is how to come to grips with impermanence, suffering, and other existential issues.

**“matter of birth and death is great”** (C. *shengsi shi da* 生死事大; J. *shōji ji dai*). Part of a saying found commonly throughout the literature of Chan/Zen, as (for example) in the *Jingde Era Record of the Transmission of the Flame*:

The matter of birth and death is great; impermanence is swift.

《景德傳燈錄》生死事大、無常迅速。(T 2076.51.241b3-4)

The “Verse on the Sounding Board” (*Han no ge* 版の偈) used in Japanese Zen monasteries also incorporates this phrase:

The matter of birth and death is great; impermanence is swift.

All be mindful of this; take care not to waste time.

生死事大、無常迅速、各宜醒覺、慎勿放逸。

**“matter of building the gate of conversion”** (C. *jian huamentou shi* 建化門頭事; J. *ken kemontō no koto* 建化門頭の事). → gate of conversion. The *Extensive Record of Chan Master Hongzhi* contains the following:

Chan worthies, throughout all worlds in the ten directions, mountains and rivers and the great earth, as well as grasses and trees and forests, are only the one tongue of Vairocana. People, can you too hear it? If you are able to hear it, then precisely this is the matter of building the gate of conversion. However, speaking does not fall into the gate of conversion. In a single phrase, what would you say?

《宏智禪師廣錄》諸禪德、盡十方世界、山河大地、草木叢林、祇是毘盧遮那一箇舌頭。諸人還聞麼。若向這裡聞得、猶是建化門頭事。且道不落化門。一句作麼生道。(T 2001.48.2b14-17)

**matter of one’s entire life** (C. *yisheng shi* 一生事; J. *isshō no koto* 一生の事). → matter of birth and death.

**“matter of one’s entire life’s study”** (C. *yisheng canxue shi* 一生參學事; J. *isshō sangaku no koto* 一生參學の事). A *kōan* raised and commented on by Yunmen (864-949) in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

Raised: “Changqing lifted his staff and said, ‘If you get to know this, the matter of your entire life’s study will be concluded.’”

The master [Yunmen] said, “If you have gotten to know it, why not leave it be?”

《雲門匡真禪師廣錄》舉。長慶拈拄杖云、識得這箇、一生參學事畢。師云、識得這箇、爲什麼不住。(T 1988.47.561a8-9)

Yunmen’s remark seems to be directed at Changqing Huileng (854–932), the protagonist of the *kōan*: why raise your staff and make a big fuss about the “matter of your entire life’s study” if, as you seem to be claiming, you have already solved that problem (i.e., gained awakening)?

**meaning** (C. *yi* 義; J. *gi*). (1) The gist, or purport of a statement. (2) The intention of an action. (3) The glyph 義 (C. *yi*; J. *gi*) also signifies “justice,” “fairness,” and “appropriateness.”

**mechanism** (C. *guanli* 關捩; J. *kanrei*). (1) The pivots at the top and bottom of a door frame on which the door turns. (2) A device, such as a spring, that causes movement. (3) In Chan/Zen texts, by extension, the pivotal point of something:

the fundamental principle on which an argument or insight turns. (4) A teaching device; *skillful means*.

**meditation seat** (C. *chanchuang* 禪牀; J. *zenshō*). (1) An individual chair used for seated meditation. Some were folding devices with a loosely woven rope seat, which made them portable. (2) The seat used by the abbot in a convocation in the dharma hall. (3) In monasteries, long platforms — called “long linked seats” (C. *changlian chuang* 長連牀; J. *chōren shō*) on which monks were assigned individual places (C. *dan* 單; J. *tan*) to sit. Such platforms were the norm in the *samgha* halls of Song and Yuan dynasty Chinese monasteries and the Japanese Zen monasteries that were modeled after them.

**member of the clergy** (C. *sengjia* 僧家; J. *sōke*). A person ordained as a Buddhist monk or nun.

**memorial** (C. *ji* 忌; J. *ki*). (1) The literal meaning of the glyph translated as “memorial” here is to “avoid as taboo.” It is an indirect way of referring to the anniversary of the death of a relative, ancestor, teacher, or eminent person, which is “loathed” because it is unfortunate, but celebrated nevertheless with offerings to the spirit of the deceased. (2) Ancestral teachers in the Chan/Zen Lineage are often given “annual memorials” (C. *nianji* 年忌; J. *nenki*) in which offerings of food, drink, and merit are made to them. In the case of certain founding figures (such as Dōgen or Bodhidharma) there may also be “monthly memorials” (C. *yueji* 月忌; J. *gakki*).

**memorial service** (C. *huichen* 諱辰, *jichen* 忌辰; J. *kishin*, *kijin*). A service involving offerings to the spirit of a deceased person, held on the anniversary of their death day. → *memorial*.

**mental afflictions** (C. *fannao* 煩惱; J. *bonnō*; S. *kleśa*). Unwholesome states of mind and the distress they generate. → *afflictions*.

**mental objects** (C. *fachen* 法塵, *fafa chenchen* 法法塵塵; J. *hōjin*, *hōhō jinjin*). The sixth of the → *six sense objects*.

**merit** (C. *gongde* 功德, *gong* 功; J. *kudoku*, *ku*; S. *puṇya*). (1) Literally the “virtue,” or “power” (C. *de* 德; J. *toku*) of “good work” (C. *gong* 功; J. *ku*). The results of good deeds: karmic recompense, conceived in the abstract as a kind of spiritual cash that can be earned (accumulated), spent (dedicated) in support of specific prayers, or given away (transferred) to others. (2) The glyphs 功德 (C. *gongde*; J. *kudoku*), when they translate the Sanskrit *guṇa*, are translated herein as “virtue” or “attribute.”

**meritorious action** (C. *fuye* 福業; J. *fukugō*). Good deeds. Actions that produce → *merit*.

**meritorious practice** (C. *gongxing* 功行; J. *kōgyō*). Religious practices that produce → *merit*.

**meritorious work** (C. *gongxun* 功勳; J. *kōkun*). (1) Buddhist practice that results in good karma, or a higher level of spiritual attainment. → “five positions of meritorious work.” (2) In Chan/Zen texts, sometimes used sarcastically to disparage inadequate attainment.

**meticulously** (*shisai ni* 子細に). The adverbial form of → *detail*. A term that appears dozens of times in the *Denkōroku*, as an adverb modifying verbs that

mean to “inquire,” “investigate,” “study,” etc. The object of the inquiry, almost invariably, is the particular root case or set of “pivotal circumstances” that Keizan is explaining. What he means by the admonition to “be meticulous,” or “attend to the details,” is to make sure that one fully understands the episode in question. If there are any nagging doubts about its meaning, then one must keep investigating until it becomes clear.

**middle of a dream** (C. *mengzhong* 夢中; J. *muchū*). (1) Whatever one experiences in a dream, while sleeping. (2) A metaphor for the fundamentally *deluded* state of our ordinary, waking consciousness.

**mile** (C. *li* 里; J. *ri*). A *li*: the Chinese “mile.” Actual distances have varied over time in Chinese history, but in general one *li* is between 1/5 and 1/3 of an English mile.

**mind** (C. *xin* 心; J. *shin*; *kokoro*). (1) In ordinary Chinese and Japanese, the glyph 心 (C. *xin*; J. *shin*) has a wide range of meanings that correspond to the English “attention,” “intention,” “thought,” “feeling,” “psychological state,” “heart,” and so on. (2) In Buddhist texts, the glyph 心 is used to translate various Sanskrit terms, including but not limited to: (a) *citta* (“mind,” “thought,” “purpose,” “mentality”); (b) *citta-mātra* (“mind-only,” or “consciousness only”); (c) *mānasa* (“belonging to the mind or spirit,” “mental,” “spiritual,” “conceivable,” “imaginable”); and (d) *hrdaya* (“essence,” “core,” “heart,” i.e., the physical organ). (3) In Chan/Zen texts, the term “mind” sometimes stands for “buddha-mind,” “mind-dharma,” or “mind-ground,” the “penetration” (C. *tong* 通; J. *tsū*) or “realization” (C. *zheng* 證; J. *shō*) of which is tantamount to awakening.

**mind and dharmas** (C. *xin fa* 心法; J. *shin hō*). (1) Synonymous with → *mind and/or its objects*. (2) The glyphs 心法 (C. *xinfa*; J. *shinbō*) are also translated herein as → *mind-dharma*.

**mind and mentation** (C. *xin yi* 心意; J. *shin i*; S. *citta, manas*). → *mind, mentation, and consciousness*.

**mind and/or its objects** (C. *xinjing* 心境; J. *shinkyō*). According to Yogācāra philosophy, ordinary people divide the world as they experience it into “mind” (C. *xin* 心; J. *shin*) — the knower, and its “objects” (C. *jing* 境; J. *kyō*) — the known. That division into perceiving subject and external objects is effected by the seventh consciousness, and it is the root delusion that causes suffering in the round of rebirth. → *mind only*.

**mind-dharma** (C. *xinfa* 心法; J. *shinbō*). (1) Beginning in eighth-century China, proponents of the Lineage of Bodhidharma claimed that what it transmitted was not the *dharma* (teachings) contained in the *sūtras* that had been preached by Śākyamuni Buddha, but rather the “mind-dharma,” which was the essence of Śākyamuni’s awakening itself: the insight that made him a *buddha* in the first place, before he ever began to preach. Synonyms for “mind-dharma” include: *buddha-mind*, *sublime mind of nirvāṇa*, and *treasury of the true dharma eye*. (2) The glyphs 心法 (C. *xin fa*; J. *shin hō*) are also translated herein as → *mind and dharmas*.

**mind-essence** (C. *xinyao* 心要; J. *shin’yō*). The core, or “essence” (C. *yao* 要; J. *yō*) of → *mind*.

**mind-ground** (C. *xindi* 心地; J. *shinchi*). A metaphorical term in which the innate *buddha-nature*, or *buddha-mind* that all living beings are endowed with is compared to the “earth,” or “ground” (C. *di* 地; J. *chi*) that holds everything up. The force of the metaphor is not entirely clear, but in it *mind* is conceived as the root source of all sentient experience, just as the earth is the foundation for plant and animal life. An early use of the metaphor appears in Zongmi’s (780-841) *Preface to the Collected Writings on the Source of Chan*:

The source is the originally awakened real nature of all living beings; it also is named *buddha-nature*; it also is named *mind-ground*.

《禪源諸詮集都序》源者是一切衆生本覺眞性。亦名佛性。亦名心地。(T 2015.48.399a19-20)

The expression “shed light on the mind ground” (*shinchi wo kaimei suru* 心地を開明する), which appears in Chapter 2 and Chapter 11 of the *Denkōroku*, is a synonym for “seeing the nature and attaining buddhahood.”

**mind-ground precepts** (C. *xindijie* 心地戒; J. *shinchikai*). Moral precepts that are interpreted on the basis of the concept that the *mind-ground* is, in its essence, pure and free from sin. Said of the → *bodhisattva* precepts.

“**mind is buddha**” (C. *xin shi fo* 心是佛; J. *shin ze butsu*). A claim to the effect that a person’s own “mind” (C. *xin* 心; J. *shin*; *kokoro*), even if it is clouded with *delusion*, is in essence the *buddha-mind*. By the ninth century in China, this saying had become emblematic of the Hongzhou Lineage of Mazu Daoyi (709–788), which presented itself as heir to the “sudden awakening” teaching of Huineng, the Sixth Ancestor of the Chan Lineage. Three nearly synonymous expressions, all common in the literature of Chan/Zen, are: 1) “this mind is buddha” (C. *shi xin shi fo* 是心是佛; J. *ze shin ze butsu*); 2) “mind, as it is, is buddha” (C. *ji xin shi fo* 卽心是佛; J. *soku shin ze butsu*); and 3) “this very mind is buddha” (C. *ji xin ji fo* 卽心卽佛; J. *soku shin soku butsu*). A somewhat different statement of the same idea is that “apart from mind there is no buddha” (C. *xin wai wu fo* 心外無佛; J. *shin ge mu butsu*). Mazu’s biography in the *Jingde Era Record of the Transmission of the Flame* contains the following sermon:

One day [Mazu] addressed the assembly, saying, “Each of you, individually, should have faith that your own *mind is buddha*. This *mind* [of yours], just as it is, is the *buddha-mind*. Great Master Bodhidharma personally came from the country of South India to China and transmitted the *dharma* of one mind, which is the highest vehicle, to make all of you have an awakening. He also cited the text of the *Sūtra on the Entry into Laṅkā* as proof of the *mind-ground* in living beings. There is a danger that you may succumb to inverted views and not have faith in yourselves. This *dharma* of *mind* is possessed by every single one of you. Therefore the *Sūtra on the Entry Into Laṅkā* says, ‘Buddha explained that *mind* is the axiom and that no-gate is the *dharma* gate.’”

《景德傳燈錄》一日謂衆曰、汝等諸人各信自心是佛。此心卽是佛心。達磨大師從南天竺國來、躬至中華、傳上乘一心之法、令汝等開悟。又引楞伽經文、以印衆生心地。恐汝顛倒不自信。此心之法各各有之。故楞伽經云、佛語心爲宗、無門爲法門。(T 2076.51.246a4-9)

Mazu's discourse continues in this vein for several more lines, after which the text of his biography shifts into "question and answer" format:

A monk asked, "Reverend, why do you say that 'this very *mind* is *buddha*'?" The master [Mazu] said, "In order to stop the crying of a baby." The monk asked, "How about when the crying has stopped?" The master said, "Not *mind*, not *buddha*." The monk asked, "How would you instruct people who do not fall into either category?" The master said, "I would confront them and say, 'No such thing.'" The monk asked, "What if you happen to meet someone who is in between [i.e., who refuses to take any of the preceding positions]?" The master said, "I would, in addition, teach them to embody and fuse with the great way."

《景德傳燈錄》僧問、和尚爲什麼說即心即佛。師云、爲止小兒啼。僧云、啼止時如何。師云、非心非佛。僧云、除此二種人來如何指示。師云、向伊道不是物。僧云、忽遇其中人來時如何。師云、且教伊體會大道。(T 2076.51.246a21-25)

Like many of the dialogues recorded in the traditional history of the Chan/Zen lineage, this exchange can be interpreted as a debate of basic Indian Buddhist philosophical principles, albeit in a rhetorical form that is uniquely Chinese. The teaching that "mind is *buddha*," as Mazu states in the sermon that precedes this dialogue, is found in the *Sūtra on the Entry Into Lañka*, one of a number of texts known in medieval China that articulated the doctrine of "*consciousness only*" associated with the Yogācāra school of Indian Mahāyāna. Mazu's statement that he preaches the doctrine "in order to stop the crying of a baby" is an indirect way of saying that he regards it as a *skillful means* that serves the purpose of instructing people who are at a relatively immature level of spiritual development, but not as the *ultimate truth*. The monk who is Mazu's interlocutor therefore asks about the master's higher teaching, which comes back as, "No *mind*, no *buddha*" (C. *fei xin fei fo* 非心非佛; J. *hi shin hi butsu*). This response is informed by the doctrine of *emptiness*, known to Chinese Buddhists from the *perfection of wisdom* genre of *sūtras*. It makes the point that, in the final analysis, there are no "*things*" (*dharma*s) that can be called "*mind*" or "*buddha*": those are just conventional designations. The monk is sharp, however, and he knows that, in the Mādhyamika view, even the doctrine of *emptiness* itself can be considered an expedient. He therefore asks the master to express the *ultimate truth* without relying on any expedients. Mazu's reply, "No such thing," is ambiguous, but it can be taken as a statement of the Mādhyamika idea that *ultimate truth* depends on *conventional truth*, it being nothing but the profound realization that whatever truths or realities one might conceive or grasp are, in the final analysis, false constructs. There was one school of thought within Mādhyamika, known as the Prāsaṅgika, that denied making any positive metaphysical assertions and claimed that its sole activity was "reducing to absurdity" whatever propositions it encountered (including its own). The monk's final question to Mazu asks, in effect, how the master would deal with someone who takes the Prāsaṅgika position, which he himself seems to have espoused in his previous reply. Up to this point in the dialogue, each of Mazu's answers has served to negate his previously stated position. In keeping with the pattern established by this apophatic dialectic, Mazu's final statement has the effect of rejecting the Prāsaṅgika position and reaffirming the Yogācāra

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position that he started with: “experiencing the great way,” in this context, is virtually synonymous with realizing that “this mind [of yours], just as it is, is the buddha-mind.” In this way, and with great economy of language, the *Jingde Era Record of the Transmission of the Flame* depicts Mazu as a Chan master who can play with all the basic positions of Mahāyāna philosophy and not get stuck in any of them.

**mind-jewel** (C. *xinzhū* 心珠; J. *shinju*). A metaphor in which the innate buddha-mind is compared to a translucent gem.

**mind, mentation, and consciousness** (C. *xin yi shi* 心意識; J. *shin i shiki*; S. *citta, manas, vijñāna*). (1) A general term for all kinds of mental activity. (2) In Abhidharma texts translated into Chinese, another name for the six consciousnesses, taken collectively. (3) In the literature of the Yogācāra school that survives in Chinese, as represented by the *Summary of the Great Vehicle* attributed to Asaṅga, “mind” (C. *xin* 心; J. *shin*; S. *citta*) is associated with the eighth consciousness, which is the “storehouse consciousness” (C. *zangshi* 藏識; J. *zōshiki*; S. *ālaya-vijñāna*); “mentation” (C. *yi* 意; J. *i*; S. *manas*) corresponds to the seventh consciousness; and “consciousness” (C. *shi* 識; J. *shiki*; S. *vijñāna*) stands for the other six consciousnesses (T 1592.31.97c9-28). It is this formula that seems to underly Keizan’s use of the expression “mind, mentation, and consciousness” in the *Denkōroku*.

**mind-moon** (C. *xinyue* 心月; J. *shingetsu*). A poetic image that compares awakening, or seeing the innate buddha-mind, to seeing the full, bright moon, which hitherto had been obscured by the “clouds” of delusion.

**mind-nature** (C. *xinxing* 心性; J. *shinshō*; S. *citta-dharmatā*). Synonymous with → buddha-nature.

**mind-numen** (C. *xinling* 心靈; J. *shinryō*). Mind, conceived as something divine and life-giving. → numinous.

**mind of a beginner** (C. *chuxin* 初心; J. *shoshin*). → beginner’s mind.

**mind only** (C. *weixin* 唯心; J. *yuishin*). The Yogācāra philosophy, also known as “consciousness only” (C. *weishi* 唯識; J. *yuishiki*; S. *vijñapti-mātra, citta-mātra*), which holds that nothing exists apart from one of the “eight modes of consciousness” (C. *bashi* 八識; J. *hasshiki*; S. *aṣṭa-vijñānāni*). The first six consciousnesses listed in the Yogācāra system derive from standard Abhidharma theories of the six sense faculties and their respective counterparts, the six sense objects. The Yogācārins, however, hold that the distinction we habitually draw between ourselves as perceiving “subjects” and the sensory “objects” that we think exist independently of us in an outside world is entirely imaginary (C. *bianji* 遍計; J. *henge*; S. *parikalpita*) and false. What is real, they say, is simply the sense data that exist in the form of consciousness, namely: 1) visual consciousness (C. *yanshi* 眼識; J. *genshiki*; S. *cakṣur-vijñāna*), 2) auditory consciousness (C. *ershi* 耳識; J. *nishiki*; S. *śrota-vijñāna*), 3) olfactory consciousness (C. *bishi* 鼻識; J. *bishiki*; S. *ghrāṇa-vijñāna*), 4) gustatory consciousness (C. *sheshi* 舌識; J. *zesshiki*; S. *jihvā-vijñāna*), 5) tactile consciousness (C. *shenshi* 身識; J. *shinshiki*; S. *kāya-vijñāna*), and 6) mental consciousness (C. *yishi* 意識; J. *ishiki*; S. *mano-vijñāna*). To say that what exists is “consciousness only” means that objects of the senses have no existence that is external to or apart from the particular mode of



consciousness in which they appear. By the same token, however, those modes of consciousness do not exist apart from the sense objects that constitute them: consciousness is not to be conceived as a perceiving subject, or “self,” as if it were some kind of container existing prior to or separate from what is nominally called its “contents.” An absence of contents — sense data or thoughts — is an absence of consciousness. The thrust of the “consciousness only” doctrine, therefore, is that although all *dharma*s (entities) are empty of the own-nature that ordinary people habitually attribute to them, they do have a really existing essential nature (C. *xing* 性; J. *shō*; S. *svabhāva*), which is consciousness. To make this point, Yogācāra texts use the analogy of dreams, in which the particular things and events that are experienced as external and real do not exist as such, but the mental process of dreaming itself really occurs. The seventh consciousness on the Yogācāra list of eight, called “afflicted mental consciousness” (C. *monashi* 末那識, *ranwu yi* 染污意; J. *manashiki*, *zenmai*; S. *kliṣṭa-manas*), is said to erroneously process the data of the six consciousnesses as the experience of a “self” (C. *wo* 我; J. *ga*; S. *ātman*) living in a world of independently existing things. Its “object” (again, this term is provisional, because there is no consciousness apart from its contents) is false “discrimination between the grasped and the grasper” (C. *suoqu nengqu fengbie* 所取能取分別; J. *shoshu nōshu funbetsu*; S. *grāhyagrāhaka-vikalpa*), which is to say, the mental act of distinguishing between one’s self as perceiving subject and the objects that one perceives, as well as between what in ordinary English we might call “things inside” and “things outside” one’s own *mind*. The seventh consciousness, it could be said, thus accounts for all the elements of human experience that Freud labeled “ego” and “super-ego,” as well as whatever aspects of the “id” can be seen as self-centered and self-aggrandizing. The eighth consciousness in the Yogācāra system, *ālaya-vijñāna*, has been variously glossed in English as “store-consciousness,” “storehouse consciousness,” “repository consciousness,” “substratum consciousness,” and “foundational consciousness.” Chinese texts often use the hybrid (transliteration plus translation) term “*ālaya* consciousness” (C. *alaiyeshi* 阿賴耶識; J. *arayashiki*; S. *ālaya-vijñāna*), but they also translate *ālaya-vijñāna* as “storehouse consciousness” (C. *zangshi* 藏識; J. *zōshiki*) and “root consciousness” (C. *benshi* 本識; J. *honjiki*), and they refer to it as the “consciousness containing all seeds” (C. *yiqie zhongzi shi* 一切種子識; J. *issai shūji shiki*), which translates the Sanskrit *arva-bīja-vijñāna*. Yogācāra texts implicitly admit that the store-consciousness is an abstract category invented to solve a number of philosophical problems. Chief among those is the possibility of *karmic* recompense extending over multiple lifetimes when, as a fundamental principle of Buddhist doctrine, there is no unchanging soul or self that persists even from one moment to the next. If all that exists is consciousness, moreover, there must be some kind of consciousness that accounts not only for a causal connection between this life and the next, but also for the order and continuity that is perceived in day-to-day life. Yogācāra thinkers conceive the store-consciousness as the place where all the “seeds” (C. *zhongzi* 種子; J. *shūji*; S. *bīja*) produced by past actions (*karma*) reside, dormant as it were, until the conditions are right for them to “germinate” and “bear fruit.” The ordinary human experience of cause and effect, whereby actions and results unfold in a more or less predictable way in a relatively stable environment apparently regulated by natural laws, is thus attributed entirely to the workings of the storehouse consciousness.

The storehouse consciousness is different from other modes of consciousness in that the “seeds” and other kinds of karmic “impressions,” or “scents” (C. *xunxi* 熏習; J. *kunjū*; S. *vāsanā*) that constitute it are said to exist at a subliminal level. That deviates from the general Abhidharma principle that all consciousness is awareness “of” something that is actively manifest in it. The storehouse consciousness is said to underly the other seven modes of consciousness at all times, which suggested to some Chinese Buddhists that it was a name for some unchanging, eternal ground of being. Indian Yogācārins, however, were at pains to insist that the storehouse consciousness is impermanent and does not constitute any kind of transcendent “self” or perceiving subject that exists apart from its contents. When the seventh consciousness is operational, however, that “afflicted mind” is said to misconstrue the continuity of lived experience that the storehouse consciousness provides as an unchanging “self.”

**mind-seal** (C. *xinyin* 心印; J. *shin'in*; S. *citta-mudra*). → seal of the buddha-mind.

**mind-source** (C. *xinyuan* 心源; J. *shingen*). A metaphor that envisions the buddha-mind as the “fountainhead,” “wellspring,” or “source” (C. *yuan* 源; J. *gen*) of everything knowable.

**mind-verse** (C. *xinji* 心偈; J. *shinge*). A verse that attests to one’s apprehension of buddha-mind.

**mindful** (C. *nian* 念; J. *nen*; S. *smṛti*). Adjectival form of → mindfulness.

**mindfulness** (C. *nian* 念; J. *nen*; S. *smṛti*). (1) Noun form of the ordinary verb “bear in mind,” or “think” (C. *nian* 念; J. *nen*). (2) In Buddhist texts, the glyph 念 (C. *nian*; J. *nen*) also indicates a “moment of thought”: an instant. (3) As a translation of the Sanskrit *smṛti*, any of a variety of meditation techniques: (a) to think of something, recollect it, or call it to mind; (b) to focus one’s attention on a particular object or phenomenon, such as one’s own breathing, physical posture, or emotional state; (c) to visualize something, such as a buddha or a buddha-land. → recollect buddha.

**mindfulness of the way** (C. *daonian* 道念; J. *dōnen*). To keep the way of the buddhas in mind. → way.

**mindless** (C. *wuxin* 無心; J. *mushin*; S. *acittaka*). → mindlessness; → no-mind.

**mindlessness** (C. *wuxin* 無心; J. *mushin*; S. *acittaka*). (1) As a translation of the Sanskrit *acittaka*, the term “mindlessness” is presented in a positive light in a few Chinese Buddhist texts. Some sūtras that reflect an early stage of the development of Buddhism in India hold that liberation from the round of rebirth can be attained by advancing through the four dhyānas, which are progressively deeper states of absorption in trance, and then entering directly into the “concentration without ideation” (C. *wuxiang ding* 無想定; J. *musō jō*; S. *asaṃjñā-samāpatti*), a.k.a. “concentration that is mindless” (C. *wuxinxiang ding* 無心想定; J. *mushinsō jō*; S. *asaṃjñā-samāpatti*), which is the gateway to (or functional equivalent of) the ultimate liberation — nirvāṇa. Some fragments of Indian texts that embody the notion of gaining liberation through trance (or “calming”) meditation alone found their way into Chinese. An example appears in the Sutra of [the Bodhisattva named] All-Conquering Inquiring about Removing Defilements and Severing Bonds in the Ten Abodes of the Bodhisattva Path, said to have been translated by Zhu Fonian (d.u.) sometime during the Hongshi era (399–415):

The initial *dhyāna* includes having awareness and having contemplation. In the next [i.e., second] *dhyāna*, there is no awareness but there is contemplation. Subsequently, from the following two [i.e., third and fourth] *dhyānas* up to the concentration without ideation, there is no awareness and no contemplation. The mind is quiescent and has no vacillation. Constantly mindful and devoted, one enters true concentration. To be like that is supreme.

《最勝問菩薩十住除垢斷結經》初禪總攝有覺有觀。次禪中間無覺有觀。後從二禪至無想定、無覺無觀。其心寂滅亦無動搖。常念篤信入於正定。如是最勝。(T 309.10.972a25-28)

The wording of this passage, which speaks of a progression that leads from the third and fourth *dhyānas* “up to” (C. *zhi* 至; J. *shi*) the “concentration without ideation,” indicates that the latter is the culminating point of the practice of the four *dhyānas*: the final goal toward which they aim. The mind in that state is said to have no movement, or “vacillation” (C. *dongyao* 動搖; J. *dōyō*) and to be “quiescent” (C. *jimie* 寂滅; J. *jakumetsu*), a term that in many contexts translates the Sanskrit *nirodha* or *nirvāṇa*. In any case, that state is characterized here as “supreme” (C. *zuisheng* 最勝; J. *saishō*). (2) The aforementioned conception of the Buddhist path was discredited, however, and papered over by an emergent orthodoxy in India that insisted on the indispensability of wisdom (C. *zhihui* 智慧; J. *chie*; S. *prajñā*) — meaning a keen cognitive grasp of the truth of Buddhist doctrines — in the path to final liberation. “Concentration without ideation” (C. *wuxiang ding* 無想定; J. *musō jō*; S. *asaṃjñā-samāpatti*) came to be denigrated as a “state of mindlessness” (C. *wuxin wei* 無心位; J. *mushin i*; S. *acittaka*), the cultivation of which leads not to liberation but rather to rebirth in the Heaven of Non-Ideation. The orthodox view of the “concentration without ideation” that was inherited by Chinese Buddhism dismisses it as a kind of wrong turn, or dead end on the path to liberation. That view is typified by the following account in the *Abhidharma Storehouse Treatise*:

After one arises from this concentration, although that state of absorption has been lost, tradition has it that one is surely able to wake up with one’s current body in its original state, but that one’s next birth will be in the Heaven of Sentient Beings without Ideation. Therefore, those who attain this concentration will definitely not be able to enter into the correct disposition free from [the] arising [of afflictions]. Also, those who commend this concentration are only ordinary worldlings, and those who attain it are not sages. That is because sages regard the concentration without ideation like a deep pit that they would not be pleased to enter.

《俱舍論》若起此定後、雖退失、傳說現身必還能起、當生無想有情天中。故得此定必不能入正性離生。又許此定唯異生、得非諸聖者。以諸聖者於無想定、如見深坑不樂入故。(T 1558.29.24c13-17)

The *Abhidharma Storehouse Treatise* states explicitly that “concentration without ideation” can only be entered from the “fourth tranquil reflection” (C. *jìnglǚ* 靜慮; J. *jōryō*) — i.e., the fourth *dhyāna* (C. *dì sì chán* 第四禪; J. *dai shi zen*) — and that the practitioners who cultivate it do so because they equate it with final liberation from the round of rebirth. The text skirts around the question of why Buddha ever taught the “concentration without ideation” in the first place, but it

leaves no doubt that it is a dead end that appeals only to ignorant worldlings (C. *yisheng* 異生; J. *ishō*) who misunderstand what true liberation is. (3) The glyphs 無心 (C. *wuxin*; J. *mushin*) can also represent the Chan/Zen concept of → *no-mind*. The low opinion of “mindlessness” expressed in Chapter 41 of the *Denkōroku* is in keeping with the orthodox view inherited from Indian Buddhism, and should not be construed as rejection of the Chan/Zen doctrine of “no-mind.”

**mind's eye** (C. *xinyan* 心眼; J. *shingan*). The third eye: the eye of awakening, as opposed to the physical eye (C. *rouyan* 肉眼; J. *nikugan*).

**mind's original nature** (C. *xin benxing* 心本性; J. *shin honshō*; *kokoro no honshō* 心の本性). A reference to the original purity of the buddha-mind, which remains fundamentally unchanged even when obscured by mental afflictions.

**mindset** (C. *xinshu* 心術; J. *shinjutsu*). Literally, “techniques” (C. *shu* 術; J. *jutsu*) of “mind” (C. *xin* 心; J. *shin*). One's mental attitude, alertness, or watchfulness.

**minions of Māra** (C. *Modang* 魔黨; J. *Matō*). (1) Demons of a type with, or led by → Māra. (2) Any beings who distort the teachings of Buddha or obstruct Buddhist practice.

**miraculous signs** (C. *lingyan* 靈驗; J. *reiken*). Sometimes translated as “spiritual efficacy,” this term refers to things that come about with the assistance of gods, bodhisattvas, or buddhas, as the result of prayers, vows, or religious practices.

**mistaken view of emptiness** (C. *luo kong* 落空; J. *raku kū*). Literally, to “fall into” (C. *luo* 落; J. *raku*) [a deluded understanding of] “emptiness,” grasping it as some kind of really existing thing or state of being. → *emptiness is empty*.

**monastic community** (C. *shanmen* 山門; J. *sanmon*). Literally, “mountain gate”: the main gate of a major monastery. By metonymy, the word came to mean “everyone within the mountain gate.”

**monastic lecture hall** (C. *jiangsi* 講肆; J. *kōshi*). A monastery where lectures on sūtras are held.

**monastic officer** (C. *zhishi* 執事; J. *shitsuji*). A monk appointed to an official position in the bureaucracy of a monastery, such as a steward (C. *zhishi* 知事; J. *chiji*), a prefect (C. *toushou* 頭首; J. *chōshū*), or an acolyte.

**monk** (C. *biqiu* 比丘, *seng* 僧; J. *biku*, *sō*; S. *bhikṣu*). (1) A *bhikṣu*: an adult male who has received the full precepts. (2) Loosely, any ordained member of the Buddhist monastic order, including novices and fully ordained monks or nuns.

**monkish deportment** (C. *sengyi* 僧儀; J. *sōgi*). → *appearance and deportment*.

**monks and lay followers** (C. *zibai* 緇白, *zisu* 緇素; J. *shibaku*, *shiso*). Literally, “black” (C. *zi* 緇; J. *shi*) and “white” (C. *bai* 白; J. *haku*); a reference to the black robes worn by monks and white robes worn by the laity when they visit monasteries on *poṣadha* days.

**moral precepts** (C. *jielü* 戒律; J. *kairitsu*). Rules of moral behavior that are binding on individual Buddhists and define their status in society at large and within the monastic hierarchy. The precepts used by Chinese Buddhists in the Song and Yuan dynasties were the ones most influential on Japanese Zen. They were based on the *Four Part Vinaya*, a fifth-century Chinese translation of the *vinaya* of the Indian Dharmaguptaka school, and were prescribed in the *Rules of Purity for Chan Monasteries*, compiled in 1103. The major sets of precepts found in those sources

are: the five precepts and eight precepts for Buddhist lay people; the ten novice precepts for *śrāmaneras*; the full precepts undertaken by fully ordained monks or nuns; and the bodhisattva precepts, which both monks and lay followers can receive to affirm their commitment to the ideals of the Mahāyāna. The novice precepts are crucial, for they mark the divide between lay people and monastics who go forth from household life. → *vinaya*; → *vinaya collection*.

**morning gruel** (C. *zhaozhou* 朝粥; J. *chōshuku*). Breakfast in an East Asian Buddhist monastery, which typically consists mainly of rice gruel (C. *zhou* 粥; J. *shuku*).

**morning star** (C. *mingxing* 明星; J. *myōjō*). The planet Venus. According to many accounts found in Chinese Buddhist texts, sight of the morning star triggered Śākyamuni's awakening. The *Sūtra of Universal Illumination*, for example, says:

When the morning star came out, he suddenly had an expansive, great awakening and attained the supreme true way, which is known as perfect awakening.

《普曜經》明星出時廓然大悟、得無上正真道、爲最正覺。(T 186.3.522b13-14)

**mortuary portrait** (C. *dingxiang* 頂相; J. *chinsō*). The painted or sculpted likeness of an ancestral teacher in the Chan/Zen Lineage, who may also be the former abbot of a monastery, used as the “seat of the spirit” (C. *lingzuo* 靈座; J. *reiza*) of the deceased at their funeral and in subsequent memorial services. Such portraits typically depict the subject dressed as an abbot in full regalia giving a formal sermon. The glyphs 頂相 (C. *dingxiang*; J. *chinsō* or *chinzō*), which originally referred to the “mark” (C. *xiang* 相; J. *sō*) of the “head” (C. *ding* 頂; J. *chin*) — the *uṣṇīṣa* — of a buddha, came to be used for the mortuary portraits of Buddhist abbots in Song and Yuan dynasty China. Modern scholars, being loathe to admit the fact that the Chan/Zen Buddhism transmitted from China in the Kamakura period is the source of so-called “funerary Buddhism” (*sōshiki buddō* 葬式佛法) in Japan, have claimed that such portraits served mainly as emblems of dharma transmission that were given by Chan/Zen masters to their disciples. That notion, however, is not supported by either historical evidence or contemporary practice.

**mote of dust** (C. *chen* 塵; J. *jin*). A tiny bit of → *dust*, in the Buddhist technical sense of → “dust of objects.”

**moth larva** (C. *jiaoming* 蠹螟; J. *shōbei*). The Shūmuchiō edition of the *Denkōroku* (p. 85) identifies this as an insect so small that it is said to live in a mosquito's eyebrow. That information, the source for which is not given, does not correspond to dictionary definitions.

**mountain forest** (C. *shanlin* 山林; J. *sanrin*; S. *araṇya*). The glyphs 山林 (C. *shanlin*; J. *sanrin*) can mean (1) a “forest in the mountains,” or (2) “mountains and forests.” In either case, it indicates a quiet, secluded place for religious practice. (3) A metaphorical way of referring to a Buddhist monastery.

**mountain gate** (C. *shanmen* 山門; J. *sanmon*). The main gate of a Buddhist monastery in East Asia. At major monasteries, the main gates are typically two-story buildings supported by twelve massive wooden pillars, arranged in three rows of four. There are thus three spaces (C. *jian* 間; J. *ken*) between the pillars which, at the ground level, may or may not be hung with doors. Or, the two outer

spaces may be used to enshrine guardian figures, usually a pair of “benevolent kings” (C. *renwang* 仁王; J. *niō*) — devas depicted as glowering, muscular martial artists stripped to the waist — or the Four Deva Kings, depicted as Chinese generals in full armor. A *mountain gate* may be called a “triple gate” if it has three portals, but many smaller *mountain gates* have only one portal. While called “gates,” the function of these buildings is largely ceremonial and symbolic, for they are often located well inside a monastery’s compound and are typically freestanding structures that no longer have adjacent walls or corridors that would prevent anyone from simply walking around them; the practical task of keeping out unwanted visitors is handled by outer walls and gates. In Japanese Zen, the second floors of large *mountain gates* are often used as worship halls, and may be outfitted with an image of Śākyamuni *holding up a flower* as the “main object of veneration” (*honzon* 本尊), flanked by the First Ancestor of the Chan/Zen Lineage, Mahākāśyapa, and the Second Ancestor, Ānanda. Or, the central figure may be a Crowned Śākyamuni, flanked by Zenzai Dōji (famous as the youthful pilgrim whose story is told in the “Entering the Dharma Realm” section of the *Flower Garland Sutra*), and Gatsugai Chōja (who appears in Buddhist mythology as a lay believer who saved his city from pestilence by calling on Kannon). The Śākyamuni triptychs are in turn flanked by images of the sixteen arhats (*jūroku rakan* 十六羅漢), eight to a side, and sometimes by the five hundred arhats (*gohyaku rakan* 五百羅漢) as well.

**mountain monk** (C. *shanseng* 山僧; J. *sanzō*). (1) A rustic monk; one who lives as a hermit in the mountains. (2) A self-deprecating term used by a monk (often an abbot) to refer to himself, meaning, “I, this mountain monk.”

**mountain name** (C. *shanhao* 山號; J. *sangō*). Every Buddhist monastery in East Asia has two names: a “mountain” (C. *shan* 山; J. *san*) “name” (C. *hao* 號; J. *gō*) and a “monastery” (C. *si* 寺; J. *ji*) “name” (C. *hao* 寺號; J. *gō*). The former originally named an actual mountain on which a monastery stood, and it still does in some cases. Later, however, the idea took root that all monasteries should have both names, so even those built on plains or in cities came to have formal *mountain names*.

**mountains and rivers** (C. *shanhe* 山河; J. *senga*). (1) A poetic reference to the myriad things of the natural world. (2) The land; the country.

**“mountains are not mountains, and rivers are not rivers”** (*yama kore yama ni arazu, mizu kore mizu ni arazu* 山これ山に非ず、水これ水に非ず). A saying attributed to “Chan Master Qingyuan Weixin of Jizhou” in the *Jiatai Era Record of the Widespread Flame*:

At a convocation in the dharma hall, [Qingyuan] said: “Thirty years ago, before this old monk had begun to practice Chan, when I saw a mountain, it was a mountain; when I saw rivers, they were rivers. Then later on, I had an intimate meeting with a good friend, and there was a certain point of entry: when I saw a mountain, it was not a mountain; when I saw a river, it was not a river. But now, having gained this place of rest, it is as before: when I see a mountain, it is just a mountain; when I see a river, it is just a river. Members of the great assembly, I ask you: are these three views the same, or are they different? If there is a monk or lay follower here who is able to come forth [and answer my question], I will grant you an intimate meeting with this old monk.”

《嘉泰普燈錄》上堂曰、老僧三十年前未參禪時、見山是山、見水是水。及至後來親見知識有箇入處。見山不是山、見水不是水。而今得箇休歇處、依前見山只是山、見水只是水。大眾、這三般見解、是同是別。有人縉素得出、許汝親見老僧。(CBETA, X79, no. 1559, p. 327, a24-b4 // Z 2B:10, p. 58, d14-18 // R137, p. 116, b14-18)

**movement and/or stillness** (C. *dongjing* 動靜; J. *dōjō*). (1) Activity and inactivity; a reference to all human affairs, circumstances, and vicissitudes. (2) Animal life and plant life. (3) Breathing and not breathing. (4) In Chinese philosophy in general, “stillness” (C. *jing* 靜; J. *jō*) tends to be associated with an original pristine state of being (or primal “nothingness”), while “movement” (C. *dong* 動; J. *dō*) represents a subsequent differentiation into *myriad phenomena*. The opposition between “movement and/or stillness” is analogous to other paired terms such as “substance and function” or “principle and phenomena” (C. *lishi* 理事; J. *riji*). (5) In East Asian Buddhist texts such as the *Mahāyāna Awakening of Faith*, “stillness” is associated with “original awakening” (C. *benjue* 本覺; J. *hongaku*), while the “movement” of *mind* to discriminate *sense objects* is associated with *delusion*. (6) In some early Chan/Zen texts, “stillness” is associated with calming the mind in seated meditation, while “movement” is associated with a distracted state of mind, or the presence of *mental afflictions*. However, there is also a critique (found, for example, in the *Platform Sūtra*), which holds that any forceful calming of the mind, or suppression of thinking is actually a deleterious kind of “movement.” In this view, true mental “stillness” comes from insight into the *emptiness of dharmas*.

**moving and/or still** (C. *dongjing* 動靜; J. *dōjō*). Verb form of → *movement and/or stillness*.

**“multiple dharmas combine to make this body”** (C. *zhongfa hecheng ci shen* 衆法合成此身; J. *shuhō wo gōjō shite kono mi to su* 衆法を合成して此身とす). It is clear from the contexts in which it occurs (detailed below) that this saying is an expression of the basic Buddhist doctrine of *no-self*. The saying is not so common in the literature of Chan/Zen, but it does appear in the influential discourse record of Mazu Daoyi (709–788):

From innumerable kalpas past, ordinary people engage in *deluded conceptualizing* and become twisted in the false and grandiose conceit of “*self*,” which combines to form a single body. Thus the *sūtra* says: “It is only that *multiple dharmas combine to make this body*. Its [the body’s] arising is only *dharmas* arising, and its disappearance is only *dharmas* disappearing. When these *dharmas* arise, they do not say, ‘*self* has arisen,’ and when they disappear they do not say, ‘*self* has disappeared.”

《馬祖道一禪師廣錄》無量劫來、凡夫妄想、諂曲邪偽、我慢貢高、合爲一體。故經云、但以衆法合成此身。起時唯法起、滅時唯法滅。此法起時、不言我起、滅時不言我滅。(CBETA, X69, no. 1321, p. 2, c13-15 // Z 2:24, p. 406, b1-3 // R119, p. 811, b1-3)

The “*sūtra*” that Mazu quotes from is Chapter 5 of the *Vimalakīrti Sūtra*:

Mañjuśrī said, “*Lay practitioner*, how should a *bodhisattva* who has an illness regulate their mind?” Vimalakīrti said, “A *bodhisattva* who has an illness should produce the following thought: ‘The illnesses I have now all

spring from the *mental afflictions of deluded conceptualizing* and *inverted views* in past lives. They are not really existing dharmas, nor is there anyone who experiences illness. Why is that? Because, when the *four primary elements* come together, we provisionally call that the body. But the *four primary elements* have no owner, and the body too is *non-self*. These illnesses, moreover, all derive from attachment to *self*. Thus, with regard to *self*, I should not allow attachment to arise.’ Once you have understood the origin of illness, you may dispense with the idea of ‘*self*’ and the idea of ‘*living beings*.’ [A *bodhisattva*] should give rise to the idea of *dharmas*, and produce the following thought: ‘It is only that *multiple dharmas combine to make this body*. Its arising is only *dharmas* arising, and its disappearance is only *dharmas* disappearing. Those *dharmas*, moreover, are each unaware of the others. When they arise they do not say, ‘*self* has arisen,’ and when they disappear they do not say, ‘*self* has disappeared.’”

《維摩詰所說經》文殊師利言、居士、有疾菩薩云何調伏其心。維摩詰言、有疾菩薩應作是念、今我此病、皆從前世妄想顛倒諸煩惱生。無有實法。誰受病者。所以者何。四大合故、假名為身。四大無主、身亦無我。又此病起、皆由著我。是故於我、不應生著。既知病本、即除我想及衆生想。當起法想、應作是念、但以衆法合成此身。起唯法起、滅唯法滅。又此法者、各不相知。起時不言我起、滅時不言我滅。(T 475.14.544c26-545a6)

Dōgen cites the saying “*multiple dharmas combine to make this body*” in the chapter of his *Treasury of the True Dharma Eye* entitled “Ocean Seal Samādhi” (*Kaiin zanmai* 海印三昧). Dōgen’s quotation of it appears in the original Chinese, but in Chapter 13 of the *Denkōroku*, Keizan translates the saying into Japanese.

**multitude of beings** (C. *qunyou* 群有; J. *gun’u*). A synonym of → *all living beings*.

**mutual dependence** (C. *xiangzhu* 相著; J. *sōjaku*). Literally, to “hit against one another.”

**my master** (C. *mengshi* 蒙師; J. *mōshi*). The glyph 蒙 (C. *meng*; J. *mō*), meaning “[this] stupid person,” is used as a humble term for oneself. The expression “my master” is thus a reference to one’s own teacher in a way that suggests some unworthiness as a student on one’s own part.

**myriad affairs** (C. *wanshi* 萬事; J. *manji*). All things and events: whatever worldly concerns or worries a person might have.

**myriad dharmas** (C. *wanfa* 萬法; J. *manbō*). Literally, the “ten thousand things”: the *myriad phenomena* of the world.

“**myriad dharmas are but one mind**” (C. *wanfa yixin* 萬法一心; J. *manbō isshin*). → *mind only*.

**myriad phenomena** (C. *wanxiang* 萬像 or 萬象; J. *manzō*). Everything that exists, in all of its infinite diversity.

**mysterious help** (C. *mingzi* 冥資; J. *myōshi*). (1) Invisible assistance, provided to *living beings* by powers in unseen realms, such as *bodhisattvas*. (2) The dedication of merit to spirits of the deceased in memorial rites.

**mysterious response** (C. *mingying* 冥應; J. *meiō* or *myōō*). (1) Assistance provided to *living beings* by otherwise unseen *buddhas* and *bodhisattvas*, especially when



the former have prayed for help from the latter. (2) Assistance received from unknown sources.

**mysterious style** (C. *xuanfeng* 玄風; J. *genpū*). A profound or abstruse way of conveying the lineage style, or lineage essentials. A reference to the “transmission of mind by means of mind” that is said to distinguish the Chan/Zen Lineage from the teachings gate of the doctrinal schools (C. *jiaojia* 教家; J. *kyōke*), which rely on *sūtras* and *śāstras*.

**mysteriously suffused** (C. *mingxun* 冥薰; J. *meikun*; S. *adhiṣṭhāna*). Assistance from a buddha, as directly received or experienced within one’s own mind.

**“naked and washed clean”** (C. *chi sasa* 赤灑灑; J. *shaku shasha nari* 赤灑灑なり). The fourth phrase of a five-phrase saying attributed to Guanxi Zhixian (–895). For the entire saying, → “the ten directions have no walls or fences.”

**name and form** (C. *mingxiang* 名相; J. *myōsō*). (1) The names and defining characteristics of *dharma*s, understood in the non-Mahāyāna Buddhist tradition as really existing things. (2) In the literature of Chan/Zen, to be concerned with name and form is a pejorative reference to merely academic learning.

**napkin** (C. *bujin* 布巾; J. *fukin*). In some contexts, also called a “cleaning cloth,” or “pure cloth” (C. *jingjin* 淨巾; J. *jōkin*). (1) A piece of cloth used by monks to wrap their bowls and cover their laps while eating to prevent their robes being soiled by spilled food. (2) A towel used to dry the body or hands after bathing or washing. (3) A cloth used for wiping.

**national teacher** (C. *guoshi* 國師; J. *kokushi*). (1) The teacher of a king or emperor. (2) An honorific title awarded by the imperial court to an eminent monk, usually posthumously. The title implied that the monk was an exemplar for all the people of the land. The title was first awarded in 550 by the Northern Qi dynasty in China. It was first adopted in Japan in 1311 when the court awarded the title “National Teacher Singular Sage” to Zen master Enni Ben’en (1202–1280). (3) In the literature of Chan/Zen, a reference to Chan master Nanyang Huizhong (–775).

**naturally** (C. *renyun* 任運; J. *nin’un*). Also translated herein as → *innately*. (1) In Chinese culture at large, “according to fate,” or “as determined by the movement of the stars.” (2) In Buddhist texts, by extension, the manner in which things occur without human effort or intervention. (3) In the literature of Chan/Zen, to move freely in accordance with conditions.

**nature and signs** (C. *xingxiang* 性相; J. *shōsō*; S. *svabhāva-lakṣaṇa*). (1) In non-Mahāyāna Buddhist texts, the “own-nature” (C. *zixing* 自性; J. *jishō*; S. *svabhāva*) and “sign” (C. *xiang* 相; J. *sō*; S. *lakṣaṇa*) of a *dharma*, or really existing thing. (2) In Chinese Buddhist texts, a reference to Abhidharma and Yogācāra studies. (3) In Yogācāra literature, a reference to the viewpoints of (a) “perfected reality” (C. *xingyuan* 性圓; J. *shōen*; S. *pariniṣpanna*) and (b) “dependent reality” (C. *xiangyi* 相依; J. *sōe*; S. *paratantra*).

**neither ideation nor non-ideation** (C. *feixiang feifeixiang* 非想非非想; J. *hisō hibiśō*; S. *naivasamjñāna-asamjñā*). The fourth and highest of the → *four formless concentrations*; → *concentration of neither ideation nor non-ideation*.

**“neither sits properly in the hall, nor crosses over to either of the extreme functions”** (C. *dang tang bu zhengzuo bu fu liangtou ji* 當堂不正坐不赴兩頭機; J.

*dō ni ite shōza sezureba, ryōtō no ki ni wataru koto nashi* 堂に在て正坐せざれば、  
兩頭の機に渉ることなし). A line from a *kōan* featuring Huayan Xiujing:

When the master [Huayan Xiujing] was serving as rector at Lepu [Monastery], he struck the mallet to announce communal labor and said, “Those [monks seated] in the upper section [of the *saṃgha hall*] carry firewood; those in the lower section hoe the earth.” At the time, the [monk in the] number-one seat asked, “What about the Sacred Monk?” The master said, “He neither sits properly in the hall, nor crosses over to either of the extreme functions.”

《景德傳燈錄》師曾在樂普作維那、白槌普請曰、上間般柴下間鋤地。時第一座問、聖僧作麼生。師曰、當堂不正坐不赴兩頭機。(T 2076.51.338a4-7)

The “Sacred Monk” mentioned here is the image of Mañjuśrī Bodhisattva, portrayed as a monk in *seated meditation*, who is enshrined in the center of the *saṃgha hall*. The question posed by the *number-one seat* may play off the fact that the Sacred Monk, who is not seated in either the upper or the lower section of the hall, has not been told which of the two work parties he should join. It also hinges on the common-sense fact that the Sacred Monk, being a statue, is not really going to get up and go anywhere, even when “all are invited” (C. *puqing* 普請; J. *fushin*) to participate in mandatory manual labor: it would seem that he has no choice but to “sit properly” (C. *zhengzuo* 正坐; J. *shōza*) in the hall. Xiujing’s answer to the question is that the Sacred Monk Mañjuśrī (who embodies the perfection of wisdom) is not going to remain in *seated meditation* in the hall, nor is he going to choose which of the two work parties to join. He is, as it were, beyond all such *discrimination*.

**never lying down** (C. *buwo* 不臥; J. *fuga*). Short for “only sitting and never lying down” (C. *danzuo buwo* 但坐不臥; J. *danza fuga*). One of the → twelve austerities.

**night ship** (C. *yechuan* 夜船; J. *yasen*). A poetic reference to the moon, which travels across the night sky like a ship crossing the sea.

**nihilism** (C. *duanjian* 斷見; J. *danken*; S. *uccheda-dṛṣṭi*). The non-Buddhist view that there is no karmic cause and effect or future rebirth, and that actions therefore have no consequences or ethical valence.

**nine existences** (C. *jiu you* 九有; J. *kyū u*). The nine abodes within the *three realms* where humans (or human-like sentient beings) can reside while their *mental afflictions* still exist. Within the *desire realm*, there is the human rebirth. Within the *form realm*, there are four heavens. And, within the *formless realm*, there are four abodes.

**nirvāṇa** (C. *niepan* 涅槃; J. *nehan*). Synonymous with → *liberation*. (1) In non-Mahāyāna Buddhist scriptures, *nirvāṇa* means escape from the round of rebirth, characterized by the termination of karmic recompense and the non-arising of *dharma*s. The Sanskrit *nirvāṇa* is also translated into Chinese as “extinction.” (2) In Mahāyāna scriptures: the word “*nirvāṇa*” sometimes retains its original sense of (a) “extinction,” but in other contexts it is redefined as (b) insight into the emptiness of *dharma*s, which alleviates suffering but does not preclude the *bodhisattva* from remaining in the round of rebirth to deliver all living beings.

**nirvāṇa hall** (C. *niepan tang* 涅槃堂; J. *nehandō*). Also called the “hall for prolonging life” (C. *yanshoutang* 延壽堂; J. *enjudō*). In Song and Yuan dynasty Chinese monasteries, and the medieval Japanese Zen monasteries modeled after them, the infirmary where sick monks were tended to and many died. The *buddha image* enshrined was generally Amitābha Buddha, in whose pure land (C. *jingtu* 淨土; J. *jōdo*) the dying could pray to be born next (C. *wangsheng* 往生; J. *ōjō*).

**“no bonds, no liberation”** (C. *wufu wujie* 無縛無解; J. *mubaku muge*). This saying is a constant refrain of the perfection of wisdom genre of sūtras, which teach the doctrine of emptiness. The *Great Perfection of Wisdom Sūtra*, for example, says:

World-Honored One, if I understand the meaning of what Buddha has preached, form has no bonds and no liberation; sensation, conception, formations, and consciousness have no bonds and no liberation.

《大般若波羅蜜多經》世尊、如我解佛所說義、色無縛無解、受、想、行、識無縛無解。(T 220.5.281c14-15)

The idea here is that because the five aggregates are empty, one is neither bound by them nor liberated from them.

**“no coming and no going”** (C. *wulai wuqu* 無來無去; J. *murai muko*). A description of the Tathāgata (Buddha) given in the perfection of wisdom genre of sūtras. For example, The *Smaller Perfection of Wisdom Sūtra* says:

At that time Dharmodgata Bodhisattva spoke to Sadāprarudita Bodhisattva, saying: “Good son! Buddhas have no place that they come from, and when they depart, they have no place that they arrive at. Why is that? Because all dharmas are as if unmoving, all dharmas are like the Thus Come [i.e., the Tathāgata]. Good son! Non-arising has no coming and no going; non-arising is itself the Thus Come. The apex of reality has no coming and no going; the apex of reality is itself the Thus Come. Emptiness has no coming and no going; emptiness is itself the Thus Come. Eradication has no coming and no going; eradication is itself the Thus Come. Detachment has no coming and no going; detachment is itself the Thus Come. Extinction has no coming and no going; extinction is itself the Thus Come. The nature of empty space has no coming and no going; the nature of empty space is itself the Thus Come.”

《小品般若波羅蜜經》爾時曇無竭菩薩語薩陀波崙菩薩言、善男子、諸佛無所從來、去無所至。何以故。諸法如不動故、諸法如即是如來。善男子、無生無來無去、無生即是如來。實際無來無去、實際即是如來。空無來無去、空即是如來。斷無來無去、斷即是如來。離無來無去、離即是如來。滅無來無去、滅即是如來。虛空性無來無去、虛空性即是如來。(T 227.8.584a21-27)

This passage plays on the Sanskrit term *tathāgata* (an epithet for Buddha), which can be parsed in Sanskrit either as “thus come” (*tathā + āgata*) or “thus gone” (*tathā + gata*), and so was translated into Chinese as either “thus come” (C. *rulai* 如來; J. *nyorai*) or “thus gone” (C. *ruqu* 如去; J. *nyoko*).

**no concerns** (C. *wushi* 無事; J. *buji*). The attitude of a person who is satisfied with the status quo: one who has no worries, no matters they need to attend to, no motivation to act, and no plan of action. (1) When used in a positive sense, the

expression “no concerns” indicates the awakened point of view. In the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou*, for example, we read:

Addressing the congregation, the master [Linji] said: “Followers of the way, the buddha-dharma does not require any effort. It is just ordinary life, with no concerns. Shit and piss, wear clothes and eat food, and when you get tired, lie down. Fools laugh at me, but the wise know of what I speak.”

《鎮州臨濟慧照禪師語錄》師示衆云、道流、佛法無用功處。祇是平常無事。屙屎送尿著衣喫飯、困來即臥。愚人笑我、智乃知焉。  
(T 1985.47.498a16-18)

(2) When used in a pejorative sense, the expression “Chan/Zen of no concerns” (C. *wushi Chan* 無事禪; J. *buji Zen*) refers to the misguided intellectual belief that practice and verification are not necessary because all living beings are innately possessed of buddha-nature.

**no consciousness** (C. *bushi* 不識; J. *fushiki*). (1) To be entirely unaware, or to lack all knowledge, of a particular thing or things. (2) To understand the meaning of something without employing *discriminating thought* or any kind of conscious reckoning.

“no inside or outside” (C. *fei neiwai* 非內外; J. *hi naige*). A denial of the categories → inner and outer. Such dualisms may serve a useful function on the level of conventional truth, but from the standpoint of ultimate truth they are empty categories. The *Anthology of Commentaries on the Mahāparinirvāṇa Sūtra* by Baoliang (444-509) says:

Empty space has no inside or outside, yet all appear and use it. Buddha-nature has no inside or outside, so living beings certainly have it and use it.

《大般涅槃經集解》虛空非內外、而衆現用。佛性非內外、故衆生必有用也。(T 1763.37.570a4-5)

**no “me” or “mine”** (C. *wuwo wosuo* 無我我所; J. *muga gasho*; S. *ātmatmīyarahita*). A basic statement of the Buddhist doctrine of no-self. To be called “self” (i.e., “me” or “mine”), a thing should be entirely within one’s control, should not change in ways one does not want, and should not cause suffering. However, nothing in the real world satisfies that definition.

**no-mind** (C. *wuxin* 無心; J. *mushin*). (1) Literally, to “lack” or “have no” (C. *wu* 無; J. *mu*) “thought,” “intention,” or “mind” (C. *xin* 心; J. *shin*). This does not mean to be “thoughtless,” or “mindless” in the pejorative sense of those English words. Rather, it means to be free of the kind of *thinking* that *discriminates “things”* in the external world and deludedly clings to them as if they were really existing independent entities, while failing to realize that they are merely linguistic constructs. To have “no-mind” does not mean to lack ideas, concepts, or thoughts in any literal sense; it only means to be free from attachment to those even as one entertains them. (2) When the glyphs 無心 (C. *wuxin*; J. *mushin*) translate the Sanskrit *acittaka*, they are translated herein as → *mindlessness*.

**no purpose** (C. *wuwei* 無爲; J. *mui*). This combination of two glyphs is also translated herein as → *unconditioned*. (1) In Daoism, “no purpose” refers to the natural and spontaneous functioning of the → way, which has no intentionality, or goals, and thus accomplishes everything perfectly. (2) In the *Denkōroku*, when

the term “no purpose” is used in conjunction with “no concerns,” both have a pejorative connotation. → *no concerns* (meaning #2).

**no response** (C. *wudui* 無對; J. *mutai*). The inability or failure to answer a direct question posed by a Chan/Zen master, which manifests itself as silence on the part of the interlocutor(s). In the literature of Chan/Zen, the statement that some person or group of people had “no response” when queried by a Chan/Zen master almost always means that they are deluded, confused, and at a loss for what to say.

**no-self** (C. *wuwo* 無我; J. *muga*; S. *anātman*). A fundamental Buddhist doctrine which holds that there are no existing phenomena (*dharma*s) that meet the definition of “self” (C. *wo* 我; J. *ga*; S. *ātman*). To qualify as “self,” a thing should be entirely within one’s control, should not change in ways one does not want, and should not be a cause of suffering. Because there are no such things, “self” is an empty concept, albeit one that may be useful at the level of conventional truth.

**“no speaking, no explaining”** (C. *wuyan wushuo* 無言無說; J. *mugon musetsu*). This phrase comes from Chapter 9 of the *Vimalakīrti Sūtra*, entitled “Dharma Gate that Leads into Nonduality.” In that chapter, every *bodhisattva* attempts to explain the significance of nonduality, with each new explanation advancing in dialectical fashion beyond the previous one. Finally, only Mañjuśrī and Vimalakīrti have yet to speak. Mañjuśrī gives his explanation first, followed by Vimalakīrti, who famously says nothing at all. The chapter concludes as follows:

Mañjuśrī said, “My thoughts are like this. With regard to all *dharma*s, having no speaking, no explaining, no indicating, and no consciousness, avoiding all questions and answers, is the *dharma* gate that leads into nonduality.” With regard to this Mañjuśrī then asked Vimalakīrti, “Each one of us has finished giving an explanation. Gentleman, you must explain, what is the *bodhisattva*’s *dharma* gate that leads into nonduality?” At that time Vimalakīrti remained silent, without a word. Mañjuśrī said with delight, “Excellent! Excellent! Not having words, letters, or speech! This is truly the *dharma* gate that leads into nonduality.”

《維摩經》文殊師利曰、如我意者。於一切法無言無說無示無識、離諸問答、是爲入不二法門。於是文殊師利、問維摩詰。我等各自說已。仁者當說、何等是菩薩入不二法門。時維摩詰默然無言。文殊師利歎曰、善哉善哉。乃至無有文字語言。是真入不二法門。(T 475.14.551c18-24)

**“no such thing”** (C. *wu* 無; J. *mu*). This is the punchline of the famous *kōan*, “Zhaozhou’s Dog” (C. *Zhaozhou gouzi* 趙州狗子; J. *Jōshū kushi*), which appears as Case #1 in the *kōan* collection known as the *Gateless Barrier*:

A monk asked Reverend Zhaozhou, “As for a dog, does it have *buddha-nature* or not?” [Zhao-] Zhou said, “No such thing.”

《無門關》趙州和尚因僧問、狗子還有佛性、也無。州云、無。(T 2005.48.292c23-24)

The background to this exchange is the doctrine, widely accepted by Buddhists in medieval China, that all sentient beings “have” (C. *you* 有; J. *u*) *buddha-nature*, whether they realize that fact or not. Zhaozhou’s answer, which can be read “does not have” (C. *wu* 無; J. *mu*) — i.e., as the opposite of “have” (C. *you* 有; J. *u*), is

startling at first glance, because it seems to reject that doctrine by excluding dogs. A better way of interpreting his response, however, is to take it as an expression of *ultimate truth*, which is that there is “no such thing” as *buddha-nature* (or “dogs,” or “having”). From that perspective, the monk’s original question is based on a false premise and thus cannot be answered in either the affirmative or the negative. Zhaozhou’s “wu,” by the same token, does not mean that he rejects, on the level of *conventional truth*, the doctrine of inherent *buddha-nature*. That doctrine can serve a useful purpose as a teaching device, but (like all linguistic categories) it can also become a point of *deluded attachment*.

“no that, no this” (C. *wubi wuci* 無彼無此; J. *muhi mushi*). A saying that appears in a number of Chan/Zen texts. Case #26 of the *Congrong Hermitage Record*, for example, says:

A genuine patch-robed monk is like a pearl that rolls around in a bowl [freely and smoothly]. Although he is born the same and dies the same [as others], he does not dwell in birth and death. Although there is no that and no this, he provisionally sets up “that” and “this.”

《從容錄》本色衲僧如珠走盤。雖同死同生而不居生死。雖無彼無此而權立彼此。(T 2004.48.244b21-23)

The point is that the distinction between “that” and “this” may be useful on the level of *conventional truth*, but it has no validity when judged from the standpoint of *ultimate truth*.

**no-thought** (C. *wunian* 無念; J. *munen*). (1) To have no “thoughts” (C. *nian* 念; J. *nen*) whatsoever. A blank state of mind. (2) In the literature of Chan/Zen, to have no attachment to conceptual constructs even while entertaining them.

**noble truths** (C. *shengdi* 聖諦; J. *shōtai*; S. *ārya-satya*). The “four noble truths” (C. *sidi* 四諦; J. *shitai*) taught by Buddha.

**non-arising** (C. *wusheng* 無生; J. *mushō*; S. *anutpāda*). (1) To “not be born,” or “not come into existence.” Said of any *dharma*s (things) that might come into being but do not because the necessary causes and conditions are lacking. (2) In Mahāyāna scriptures, a reference to the *emptiness of dharma*s, which on that account neither “arise” (C. *sheng* 生; J. *shō*) nor “cease” (C. *mie* 滅; J. *metsu*). (3) That which is “unborn” (C. *wusheng* 無生; J. *mushō*), meaning the *buddha-nature*, or *buddha-mind*.

**non-arising original nature** (C. *wusheng benxing* 無生本性; J. *mushō no honshō* 無生の本性). The unborn *buddha-mind*, or *buddha-nature*, which neither “arises nor ceases.” → *original nature*. → *non-arising*.

**non-awakening** (C. *bujue* 不覺; J. *fukaku*; S. *abodha*). The state of delusion.

**non-Buddhist** (C. *waidao* 外道, *yidao* 異道; J. *gedō*, *idō*; S. *tīrthika*). Literally, “outside,” or “alien” (C. *wai* 外; J. *ge*) “paths,” or “ways” (C. *dao* 道; J. *dō*) to salvation or the ultimate good, however those goals are defined. For details, → *other path*.

**non-discrimination** (C. *wu fenbie* 無分別; J. *mu funbetsu*). (1) To have no → *discriminating thought*. (2) To remain free from attachment to the objects of *discriminating thought*, even while engaging in it for the sake of *skillful means*.

**non-erring** (*ayamarazaru koto* 錯まらざること). (1) The absence of any confused, mistaken, misguided, or erroneous thinking. (2) In Chapter 19 of the *Denkōroku*, the original mind is said to be “non-erring.”

**non-marks** (C. *feixiang* 非相; J. *hisō*). In general, Chan/Zen texts hold that ultimate reality “lacks marks,” because whatever “marks,” or “signs” (C. *xiang* 相; J. *sō*) one might perceive are nothing but one-sided human constructs. In Chapter 41 of the *Denkōroku*, however, Keizan criticizes the tendency to cling to “non-marks” as an object of desire.

**non-self** (C. *feiwo* 非我; J. *higa*). Literally, “it is not self.” → *self*.

**non-thinking** (C. *fei siliang* 非思量; J. *hi shiryō*; S. *acintayitvā*). The glyphs 非思量 (C. *fei siliang*; J. *hi shiryō*) are also translatable as “it is not thinking.” (1) The absence of all the mental activities associated with the verb → *think*. (2) A mental state, or “sphere of cognition” that is “unconditioned” in the sense of being beyond language. This is explained, for example, in the *Sūtra of the Inconceivable Sphere of Cognition of a Buddha, as Explained by Mañjuśrī*:

Buddha said, “Young postulant, the unconditioned is the sphere of cognition that is non-thinking.” Mañjuśrī Bodhisattva said, “World-Honored One, the sphere of cognition that is non-thinking is the sphere of cognition of a buddha. Why is that? Because within the sphere of cognition that is non-thinking there is no existence of scriptures. Because there is no existence of scriptures, there is no subject of eloquent speech. Because there is no subject of eloquent speech, verbal arguments are cut off. The cutting off of verbal arguments is the sphere of cognition of a buddha.”

《文殊師利所說不思議佛境界經》佛言、童子、無爲者非思量境界。文殊師利菩薩言、世尊、非思量境界者是佛境界。何以故。非思量境界中無有文字。無文字故、無所辯說。無所辯說故、絕諸言論。絕諸言論者、是佛境界也。(T 340.12.108a28-b3)

In the Chan/Zen tradition, the expression “non-thinking” is found in the *Inscription on Faith in Mind*, attributed to the Third Ancestor, Sengcan:

[As for] the place of non-thinking, deluded consciousness finds [it] difficult to fathom.

《景德傳燈錄、信心銘》非思量處、識情難測。(T 2076.51.457b17)

The expression is best known, however, from a dialogue attributed to Yaoshan Weiyān (751-834). As cited in Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters*, it reads:

Once, when the master [Yaoshan] was sitting, a monk asked him, “What are you *thinking* of, [sitting there] so fixedly?” The master [Yaoshan] answered, “I’m *thinking* of *not thinking*.” The monk asked, “How do you *think* of *not thinking*?” The master answered, “Non-thinking.”

《真字正法眼藏》師坐次有僧問、兀兀地思量什麼。師曰、思量箇不思量底。曰、不思量底如何思量。師曰、非思量。(DZZ 5.196, Case #129)

The terms *not thinking* and *non-thinking*, juxtaposed in just this way, are famously quoted by Dōgen in the chapter of his *Treasury of the True Dharma Eye* entitled “Universal Promotion of the Principles of Zazen” (*Fukan zazengi* 普勸坐禪儀).

**nose** (C. *bikong* 鼻孔; J. *bikū*). (1) The body part of humans and animals that contains the nostrils; the organ used for breathing and smelling. (2) In Chan/Zen texts, a symbol of one's own self, or that which is essential to a person. Perhaps that usage derives from the notion that the innate *buddha-nature* (like one's own nose) is something intimate that one constantly makes use of, while not seeing it or even being aware of its presence most of the time. (3) The nostrils of an ox, through which a ring is passed to attach a rope, by which the animal can be controlled (because if it pulls hard to get away it experiences pain). In the literature of Chan/Zen, to "pierce the nostrils" (C. *chuanque bikong* 穿却鼻孔, *chuanguo bikong* 穿過鼻孔; J. *senkyaku bikū*, *senka bikū*) is a metaphor for the teaching devices (*skillful means*) that a Chan/Zen master uses to take disciples in tow and lead them to awakening. (4) The expressions "tweak the nose" (C. *nianjiang bikong* 拈將鼻孔, *nianque bikong* 拈却鼻孔; J. *nenshō bikū*, *nenkyaku bikū*) and "strike the nose" (C. *zhuzhu* 築著鼻孔; J. *chikujaku bikū*) also appear frequently in the literature of Chan/Zen, either as descriptions of something that a master literally does to a disciple to make him awaken to the innate *buddha nature*, or as a metaphor for the way in which a master uses language to startle a disciple out of their usual pattern of *deluded conceptualizing*.

**nose of the patch-robed monk** (C. *naseng bikong* 衲僧鼻孔; J. *nōsō bikū*). → nose. (1) A monk's openness, or susceptibility, to being led by a Chan/Zen master or bested by another person in debate. (2) The innate *buddha nature*: that which monks should make it their business to see.

**"not a dharma before the eyes, nor reached by ears and eyes"** (C. *bu shi muqian fa, fei ermu zhi suodao* 不是目前法、非耳目之所到; J. *mokuzen no hō ni arazu, jimoku no shotō ni arazu* 目前の法に非ず、耳目の所所に非ず). A quotation of Jiashan Shanhui (805–881), which became a well-known *kōan*. The episode in which the saying occurs appears in the *Jingde Era Record of the Transmission of the Flame*:

Once when the master [Jiashan] held a convocation in the *dharma hall*, a monk asked, "What about the *dharma-body*?" The master said, "The *dharma-body* is *signless*." The monks asked, "What about the *dharma eye*?" The master said, "The *dharma eye* is *flawless*." The master also said, "Before the eyes there are no *dharma*s. A thought that is present before the eyes is not a *dharma before the eyes, nor reached by ears and eyes*."

《景德傳燈錄》遇師上堂、僧問、如何是法身。師曰、法身無相。曰、如何是法眼。師曰、法眼無瑕。師又曰、目前無法意在目前、不是目前法非耳目所到。(T 2076.51.323c24-27)

**"not a single hair of separation"** (C. *yisi buge* 一絲不隔; J. *isshi mo hedate naki* 一絲も隔てなき). The expression "not a single hair of separation" was sometimes raised as a *kōan*, as for example in the *Extensive Record of Chan Master Hongzhi*:

A monk asked, "What about when there is 'not a single hair of separation'?" The master [Hongzhi] said, "When in the same boat, heads move together." The monk said, "What are they doing in there?" The master [Hongzhi] said, "There is no entry, even when chopped by a sharp-bladed ax."

《宏智禪師廣錄》僧問、一絲不隔時如何。師云、合同船子竝頭行。僧云、其中事作麼生。師云、快刀快斧斫不入。(T 2001.48.52c27-29)



The meaning of the saying is unclear. Perhaps it is a metaphor for “oneness” of some kind, or for *non-discrimination*. Compare → “there is no opening, even when chopped by an axe.”

**not conceal** (C. *bu fucang* 不覆藏; J. *fukuzō sezarū* 覆藏せざる). Literally, not to “cover over” (C. *fu* 覆; J. *fuku*), or “hide” (C. *cang* 藏; J. *zō*). (1) In Buddhist vinaya literature, monks are enjoined not to conceal their violations of moral precepts, but to confess them to the *saṃgha*. (2) DDB (s.v. 不覆藏) interprets the glyph 覆 in its sense of “repeat,” and glosses the saying as: “Not covering up again. For example, after one confesses, it is difficult to conceal sins again.” (3) To reveal something that was previously secret.

**not concerned** (C. *buguan* 不管; J. *fukan*). To regard as irrelevant. Not to make a problem or issue of.

**not defiled** (C. *bu ranwu* 不染污; J. *fuzenna*). Also translated herein as → *undefiled*.

**not extinguished** (C. *bumie* 不滅; J. *fumetsu*). Said of *dharma*s in the perfection of wisdom genre of *sūtras*. For example, the *Great Perfection of Wisdom Sūtra* says:

All *dharma*s are marked by emptiness. They do not arise and are not extinguished; they are not impure and not pure; they do not increase and do not decrease; they are not past, not future, and not present.

《大般若波羅蜜多經》諸法空相、不生不滅、不染不淨、不增不減、非過去非未來非現在。(T 220.5.22b6-7)

“**not much to it**” (C. *wu duozi* 無多子; J. *mu tasu*). Not complicated; not involving too many details; not difficult to grasp. The *Discourse Record of Chan Master Linji Huizhao of Zhenzhou* contains an instructive example of how this expression is used in Chan/Zen texts. The incident related occurred after Linji Yixuan (–866) left his teacher, Huangbo Xiyun (–850), to seek guidance from another Chan master named Gaoan Dayu (d.u.). Although Linji was himself the student at the time of this story, the text refers to him as “master” (i.e., the subject of the biography):

The master [Linji] went to see Dayu. Dayu asked, “Where do you come from?” The master replied, “I come from Huangbo’s place.” Dayu asked, “What are Huangbo’s words?” The master [Linji] replied, “Three times I asked about the gist of the *buddha-dharma*, and three times he hit me. I do not know whether I have committed a transgression or no transgression.” Dayu said, “Huangbo is such an old grandmother that he troubled himself on your behalf! And now you come here asking whether there was a transgression or no transgression.” At these words the master [Linji] greatly awakened and said, “From the very beginning, there has not been much to Huangbo’s *buddha-dharma*!” Dayu grabbed hold [of Linji], saying, “You bed-wetting little devil! You just asked whether there was a transgression or no transgression! How can you now say there is not much to Huangbo’s *buddha-dharma*? What principle do you see? Speak quickly! Speak quickly!” The master punched Dayu in the side three times with his fist. Dayu released him, saying, “Your teacher is Huangbo. It is not my business.”

《鎮州臨濟慧照禪師語錄》師到大愚。大愚問、什麼處來。師云、黃蘗處來。大愚云、黃蘗有何言句。師云、某甲三度問佛法的的大意、三度被打。

不知某甲有過無過。大愚云、黃蘗與麼老婆爲汝得徹困。更來這裏問有過無過。師於言下大悟云、元來黃蘗佛法無多子。大愚搥住云、這屎床鬼子。適來道有過無過。如今却道黃蘗佛法無多子。爾見箇什麼道理。速道速道。師於大愚脅下築三拳。大愚托開云、汝師黃蘗。非于我事。(T 1985.47.504c14-23)

“not possible to see by means of form” (*shiki wo motte miru beki ni arazu* 色を以て見るべきに非ず). This quote is a transcription into Japanese (*yomikudashi* 読み下し) of a Chinese phrase that is used as a *kōan* in the *Extensive Record of Chan Master Hongzhi* and many other Chan texts:

[The Tathāgata] cannot be seen by means of *form*; [he] cannot be sought by means of *sound*.

《宏智禪師廣錄》不可以色見、不可以聲求。(T 2001.48.6c8)

It derives from a passage in the *Diamond Sūtra*, where Śākyamuni Buddha says:

If someone sees me by means of *form*, or seeks me through the sound of my voice, that person is following a false path and cannot see the Tathāgata.

《金剛經》若以色見我、以音聲求我、是人行邪道、不能見如來。  
(T 236a.8.756b20-21)

**not rely on scriptures** (C. *buli wenzi* 不立文字; J. *furyū monji*). A famous slogan taken as emblematic of the teaching method used by ancestral teachers in the Chan/Zen Lineage. The slogan was originally attributed to Bodhidharma, the Founding Ancestor of the lineage in China. Later, in the Song dynasty, it came to be attributed to Śākyamuni Buddha himself, who was purported to have uttered it when he founded the lineage by transmitting his *sublime mind of nirvāṇa* to Mahākāśyapa. The same idea is sometimes expressed in Chan/Zen literature as “not attaching to scriptures” (C. *buzhi wenzi* 不執文字; J. *fushū monji*). (1) The Chan historian Zongmi (780-841) echoed the understanding of his day when he wrote the following in his *Chart of the Master-Disciple Succession of the Dhyāna Gate that Transmits the Mind Ground in China*:

When Bodhidharma came from the west he only transmitted the *mind-dharma*. Thus he himself said, “My method is to use *mind* to transmit *mind*; I do not rely on scriptures.”

《中華傳心地禪門師資承襲圖》然達磨西來。唯傳心法。故自云。我法以心傳心、不立文字。(CBETA, X63, no. 1225, p. 33, a5-6 // Z 2:15, p. 435, c5-6 // R110, p. 870, a5-6)

Zongmi was at pains, however, to refute the view of some of his contemporaries that “not relying on scriptures” meant any kind of literal rejection, or complete ignoring, of Buddhist sūtras on the part of Bodhidharma. In his *Preface to the Collected Writings on the Source of Chan*, he wrote:

When Bodhidharma received the *dharma* and brought it personally from India to China, he saw that most of the students in this land had not yet obtained the *dharma*, and that they merely took names and numbered lists for understanding and took formal affairs as practice. He wanted to make them understand that the moon does not consist in the pointing finger and that the *dharma* is one's own *mind*. Thus he simply used *mind* to transmit *mind* and did not rely on scriptures, manifested the axiom, and destroyed

attachments. It is for this reason that he spoke as he did. It was not that he preached liberation entirely apart from scriptures. Thus those whom he instructed, who understood what he meant, always praised the *Diamond* and the *Entry into Lañka* saying, “These two sūtras are our mind-essence.”

《禪源諸詮集都序》達摩受法天竺躬至中華、見此方學人多未得法、唯以名數爲解事相爲行。欲令知月不在指法是我心。故但以心傳心不立文字、顯宗破執。故有斯言。非離文字說解脫也。故教授得意之者、即頻讚金剛楞伽云、此二經是我心要。(T 2015.48.400b17-22)

According to the *Song Biographies of Eminent Monks*:

There was a Central Indian, Bodhidharma, who took pity on all of our beings [here in China]. He knew that, although palm-leaf [Sanskrit] scriptures had been transmitted, we were caught up in *name and form*, like focusing on the finger and forgetting the moon, or clinging to the trap even after catching the fish. [People in China] only attended to *reciting mindfully* [the scriptures] to make merit, and did not believe that they themselves were *buddhas*. Therefore he instructed them with the words, “I point directly at people’s minds [to make them] see the nature and attain buddhahood; I do not rely on scriptures.”

《宋高僧傳》有中天達磨哀我群生。知梵夾之雖傳爲名相之所溺、認指忘月、得魚執筌。但矜誦念以爲功、不信己躬之是佛。是以倡言曰、吾直指人心、見性成佛、不立文字也。(T 2061.50.789b24-28)

The *Outline of the Linked Flames of Our Lineage*, compiled in 1183, is the oldest extant text to put the slogans “not relying on scriptures” and “separate transmission apart from the teachings” into the mouth of Buddha himself:

The World-Honored One, at a gathering on Vulture Peak, held up a flower to address the congregation. In the congregation all were silent. Only Kāśyapa cracked a slight smile. The World-Honored One said, “I have the treasury of the true dharma eye, the sublime mind of nirvāṇa, the subtle dharma gate, the true sign of which is signless. Not relying on scriptures, as a separate transmission apart from the teachings, I entrust it to Mahākāśyapa.”

《宗門聯燈會要》世尊在靈山會上、拈花示衆。衆皆默然。唯迦葉破顏微笑。世尊云、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。(CBETA, X79, no. 1557, p. 14, a6-8 // Z 2B:9, p. 220, d18-p. 221, a2 // R136, p. 440, b18-p. 441, a2)

The attribution of these two slogans to Śākyamuni Buddha is also found in Case #6 of the *Gateless Barrier*, “The World-Honored One Held Up a Flower” (T 20005.48.293c15-16), and in many other Chan/Zen texts. (2) The slogan “not relying on scriptures” (C. *buli wenzi* 不立文字; J. *furyū monji*) has often been translated as “not establishing words and letters” (e.g., DDB, s.v. 不立文字). That translation was popularized by D.T. Suzuki, but the Chinese glyphs 文字 (C. *wenzi*; J. *monji*) refer only to written language, not to the spoken word. There is no suggestion in the literature of Chan/Zen that Bodhidharma ever forswore speech as a teaching device, only that he did not rely on literature. The glyph 立 (C. *li*; J. *ritsu* or *ryū*) is a verb that can mean to “set up,” or “establish” (*tateru*

立てる) something, but its use here is almost certainly in the sense of “relying on,” or “standing on” something, as is also reflected in its use as a noun meaning “standpoint” (*tachidokoro* 立ちどころ). The point of the slogan, as the preceding quotations of Chinese Chan/Zen texts make clear, is that Bodhidharma did not rely on Buddhist *sūtras* to teach his disciples; there is no suggestion that he declined to “establish” scriptures in the sense of producing writings of his own. Also → “transmission of mind by means of mind.”

**not thinking** (C. *bu siliang* 不思量; J. *fu shiryō*). Negative form of the verb → *think*. An expression that indicates the ceasing of all the mental activities associated with *thinking*. In the Chan/Zen tradition, the expression is best known from a dialogue attributed to Yaoshan Weiyān (751-834). As cited in Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters*, for example, it reads:

Once, when the master [Yaoshan] was sitting, a monk asked him, “What are you *thinking* of, [sitting there] so fixedly?” The master [Yaoshan] answered, “I’m *thinking* of *not thinking*.” The monk asked, “How do you *think* of *not thinking*?” The master answered, “*Non-thinking*.”

《真字正法眼藏》師坐次有僧問、兀兀地思量什麼。師曰、思量箇不思量底。曰、不思量底如何思量。師曰、非思量。(DZZ 5.196, Case #129)

The terms *not thinking* and *non-thinking*, juxtaposed in just this way, are famously quoted by in Dōgen in the chapter of his *Treasury of the True Dharma Eye* entitled “Universal Promotion of the Principles of Zazen” (*Fukan zazengi* 普勸坐禪儀).

**not yet gained the way** (C. *wei dedao* 未得道; J. *mi tokudō*). Not yet awakened. → *gain the way*.

**“not yet reached this standpoint”** (C. *weidao zhege tiandi* 未到這箇田地; J. *imada shako no denchi ni itarazaru* 未だ這箇の田地に到らざる). “This standpoint” (C. *zhege tiandi* 這箇田地; J. *shako no denchi* 這箇の田地) refers to the awakened point of view. The expression “not yet reached this standpoint” is a set phrase that Chan masters use to judge their students lacking. It occurs, for example, in the *Discourse Record of Chan Master Dahui Pujue* (T 1998A.47.921b20-21) and the *Continued Essential Sayings of the Ancient Worthies* (CBETA, X68, no. 1318, p. 513, a19-20 // Z 2:24, p. 85, a5-6 // R119, p. 169, a5-6).

**novice precepts** (C. *shamijie* 沙彌戒; J. *shamikai*). Moral precepts that people vow to undertake upon their initial ordination as Buddhist monks and nuns. For details → *ten novice precepts*.

**number-one seat** (C. *diyi zuo* 第一座; J. *daiichi za*). (1) The seat held by the senior-most monk in an assembly. (2) By metonymy, a title held by the senior-most monk in an assembly.

**numinous** (C. *ling* 靈; J. *rei* or *ryō*). (1) Pertaining to a numen, spirit, ghost, or soul. (2) Pertaining to the life force that animates *living beings*. (3) Having spiritual ability or energy; charismatic. (4) Divine, supernatural, mysterious, awe-inspiring. (5) Clever, nimble, sharp. (6) The luminosity of a spirit; bright; clear. (7) Pure, undefiled, unpolluted.

**numinous and vacant** (C. *lingkuo* 靈廓; J. *reikaku*). Also translated herein as *numinous vacancy*. As used in the *Denkōroku*, “numinous” (C. *ling* 靈; J. *rei*)

seems to indicate some kind of spiritual luminosity, while “vacant” (C. *kuo* 廓; J. *kaku*) suggests a vast open space. The term “numinous and vacant” is descriptive of the *buddha-nature*.

**numinous awareness** (C. *lingzhi* 靈知; J. *reichi*). (1) Zongmi (780–841) discusses the meaning of this term in his *Preface to the Collected Writings on the Source of Chan*:

Thus, deluded thoughts are at root quiescent, and sense object dust is at root empty. The mind that is empty and quiescent is a numinous awareness that is not obscured. This empty and quiescent knowing is your real nature. 《禪源諸詮集都序》故妄念本寂、塵境本空。空寂之心靈知不昧。即此空寂之知、是汝真性。(T 2015.48.402c29)

Later in the same text, Zongmi says:

This teaching says that all living beings possess an empty and quiescent true mind. Since the beginningless past it consists of intrinsically pure, perfectly clear, unobscured, complete, and everlasting awareness. Across the endless future it constantly abides and never perishes. It is named *buddha-nature*, also named *tathāgata-garbha*, and also named the *mind-ground*. Greatly awakened ones understand this and appear in the world to teach that birth and death and all *dharma*s are empty. They reveal that this mind is completely identical to all *buddhas*.

《禪源諸詮集都序》此教說一切衆生皆有空寂真心。無始本來性自清淨、明明不昧了了常知。盡未來際常住不滅。名爲佛性、亦名如來藏、亦名心地。從無始際妄想翳之。不自證得耽著生死。大覺慙之出現於世爲說生死等法一切皆空。開示此心全同諸佛。(T 2015.48.404b27-c5)

For a detailed discussion of the concept of *numinous awareness* and its importance for Zongmi, see Gregory 1991 (pp. 216–223). (2) The Chinese Tiantai and Japanese Tendai traditions saw many debates over the meaning and truth of concepts of “*numinous awareness*.” Dōgen (1200–1253) was aware of those debates and identified the term with the Śrēṇika heresy (C. *Xianni waidao* 先尼外道; J. *Senni gedō*). In the chapter of his *Treasury of the True Dharma Eye* entitled “Talk on Pursuing the Way” (*Bendōwa* 辨道話), he uses the term “*numinous awareness*” to indicate a false, *non-Buddhist* belief in an eternal spiritual entity — a soul — that moves from body to body in the round of rebirth:

To be clear, the view described here is definitely not the *buddha-dharma*; it is the view of Śrēṇika, the follower of an other path. That *non-Buddhist* view holds that, within our body, there is a *numinous awareness*, and that, upon encountering circumstances, this awareness distinguishes likes and dislikes, distinguishes “is or is not,” feels pains and itches, feels suffering and joy — all these due to the powers of that *numinous awareness*. Yet, when this body perishes, that *numinous nature* withdraws and is born elsewhere; hence, though it appears to perish here, since it is born elsewhere, it is forever imperishable and constantly abiding. Such is that *non-Buddhist* view.

《辨道話》しめしてはいはく、いまいふところの見、またく佛法にあらず、先尼外道が見なり。いはく、かの外道の見は、わが身、うちにひとつの靈知あり、かの知、すなはち縁にあふところに、よく好惡をわきまへ、是非をわきま

ふ、痛痒をしり、苦樂をしる、みなかの靈知のちからなり、しかあるに、かの靈性は、この身の滅するとき、もぬけてかしこにむまるるゆえに、ここに滅すとみゆれども、かしこの生あれば、ながく滅せずして常住なり、といふなり。かの外道が見、かくのごとし。(DZZ 2.472)

**numinous clarity** (C. *lingming* 靈明; J. *reimei*). Also translated herein as “*numinously clear*.” As used in the *Denkōroku*, the term is descriptive of the *buddha-nature*. → *numinous*.

**numinous dream** (C. *lingmeng* 靈夢; J. *reimu*). (1) A dream in which *buddhas*, *bodhisattvas*, or other spiritual beings appear and communicate with the sleeping person. (2) A dream in which the future is foretold, secret wisdom is conveyed, or one receives an oracle. → *numinous*.

**numinous light** (C. *lingguang* 靈光; J. *reikō*). (1) The radiance of a *buddha* or *bodhisattva*, or light given off by a spirit. (2) Marvelous, inexplicable radiance; often said to appear at the time of a miracle. (3) A metaphor for blessings received from a king or the gods. (4) Innate mental or spiritual awareness, or wisdom: a reference to the → *buddha-nature*. → *numinous*.

**numinous nature** (C. *lingxing* 靈性; J. *reishō*). (1) In the *Denkōroku*, a synonym for “*mind-nature*,” or → “*mind-ground*.” Also → *numinous*. (2) In the chapter of his *Treasury of the True Dharma Eye* entitled “Talk on Pursuing the Way” (*Bendōwa* 辨道話), Dōgen equates the term “*numinous nature*” with “*numinous awareness*” and says that, because the entity envisioned is an eternal soul that moves from body to body in the round of rebirth, it is an example of the Śreṇika heresy (C. *Xianni waidao* 先尼外道; J. *Senni gedō*). For a translation of the passage in question, → *numinous awareness*.

**numinous principle** (C. *lingli* 靈理; J. *reiri*). → *numinous*. → *principle*.

**numinous vacancy** (C. *lingkuo* 靈廓; J. *reikaku*). → *numinous* and *vacant*.

**numinous wisdom** (C. *lingzhi* 靈智; J. *ryōchi*). Synonymous with → *numinous awareness*.

**numinously clear** (C. *lingming* 靈明; J. *reimei*). → *numinous clarity*.

**nun** (C. *bīqiūni* 比丘尼, *nīseng* 尼僧; J. *bikuni*, *nīsō*; S. *bhikkṣuṇī*). (1) A fully ordained female member of the Buddhist monastic order. (2) Loosely, any female member of the Buddhist monastic order, including novices and those fully ordained.

**objects of perception** (C. *jīngyuan* 境緣; J. *kyōen*). (1) Synonymous with → *sense objects*. (2) In Chapter 42 of the *Denkōroku*, objects of perception are called “external” and contrasted with “thoughts about objects,” which are said to be “internal.” This suggests that the term “objects of perception” refers to the first five of the six sense objects (i.e., visual forms, sounds, smells, tastes, and tactile sensations), while “thoughts about objects” refers to objects of the faculty of mind (the sixth sense faculty). → *thoughts about objects*.

**obstructing afflictions** (C. *huozhang* 惑障; J. *wakushō*). (1) Afflictive obstacles (C. *fannaō zhang* 煩惱障; J. *bonnō shō*; S. *kleśāvaraṇa*) on the path to liberation, as opposed to cognitive obstacles (C. *suozhi zhang* 所知障; J. *shochi shō*; S. *jñeyāvaraṇa*). Mental afflictions such as greed, anger, and delusion, etc., conceived as “obstructions” (C. *zhang* 障; J. *shō*). (2) The term “obstructing afflictions” can also refer loosely to both afflictive and cognitive obstacles.

**obstructing doubts** (C. *yizhi* 疑滯; J. *gitai*). Persistent or lingering doubts that one becomes stuck in, preventing progress on the spiritual path.

**obtain a seat** (C. *dezuō* 得坐; J. *tokuza*). To become established as a teacher.

**ocean of buddha-nature** (C. *foxing hai* 佛性海; J. *bussō kai*). A metaphor that likens the buddha-nature to an ocean.

**ocean of the nature** (C. *xinghai* 性海; J. *shōkai*). An abbreviation of either *ocean of buddha-nature* (as in Dōgen and Keizan's writings) or "ocean of dharma-nature" (C. *faxing hai* 法性海; J. *hosshō kai*). In either case, the reference is to "suchness" (C. *zhenru* 真如; J. *shinnyo*), a name for what is ultimately real and beyond all verbal description, which is compared in its expansiveness to the ocean. The expression "ocean of the nature" appears often in East Asian Buddhist texts, and is especially popular in the literature of the Huayan (J. Kegon) School. It also appears regularly in Chan/Zen texts, especially in sayings like the following one attributed to Nanyuan Daoming (d.u.) in the *Jingde Era Record of the Transmission of the Flame*:

Thought after thought is immediately cut off and flows into the ocean of the nature.

《景德傳燈錄》心心無間斷、流入於性海。(T 2076.51.249a23)

In the story of Āśvaghoṣa's conversion of Kapimāla that appears in the *Jingde Era Record of the Transmission of the Flame*, Kapimāla, who was said to have been a non-Buddhist teacher, used his *supernormal* powers to appear in many forms before Āśvaghoṣa. Finally, when asked by the latter what more he could do with his powers, he claimed he could shrink the vast ocean down to a tiny drop of water. Then:

The master [Āśvaghoṣa] asked him, "Can you transform the ocean of the nature?" [Kapimāla] said, "What is this 'ocean of the nature'? I've never heard of it." The master thereupon explained the ocean of the nature to him, saying: "The mountains and rivers and the great earth all are built upon it. The *samādhis* and the six *supernormal* powers come forth and appear from it." Upon hearing these words, Kapimāla developed faith and, together with his three thousand followers, shaved his head and was delivered [ordained as a Buddhist monk].

《景德傳燈錄》師曰、汝化性海得否。曰、何謂性海、我未嘗知。師即爲說性海云、山河大地、皆依建立。三昧六通、由茲發現。迦毘摩羅聞言、遂發信心、與從衆三千俱剃度。(T 2076.51.209c19-24)

**oceanic assembly** (C. *haizhong* 海衆; J. *kaishu*). The community of monks gathered in a large monastery. The expression is metaphorical: just as the waters from many rivers mix together in the sea and can no longer be identified with any individual sources, so too the individual monks give up their family names and places of origin, joining together within the single family of Buddha.

**offer** (C. *gongyang* 供養; J. *kuyō*). → make offerings.

**offer nourishment** (C. *gongyang* 供養; J. *kuyō*). → make offerings.

**offering lamp** (C. *denglong* 燈籠; J. *tōrō*). Also written 燈爐 (C. *denglu*; J. *tōro*). (1) Originally, a vessel used for burning oil to produce light, fitted with a surrounding bamboo frame (C. *long* 籠; J. *rō*) that was covered with translucent

sheets of paper to block wind and insects. (2) Later, large standing lanterns, made of stone or metal, located on either side of various altars in a *buddha hall* or *dharma hall*. When lit, the lamplight is considered an offering to whatever *buddhas*, *bodhisattvas*, ancestors, or gods are enshrined on the altar.

**“offering lamps and bare pillars”** (C. *denglong luzhu* 燈籠露柱; J. *tōrō rochū*). Both → “offering lamps” and → “bare pillars” are objects that stand prominently within *dharma halls*, *buddha halls*, and other Buddhist monastery buildings. In contrast to the monks who also stand there, they are obviously inanimate things, and Chan/Zen masters like to use them as props in their sermons. A good example is found in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

When the master [Yunmen] saw a monk reading a *sūtra* he said, “To read *sūtras* one must be equipped with the *sūtra* reading eye. The offering lamps and bare pillars lack nothing of the teachings of the entire canon.” Raising his staff he said, “The teachings of the entire canon reside here on the tip of my staff.”

《雲門匡真禪師廣錄》師因見僧看經乃云、看經須具看經眼。燈籠露柱一大藏教無欠少。拈起拄杖云、一大藏教總在拄杖頭上。(T 1988.47.572c3-5)

For a discussion of Chan/Zen masters’ use of inanimate objects in the immediate environment as teaching devices, → *bare pillars*.

**offerings** (C. *gongyang* 供養, *gong* 供; J. *kuyō*, *ku*). → *make offerings*.

**office of acolytes** (C. *shisi* 侍司; J. *jisu*). (1) In the bureaucracy of a monastery, the official position of → *acolyte*. (2) The rooms occupied by acolytes.

**old buddha** (C. *gufo* 古佛; J. *kobutsu*). (1) Ancient *buddha(s)*; *buddhas of the past*. (2) In Chan/Zen literature, an honorific epithet for revered ancestral teachers. (3) In the writings of Dōgen, an honorific name for his teacher Tiantong Rujing.

**old buddha mind** (C. *gufo xin* 古佛心; J. *kobutsu shin*). (1) The “mind” (C. *xin* 心; J. *shin*), or awakening of an → “old buddha,” referring either to *buddhas of the past* (who preceded Śākyamuni) or revered ancestral teachers in the Chan/Zen Lineage. (2) The → *buddha-mind*, called “old” (C. *gu* 古; J. *ko*) to emphasize its primordial, unchanging nature, which has always been present whether one is aware of it or not. (3) “Old Buddha Mind” (*Kobutsu shin* 古佛心) is the title of a chapter of Dōgen’s *Treasury of the True Dharma Eye*.

**old calligraphy** (C. *guji* 古蹟; J. *koseki*). (1) Literally, the “traces” (C. *ji* 蹟; J. *seki*) of the “ancients” (C. *gu* 古; J. *ko*). A term that often refers to ancient writings, historical monuments, or living traditions believed to have been handed down from the distant past. (2) In Chapter 51 of the *Denkōroku*, the reference is to “traces of black [ink]” (C. *moji* 墨跡; J. *bokuseki*), which in the Chan/Zen tradition is a standard name for the calligraphy (or ink painting with calligraphic inscription) of a Chan/Zen master. The adjective “old” (C. *gu* 古; J. *ko*) simply means that the work of calligraphy in question was produced many years before.

**old case** (C. *guze* 古則; J. *kosoku*). A dialogue or saying, attributed to an ancestral teacher in the Chan Lineage, that is frequently held up for commentary. Such sayings are compared metaphorically to “legal precedents,” or cases in court. → *kōan*.



**old feelings** (C. *jiuqing* 舊情; J. *kyūjō*). A person's deluded and deeply entrenched attitudes toward, and understanding of, *things*.

**old nest** (C. *kejiu* 窠臼; J. *kakyū*). The first glyph in this compound, 窠 (C. *ke*; J. *ka*), indicates the “burrow” or “den” of an animal, or the “nest” of a bird or squirrel. The second glyph, 臼 (C. *jiu*; J. *kyū*; *usu*), indicates either a “mortar” (a vessel in which rice is pounded and hulled) or a “bone joint socket” of an animal, which has the same cupped shape as a mortar or a nest. “Old nest” is a synonym of “old den” (C. *jiuke* 舊窠; J. *kyūka*), a more common term in the literature of Chan/Zen. Both terms are used in two metaphorical senses, to refer to: (1) the “nest” of *deluded conceptualizing* in which people habitually dwell, which is constructed by their own *discriminating thought*; or (2) the “home den” of incarnate existence that *living beings* return to over and over again as they cycle through the *round of rebirth*.

**old reverend** (C. *lao heshang* 老和尚; J. *rō oshō*). The adjective “old” (C. *lao* 老; J. *rō*) is used as a term of affection or respect to refer to a familiar elder (or deceased) teacher. → *reverend*.

**old sage** (C. *gusheng* 古聖; J. *koshō*). A sage of the past; a famous Buddhist teacher of yore.

**old venerable** (C. *laosu* 老宿; J. *rōshuku*). Literally, “old lodger.” Short for “old in years and endowed with virtue” (C. *laonian sude* 老年宿德; J. *rōnen shukutoku*). (1) A term of respect for an advanced practitioner or elderly practitioner; frequently used to refer to respected teachers. (2) An abbot, former abbot, or monk qualified (by virtue of *dharma transmission* in the Chan/Zen Lineage) to be an abbot.

**“on the sides of one’s mouth, one soon has scum appear”** (C. *zhide koubian bu chu* 直得口邊醜出; J. *tadachi ni etari, kuhen boku deru koto wo* 直に得たり、口邊醜出ること). A metaphor for maintaining silence for long periods of time. It probably refers to dried, crusty saliva that may form on the lips when the mouth is not used for long periods. The saying is attributed to Yunju Daoying (–902) in the biography that appears in the *Jingde Era Record of the Transmission of the Flame*:

Speaking words is like being yoked to a chain with links that continue without end. If you first attain it by placing a head atop your head or equipping *things* with new thingness, you will not be able to grasp the marvelous matter. I tell you, a person who knows this, in the end, will not engage in *loose talk*. For every ten times you consider spouting words, nine times you should desist. Why so? Because you will fear that there will be no benefit. The *mind* of a person with experience is like a fan in the twelfth month. *On the sides of one’s mouth, one soon has scum appear*. It is not that one has to work at it: things are naturally like this. If you wish to get *such a matter*, you should be *such a person*. But if you already are *such a person*, why worry about *such a matter*? Studying Buddhist matters is a mistaken attentiveness. Even if you can understand a thousand *sūtras* and ten thousand *śāstras*, or lecture so well that heavenly flowers fall down on your head, still you have not cracked the matter of your own *self*. Of what use could it [studying] be in other affairs? If you want to limit *mind* and *consciousness* while doing limitless tasks, then that is like fitting a square peg into a round hole. It is big mistake.

《景德傳燈錄》言語如鉗夾鉤鎖相續不斷。始得頭頭上具物物上新、可不是精得妙底事。道汝、知有底人終不取次。十度擬發言九度却休去。爲什麼如此。恐怕無利益。體得底人心如臘月扇。口邊直得醃出。不是汝彊爲任運如此。欲得怎麼事須是怎麼人。既是怎麼人何愁怎麼事。學佛邊事是錯用心。假饒解千經萬論。講得天華落石點頭、亦不干自己事。況乎其餘有何用處。若將有限心識、作無限中用、如將方木逗圓孔。多少差訛。(T 2076.51.335c14-23)

Keizan quotes part of this passage in Chapter 40 of the *Denkōroku*. He also draws on it in his *Pointers for Regulating the Mind in Zazen*:

Recall your vows to eliminate *mental afflictions* and vows to authenticate *bodhi*. Just sit, with no purpose whatsoever. This is the essential technique for *inquiring into Zen*. Always wash your face and feet, quiet body and mind, observe proper decorum. You must discard worldly feelings, but do not attach to sentiments of the way. The *dharma* should never be withheld, but if it is not requested then do not speak. Always wait until the third request, and then follow [the sequence of] the four realities [i.e., reveal, teach, benefit, joy]. For every ten times you wish to speak, nine times you should desist, so that “on the sides of one’s mouth, one soon has scum appear.” Be thus like a fan in December! Be thus like a wind bell hanging in empty space, not questioning which way the wind blows! This is the standard for a person of the way.

《坐禪用心記》念誓斷煩惱、誓證菩提。祇管打坐、一切不爲。是參禪要術也。常可濯目洗足、身心閑靜、威儀整齊。應捨世情、莫執道情。法雖不可慳、然不請莫說。守三請、從四實。十欲言、九休去、口邊醃生。如臘月扇。如風鈴懸虛空。不問四方風。是道人風標也。(Kohō 1967, p. 247)

Keizan alludes here to a verse by Tiantong Rujing (1162-1227); → wind bell.

**“one bit of knowledge, half understood”** (C. *yizhi banjie* 一知半解; J. *itchi hange*). A fixed expression, found in a number of Chan/Zen texts, that means to have a shallow understanding of something. The *Discourse Record of Chan Master Dahui Pujue*, for example, says:

These one thousand two hundred patch-robed ones, every single one of them, have *one bit of knowledge, half understood*. Typically, when they come in the abbot’s room [to consult with me], those who are able to say they have understood something are in the great majority, but for every leap forward, they make two leaps back. When I test them with a follow-up question, then they are stymied.

《大慧普覺禪師語錄》這裏一千二百衲子、箇箇有一知半解。每來室中、道得諦當者甚衆、跳得兩跳後、更與一拶、便去不得。(T 1998A.47.887b11-13)

**“one emerges, one submerges”** (C. *yichu yimei* 一出沒; J. *isshtsu ichibotsu*). A saying, found in a number of Chan/Zen discourse records, that refers to the ebb and flow of phenomena in the natural world. There is no identifiable *locus classicus*, but an early and representative occurrence is found in the *Discourse Record of Chan Master Huanglong Huinan*:

At a convocation in the *dharma hall*, [Huanglong] said: “The sun rises from the east side, and the moon sinks to the west side. One emerges, one

submerges. [Things move] from past to present. All you people, exhaust your knowing, exhaust your views! Vairocana [Buddha] has no sides and no boundaries, but daily uses a thousand differences, freely responding to conditions. All you people, why can't you see? It is concealed by feeling, thinking, counting, and calculating. Your views lie in *cause and effect*, but they are still unable to go beyond holy sentiments or surpass reflected traces. If you become clear that every *single thought* arises via conditions and is [actually] *non-arising*, then you will equal the shining of the sun and moon, and be identical with the heavens that cover and the earth that supports. But if you do not see, then the great god Laodu will become angry, grab your heads, and smash them to bits with a single blow." He got down from the seat.

《黃龍慧南禪師語錄》上堂云、日從東邊出、月向西邊沒。一出一沒。從古至今。汝等諸人、盡知盡見。毘盧遮那、無邊無際、日用千差、隨緣自在。汝等諸人、爲甚不見。蓋爲情存數量。見在果因、未能逾越聖情、超諸影迹。若明一念緣起無生、等日月之照臨、同乾坤而覆載。若也不見、牢度大神惡發、把爾腦一擊粉碎。下座。(T 1993.47.632b29-c6)

In this context, the regular “emerging” and “submerging” (or “coming out” and “disappearing”) of the sun and moon are representative of the “thousand differences” of the phenomenal world which, Huanglong suggests, are all part of an underlying whole: the *dharma* body of Vairocana Buddha. In their “counting and calculating” of the particular things that “emerge and submerge,” Huanglong says, people lose sight of the innate *buddha-nature*. They can regain that by realizing the “non-arising” nature of every *single thought*, or in other words, by “exhausting views.” The “great god Laodu” is Laodubati, a deva who, in the *Sūtra on the Ascent of Maitreya*, vows to build a palace for the future *buddha* Maitreya in Tuṣita Heaven.

**one fundamental matter** (C. *yiduanshi* 一段事; J. *ichidanji*; *ichidan no koto* 一段の事). Synonymous with → *single great matter*.

**one gate** (C. *yimen* 一門; J. *ichimon*). (1) A single household, family, or clan. (2) One kind; a class. (3) A particular style of teaching or practice, often used in the sense of “one and only,” i.e., “superior to all others.” (3) The only way to progress toward a goal. → *gate*.

**one hundred flavors** (C. *baiwei* 百味; J. *hyakumi*). (1) Every possible good taste, or flavor. (2) A wide variety of delicious foods, especially in the context of *offerings* made before an altar.

**one matter** (C. *yishi* 一事; J. *ichiji*; *hitogoto*). Synonymous with → *single great matter*.

**one mind** (C. *yixin* 一心; J. *iss shin*). (1) In texts that promote the theory of the “womb of the *tathāgata*” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*), that entity is also referred to as the “one mind.” The *Mahāyāna Awakening of Faith*, for example, says:

Removed from the signs of words and speech, removed from the signs of names and letters, and removed from the signs of mind and its objects, it is ultimately uniform, without change or differentiation, and indestructible: because it is only this *one mind*, it is called *thusness*.

《大乘起信論》離言說相、離名字相、離心緣相、畢竟平等、無有變異、不可破壞。唯是一心故名真如。(T 1666.32.576a11-13)

In this context, the term “one mind” signifies the absolutely pure aspect of mind that is believed to be at the core of all sentient beings, despite being covered over and hidden by their mental afflictions. It is roughly equivalent to the inherent → buddha-mind. (2) In Yogācāra texts advocating the doctrine of *consciousness only*, the term “one mind” refers to the eighth consciousness: *ālaya-vijñāna*, or “storehouse consciousness.” → mind only; → “myriad dharmas are but one mind.” (3) In other contexts, the glyphs 一心 (C. *yixin*; J. *isshin*) can also mean: (a) a “single thought”; (b) to “unify the mind” in meditation, by focusing on a particular object of contemplation; (c) “single-minded” or “whole-hearted” focus on, or devotion to, a particular task, goal, or deity; or (d) a person’s “entire mental state.”

**one move** (C. *yizhuzi* 一著子, *yizhu* 一著; J. *ichijakusu*, *ichijaku*). (1) A single move in a board game such as Go (C. *weiqi* 圍碁; J. *igo*). (2) In the literature of Chan/Zen, a remark uttered (or written) to show one’s understanding of a saying or kōan.

**one time** (C. *youshi* 有時; J. *uji*; *aru toki ni* 有る時に). (1) The glyphs 有時 (C. *youshi*; J. *uji*) constitute an ordinary adverbial phrase that can be translated as “there was a time when,” “once upon a time,” “at one time,” “at any given time,” “at times,” or “sometimes,” etc. When used as a pair, the meaning is “at some times... at other times....” (2) The phrase has taken on special meaning in the Sōtō Zen tradition due to Dōgen’s treatment of it in the chapter of his *Treasury of the True Dharma* entitled “Sometimes” (Uji 有時). For details, → “sometimes.”

**“one who has equanimity with regard to food also has equanimity with regard to dharmas”** (C. *yu shi deng zhe yu fa yi deng* 於食等者於法亦等; J. *jiki ni oite tō naru mono wa, hō ni oite mo mata tō nari* 食に於て等なる者は、法に於ても亦等なり). This is a nearly verbatim quotation of a famous line from the *Vimalakīrti Sūtra*:

At that time Vimalakīrti took my bowl and filled it full of food, saying to me: “Now, Subhūti! If one can have equanimity with regard to food, one will also have equanimity with regard to dharmas. One who has equanimity with regard to dharmas also has equanimity with regard to food. If you go begging in such a manner, then it is permissible to take [this] food. If, Subhūti, without eliminating lust, hostility, and ignorance, you are also not bound up with them; if without destroying your personhood you nevertheless accord with the sign of uniformity; if without eliminating ignorance and desire you initiate liberation; if you are marked by the five heinous crimes but nevertheless attain liberation; and if you are neither released nor bound; neither seeing the four truths nor not seeing them; neither attaining the goal nor not attaining it; neither an ordinary person nor beyond an ordinary person; neither a sage nor not a sage; perfecting all dharmas while being detached from the marks of all dharmas; then it is permissible to take [this] food.”

《維摩詰所說經》時維摩詰取我鉢、盛滿飯、謂我言、唯、須菩提、若能於食等者、諸法亦等。諸法等者、於食亦等。如是行乞、乃可取食。若、須

菩提、不斷姪怒癡亦不與俱、不壞於身而隨一相、不滅癡愛起於解脫、以五逆相而得解脫、亦不解不縛、不見四諦非不見諦、非得果非不得果、非凡夫非離凡夫法、非聖人非不聖人、雖成就一切法而離諸法相、乃可取食。(T 475.14.540b20-29)

In East Asian Buddhism, this passage informed the contemplation of food and eating as modes of religious practice. For example, the *Great Calming and Contemplation* by Zhiyi (538-597) says:

The *Great [Nirvāṇa] Sūtra* says: “You *bhikṣus* practice begging for food, but you have yet to attain the dharma-food of the great vehicle.” The “dharma-food” mentioned here refers to the Tathāgata’s joy in the *dharma* and bliss in *dhyāna*. This joy in the *dharma* is equivalent to great wisdom, which sees all *dharma*s as having no obstructions. The *Vimalakīrti [Sūtra]* says: “One who has equanimity with regard to food also has equanimity with regard to *dharma*s. One who has equanimity with regard to *dharma*s also has equanimity with regard to food.” [As the *Great Sūtra* says]: “Afflictions are the firewood and wisdom is the fire. Use these causes and conditions to prepare *nirvāṇa* food, so that the disciples may all enjoy its sweetness.” The food will nourish the body that is the *dharma* and prolong the life that is wisdom. Like eating rice gruel made with milk until one is entirely satiated, it results in true liberation.

《摩訶止觀》大經云、汝等比丘雖行乞食而未曾得大乘法食。法食者如來法喜禪悅也。此之法喜即是平等大慧、觀一切法無有障礙。淨名云、於食等者於法亦等。於法等者於食亦等。煩惱爲薪智慧爲火。以是因緣成涅槃食、令諸弟子悉皆甘嗜。此食資法身增智慧命。如食乳糜更無所須、即真解脫。(T 1911.46.42a23-b1)

Likewise, in his *Records that Mirror the Axiom*, Yongming Yanshou (904–975) explains:

As for the idea that eating and drinking are *buddha*-activity, the *Vimalakīrti Sūtra* comments that, “One who has equanimity with regard to food also has equanimity with regard to *dharma*s.” As the *Larger [Perfection of Wisdom] Sūtra* says: “The flavor of all *dharma* paths does not exceed this path. Its flavor, after all, cannot be grasped. Why not? Because whatever path might exist is not the [true] path.” In the phrase “flavor of all *dharma* paths,” the word “flavor” refers to food. Thus we know that “food” here [in the quoted passage] means the *inconceivable dharma* realm. We understand that when eating, we swallow and incorporate all *dharma*s. The “all *dharma*s” [referred to in the quoted passage] do not go beyond the *dharma* realm of food. If food exists, then all *dharma*s exist. If food does not exist, then all *dharma*s do not exist. Thus, “food” here [in the quoted passage] is called *inconceivable*.

《宗鏡錄》飲食爲佛事者、淨名疏云、於法等者於食亦等。如大品經云、一切法趣味、是趣不過。味尚不可得。云何、當有趣非趣。今言、一切法趣味、味即是食。當知食即是不思議法界。以食中含受一切法。一切法不出食法界也。食若有、一切法是有。食若是無、一切法皆無。今食不可思議故。(T 2016.48.550c23-29)

In his *Procedures for Taking Meals*, Dōgen (1200–1253) says:

The [*Vimalakīrti*] *Sūtra* says, “If one can have equanimity with regard to food, one will also have equanimity with regard to dharmas. One who has equanimity with regard to dharmas also has equanimity with regard to food.” There it promotes the teaching that dharmas are equivalent to food, and the teaching that food is equivalent to dharmas. For this reason, if dharmas are dharma-nature, then food likewise is dharma-nature. If dharmas are thusness, then food likewise is thusness. If dharmas are one mind, then food likewise is one mind. If dharmas are bodhi, then food likewise is bodhi. The names are equivalent and the meaning is equivalent. Therefore we call it equivalence.

《赴粥飯法》經曰、若能於食等者、諸法亦等、諸法等者、於食亦等。方令教法而等食、教食而法等。是故法若法性、食亦法性。法若眞如、食亦眞如。法若一心、食亦一心。法若菩提、食亦菩提。名等義等。故言等。(DZZ 6.46)

**oneself** (C. *ziji* 自己; J. *jiko*). Also translated herein as “own self.” (1) A translation of the Sanskrit *ātman*, meaning “self,” or whatever can truly be called “me” or “mine.” The Buddhist doctrine of “no self” holds that “self” in this sense is merely a conventional designation, one that has no ultimately real referent. (2) In the *Denkōroku* and other Chan/Zen texts, the innate *buddha-nature* is sometimes called the “self,” or lord master.

**“opening, indicating, awakening, and entering”** (C. *kai shi wu ru* 開示悟入; J. *kai ji go nyū*). This is a formulaic summary of a famous passage from Chapter 2 of the *Lotus Sūtra*, entitled “Skillful Means” (C. *Fangbian* 方便; J. *Hōben*), which explains what is meant by the statement, “All buddhas, world-honored ones, appear in the world only for the cause of a single great matter.” The passage identifies that matter as *buddha-knowledge* and explains that *buddhas* cause *living beings* to 1) “open” (C. *kai* 開; J. *kai*) it; that they 2) “indicate” (C. *shi* 示; J. *ji*) it to beings; and that they make beings 3) “awaken” (C. *wu* 悟; J. *go*) to and 4) “enter” (C. *ru* 入; J. *nyū*) it. For a translation of the *Lotus Sūtra* passage in its entirety → *single great matter*.

**opportunity to convert** (C. *huayuan* 化緣; J. *ke'en*). Circumstances or devices that facilitate the acceptance of Buddhist teachings.

**oral transmission** (C. *koujue* 口訣; J. *kuketsu*). (1) Teachings that are conveyed orally from master to disciple. (2) Secret teachings. (3) By extension, texts in which secret teachings are recorded.

**ordained** (C. *dedu* 得度, *du* 度; J. *tokudo*, *do*). Having undergone → *ordination*.

**ordinary** (C. *fan* 凡; J. *bon*). (1) Normal; usual; general. (2) Overall; comprehensive; all inclusive. (3) Pertaining to an → *ordinary person*.

**ordinary and sagely** (C. *fansheng* 凡聖; J. *bonshō*). Pertaining to → *ordinary people* and → *sages* alike.

**ordinary people** (C. *fanfu* 凡夫, *fanliu* 凡流, *fan* 凡; J. *bonbu*, *bonru*, *bon*; S. *prthagjana*, *bāla*). Plural of → *ordinary person*.

**ordinary people and/or sages** (C. *fansheng* 凡聖; J. *bonshō*). Same as → *sages* and *ordinary people*.

**ordinary person** (C. *fanfu* 凡夫, *fanliu* 凡流, *fan* 凡; J. *bonpu*, *bonru*, *bon*; S. *prthag-jana*, *bāla*). An ordinary, ignorant, childish, deluded person. The opposite of a sage.

**ordination** (C. *dedu* 得度; J. *tokudo*). (1) The name of the ritual by which one formally goes forth from household life and joins the monastic order as a *śrāmanera*, or novice monk or nun. The procedure involves tonsure, donning monkish robes, and vowing to uphold the ten novice precepts. (2) The expression “full ordination” is sometimes used in English to refer to the ritual in which a novice receives the full precepts and thereby becomes a fully ordained monk or nun, but the glyphs 得度 (C. *dedu*; J. *tokudo*) are not used in that context. (3) At the time when Keizan’s *Denkōroku* was written, when monks or lay followers received the bodhisattva precepts, a ritual that did not entail any change in monastic rank or social status, that ritual was not called “ordination” (C. *dedu* 得度; J. *tokudo*). (4) In modern Japan, there is an “ordination ceremony for temple family members” (*jizoku tokudo shiki* 寺族得度式) that involves receiving the bodhisattva precepts and does give quasi-clerical status to the wives and children of married temple priests. There is also an “ordination ceremony for householders” (*zaike tokudo shiki* 在家得度式), aimed at lay practitioners, which is based on the ceremony for temple family members. (5) The glyphs 得度 (C. *dedu*; J. *tokudo*), in other contexts, mean: (a) “able” (C. *de* 得; J. *toku*) to “cross over” (C. *du* 度; J. *do*) to the other shore of *nirvāṇa*, in both the intransitive and transitive sense of the verb: i.e., to cross oneself, and to help others across; or (b) to “attain” (C. *de* 得; J. *toku*) “salvation” (C. *du* 度; J. *do*). In those contexts, the glyphs are translated herein as → gain deliverance. Even when the glyphs denote “ordination,” they have the connotation of “enabling one to attain salvation.”

**ordination platform** (C. *jietan* 戒壇; J. *kaidan*). Literally “precept” (C. *jie* 戒; J. *kai*) “altar,” or “platform” (C. *tan* 壇; J. *tan* or *dan*). (1) A raised platform, accessed by a few stairs and marked off as a pure place, on which various Buddhist ordination rituals have traditionally been held, including: receiving the novice precepts, receiving the complete precepts, and receiving the bodhisattva precepts. In East Asia, some elaborate ordination platforms are open-air stone platforms built in an Indian style, but many are wooden daises located within a special monastery building. (2) Short for “ordination platform cloister” (C. *jietan yuan* 戒壇院; J. *kaidan’in*): a large structure built for the purpose of housing an ordination platform. (3) In imperial China, by synecdoche, one of a limited number of official monasteries designated by the court as ones where state-approved ordination platforms were maintained and legal ordinations of monks and nuns could be carried out at certain times.

**original ancestor** (C. *yuanzu* 元祖; J. *ganso*). Synonymous with → founding ancestor.

**original boss** (C. *benlai tou* 本來頭; J. *honrai no kashira* 本래의頭). A saying found in the *Extensive Record of Chan Master Hongzhi*: “Just be conscious of the self’s original boss” (C. *dan zhishi zi benlai tou* 但知識自本來頭) (T 2001.48.17c11). Hongzhi Zhengjue also said:

If you gain consciousness of the original boss, all minds are this mind, and all dharmas are this dharma.

《宏智禪師廣錄》若識得本來頭、一切心皆是箇心、一切法皆是箇法。(T 2001.48.58c6-7)

We may infer from this that the term “original boss” refers to the innate → *buddha-mind*.

**original disposition** (C. *benfen* 本分; J. *honbun*). Literally, “fundamental” (C. *ben* 本; J. *hon*) “allotment,” or “role” (C. *fen* 分; J. *bun*). (1) A person’s social standing, especially by birth. (2) A person’s assigned position or office, and the social or professional role or duty associated with it. (3) A person’s innate abilities, original talents, or capacity. (4) In the literature of Chan/Zen, a reference to the *buddha-nature* that all living beings are innately endowed with.

**original disposition of one’s own self** (C. *ziji benfen* 自己本分; J. *jiko honbun*). In the literature of Chan/Zen, this refers to the *buddha-nature*, which is conceived as innate in all living beings, and as every person’s true “self.” → *original disposition*; → *oneself*.

**original face** (C. *benlai mianmu* 本來面目; J. *honrai no menmoku* 本래の面目). A reference to a person’s original nature, or the innate *buddha-nature*. For an explanation of the metaphor at play here, → *face*.

**original form** (C. *bense* 本色; J. *honjiki*). (1) The “true,” or “original” (C. *ben* 本; J. *hon*) “character,” “quality,” “color,” or “form” (C. *se* 色; J. *shiki*) of something. (2) A reference to one’s → *original nature*, which is formless. (3) As an adjective, the glyphs 本色 (C. *bense*; J. *honjiki*) mean “genuine.”

**original ground** (C. *bendi* 本地; J. *honchi* or *honji*). (1) The underlying substance of a thing, as opposed to its changing attributes or appearances. (2) The surface, background, or matrix of a painting or diagram, as opposed to whatever elements are painted or drawn on it. In the case of Buddhist mandalas (C. *mantuluo* 曼荼羅; J. *mandara*; S. *maṇḍala*), the “original ground” is the round or square background, conceived as a sacred “altar,” upon which all of the particular deities (individual buddhas, bodhisattvas, gods, goddesses, demons, demonesses, etc.) are painted or “enshrined.” In this case, all of the deities are regarded as “manifested forms” (C. *chuiji* 垂迹; J. *suijaku*). (3) In Japanese Buddhism, the underlying or universal form of a divinity (*buddha*, *bodhisattva*, *deva*, etc.), as opposed to its localized or particularized incarnation (*suijaku* 垂迹) in Japan as local gods (J. *kami* 神) in accordance with *skillful means*. (4) In the literature of Chan/Zen, often synonymous with → *mind-ground*.

**original head** (C. *benlai tou* 本來頭; J. *honrai tō*). An allusion to the story of Yajñadatta (C. Yanruodaduo 演若達多; J. Ennyadatta), which is found in the *Heroic March Sūtra*; → “doubting one’s own head while believing in its reflected image.” Yajñadatta’s “original head” is the one he has on his shoulders all along. However, because he does not recognize his own face the first time he looks in a mirror, he thinks that his original head has been lost and replaced by that of a goblin. In the literature of Chan/Zen, the expression “original head” stands for one’s own original face, or innate *buddha-nature*, which is always there whether one recognizes that fact or not. People who are deluded search for “awakening” or “satori” in much the same way that Yajñadatta runs around looking for his “original head.”



**original luminosity** (C. *benming* 本明; J. *honmyō*). Another name for the “original awakening” (C. *benjue* 本覺; J. *hongaku*) that is said to exist in *all living beings*. It is variously understood as their 1) ever-present *mind-ground*, or 2) innate potential for awakening.

**original master** (C. *benshi* 本師; J. *honshi*). (1) An epithet of Śākyamuni Buddha. (2) The monk who initiates someone into the Buddhist monastic order by shaving their head and giving them the *ten novice precepts*.

**original mind** (C. *benlai xin* 本來心, *benxin* 本心; J. *honrai shin*, *honshin*; *honrai no kokoro* 本來の心). (1) In Chan/Zen texts, the innate *buddha-mind*; also called the *mind-ground*. (2) According to Mencius, innate moral sensibility; inherently good mind; unaffiliated and uncorrupted mind.

**original nature** (C. *benxing* 本性; J. *honshō*). (1) The inherent nature of a thing; the “own-nature” of a thing. (2) In general, the Mahāyāna doctrine of *emptiness* rejects the “own-nature” of *dharma*s as a false concept, albeit one that can be useful at the level of *conventional truth*. (3) However, with the rise of the Yogācāra doctrine of “consciousness only,” which holds that nothing exists apart from one of the “eight modes of consciousness” (C. *ba shi* 八識; J. *hasshiki*; S. *aṣṭa-vijñānāṇi*), the idea evolved that although all *dharma*s (entities) are empty of the “own-nature” that ordinary people habitually attribute to them, they do have a really existing *original nature*, which is consciousness (C. *shi* 識; J. *shiki*). (4) In the Chan/Zen tradition, which was influenced by Yogācāra thought and by Mahāyāna sūtras that used the imagery of the “womb of the *tathāgata*” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*), the idea emerged that the *mind-ground*, or *buddha-mind*, was the “really existing original nature” (C. *zhenshi benxing* 眞實本性; J. *shinjitsu honshō*), or “non-arising original nature.”

**original purity** (C. *ben qingjing* 本清淨; J. *hon shōjō*). Noun form of → *originally pure*.

**originally pure** (C. *ben qingjing* 本清淨; J. *hon shōjō*). Said of the *original mind*, a.k.a. → *mind-ground*, which remains fundamentally *undefiled* even when it is subject to *mental afflictions*.

**other path** (C. *waidao* 外道, *yidao* 異道; J. *gedō*, *idō*; S. *tīrthika*). Literally, an “outside,” or “alien” (C. *wai* 外; J. *ge*) “path,” or “way” (C. *dao* 道; J. *dō*) to salvation or the ultimate good, however those goals are defined. (1) In most cases, the expression “other path” refers to a “non-Buddhist” religion. The glyphs 外道 (C. *waidao*; J. *gedō*) are often translated as “heretic,” but that is misleading because a heretic is a member of a religion who holds views at variance with that religion’s orthodoxy, and that is rarely the intended meaning in Buddhist texts. The translations “non-Buddhist” and “infidel” can also be misleading, because the glyphs indicate an attachment to some alien and false system of belief and practice, not merely an indifference to or rejection of Buddhism. (2) In rare cases, “other path” refers to a school of Buddhism that is considered unorthodox by the speaker. In Chapter 28 of the *Denkōroku*, for example, Keizan names “two followers of other paths” (*futari no gedō* 二人の外道), Bodhiruci and Vinaya Master Guangtong (better known as Huiguang), who were both *eminent monks*. Here, Keizan suggests that the two were “heretics” in the strict sense of that term.

**other schools** (C. *tajia* 他家; J. *take*). Any religious tradition — referred to metaphorically as a “house” (C. *jia* 家; J. *ke*) — that is “other” (C. *ta* 他; J. *ta*) than that represented by the speaker (text) who employs the expression. In the literature of Chan/Zen, “other schools” can refer either to: (1) lineages or schools of Buddhism other than the Chan/Zen Lineage; or (2) branches of the Chan/Zen Lineage that are different from the one that the speaker belongs to.

**other shore** (C. *bian* 彼岸; J. *higan*; *kano kishi* 彼の岸). A metaphor for *nirvāṇa*.

**our kingdom** (*gachō* 我朝). Japan. The glyph 朝 (C. *zhao*; J. *chō*), translated here as “kingdom,” refers more literally to the “imperial court,” or “dynasty.”

**ourself** (C. *ziji* 自己; J. *jiko*). A grammatical inflection of → *oneself*.

**outside one's purview** (C. *fenwai* 分外; J. *bungai*). (1) Extraordinary; beyond the ability of ordinary people. (2) Out of bounds, inappropriate.

**outside the kalpas** (C. *jiewai* 劫外; J. *kōge*). (1) Entirely beyond the → *four kalpas*, which is to say, beyond all existence and non-existence. A poetic reference to things that are beyond all calculation of time and space (such as the *buddha-nature*) or are otherwise *inconceivable*.

**overturn** (C. *tuidao* 推倒; J. *suitō*). Literally, to “push” (C. *tui* 推; J. *sui*) and “topple” (C. *dao* 倒; J. *tō*). (1) To overcome the weight of *karmic conditions* and awaken to one's *original nature*. (2) As a teaching method, the “gate of overturning” (C. *tuidao men* 推倒門; J. *suitōmon*) is a Chan/Zen master's refusal to acknowledge whatever concepts of “self or things” (C. *renfa* 人法; J. *ninbō* or *ninpō*) a disciple brings forth. This corresponds to the third of Linji's “four modes of commentary” (C. *si liaojian* 四料簡; J. *shi ryōken*), which is “person and object both snatched away” (C. *ren jing ju duo* 人境俱奪; J. *nin kyō ku datsu*) (ZGDJ p. 633b, s.v. すいとう).

**own mind** (C. *zixin* 自心, *zìjīxīn* 自己心; J. *jishin*, *jikoshin*; *jiko no shin* 自己の心). (1) In ordinary language, one's own thoughts. (2) In Chan/Zen texts, a reference to the *buddha-mind* that is innate in *all living beings*.

**own-nature** (C. *zìxìng* 自性; J. *jishō*; S. *svabhāva*). (1) In Abhidharma literature that is not influenced by Mahāyāna philosophy, to have “own-being” (S. *svabhāva*), or “own-nature” is to be a really existing *thing* (S. *dharma*): a distinct, indivisible entity that has a single defining characteristic and exists in and of itself. (2) According to the Mahāyāna doctrine of *emptiness*, there are no *dharma*s that actually have “own-nature,” because they are all demonstrably composite and dependent on external causes and conditions. (3) In the literature of Chan/Zen, the terms “own-nature” and “self” are used as synonyms for the *buddha-nature*, or *buddha-mind*, which are always present within our own deluded thoughts and feelings and are provisional names for what actually exists, whether we realize it or not.

**own original nature** (C. *zìjī běnxìng* 自己本性; J. *jiko honshō*). Literally, the → “original nature” of one's → “own self.” Both of these terms are very common in East Asian Buddhist texts, but their combination in this way (which occurs three times in the *Denkōroku*) is unusual.

**own self** (C. *zìjī* 自己; J. *jiko*). Variant translation of → *oneself*.

**own views** (C. *jijian* 己見; J. *koken*). (1) One's personal views; private opinions. (2) A synonym of the expression "view of self" (C. *wojian* 我見; J. *gaken*; S. *ātma-dṛṣṭi*): the false belief in the existence of a permanent self.

**pair of śāla trees** (C. *suoluo shuangshu* 娑羅雙樹; J. *sara sōju*; S. *śāla*). Śākyamuni Buddha is said to have entered nirvāṇa as he lay between two śāla (L. *Vatica Robusta*) trees on the banks of the river Hiranyavati in Kuśinagara.

**pair of trees** (C. *shuangshu* 雙樹; J. *sōju*). → pair of śāla trees.

**pass beyond** (C. *toutuo* 透脫; J. *tōdatsu*). (1) To slip away; to escape from. (2) In Buddhist texts, to gain liberation from birth and death.

**pass on face-to-face** (C. *xiangshou* 相授; J. *sōju*). (1) To give something in person. When what is given is a teaching, to convey it in person, not in writing. (2) The transmission of the mind-dharma (the awakening of Buddha) between master and disciple in the Chan/Zen Lineage is said to take place in a face-to-face conferral. In the *Jingde Era Record of the Transmission of the Flame*, for example, the Third Ancestor in the lineage, Śāṇavāsin, is quoted as saying:

In the past, the Tathāgata took the unsurpassed treasury of the dharma eye and entrusted it to Kāśyapa. In sequence, it was passed on face-to-face until it reached me. I now hand it down to you. Do not allow it to be cut off.

《景德傳燈錄》昔如來以無上法眼藏付囑迦葉。展轉相授而至於我。我今付汝。勿令斷絕。(T 2076.51.207a13-15)

**pass over** (C. *cuoguo* 蹉過, *chaguo* 差過; J. *shaka, saka*). (1) To pass by without meeting (like ships in the night). (2) To overlook; to miss an opportunity.

**pass the examination** (C. *dengke* 登科; J. *tōka*). (1) In imperial China, to pass the civil service examination and become a "presented scholar" (C. *jinsshi* 進士; J. *shinshi*). A successful candidate in the highest imperial examinations; a status that became the principal gateway to officialdom in post-Tang dynasties. (2) In Chan/Zen texts, a metaphor for awakening.

**pass through the barrier** (C. *touguan* 透關; J. *tōkan*). A metaphor for understanding the point of a kōan, which is likened to a barrier.

**past kalpa of adornment** (C. *guoqu zhuangyan jie* 過去莊嚴劫; J. *kako shōgongō*; S. *vyūha-kalpa*). One of the → three kalpas.

**patched robe** (C. *nayi* 衲衣; J. *nōe*). The robe of a Buddhist monk or nun. → *kāṣāya*; → robe made of discarded rags.

**patch-robed one** (C. *nazi* 衲子; J. *nossu* or *nōshi*). → patch-robed monk.

**patch-robed monk** (C. *naseng* 衲僧; J. *nōsō*). (1) A Buddhist monk or nun, so called because they wear a "patched" (C. *na* 衲; J. *nō*) robe; → *kāṣāya*. (2) In the literature of Chan/Zen, a term of approbation for monks who have achieved the aims of Buddhist training.

**patchwork dharma robe** (C. *nafayi* 衲法衣; J. *nōhōe*). → *kāṣāya*.

**pate** (C. *dingning* 頂顙; J. *chōnei*). The "pate" ("head," or "crown of the head") is often used in Chan/Zen texts as: (1) synecdoche for the "entire person," or "self"; and (2) the "pinnacle," or best, of someone or something.

**path name** (C. *daohao* 道號; J. *dōgō*). The nickname, or literary name, of a monk.

**path of interpretation** (C. *jielu* 解路; J. *kairo*). An intellectual approach to understanding a Buddhist text, doctrine, or saying.

**pathway for communication** (C. *tonglu* 通路; J. *tsūro*). (1) Literally, a through road. (2) Metaphorically, (a) means of associating or communicating with others, or (b) a way to solve a problem.

**patient acceptance of the non-arising of dharmas** (C. *wusheng fa ren* 無生法忍; J. *mushō hō nin*; S. *anutpattika-dharma-kṣānti*). A corollary of the Mahāyāna doctrine of the emptiness of dharmas is that dharmas neither arise nor cease. In plain words, there are actually no “things” (dharmas) that come into existence or pass away in the manner that we customarily imagine them to. Even when this concept is understood as a philosophical proposition, it is difficult to “bear,” or “accept” (C. *ren* 忍; J. *nin*; S. *kṣānti*) on the emotional level, where attachment to things is strongest. According to some accounts, a person only gains “patient acceptance of the non-arising of dharmas” upon reaching the seventh of the ten stages of the bodhisattva path, which is that of “non-retrogression” (C. *butuizhuan* 不退轉; J. *futaiten*; S. *avinivartaniya*).

**pay attention** (C. *yongxin* 用心; J. *yōjin*). Literally, to “use” (C. *yong* 用; J. *yō*) one’s “mind” (C. *xin* 心; J. *shin*). Also translated herein as “attentiveness.” (1) To be mindful of something. (2) To use caution. (3) To act in accordance with intentions or instructions.

**pearl of the numinous serpent** (C. *lingshe zhi zhu* 靈蛇之珠; J. *reija no shu*). (1) A reference to the “pearl of the Marquis of Sui” (C. *Suihou zhi zhu* 隋侯之珠; J. *Zuikō no shu*). The *Collection of Tales of Gods* attributed to Gan Bao (–336) explains the origins of the pearl of the Marquis of Sui as follows:

In Sui County along the banks of the Zha River there is the Cut Serpent Hill. The Marquis of Sui went out on an excursion and saw a great serpent that was wounded and cut. [Part elided]. Wondering if it was a numinous anomaly, he ordered his men to treat it with medicine and bandages. The serpent thereupon recovered its ability to move. This is the reason why the place is called “Cut Serpent Hill.” Later that year the serpent carried a bright pearl in its mouth and presented it [to the Marquis]. The pearl was one inch in diameter, pure white, and glowed in the dark. It was bright like moonlight and was able to illuminate a room. Accordingly it was called the “pearl of the Marquis of Sui.” It was also called the “pearl of the numinous serpent” and the “bright moon pearl.”

《搜神記、卷二十》隋縣澹水側、有斷蛇邱。隋侯出行、見大蛇被傷。中斷。疑其靈異、使人以藥封之。蛇乃能走。因號其處斷蛇邱。歲餘、蛇銜明珠以報之。珠盈徑寸、純白、而夜有光。明如月之照、可以燭室。故謂之隋侯珠。亦曰靈蛇珠、又曰明月珠。(Project Gutenberg on-line e-text; <http://www.gutenberg.org/browse/authors/g#a2398>)

(2) According to traditional Chinese lore, the pearl of the numinous serpent and the jade of Mount Jing were both owned by the First Emperor of the Qin Dynasty and were the two most precious and powerful items in existence at the time. They came to be symbols not only of priceless value, but also of the wisdom of the sage rulers of antiquity. (3) In the literature of Chan/Zen, the “pearl of the numinous serpent” is a symbol of awakening.

**penetrate** (C. *tongda* 通達; J. *tsūdatsu*). To master; to understand fully.

**penetrate the essence** (C. *tida* 體達; J. *taidatsu* or *taitatsu*). (1) To “fully understand” (C. *da* 達; J. *datsu*) the “fundamental nature,” or “substance” (C. *ti* 體; J. *tai*) of something. (2) According to some interpretations, to “fully understand” (C. *da* 達; J. *datsu*) through one’s “body” (C. *ti* 體; J. *tai*), i.e., through direct physical experience.

**“people of overbearing arrogance; it is good that they leave”** (C. *zengshang manren, tui yi jia yi* 增上慢人、退亦佳矣; J. *zōjō mannin, taiyaku keii*). A quotation of Chapter 2 (“Skillful Means”) of the *Lotus Sūtra*. The sūtra says that when Buddha began to preach the doctrine of the “one vehicle” (C. *yisheng* 一乘; J. *ichijō*; S. *ekayāna*), five thousand monks, nuns, lay men and lay women who were arrogant and disbelieving got up and left. Buddha did not stop them. As he explained to Śāriputra:

Now this assembly of mine is free of branches and leaves [and has only the solid tree trunk], made up solely of the steadfast and truthful. Śāriputra, people like that are of overbearing arrogance; it is good that they leave.

《妙法蓮華經》我今此衆、無復枝葉、純有貞實。舍利弗、如是增上慢人、退亦佳矣。(T 62.9.7a12-13)

**perceive and know** (C. *jue zhi* 覺知; J. *kakuchi*). Perception and knowing. (1) In a positive sense, to know completely. (2) In the literature of Chan/Zen, often indicates a kind of knowledge that is empirical and rational, but not free from *deluded attachment*.

**perfect awakening** (C. *zhengjue* 正覺; J. *shōgaku*; S. *sambodhi*). Equivalent to → *complete and perfect awakening*; → *anuttarā-samyak-sambodhi*.

**perfection of wisdom** (C. *bore boluomiduo* 般若波羅蜜多; J. *hannya haramitta*; S. *prajñā-pāramitā*). (1) In Mahāyāna philosophy, insight into the emptiness of dharmas. The last in the list of → *six perfections*, the practices that constitute the *bodhisattva path*. The *perfection of wisdom* is said to be the most important because it enables *bodhisattvas* to free themselves from attachment as they engage in the first five practices. (2) A genre of sūtra literature, distinguished by titles that include the words “*perfection of wisdom*.” Texts in the genre that have been influential in East Asian Buddhism include the *Great Perfection of Wisdom Sūtra*, *Smaller Perfection of Wisdom Sūtra*, *Perfection of Wisdom Sūtra of Benevolent Kings*, *Diamond Perfection of Wisdom Sūtra* (a.k.a. *Diamond Sūtra*), and *Heart of the Great Perfection of Wisdom Sūtra* (a.k.a. *Heart Sūtra*). While sūtras that bear the “*perfection of wisdom*” title differ greatly in length and variety of topics treated, they all tend to stress the doctrine of emptiness, the *bodhisattva path* to *buddhahood*, and practice of the *six perfections*.

**perfections** (C. *boluomi* 波羅蜜; J. *haramitsu*). The practices of a *bodhisattva*, which are “perfected” by insight into the emptiness of dharmas. → *six perfections*.

**“perfectly complete constant knowing”** (C. *liao liao changzhi* 了了常知; J. *ryōryō jōchi*; *ryōryō toshite tsune ni shiru* 了了として常に知る). The wisdom of a *buddha*. An expression found in many Chan/Zen texts.

**perfectly vital** (C. *huohuo* 活活; J. *katsu katsu*). Literally, “lively.” Full of life; very active.

**peripheral land** (C. *biandi* 邊地; J. *henchi*). A reference to Japan, which is far from India (the home of Buddhism) and on the periphery of the Chinese empire, the “center” (C. *zhong* 中; J. *chū*) of East Asian civilization.

**permanent** (C. *changzhu* 常住; J. *jōjū*). (1) That which abides eternally, or is always the same, without change or corruption. (2) The same two glyphs are also translated herein as → *permanent property*, and → *administrative wing*.

**permanent property** (C. *changzhu* 常住; J. *jōjū*). (1) Anything (buildings, furniture, icons, scriptures, ritual implements, tools) that is the property of a monastery and must not be removed by an abbot when he leaves office and goes to another place. (2) The glyphs 常住 (C. *changzhu*; J. *jōjū*) also refer to a monastery’s → *administrative wing*.

**person of the way** (C. *daoren* 道人; J. *dōnin*). (1) In East Asian culture in general, a person who has entered or mastered some sort of “way” (C. *dao* 道; J. *dō*). The “way” in question could be one defined in Confucian, Daoist, or Buddhist texts, or it could be a reference to techniques associated with a wide range of other disciplines, including alchemy, martial arts, calligraphy, etc. → *way*. (2) In Buddhist texts: (a) a follower or practitioner of the way of the buddhas, including those who are beginners; or (b) a person who has made great progress on, or fully attained, the way of the buddhas. (3) In the literature of Chan/Zen, “person of the way” refers mainly to *dharma heirs* in the Chan/Zen Lineage, who are said to have attained the “way of the buddhas and ancestors,” a.k.a. the “way of the ancestral teachers.”

**personal name** (C. *hui* 諱; J. *ki*; *imina*). (1) The secular name of a monk, used only by immediate members of the family or extremely close friends. (2) The name of a person who is so highly revered that their real name is taboo and should not be written or spoken out of respect for that person, as in the case of an emperor or an illustrious monk. (3) An abbreviation of “dharma name” (C. *fahui* 法諱; J. *hōki*): the ordination name of a monk or nun, which is typically avoided in spoken language.

**personal possessions** (C. *yibo* 衣鉢; J. *eho* or *ehatsu*). Literally, → “robe and bowl.” When a monk died, all of their personal property, referred to by synecdoche as their “robe and bowl,” were auctioned off to other monks in the same community. Such property could include clothing, utensils, ritual implements, scriptures, and works of art.

**perverse** (C. *yuqu* 迂曲; J. *ukyoku*). According to BGDJ (p. 89d, s.v. うきよく), this term is a contraction of 迂遠邪曲, which means “roundabout” (C. *yuyuan* 迂遠; J. *uen*) and “crooked,” or “dishonest” (C. *xiequ* 邪曲; J. *jakyoku*; S. *kaufilya*). It is said of a person’s state of mind.

**phoenix** (C. *fenghuang* 鳳凰; J. *hōō*). An auspicious bird of Chinese mythology. It is said to be a good omen that heralds the appearance in the world of a virtuous emperor or the birth of a noble, sagely person.

**pilgrimage** (C. *xingjiao* 行脚; J. *angya*). Literally, “going” (C. *xing* 行; J. *an*) “on foot” (C. *jiao* 脚; J. *gya*). The practice of a wandering monk, who travels about seeking awakening through the ministrations of a good teacher.

**pit cage** (C. *kulong* 窟籠; J. *kutsurō*). (1) A “pit” (C. *ku* 窟; J. *kutsu*) is a hole dug into an earthen hillside or a cave excavated in the side of a cliff, generally for

the purpose of providing shelter, a gathering room, or living quarters. A “cage” (C. *long* 籠; J. *rō*) is a woven bamboo basket or large coop used to keep birds, confine animals, or imprison people. A “pit cage” seems to have been a kind of holding area consisting of a hole or a cave, escape from which was blocked by bars of woven bamboo. However, ZGDJ (p. 250c, s.v. くつろう) glosses *kutsurō* as “a pit and/or a cage,” those both being kinds of traps that an animal cannot get out of. That reading is grammatically possible, but it is probably wrong because the saying “dig a pit cage” (C. *wan kulong* 剗窟籠; J. *wan kutsurō*) is well attested and could not possibly mean “dig a pit *and* a cage,” since bamboo cages are not made by digging. (2) In the literature of Chan/Zen, “pit cage” is a metaphor for the mental afflictions and deluded conceptualizing that trap people in suffering.

**pivotal circumstances** (C. *jiyuan* 機緣; J. *kien*). (1) In many Chinese Buddhist texts, the glyphs 機緣 (C. *jiyuan*; J. *kien*) signify the “root capacities” (C. *genji* 根機; J. *konki*) and “karmic involvements” (C. *yinyuan* 因緣; J. *innen*) of living beings. Because those vary greatly among classes of beings and individuals of the same class (such as humans), the idea is that buddhas and bodhisattvas must employ skillful means to ensure that their teachings are attuned to their specific audiences. (2) In some Chan/Zen texts, the glyphs 機緣 (C. *jiyuan*; J. *kien*) can also be glossed as: (a) “devices” (C. *ji* 機; J. *ki*) and the “conditions” (C. *yuan* 緣; J. *en*) that they accord with; or (b) “circumstances” (C. *yuan* 緣; J. *en*) that “trigger” (C. *ji* 機; J. *ki*) awakening. They thus signify the capacity of Chan/Zen masters to use the specific circumstances at hand to trigger awakening in their disciples. (3) In the literature of Chan/Zen texts, the glyphs 機緣 (C. *jiyuan*; J. *kien*) can also refer to the stories, or “episodes” of such interactions between Chan/Zen masters and their disciples or the written records of dialogues between them.

**pivotal words** (C. *jiyu* 機語; J. *kigo*). Words of a Chan/Zen master that trigger awakening.

**place of awakening** (C. *wuchu* 悟處; J. *gosho*). (1) The “perceptual field” (C. *chu* 處; J. *sho*; S. *āyatana*) where awakening takes place. (2) The state of awakening.

**place of practice** (C. *daochang* 道場; J. *dōjō*). (1) The place where Śākyamuni Buddha attained awakening: the vajra seat under the bodhi tree at Bodhgayā in India. (2) The place where anyone attains awakening. (3) A place where Buddhism is preached, taught, or practiced. (4) A place where a Buddha image or icon is enshrined. (5) A generic term for a Buddhist chapel, temple, or monastery.

**“place that is lucid, placid, and unshaken”** (C. *jingming zhan buyao chu* 精明湛不搖處; J. *seimei tan fuyō no tokoro* 精明湛不搖の所). An expression that appears in many Chan/Zen texts. In every context, the point is made that even if one arrives at a “place” (C. *chu* 處; J. *sho*; *tokoro* 所) of perfect mental tranquility, presumably through meditation practice, one “has not escaped from the aggregate of consciousness” (C. *buchu shiyyin* 不出識陰; J. *fushutsu shikion*). That is to say, the “place” in question is merely a transformation of consciousness, which is the fifth of the five aggregates; it is not the equivalent of liberation from the round of rebirth. For example, in his biography in the *Jingde Era Record of the Transmission of the Flame*, Xuansha Shibei (835–908) is quoted as saying:

Even if you refine body and mind till they are like emptiness, and even if you reach a place that is lucid, placid, and unshaken, you have not gotten out of the aggregate of consciousness. An ancient likened it to swift flowing water:

the flow is so swift you do not realize it and mistakenly take it as calm and clear.

《景德傳燈錄》饒汝鍊得身心同空去、饒汝得到精明湛不搖處、不出他識陰。古人喚作如急流水、流急不覺妄爲澹淨。(T 2076.51.344c13-16)

**plant that is king of medicines** (C. *yao shuwang* 藥樹王; J. *yaku juō*). A plant that is said to produce herbal medicines that will cure any illness. The *Great Perfection of Wisdom Sūtra* says:

The bodhisattvas producing a place of rest for all sentient beings and healing their ailments is like the *plant that is king of medicines*, the plant king that is named “Well Perceived.” Its roots, stalks, stems, and leaves, as well as its flowers, fruits, visual form, smell, taste, and touch, all are able to cure illnesses. These bodhisattvas also are like this. From when they first arouse the thought of bodhi until they reach the ultimate, they always relieve the afflictions of sentient beings.

《大般若波羅蜜多經》如是菩薩爲諸有情作所依止、善療衆病、如藥樹王、如有樹王名爲善見。根莖枝葉及諸花、果、色、香、味、觸、皆能療病。此諸菩薩亦復如是。從初發心乃至究竟、常爲有情療煩惱疾。(T 220.7.941a11-15)

As this passage makes clear, the “*plant that is king of medicines*,” because it is conceived as a panacea, symbolize the skillful means of bodhisattvas.

**plum blossoms** (C. *meihua* 梅華 or 梅花; J. *baika*). (1) In Chan/Zen poetry, the small white blossoms that appear on plum trees in early spring, which look like snow and can even exist together with snow on the same branches, are a symbol of awakening. For example, a saying attributed to Dōgen’s teacher Rujing begins:

When Gautama lost his eyes [i.e., gained awakening], in the snow there was a plum blossom on just one twig.

《如淨和尚語錄》瞿曇打失眼睛時、雪裡梅花只一枝。(T 2002A.48.122c29-123a1)

In the chapter of Dōgen’s *Treasury of the True Dharma Eye* entitled “Seeing Buddha” (*Kenbutsu* 見佛), to see buddha is likened to “seeing a single twig of plum [blossoms]” (*ken isshi bai* 見一枝梅). (2) “Plum Blossoms” (*Baika* 梅華) is the title of a chapter of Dōgen’s *Treasury of the True Dharma Eye*.

**point directly** (C. *zhizhi* 直指; J. *jikishi*). An abbreviation of → *point directly at people’s minds*.

**point directly at people’s minds** (C. *zhizhi renxin* 直指人心; J. *jikishi ninshin*). A famous slogan attributed to the Founding Ancestor of the Chan/Zen Lineage in China, Bodhidharma, and taken as emblematic of the teaching method used by him and other ancestral teachers in the lineage. The underlying assumption of this expression is that the “people’s minds” (C. *renxin* 人心; J. *ninshin*) are, in essence, not different from the *buddha-mind* which is innate in all sentient beings. To “*point directly at people’s minds*” means to make them wake up to the fact that their own minds are already buddha. An early example of the slogan’s usage as a *kōan* is found in the *Essentials of the Transmission of Mind by Chan Master Duanji of Mt. Huangbo*, a discourse record of Huangbo Xiyun (–850). In that text, the scholar official Pei Xiu (797-870), a lay Buddhist, asks Huangbo



why the illiterate Huineng had received the robe as Sixth Ancestor instead of the learned *sūtra* exegete, Senior Seat Shenxiu. In the course of his reply, Huangbo quotes a dialogue between Huineng and Senior Seat Ming, which resulted in the latter's awakening. He then cites the exchange between Ānanda and Kāśyapa as another example of the point he wants to make, which is that *seeing the nature and attaining buddhahood* "does not consist in verbal explanation" (C. *buzai yanshuo* 不在言說; J. *fuzai gonsetsu*):

Having arrived at that moment, for the first time he [Senior Seat Ming] understood that "the ancestral teacher came from the west, pointing directly at the human mind, [making people] see the nature and attain buddhahood" does not consist in verbal explanation. Have you not seen [the dialogue in which] Ānanda asked Kāśyapa: "Apart from the World-Honored One's transmission of the gold brocade, what was transmitted separately?" Kāśyapa called, "Ānanda!" Ānanda answered, "Yes?" Kāśyapa said, "Topple the flagpole in front of the gate!"

《黃檗山斷際禪師傳心法要》到此之時方知、祖師西來直指人心見性成佛、不在言說。豈不見、阿難問迦葉云、世尊傳金襴外別傳何物。迦葉召阿難。阿難應諾。迦葉云、倒却門前剎竿著。(T 2012A.48.384a5-9)

It is clear from this that by the first half of the ninth century, the words "pointing directly at people's minds, [making them] see the nature and attain buddhahood" already comprised a fixed expression associated with the Lineage of Bodhidharma, who was said to have come from the west to transmit the *mind-dharma*. For more on the preceding exchange, → "topple the flagpole in front of the gate!" A similar account of Bodhidharma's teaching method appears in the *Song Biographies of Eminent Monks*, completed in 988:

There was a Central Indian, Bodhidharma, who took pity on all of our beings [here in China]. He knew that, although palm-leaf [Sanskrit] scriptures had been transmitted, we were caught up in name and form, like focusing on the finger and forgetting the moon, or clinging to the trap even after catching the fish. [People in China] only attended to reciting mindfully [the scriptures] to make merit, and did not believe that they themselves were buddhas. Therefore he instructed them with the words, "I point directly at people's minds [to make them] see the nature and attain buddhahood; I do not rely on scriptures."

《宋高僧傳》有中天達磨哀我群生。知梵夾之雖傳爲名相之所溺、認指忘月、得魚執筌。但矜誦念以爲功、不信己躬之是佛。是以倡言曰、吾直指人心見性成佛不立文字也。(T 2061.50.789b24-28)

**portrait eulogy** (C. *zhenzan* 眞讚; J. *shinsan*). An inscription on a mortuary portrait that lauds the subject of the painting. Such inscriptions were typically written by monastery abbots. The discourse records of Chan/Zen masters often contain copies of portrait eulogies that they wrote.

**poṣadha** (C. *busa* 布薩; J. *fusatsu*). The bimonthly gathering of the monastic saṃgha to recite the *Prātimokṣa* — a list of moral precepts undertaken by individual monks at the time of ordination, and to solicit the public confession and repentance of any transgressions. For lay followers, in particular, the *poṣadha* days are known as → abstention days. In China, the *Prātimokṣa* most often used

was one associated with the *Four Part Vinaya*; it contained 250 moral precepts for *bhikṣus*. Over time, however, there were efforts in China to replace the “Hīnayāna” *Pratimokṣa* with a “Mahāyāna” version that could be used in rites of confession. That resulted in the development of the so-called *bodhisattva* precepts.

**possess the way** (C. *youdao* 有道; J. *udō*). To be awakened. → *way*.

**posthumous title** (C. *shi* 謚; J. *shi*). An honorific name awarded to an eminent monk after their death. Usually awarded by “imperial proclamation” (C. *chishi* 勅謚; J. *chokushi*).

**postulant** (C. *hangzhe* 行者; J. *anja*). Literally, a “member” (C. *zhe* 者; J. *sha*) of the “[lower] ranks” (C. *hang* 行; J. *an*). To be distinguished from “ascetic,” or “practitioner” (C. *xingzhe* 行者; J. *gyōja*), a word written with the same two Chinese glyphs but pronounced differently. (1) In Buddhist monasteries in Song and Yuan dynasty China and the Japanese Zen monasteries that were modeled after them, postulants were lay people who lived and worked in a monastic community where they sought ordination as monks, but had not yet been admitted to the order as *śrāmaneras*. Restrictions on the number of ordinations allowed annually by the imperial court in China meant that many aspiring monks were stuck in the position of postulant for years or even decades. As candidates for ordination, postulants followed the same moral precepts as monks, learned to read *sūtras* in preparation for a qualifying exam, and attended some religious services. They did not, however, shave their heads or wear the *dharma* robe of a monk. Their main function was to serve as menials and assistants who worked under the direction of monastic officers such as the head cook or garden manager. In medieval Japanese Zen, as well, postulants were lay servants. Boys who lived in Zen monasteries were called “young postulants” (*dōan* 童行, short for *dōshi anja* 童子行者) and “meal announcers” (*kasshiki* 喝食, short for *kashiki anja* 喝食行者). (2) In Japanese Zen today, all postulant positions in monasteries (and in rituals performed at temples) are filled by ordained monks. Most of those positions, however, still involve waiting on the great assembly of monks and acting as assistants to higher ranking monastic officers.

**potential for buddhahood** (C. *fozhong* 佛種; J. *bussshu*). Literally, “seeds” (C. *zhong* 種; J. *shu*) of buddhahood. → *innate seed of buddhahood*.

**pour out the jug** (C. *xieping* 瀉瓶; J. *shabyō*). A metaphor for a disciple receiving all the teachings that a Chan/Zen master has to give, based on the image of pouring the entire contents of one pitcher into another. The metaphor draws implicitly on the notion that a worthy disciple is a → *vessel of the dharma*. According to the *Lexicon of Buddhist Terms*, compiled in 1019:

A *sūtra* says: “When Ānanda fully received Buddha’s *dharma*, it was like pouring out a jug of water and transferring it into a separate vessel, with no residue left behind. Although the vessel of the jug was different, the water itself was no different.”

《釋氏要覽》經云、阿難領受佛法、如瀉瓶水、傳之別器、更無遺餘。瓶器雖殊、水則無別。(T 2127.54.293b4-6)

→ *enter the room and pour out the jug*.

**power of the way** (C. *daoli* 道力; J. *dōriki*). (1) Strength that a person derives from practicing the way of the buddhas. (2) The power that comes from awakening. → way.

**practice** (C. *xiuxi* 修習; J. *shujū*). To “cultivate” (C. *xiu* 修; J. *shu*) and “habituate” (C. *xi* 習; J. *shū*) oneself to Buddhist morality, meditation, and wisdom. To pursue the way.

**practice and verification** (C. *xiu zheng* 修證; J. *shushō*). (1) Usually understood as an abbreviation of two terms when those are used in combination: “practice” (C. *xiuxing* 修行; J. *shugyō*), and “verification of awakening” (C. *zhengwu* 證悟; J. *shōgo*). The *locus classicus* of the term “practice and verification” in the literature of Chan/Zen is a dialogue featuring the Sixth Ancestor, Huineng, and his disciple Nanyue Huairang (677-744). The version of the dialogue found in Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters* reads as follows:

Chan Master Dahui of Mount Nanyue (descendant of Caoxi, named Huairang) visited the Sixth Ancestor. The ancestor asked him, “Where do you come from?” The master said, “I come from National Teacher An on Mount Song.” The ancestor said, “What thing is it that comes in such a way?” The master was without means [to answer]. After attending [the ancestor] for eight years, he finally understood the previous conversation. Thereupon, he announced to the ancestor, “I have understood what you, Reverend, put to me when I first came: ‘What thing is it that comes in such a way?’” The ancestor asked, “How do you understand it?” The master replied, “To say it’s like any thing wouldn’t hit it.” The ancestor said, “Then does it depend on practice and verification?” The master answered, “It’s not that it lacks practice and verification, but it is not defiled by them.” The ancestor said, “Just this ‘not defiled’ is what the buddhas bear in mind. You are also like this, I am also like this, and all the ancestors of Sindh in the West [i. e., India] are also like this.”

《真字正法眼藏》南嶽山大慧禪師〈嗣曹谿、諱懷讓〉參六祖。祖曰、從什麼處來。師曰、嵩山安國師處來。祖曰、是什麼物恁麼來。師罔措。於是執侍八年、方省前話。乃告祖云、懷讓會得、當初來時、和尚接某甲、是什麼物恁麼來。祖云、爾作麼生會。師曰、說似一物即不中。祖曰、還假修證否。師曰、修證即不無、染污即不得。祖曰、祇此不染污、是諸佛之所護念。汝亦如是、吾亦如是、乃至西天諸祖亦如是。(DZZ 5.178, Case #101)

In the context of the exchange between Huineng and Huairang, the “practice” of Buddhism and the “verification,” or realization of the “thing that comes in such a way” (i.e., the innate *buddha-nature*, which as Huairang indicates is “not like any thing”) are two separate actions. (2) “Practice” and “verification” are normally understood to stand in relation as cause and effect. Modern Sōtō scholars (e.g., ZGDJ p. 505c, s.v. しゅしょういつとう), however, point out that Dōgen taught the “sameness of practice and verification” (*shushō ittō* 修證一等), meaning that cultivation (practice) is itself authentication, or verification (awakening). Some interpret the two glyphs for “practicing” (C. *xiu* 修; J. *shū*) and “verifying” (C. *zheng* 證; J. *shō*) as a verb-object compound, translatable as “cultivate authentication.”

**practice dhyāna** (C. *xiuxi channa* 修習禪那; J. *zenna wo shujū su* 禪那を修習す). In both the Indian and the East Asian contexts, the term *dhyāna* is used in two ways: (1) A narrower sense in which it refers specifically to successive stages of mental absorption, or trance, known as the *four dhyānas*, and (2) a broader sense in which it includes *both* the inducement of mental calm (C. *zhi* 止; J. *shi*; S. *śamatha*) and the cultivation of insight (C. *guan* 觀; J. *kan*; S. *vipaśyanā*).

**practice of purity** (C. *fanxing* 梵行; J. *bongyō*). (1) To maintain celibacy. (2) To adhere to moral precepts.

**practice repentance** (C. *xiuchan* 修懺; J. *shusan*). → repentance.

**praise** (C. *zantan* 讚歎; J. *zandan*). A form of worship in which the good qualities of a *buddha*, *bodhisattva*, etc., are recited aloud or quietly recalled.

**prajñā** (C. *bore* 般若; J. *hannya*). (1) The highest form of wisdom: that which cuts attachment to deluded conceptualizing and produces awakening. (2) In Mahāyāna texts, *prajñā* is generally defined as insight into the emptiness of *dharma*s.

**pratyeka-buddha** (C. *dujue* 獨覺, *yuanjue* 緣覺; J. *dokukaku*, *engaku*). One of the → *three vehicles*. Buddhas who “awaken on their own” (C. *dujue* 獨覺; J. *dokukaku*; S. *pratyekabuddha*), rather than under the tutelage of another *buddha*. Also known as buddhas “awakened by conditions” (C. *yuanjue* 緣覺; J. *engaku*).

**preach the dharma** (C. *shuo fa* 說法; J. *seppō*). To “speak,” or “explain” (C. *shuo* 說; J. *setsu*) the *dharma* (C. *fa* 法; J. *hō*), or “teachings.” (1) What Śākyamuni Buddha did when he tried to explain his awakening to other people. (2) What Buddhist teachers do when they try to explain Śākyamuni’s teachings.

**preacher** (C. *changdao* 唱導; J. *shōdō*). Also translated herein as *instructing master*. A person who preaches the *dharma*.

**precedents** (C. *tili* 體例; J. *tairei*). (1) Established rules, policies, or procedures. (2) The formal structure of a literary work, especially poetry. (3) The same two glyphs can also indicate the “substance” (C. *ti* 體; J. *tai*) and “detailed contents” (C. *li* 例; J. *rei*) of a thing.

**precepts** (C. *jiefā* 戒法; J. *kaihō*). Synonymous with → *moral precepts*.

**precious opportunity** (C. *bianyi* 便宜; J. *bengi* or *bingi*). (1) Circumstances or timing that are convenient for doing something; a good opportunity. (2) Procedures or measures that fit the circumstances. (3) Colloquially, an opportunity to buy when prices are low. (4) In the context of Buddhist literature, either: (a) a reference to birth as a human, which is said to be a rare and precious opportunity to follow the way of the *buddhas*; or (b) a synonym for *skillful means*.

**predict** (C. *shouji* 授記, *laiji* 來記, *ji* 記; J. *juki*, *raiki*, *ki*). Verb form of → *prediction*.

**prediction** (C. *shouji* 授記, *laiji* 來記, *jibie* 記別, *ji* 記; J. *juki*, *raiki*, *kibetsu*, *ki*; S. *vyākaraṇa*). (1) Buddhas use their powers of discrimination and knowledge of karmic conditions to “confer,” or “bestow” (C. *shouyu* 授與; J. *juyo*) predictions concerning future rebirths and future spiritual progress. Predictions constitute one of the nine or twelve genres of words of Buddha (C. *fo suoshou* 佛所說; J. *butsu shosetsu*; S. *buddhavacana*). According to textual evidence amassed by Jan Nattier (“The Trouble With Predictions,” a paper delivered at Princeton University, May 2019), the translation “prediction” is something of a misnomer, because what the term refers to is actually a confirmation that a person has, in the present, attained

something that ensures a future status. For example, a person who wins election to office will, in the future, be appointed to that office. A confirmation of electoral victory means that the victor will definitely hold an office in the future, but it is not really a *prediction*, or *prophecy*. (2) As a verb, the conferral of a *prediction* of future spiritual status, paradigmatically by a *buddha* regarding a *bodhisattva*'s eventual *buddhahood*. (3) “Prediction” (*Juki* 授記) is the title of a chapter of Dōgen's *Treasury of the True Dharma Eye*.

**prelate** (C. *zuozhu* 座主; J. *zasu*). (1) In Tang dynasty China, a designation for the head monk (abbot) of a monastery. (2) In the Japanese Tendai School, a designation for the head of the entire organization. (3) In the context of Song dynasty Chinese Chan texts, the glyphs 座主 (C. *zuozhu*; J. *zasu*) are translated herein as → “scholarly abbot.”

**present body** (C. *jinshen* 今身; J. *konjin*). (1) The “body” (C. *shen* 身; J. *shin*) that one has in their present lifetime. (2) The “person” (C. *shen* 身; J. *jin*) that presently exists.

**present kalpa of worthies** (C. *xianzai xianjie* 現在賢劫; J. *genzai kengō*; S. *bhadra-kalpa*). The kalpa in which Śākyamuni Buddha appeared in the world, and in which human beings presently live. One of the → *three kalpas*.

**previous buddhas** (C. *qianfo* 前佛; J. *zenbutsu*). These two glyphs may have either a singular or plural referent, depending on the context. (1) Synonymous with → *buddhas of the past*. (2) In the literature of Chan/Zen, the glyphs can also refer to one or more ancestral teachers of the past.

**previous worthy** (C. *xiande* 先德; J. *sentoku*). An eminent monk of old.

**primary and secondary karmic recompense** (C. *zheng'er bao* 正二報; J. *shōnihō*). → *secondary and primary recompense*.

**primary karmic recompense** (C. *zhengbao* 正報; J. *shōhō*). → *secondary and primary recompense*.

**principle** (C. *daoli* 道理; J. *dōri*). (1) The “inner structure,” or “underlying principle” (C. *li* 理; J. *ri*) of the “way” (C. *dao* 道; J. *dō*) of the *buddhas*. (2) The “logic,” or “reason” (C. *li* 理; J. *ri*) of some “spoken words” (C. *dao* 道; J. *dō*).

**“prior to the kalpa of emptiness”** (C. *kongjie yaoqian* 空劫以前; J. *kūgō izen*). Equivalent to the saying, “anterior to Majestic Voice, of the kalpa of emptiness.” → “anterior to King Majestic Voice”; → *kalpa of emptiness*.

**procedure for meals** (C. *shifa* 食法; J. *jikihō*). Rules, procedural guidelines, and etiquette pertaining to: the serving of food to monks in a monastery; the individual handling of bowls, receiving of food, and eating; the communal recitation of mealtime verses; and other matters of mealtime ritual. Such rules are found in a genre of texts known as *rules of purity*. An example is Dōgen's *Procedures for Taking Meals*, which is found in the *Eihei Rules of Purity*.

**produced** (C. *youzuo* 有作; J. *usa*; S. *kārya*). (1) Arising from causes and conditions. (2) Created, constructed, or put together. The term is often used in conjunction with its opposite, → *unproduced*.

**profound function** (C. *xuanji* 玄機; J. *genki*). The “mechanism,” or “functioning” (C. *ji* 機; J. *ki*) referred to here is that of the innate *buddha-mind*. It is “profound” (C. *xuan* 玄; J. *gen*) because people are generally not conscious of it. The Caodong

Lineage monk Chunzhuo Wencai (1273–1352) defines the term “profound function” in his *New Commentary on the Treatise of Sengzhao*:

“Profound function” refers to the mind of a sage. The accomplished person seeks *mind* by viewing it in advance, in the state where [thoughts] have yet to sprout, have yet to appear, and there are no preliminary signs of them.

《肇論新疏》玄機謂聖人心也。未萌之事、未現無兆、至人歛心預見之也。(T 1859.45.199b25-26)

**profound import** (C. *xuanzhi* 玄旨; J. *genshi*). The essential but difficult to comprehend truth. (1) A term with Daoist origins, often used to refer to the abstruse philosophy propounded in *The Way and its Power* and the *Zhuangzi*. (2) In East Asian Buddhist literature, synonymous with → axiom. (3) In the Chan/Zen tradition, a reference to the *lineage essentials* transmitted down to the present by the ancestral teachers: the awakened “mind” of Śākyamuni Buddha.

**profound obscurity** (C. *youxuan* 幽玄; J. *yūgen*). (1) Something difficult to see, indistinct, or dark. (2) That which is hidden, subtle, or mysterious.

**profoundly awaken** (C. *shenwu* 深悟; J. *shingo*; S. *supratividdha*). (1) To understand deeply or fully. (2) An awakening (C. *wu* 悟; J. *go*; *satori*) that is “deep” (C. *shen* 深; J. *shin*), as opposed to shallow (C. *qian* 淺; J. *sen*).

**proper manner** (C. *fayi* 法儀; J. *hōgi*). A “deportment,” or “manner” (C. *yi* 儀; J. *gi*) that accords with the *dharma*, or “proper procedure” (C. *fa* 法; J. *hō*).

**prophecy** (C. *xuanji* 懸記; J. *genki*). Synonymous with → prediction.

**proselytize** (C. *hua* 化; J. *ke*; *ke su* 化す). To seek to → “convert” living beings.

**prostrations** (C. *bai* 拜, *libai* 禮拜; J. *hai*, *raihai*). → make prostrations.

**pungent vegetables** (C. *hunru* 葷茹; J. *kunryo*). The precise taxonomic designations vary, but this term refers to vegetables in the onion family, which are proscribed in Indian *vinaya* texts, and other herbs and spices (such as hot chili peppers and ginger) that have been deemed inappropriate for consumption by Buddhist monastics.

**Pure Abode deva** (C. *Jingju tian* 淨居天; J. *Jōko ten*). A class of *devas* (gods) who reside in the → Pure Abode Heaven. They are said to have only the *faculty of mind* and the sensation of freedom from pain and pleasure. According to the biography of Śākyamuni found in *Tiansheng Era Record of the Spread of the Flame*, compiled in 1036, it was a “Pure Abode deva” who urged the future Buddha to leave the palace of his father, the king, and go forth from household life. That urging was needed because the king wished to prevent him from becoming a wandering ascetic, as had been predicted by the seer Asita. The account goes as follows:

When he [the prince] was nineteen years old, the king took every precaution to keep the prince from rejecting the householding life. To that end, he built a palace for each of the three times of day and used every possible means to amuse him. At that time a Pure Abode deva knew that the time had already arrived, so from empty space he spoke to him [the prince], saying: “Formerly, when the Bodhisattva [you] dwelt in Tuṣita Heaven, you gave rise to a great vow, which expressed your desire to save *living beings*. Now you have been in the king’s palace for a long while, and the time [for departure] has arrived! Do not be desirous of worldly pleasures.” He then recited a verse, which went:

Worldly things have no permanence;  
they are as if lightning flashing from the clouds.  
Now the time has come when the Venerable One  
should abandon his home and go forth from household life.

《天聖廣燈錄》年十九、王每慮太子捨家。爲造三時殿、多方以娛之。時淨居天知時已至、於虛空中告曰、昔菩薩在兜率天時、發大誓願、願度衆生。今久處王宮、時已至矣。勿貪世樂。即說偈曰、世間事無常、猶如雲出電、尊者今時至、應捨家出家。(CBETA, X78, no. 1553, p. 427, b18-23 // Z 2B:8, p. 305, b12-17 // R135, p. 609, b12-17)

According to the *Sūtra on Past and Present Causes and Effects*, a “Pure Abode deva” took the form of a hunter, appeared to Śākyamuni right after he had gone forth from household life, and gave him his first *kāṣāya*:

At that time the prince [Śākyamuni] used a sharp knife to shave off his hair and beard. Thereupon, he wished, “Just as my hair has fallen away, I wish that I might on behalf of all eliminate afflictions and obstacles to cultivation.” The deva Śakra Indra took his hair away. Then the gods in the sky offered incense and scattered flowers. With different mouths speaking the same sounds they praised him: “Well done. Well done!” At that time the prince, having shaved his hair, looked at his body and the clothes he wore, which were still of the seven precious items. Then he thought to himself, “According to the procedure of all the buddhas of the past who went forth from household life, the clothing worn was not like this.” At that time a Pure Abode deva appeared in front of the prince and transformed himself into a hunter whose body was covered with a *kāṣāya*. When the prince saw him, his heart was filled with joy, and he spoke: “The robe you wear is for peaceful living. It is the banner of all the buddhas of the past. Why do you wear it for committing sins [killing animals]?” The hunter replied, “I wear a *kāṣāya* to attract herds of deer. The deer see the *kāṣāya* and all want to come close to me. Then I am able to kill them.” The prince said, “If as you say you wear that *kāṣāya* only for killing deer and not because you seek liberation, then I have this robe of seven precious items. I will give it to you in exchange, so that I can wear that robe for the purpose of saving all living beings by eliminating their afflictions.” The hunter replied, “Good. We will do as you say.” Then [the prince] removed the robe of seven precious items and gave to the hunter. He wore a *kāṣāya* in accordance with the procedure of all past buddhas. The Pure Abode deva thereupon changed back to his pure form and ascended into empty space.

《過去現在因果經》爾時太子、便以利劍、自剃鬚髮。即發願言、今落鬚髮、願與一切斷除煩惱及以習障。釋提桓因接髮而去。虛空諸天燒香散花。異口同音讚言、善哉善哉。爾時太子、剃鬚髮已、自見其身所著之衣、猶是七寶。即心念言、過去諸佛出家之法、所著衣服不當如此。時淨居天於太子前、化作獵師、身被袈裟。太子既見、心大歡喜。而語之言、汝所著衣、是寂靜服。往昔諸佛之所標幟也。云何著此、而爲罪行。獵者答言、我著袈裟、以誘群鹿。鹿見袈裟皆來近我。我得殺之。太子又言、若如汝說、著此袈裟但欲爲殺諸鹿故耳、非求解脫而服之也、我今持此七寶之衣、與汝貿易。吾服此衣、爲欲攝救一切衆生斷其煩惱。獵者答言、善

哉如告。卽脫寶衣、而與獵者、自被袈裟。依過去諸佛所服之法。時淨居天、還復梵身、上升虛空。(T 189.3.634a14-b2)

**pure and/or defiled** (C. *jinghui* 淨穢; J. *jōe*). In the Buddhist tradition at large, this term refers to distinctions between such things as: (1) good (C. *shan* 善; J. *zen*) and evil (C. *e* 惡; J. *aku*) behavior in general; (2) upholding or breaking specific moral precepts; (3) pure buddha-lands (C. *jingtu* 淨土; J. *jōdo*) and impure buddha-lands (C. *huitu* 穢土; J. *edo*); and (4) awakening and delusion.

**“pure and stripped bare”** (C. *jing luoluo* 淨裸裸; J. *jō rara nari* 淨裸裸なり). The third phrase of a five-phrase saying attributed to Guanxi Zhixian (–895). For the entire saying, → “the ten directions have no walls or fences.”

**pure robe** (C. *jingyi* 淨衣; J. *jōe*). The ritually pure robe of a monk or nun; → *kāṣāya*.

**purple robe** (C. *ziyi* 紫衣; J. *shie*). (1) In the Chinese imperial court, where officials wore different colored robes that signified their place in the hierarchy, the purple robe was reserved for those of the highest rank. (2) In Tang dynasty China, emperors bestowed purple monastic robes (*kāṣāya*) on eminent monks that they wished to honor and sometimes employ as top officials. That tradition was later emulated in Japan.

**pursue the way** (C. *biandao* 辦道; J. *bendō*). To actively “engage in,” “practice,” or “pursue” (C. *bian* 辦; J. *ben*) the “way” (C. *dao* 道; J. *dō*) of the buddhas. To engage in Chan/Zen practice with the aim of attaining awakening. → *way*.

**put things to rest** (C. *xiuxie* 休歇; J. *kyūketsu*). (1) To stop, end, or finish a habitual activity or specific task. (2) To cease fretting and relax. (3) In the literature of Chan/Zen, to attain spiritual peace through awakening.

**quarters for illuminating the mind** (C. *zhaoxin liao* 照心寮; J. *shōshin ryō*). A building in a monastery built with bright windows, or “illuminating windows” (C. *mingchuang* 明窓; J. *meisō*), to facilitate the reading of sūtras and Chan/Zen records, a practice that was called “illuminating the mind” (C. *zhaoxin* 照心; J. *shōshin*). Also called the “illuminated hall” (C. *zhaotang* 照堂; J. *shōdō*) or “sūtra reading hall” (C. *kanjing tang* 看經堂; J. *kankin dō*). It was usually located near the *saṃgha hall*, and not too far from the “sūtra repository” (C. *jingzang* 經藏; J. *kyōzō*).

**question and answer** (C. *wenda* 問答; J. *mondō*). A dialogue between a Chan/Zen master and an interlocutor, as found in the “records of transmission of the flame” and “discourse records” genres of literature.

**quiescence** (C. *jimie* 寂滅; J. *jakumetsu*; S. *nirodha*, *nirvāṇa*). Literally “quiet,” or “peaceful” (C. *ji* 寂; J. *jaku*) and “extinct” (C. *mie* 滅; J. *metsu*). A standard Chinese translation of → *nirvāṇa*.

**quiet** (C. *jijing* 寂靜; J. *jakujo*). → *quietude*.

**quiet sitting** (C. *yanzuo* 宴坐; J. *enza*). A term that appears in the *Vimalakīrti Sūtra* (T 475.14.539c19), where it is redefined by the layman Vimalakīrti as a state of mental detachment from conceptual constructs and intentional actions, as opposed to any particular physical posture or mental exercise.

**quietude** (C. *jijing* 寂靜; J. *jakujo*). (1) A synonym for → *nirvāṇa*. (2) A synonym for the awakening of a buddha. (3) Meditative concentration. (4) A term used to



describe the solitary existence of a hermit, withdrawn from all human society: peaceful seclusion.

**radiance** (C. *guangming* 光明; J. *kōmyō*; S. *āloka*, *prabhā*). (1) One of the *thirty-two marks* of a *buddha*: the light that radiates from their body. (2) A symbol of the wisdom of a *buddha* or *bodhisattva*. (3) In Chan/Zen texts, the innate *buddha-mind* that underlies the existence of every sentient being is described as having a great, illuminating radiance. → *singular radiance*.

**raise** (C. *ju* 舉, *junian* 舉拈, *jushuo* 舉說; J. *ko*, *konen*, *kosetsu*). (1) In ordinary language, to “bring up” a topic, or “inform” someone of something. (2) In the context of Chan/Zen literature, to cite a *kōan* or other saying as a topic of discussion. This can be done by a Chan/Zen master who wishes to instruct or test the understanding of their students, or it can be done by a disciple or any other member of an audience who wants to elicit a response from the Chan/Zen master who is presiding. → *kōan*.

**raise a comment** (C. *juzhao* 舉著; J. *kojaku*). To comment on a *kōan* in a more or less public setting.

**raise and comment on** (C. *jusi* 舉似; J. *koji*). (1) In ordinary language, “to inform” someone of something, or “to relate” some information to others. (2) In the context of Chan/Zen literature, to comment on a *kōan*.

**raise the eyebrows and blink the eyes** (C. *yangmei shunmu* 揚眉瞬目; J. *yōbi shunmoku*). (1) In Chan/Zen texts, these are examples of ordinary everyday actions that people generally perform without thinking or special effort, mentioned to indicate the spontaneous workings of the *buddha-mind*. (2) Chan masters are also depicted using such non-verbal gestures intentionally as teaching devices, in which case they are clearly meant to signify something. The *Extensive Record of Chan Master Yunmen Kuangzhen* contains the following discussion of the use of such devices:

Once the master [Yunmen] said, “Snapping the fingers, clearing the throat, raising the eyebrows, blinking the eyes, lifting the mallet [to sound a signal by striking a block], holding up the whisk, or immediately drawing a sign of completeness [in the air] — all of these are hooked devices for catching people. I have never yet uttered the two words ‘*buddha-dharma*.’ If I did utter them, it would be like sprinkling piss and spreading shit.”

《雲門匡真禪師廣錄》師有時云、彈指警欬揚眉瞬目拈槌豎拂、或即圓相、盡是撩鉤搭索。佛法兩字未曾道著。道著即撒屎撒尿。(T 1998.47556a24-26)

The expression “raise the eyebrows, blink the eyes” is probably best known from the saying of Mazu Daoyi (709–788), in a conversation with Yaoshan Weiyan (745–828) that Dōgen repeats in Case #150 of his *Treasury of the True Dharma Eye in Chinese Characters*:

Chan Master Daji of Jiangxi [i.e., Mazu] addressed Yaoshan saying, “There are times when I incite him to raise the eyebrows and blink the eyes, and there are times when I do not incite him to raise the eyebrows and blink the eyes. There are times when inciting him to raise the eyebrows and blink the eyes is right, and there are times when inciting him to raise the eyebrows and blink the eyes is not right. What do you make of that?” Yaoshan immediately had a great awakening.

《真字正法眼藏》江西大寂禪師、示藥山云、我有時教伊揚眉瞬目、有時不教伊揚眉瞬目。有時教伊揚眉瞬目者是、有時教伊揚眉瞬目者不是。藥山忽然大悟。(DZZ 5.204)

Dōgen discusses a version of Mazu's words in the chapter of his *Treasury of the True Dharma Eye* entitled "Sometimes" (Uji 有時) (DZZ 1.244-245).

**rank of sagehood** (C. *shengwei* 聖位; J. *shōi*; S. *ārya*, *ārya-pudgala*). (1) A level of spiritual attainment equivalent to that of a "stream-winner" (C. *yuliu* 預流; J. *yoru*; S. *srota-āpanna*), the first of the four fruits posited in early Indian Buddhism. (2) A level of spiritual attainment equivalent to that of the "path of seeing" (C. *jiandao* 見道; J. *kendō*; S. *darśana-mārga*, *ārya-mārga*), which is the third of the "five stages" (C. *wuwei* 五位; J. *goi*) in Abhidharma and Yogācāra maps of the Buddhist path. (3) A level of spiritual attainment equivalent to the upper end of the fifty-two or fifty-three stages of the bodhisattva path, at the level of the "ten stages." (4) In the literature of Chan/Zen, a status assigned to anyone who has attained awakening, especially the buddhas and ancestors of the Chan/Zen Lineage. → sage.

**ranks of the ancestors** (C. *zuwei* 祖位; J. *soi*). (1) The successive generations of ancestral teachers in the Chan/Zen Lineage, as established in the genealogies known as records of the transmission of the flame. (2) The same two glyphs can also refer to the "rank of ancestor," meaning the status attained by an individual monk upon their recognition as a dharma heir in the Chan/Zen Lineage.

**reach down** (C. *xiangxia* 向下; J. *kōge*). (1) Literally, to "face downward," "look down," or "move in a downward direction." (2) Metaphorically, for a person of higher rank, greater power or superior abilities to deal with those of lesser status or means, especially in a role of helper, or savior. (3) In the Buddhist context, the expressions "go beyond" (C. *xiangshang* 向上; J. *kōjō*) and "reach down" are often used to indicate the two phases of the bodhisattva path: 1) ascending toward liberation and buddhahood, and 2) descending back into the secular world for the sake of saving living beings.

**"reach the very end of meritorious work"** (C. *gongxun jijin* 功勳及盡; J. *kōkun wo gyūjin su* 功勳を及盡す). The translation here follows the Japanese transcription found in Chapter 31 of the *Denkōroku*, which makes "meritorious work" (*kōkun* 功勳) the object of the verb "reach the very end of" (*gyūjin su* 及盡す). In the original Chinese, "meritorious work" (C. *gongxun* 功勳) is the subject of the intransitive verb "reach the very end" (C. *jijin* 及盡). The original Chinese expression is found in the *Extensive Record of Chan Master Hongzhi*:

At the convocation in the dharma hall celebrating his entering the cloister [as new abbot] on the fifteenth day of the ninth month in the second year of the Jianyan Era [1128], the master [Hongzhi] said: "At such a time as this, in such a place as this, there is a departing like this. At such a time as this, in such a place as this, there is an arriving like this. As for the arriving, it is an inner illumination that arrives home. As for the departing, it is a one-sided understanding that borrows the road. A bright moon lays itself out on the surface of the river. The fluffy flowers of reeds, like snow, reflect [the moon's] light near the gate [of the six sense faculties]. If you clearly see just this one person, you will effortlessly return back to your original place.

Chan worthies! A genuine fellow who reaches this standpoint must also know about meritorious work reaching its very end. In the fullness of time he sheds and departs his whole body and has a face-to-face inheritance at the ancestral shrine. After all things become one complexion, what burden is there to bear? Will any of you return to discriminating characteristics in detail?”

《宏智禪師廣錄》師於建炎二年九月十五日入院、上堂云、恁麼時恁麼處恁麼去。恁麼時恁麼處恁麼來。其來也內紹到家。其去也傍分借路。明月練鋪江面。蘆花雪照門頭。分明祇是箇人、宛轉歸來舊處。諸禪德。本色漢到者田地、更須知有功勳及盡。十成時脫去渾身、祖禰相承。一色後荷擔底事。諸人還相委恁麼。(T 2001.48.11a17-23)

Hongzhi seems to have used the expression “meritorious work reaching its very end” to mean having → no concerns, in the positive sense of that term. Because the *Extensive Record of Chan Master Hongzhi* contains three other passages in which monks ask Hongzhi to explain what he means by “meritorious work reaching its very end” (T 2001.48.41c2-4; T 2001.48.64c14-15; T 2001.48.76c16-17), we may infer that it was one of his trademark sayings.

**real** (C. *zhenshi* 真實, *shi* 實; J. *shinjitsu*, *shin*; *shinjitsu no* 真實の). (1) As an adjective, the “genuine,” or “true” form of anything. (2) When used as a noun, the glyphs 真實 (C. *zhenshi*; J. *shinjitsu*) mean “reality.”

“**real human body**” (J. *shinjitsu no nintai* 真實の人體). An expression that appears in Chapter 8 and Chapter 19 of the *Denkōroku*. It is a Japanese transcription (*yomikudashi* 読み下し) of the glyphs 真實人體 (C. *zhenshiren ti*), which in their original Chinese context mean “body of the real person,” and should therefore be transcribed into Japanese as *shinjitsunin no karada* 真實人の體. For details, → “body of the real person.”

**real master** (C. *zhenshi* 真師; J. *shinshi*). In Chapter 51 of the *Denkōroku*, this term is used to refer to Tiantong Rujing (1162–1227), the Chan master from whom Dōgen inherited the dharma. It is used to distinguish Rujing from the various other Chan/Zen masters from whom Dōgen sought instruction, and to suggest that there was a deep karmic connection between the two men, such that their relationship of master and disciple was “meant to be.”

**real nature** (C. *zhenxing* 真性; J. *shinshō*). (1) The true, inborn, genuine nature of any thing. (2) As a technical term in Mahāyāna Buddhist texts, synonymous with such expressions as *buddha-nature*, *buddha-mind*, *tathāgata-nature*, and “womb of the *tathāgata*” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*). In the *Mahāyāna Awakening of Faith*, the real nature of the mind, despite being obscured by mental afflictions, is said to be “originally awakened” (C. *benjue* 本覺; J. *hongaku*). (3) In the literature of Chan/Zen, a reference to the mind-source, conceived as an ultimately real, eternal ground of being. As Zongmi (780-841) says in his *Preface to the Collected Writings on the Source of Chan*:

The source is the originally awakened real nature of all living beings; it is also called the *buddha-nature*, and it also called the *mind-ground*. Awakening to it is called wisdom, and practicing it is called concentration. When concentration and wisdom both penetrate it freely we refer to that as *dhyāna*.

《禪源諸詮集都序》源者是一切衆生本覺眞性。亦名佛性。亦名心地。悟之名慧。修之名定。定慧通稱爲禪那。(T 2015.48.399a19-21)

This passage, with some slight variation, is also quoted in the *Jingde Era Record of the Transmission of the Flame* (compiled in 1004):

The source is the originally awakened *real nature* of all living beings; it also called the *buddha-nature*, and it also called the *mind-ground*. Awakening to it is called *wisdom*, and practicing it is called *concentration*. When concentration and wisdom both penetrate it freely we call that Chan. This nature is the root source of Chan, which is why [Zongmi] speaks of the “Source of Chan.” It is also called *dhyāna*.

《景德傳燈錄》源者、是一切衆生本覺眞性。亦名佛性。亦名心地。悟之名慧。修之名定。定慧通名爲禪。此性是禪之本源、故云禪源。亦名禪那。(T 2076.51.306a10-13)

The difference in the English translation of the glyph 禪 (C. *chan*; J. *zen*) that occurs between Zongmi's original passage and the *Jingde Era Record of the Transmission of the Flame* citation of it is deliberate; it reflects a shift in meaning that occurred between the ninth and eleventh centuries. → *chan*.

**real person** (C. *shiren* 實人; J. *jitsunin*). (1) In Buddhist literature at large, a genuine human being, as opposed to a non-human (C. *feiren* 非人; J. *hinin*) — e.g., a *deva*, *dragon spirit*, or some kind of *trickster spirit* — that has temporarily taken on human appearance. (2) In the literature of Chan/Zen: (a) a person who has attained awakening; or (b) said of a disciple of a Chan/Zen master who is deemed to have great potential for awakening when they first meet and is, later in the same narrative, said to have attained it.

**real self** (C. *zhenshi wo* 眞實我; J. *shinjitsu ga*). As explained in Chapter 17 of the *Denkōroku*, a person who realizes the truth of *no-self* is able to see the “*real self*,” which is “the state of *no-mind*.” As Keizan says:

All of you should know what it is to be courageous and strive vigorously in arousing your determination; to not regard “I” or “self” as “I” or “self,” but directly realize *no-self*; to quickly gain the state of *no-mind*, and not be caught up in the workings of *body and mind*; to not be blocked by feelings of *delusion and awakening*; to not remain in the cave of *birth and death*; and to not be tied up in the net of *beings and buddhas*. All of you should know that, from innumerable *kalpas* past and through all future times, there is always a *self* that does not change.

汝等が勇猛精進にして志を發し、吾我を吾我とせず、直に無我を證し、速に無心なることを得て、身心の作に拘ることなく、迷悟の情に封ぜらるることなく、生死窟に留ることなく、生佛の綱に結ばふることなく、無量劫來、盡未來際、曾て變易せざる我あることを知るべし。

**reality** (C. *zhenshi* 眞實; J. *shinjitsu*; S. *tattva*, *bhūta*). (1) That which is ultimately real or true; not constructed by deluded, *discriminating thought*. In Mahāyāna scriptures, “*reality*” in this sense is signless and ineffable, but can be grasped, or intuited, by *awakening*. (2) The glyphs 眞實 (C. *zhenshi*; J. *shinjitsu*) can also function as an adjective, in which case they indicate the “*real*,” or “*true*” form of anything.

**realize the fruit** (C. *zhengguo* 證果; J. *shōka*). To “attain,” “bear witness to,” or “realize” (C. *zheng* 證; J. *shō*) some “goal,” “outcome,” or “fruit” (C. *guo* 果; J. *ka*) of Buddhist practice. The fruit may be arhatship, some stage on the *bodhisattva* path, or *buddhahood*.

**realms as innumerable as the sands of the Ganges** (C. *hengsha jie* 恆沙界; J. *gōsha kai*). Also written 恆河沙界 (C. *henghe shajie*; J. *gōga shakai*). The term “realms” (C. *jie* 界; J. *kai*) here refers to “worlds,” “environments,” or “spheres of cognition.” To say that “realms” are “innumerable as the sands of the Ganges” is to imply that the number and variety of realms of existence is inconceivably large.

**rebirth beyond the clouds** (C. *yuncheng* 雲程; J. *untei*). To be born in the pure land (C. *jingtu* 淨土; J. *jōdo*) of Amitābha Buddha.

**receive and use** (C. *shouyong* 受用; J. *jyū*). (1) To have and employ as personal property, or possessions; said of such things as *dharma* robes and monkish implements (C. *daoju* 道具; J. *dōgu*). (2) When used as a noun, the glyphs 受用 (C. *shouyong*; J. *jyū*) mean “that which is received and used.” The reference may be to food, clothing, and shelter received as alms, or to a person’s status as an ordained member of the Buddhist clergy, which qualifies them to live on such alms. For example, a passage that appears in the opening chapter of *Rules of Purity for Chan Monasteries* under the heading “Receiving the Precepts” reads:

It is no trifling matter to adopt the appearance and deportment of Buddha, equip oneself with Buddha’s moral precepts, and obtain what Buddha received and used.

《禪苑清規》像佛形儀、具佛戒律、得佛受用、此非小事。(CBETA, X63, no. 1245, p. 523, a22 // Z 2:16, p. 439, a9 // R111, p. 877, a9)

(3) When serving as a translation of the Sanskrit *upabhoga*, the glyphs 受用 (C. *shouyong*; J. *jyū*) refer to the “pleasure,” or “enjoyment” that comes from getting and consuming or utilizing something, such as food or a comfortable room. (4) When used in the combination 受用身 (C. *shouyong shen*; J. *jyū shin*), the glyphs 受用 translate the Sanskrit *sambhogakāya*, meaning the “enjoyment body” of a *buddha*, which is one of the *three bodies*. (5) When speaking about *buddhas* and their awakening, it is common to refer to two categories: (a) “what oneself receives and uses” (C. *zi shouyong* 自受用; J. *ji jyū*) — the subjective, inner knowledge and bliss known only by the awakened, and (b) “what others receive and use” (C. *ta shouyong* 他受用; J. *ta jyū*) — the objective blessings and teachings given to others.

**receive karmic results** (C. *shouye* 受業; J. *jugō*). (1) To experience the fruits of past actions. Synonymous with → *karmic recompense*. (2) The same two glyphs can also refer to receiving ordination, or receiving instruction in Buddhist moral rules and precepts from an “ordination teacher” (C. *shouyeshi* 受業師; J. *jugōshi*).

**receive the full precepts** (C. *shou juzujie* 受具足戒; J. *ju gusokukai*; S. *upasampanna*). Abbreviated in the *Denkōroku* as “receive full” (C. *shouju* 受具; J. *jugu*). To “receive” (C. *shou* 受; J. *ju*) the full set of 250 or more moral precepts (C. *juzujie* 具足戒; J. *gusokukai*; S. *upasampanna*) of the *Prātimokṣa* and thereby become a *fully ordained monk or nun*, as opposed to a novice who has only received the *ten novice precepts*.

**receive the precepts** (C. *shoujie* 受戒, *najie* 納戒; J. *jukai*, *nakkai*). (1) To become a monk or nun by receiving the novice precepts. (2) To become a *bhikṣu* or *bhikṣuṇī* by receiving the full precepts. (3) To receive the *bodhisattva* precepts, which entails no change in social status.

**receive transmission** (C. *chuanchi* 傳持; J. *denji*). To be selected as a → *dharma heir*.

**recite mindfully** (C. *songnian* 誦念; J. *junen*). (1) To recite a verse or *sūtra* passage aloud, usually in the context of a public ritual where its meaning pertains directly to the purpose of the ritual. (2) To recite from memory. (3) To recite silently, in one's head.

**recite sūtras** (C. *songjing* 誦經, *song xiuduoluo* 誦修多羅; J. *jukyō*, *ju shutara*; *shutara wo jushi* 修多羅を誦し). (1) To chant *sūtras* aloud. Originally performed by Buddhist monks and nuns for the purposes of memorization and oral transmission. In East Asian Buddhism, primarily performed in ritual contexts for the sake of making merit. (2) When used as a noun, the glyphs 誦經 (C. *songjing*; J. *jukyō*) refer to a → *sūtra reciter*.

**recollect** (C. *nian* 念; J. *nen*; S. *smṛti*). (1) In ordinary language, to remember, or recall something that happened in the past. (2) As a translation of the Sanskrit *smṛti*, any of a variety of meditation techniques: (a) to think of something, remember it, or call it to mind; (b) to focus one's attention on a particular object or phenomenon, such as one's own breathing, physical posture, or emotional state; (c) to visualize something, such as a *buddha* or a *buddha-land*. → *mindfulness*.

**recollect buddha(s)** (C. *nianfo* 念佛; J. *nenbutsu*; S. *buddha-anusmṛti*). (1) To call the name of a *buddha* (or multiple *buddhas*), either aloud or in one's mind, as an act of devotional worship or device for generating merit. This is called "recollection of buddha by calling the name" (C. *chengming nianfo* 稱名念佛; J. *shōmyō nenbutsu*), or "verbal recitation of buddha names" (C. *koucheng foming* 口稱佛名; J. *kushō butsumyō*). It most often refers to recitation of the formula "Homage to Amitābha Buddha" (C. *nanwu Emituo Fo* 南無阿彌陀佛; J. *namu Amida Butsu*), in the hope of "going to birth" (C. *wangsheng* 往生; J. *ōjō*) in his pure land (C. *jingtu* 淨土; J. *jōdo*). However, it can also refer to other practices, such as reciting the names listed in the *Sūtra of Three Thousand Buddha Names*. (2) To contemplate the virtues and auspicious marks and features of a *buddha*, as detailed in the *sūtras*. This is called "contemplative recollection of Buddha" (C. *guanxiang nianfo* 觀想念佛; J. *kansō nenbutsu*). (3) Tiantai Zhiyi (538-597) held that there were three levels of recollecting *buddha*: (a) contemplation of Buddha through the visualization of the virtues and auspicious marks and features of his idealized physical form; (b) contemplation of the more abstract qualities of a *buddha*, such as the forty "qualities unique to buddhas" (C. *bugong fofa* 不共佛法; J. *fugu buppō*; S. *āveṇika-buddha-dharmāḥ*); and (c) contemplation of the essence of *buddhahood* — the "true sign of all dharmas," which involves no discriminating thought or notion that a *buddha* is a real entity or object of devotion. (4) Guifeng Zongmi (780-841), following suit, distinguished four types of recollecting *buddha*: (a) "recollection by calling the name" (C. *chengming nian* 稱名念; J. *shōmyō nen*), using the formula "Homage to..." (C. *nanwu* 南無; J. *namu*); (b) "recollection by contemplating an image" (C. *guanxiang nian* 觀像念; J. *kanzō nen*), which makes use of a sculpture or painting of a *buddha*, the

form of which the meditator works to memorize and reproduce eidetically; (c) “contemplative recollection” (C. *guanxiang nian* 觀想念; J. *kansō nen*), which entails recalling the auspicious marks and features, virtues, and qualities of a buddha; and (d) “true sign recollection” (C. *shixiang nian* 實相念; J. *jissō nen*), which involves contemplating the true sign of self and all dharmas: the fact that they are empty and signless.

**recollect dharma** (C. *nianfa* 念法; J. *nenpō*; S. *dharmānasmṛti*). Techniques for contemplating all the good qualities (spiritual benefits) of the buddha-dharma. To think of the dharma as pure, free from extremes, and serving to cut off attachments and mental afflictions.

**records of the transmission of the flame** (C. *chuandeng lu* 傳燈錄; J. *dentō roku*). The “transmission of the flame” (C. *chuandeng* 傳燈; J. *dentō*) is a metaphor for the transmission of the mind-dharma from master to disciple in the Chan/Zen Lineage, which is likened to lighting one oil lamp with another. The genre of literature known as “records” (C. *lu* 錄; J. *roku*) of that process are basically collections of biographies (or, critically speaking, hagiographies) of monks who are regarded as ancestral teachers in the Chan/Zen Lineage. The individual biographies are arranged in genealogical order, in a sequence that establishes the relationships between famous Chan masters — those identified as the first ancestors of major and minor branches of the lineage — and their disciples, down through multiple generations.

**rectangular robe** (C. *fangpao* 方袍; J. *hōbō*). A reference to the → *kāśāya*.

**reflect back on yourself** (C. *fanzhao* 返照; J. *henshō*). An abbreviation of “turn the light and reflect back on yourself” (C. *huiguang fanzhao* 同光返照; J. *ekō henshō*). A common idiom in Chan/Zen texts, used to encourage the investigation of one’s own mind, as opposed to the external world.

**refuge** (C. *guiyi* 歸依, *gui* 歸, *yi* 依; J. *kie, ki, e*; S. *śaraṇa*). A place of protection and safety, both literally and metaphorically. → take refuge.

**regions west of China** (C. *xiyu* 西域; J. *saiiki* or *seiiki*). Literally “western” (C. *xi* 西; J. *sai* or *sei*) “regions” (C. *yu* 域; J. *iki*). A reference to lands west of China that were perceived as the homeland of Buddhism, especially India and Central Asia.

**register** (C. *jiming* 籍名; J. *sekimei*). (1) To have one’s name entered in an official roll of residents. (2) To “hang up the staff” (C. *guaxi* 掛錫; J. *kashaku*) at a monastery: to take up residence as a monk in training.

**relics** (C. *sheli* 舍利; J. *shari*; S. *śarīra*). (1) In ancient India, the Sanskrit word *śarīra* referred to: (a) the body of a deceased person; or (b) the remains (ashes, bones, bits of crystalized material) of a corpse following its cremation. When the deceased was an eminent person such as a king or holy man, the *relics* were enshrined in a → *stūpa*. (2) In early Indian Buddhism, the *relics of Buddha* were said to have been divided up and enshrined in a number of famous *stūpas*. Although Buddha himself, having entered *nirvāṇa*, was theoretically unavailable to respond to prayers, people could still interact with him by pilgrimaging to one of his *stūpas* and worshiping his *relics*, thereby creating *merit* that could be used to get what they prayed for. The *relics of Buddha* were also believed to have magical powers (e.g., to heal illness, ward off evil spirits, bring good luck, cancel out bad *karma*, etc.). Lay people and monks alike, if they had the means, arranged

to have their own posthumous remains enshrined in small *stūpas* located as close as possible to a *stūpa* containing *relics of Buddha*. While essentially impersonal, *relics of Buddha* were nevertheless assigned a certain kind of agency in the minds of believers. In stories where they are stolen by an evil person who wishes to gain their power, for example, they are said to return of their own accord to their rightful place. There were festivals in which *relics of Buddha* were paraded around a city in a portable shrine (*stūpa*), and the *relics* were said to sometimes give off *numinous light* on such occasions. In China during the reign (805–820) of Emperor Xianzong of the Tang Dynasty, the imperial worship of *relics of Buddha* constituted one of the most important annual festivals in the capital city of Chang'an. Every year the *relic* (a finger bone of Buddha) was brought to the palace from Famen Monastery, which was located outside the city. The procession from the monastery to the palace and back again attracted throngs of believers and sightseers. (3) There is also a trope, found throughout the Buddhist tradition, that the *dharma*, or “teachings” of Buddha, because they remained after his death, constitute *relics* of a different sort. In the Sarvāstivāda tradition, Buddha was said to have two bodies: a “birth body” (C. *shengshen* 生身; J. *shōshin*), which was that of a human being who was born and died, and a “*dharma body*,” which was the body of his teachings, as preserved and handed down in the Buddhist canon. In Mahāyāna sūtras, the *dharma body* is further interpreted as an eternal principle of *buddhahood* that is *signless* and *inconceivable*. What exists within a *stūpa* of Buddha, therefore, is not merely his earthly *relics*, but his *dharma body*. Mahāyāna scriptures were sometimes handled and worshiped as if they were physical *relics of Buddha*. (4) In East Asia, following what was no doubt an Indian and Central Asian precedent, the *relics of eminent monks* were enshrined and worshiped in a manner similar to that of *relics of Buddha*. What that usually meant was enshrinement of a monk's cremated remains in a *stūpa*, but *relics* could also be placed inside a mortuary statue (made of wood, clay, or lacquer) of the deceased, or mixed with the clay that a mortuary statue was made of. In a few cases, the mummified body of the deceased, dressed in formal robes and seated in meditation, served as the *relic*. The *mortuary portraits of eminent monks* also came to be treated as *relics*, as did the *inheritance certificates*, *dharma robes*, monkish implements (C. *daoju* 道具; J. *dōgu*), and other personal effects that had belonged to them. If the cremated remains of an eminent *monk* or *nun* were found to contain crystals or any other bits of gem-like material, such superior *relics* were taken as a sign of their *sageliness*. (5) In East Asia, *relics* are sometimes compared to grains of rice. Physically, crystalline *relics* are about the same size as grains of rice; metaphorically, *relics* provide a kind of spiritual sustenance that is comparable to rice, a staple of the Chinese diet. In Chapter 14 of the *Denkōroku*, Keizan says:

Likewise, the Tathāgata's *relics* become *wish-granting jewels* at the time when the *buddha-dharma* is extinguished. They rain down on all, also becoming rice grains that surely benefit *living beings*.

《傳光錄、第十四章》又如來の舍利、佛法滅する時如意寶珠となり、一切を雨らし、米粒ともなりて衆生を助くべし。

This assertion plays on the near homonym of *śarīra* (body) and *śāli* (rice grains) in Sanskrit. Both terms were transliterated using the glyphs 舍利 (C. *sheli*; J. *shari*).



**relics of Buddha** (C. *fo sheli* 佛舍利; J. *busshari*). Relics of Śākyamuni Buddha, also called “bones of Buddha” (C. *fogu* 佛骨; J. *bukkotsu*). For details → *relics*.

**rely on nothing** (C. *wuyi* 無依; J. *mue*). A metaphor for spiritual liberation, in which the mind is free from deluded conceptualizing and deluded attachment. → “independently liberated, relying on nothing”

**remain in solitary repose** (C. *yanji* 燕寂; J. *enjaku*). Probably a contraction of to “live in a cave as a recluse” (C. *yanyan* 巖巖; J. *gan'en*) and to “live a solitary existence” (C. *jijing* 寂靜; J. *jakujo*).

**repay blessings** (C. *baoen* 報恩; J. *hōon*; *on wo hō su* 恩を報す). To acknowledge and requite the → *blessings* one has received from others, including parents, teachers, etc.; → *four blessings*. That is typically accomplished by living up to the expectations of parents and teachers, by caring for them in their old age, and by passing on what one has learned from them to later generations so that their efforts in training one will continue to bear fruit in the future.

**repent** (C. *chanhui* 懺悔, *chanxie* 悔謝; J. *sange*, *kesha*). Verb form of → *repentance*.

**repent sins** (C. *chanzui* 懺罪; J. *san'zai*). → *repentance*.

**repentance** (C. *chanhui* 懺悔, *chan* 懺; J. *sange*, *san*). The glyph 懺 (C. *chan*; J. *san*) means to “regret,” “feel remorse,” “repent,” or “confess sins.” The glyph 悔 (C. *hui*; J. *ge*) means to “have remorse,” “regret,” or “repent,” but it can also indicate the thing that one regrets, that is, a “mistake,” “error,” or “crime.” Thus, the glyphs 懺悔 (C. *chanhui*; J. *sange*) can be glossed either as a two verb compound meaning to “repent” or as a verb-object compound meaning to “repent errors.” The East Asian Buddhist tradition of which Chan/Zen is a part employs a variety of repentance procedures (C. *chanfa* 懺法; J. *zenbō*), ranging from the simple recitation of a *Verse of Repentance* to prolonged, complex sequences involving the invocation of buddhas and bodhisattvas, offerings, purification, and confession.

**request edification** (C. *qing yi* 請益; J. *shin'eki*; *eki wo kou* 益を請ふ). Literally, to “seek,” or “request” (C. *qing* 請; J. *shin*) “benefit,” or “edification” (C. *yi* 益; J. *eki*). The act of going to a Chan/Zen master and asking for their instruction in spiritual matters. (1) When made by a single disciple, this is a request that has no set time or place in the communal life of a monastery, but is likely to be made and accommodated (or refused) on a case-by-case basis in a master’s private rooms within the abbot’s quarters. When that is the case, it is sometimes called “entering the room,” or “individual consultation” (C. *dusan* 獨參; J. *dokusan*). (2) However, the expression “entering the room” is also used for regularly scheduled opportunities for individual or small-group consultation with an abbot, which is a more formal kind of “request for edification.” (3) Scheduled (e.g., once or three times a month) semi-private “small convocations” of all the disciples of a Chan/Zen master to receive their instruction, which typically take place in the front meeting area of an abbot’s quarters, are also called “request for edification.” That is probably the setting in which the sermons that became the *Denkōroku* were delivered by Keizan, but there is no way of knowing that for certain.

**residual afflictions** (C. *yuxi* 餘習; J. *yoshū*; S. *vāsanatā*). Lingering karmic influences that persist even after mental afflictions have been eliminated. Only buddhas completely eliminate residual afflictions.

**respectfully inquire** (C. *baiwen* 拜問; J. *haimon*). (1) To humbly seek instruction from a wise teacher who is still active. (2) To have a face-to-face encounter with a Chan/Zen master. (3) To humbly seek instruction from the sayings of the ancestors.

**responsive functioning** (C. *yingyong* 應用; J. *ōyū*). The ability to act in an appropriate way in response to any and all circumstances. Said of a buddha's use of skillful means.

**“rest in their dharma positions”** (C. *zhu fawei* 住法位; J. *hōi ni jū su* 法位に住す). → “*dharma*s rest in their dharma positions.”

**retreat** (C. *xia* 夏; J. *ge*). (1) The literal meaning of the glyph 夏 (C. *xia*; J. *ge*) is “summer.” (2) In the context of Buddhist monastic practice, “summer” is short for “summer retreat” (C. *xia anju* 夏安居; J. *ge angō*), a term that translates the Sanskrit *varṣā-vāsana*, or “rainy season retreat.” (3) In East Asia, a three-month period of intensified practice in the life of a monastery during which uninterrupted residence is mandatory for registered monks in training.

**“returning to the root, going back to the source”** (C. *guiben huanyuan* 歸本還源; J. *kihon gengen*; moto *ni kaeri minamoto ni kaeru* 本に歸り源に還る). More commonly written with the glyphs 返本還源 (C. *fanben huanyuan*; J. *henbon gengen*). (1) A Daoist expression meaning to return to the origin and fountainhead: to realize the primary source of all existence, which is the way. (2) The expression was borrowed by Buddhist theoreticians such as Tiantai Zhiyi (538–597) and Zongmi (780–841), who used it to refer to gaining insight into the innate buddha-nature, or mind-ground. In the *Denkōroku*, however, “returning to the root, going back to the source” is criticized as a deluded ideal. (3) In the “Ten Oxherding Pictures” (C. *Shi niu tu* 十牛圖; J. *Jū gyū zu*), “returning to the root, going back to the source” is the title of the ninth scene, where man and ox have both been forgotten but the world (a gnarled plum tree in blossom) reappears.

**reverend** (C. *heshang* 和尚; J. *oshō*). (1) Originally a phonetic transcription of a word, perhaps in Khotanese, that in turn represented the Sanskrit *upādhyāya*: a senior monk who sponsors the ordination of a novice. (2) In East Asia, a term of respect for any senior monk.

**revolve in rebirth** (C. *lunhui* 輪迴; J. *rinne*; S. *saṃsāra*). To transmigrate. To repeatedly die and be reborn in one or another of the six destinies, in accordance with one's karma.

**revolve sūtras** (C. *zhuanjing* 轉經; J. *tengyō*). (1) To read sūtras, either to get their meaning or to produce merit, or both. The glyph 轉 (C. *zhuan*; J. *ten*) — literally, to “turn,” or “revolve” — is used because sūtra books in China were originally scrolls (C. *juan* 卷; J. *kan*) made of a very long strip of paper that had a spindle attached at each end. When stored, the paper was rolled up on the back spindle, leaving the front spindle exposed. To read the text, one would “revolve” the spindles, gradually unwinding the paper from the back spindle and winding it onto the front one. Later, when spindles were abandoned and the strips of paper were made into fan-folded books that could be held in both hands and easily scrolled through with the thumbs, the process of reading was still called “revolving.” (2) The “revolving reading” (C. *zhuandu* 轉讀; J. *tendoku*) of sūtras is a ritual in which a group of monks flip through the pages of sūtra books without actually reading

or reciting the words written therein, as a means of quickly generating a lot of merit for dedication in support of prayers on special occasions. (3) Monasteries in Song and Yuan dynasty China, and the Zen monasteries in Kamakura period Japan that were modeled after them, often had “sūtra repositories” (C. *jingzang* 經藏; J. *kyōzō*) that were outfitted with “revolving canons” (C. *lunzang* 輪藏; J. *rinzō*): giant octagonal bookcases that had a central axle reaching vertically from floor to ceiling and could be rotated in place like a merry-go-round. That allowed for storage of the complete Buddhist canon, and a ritualized “revolving reading” (C. *zhuandu* 轉讀; J. *tendoku*) of it that was extremely fast and efficient, producing a great deal of merit for dedication in connection with various prayer and offering services, which were often commissioned by lay donors.

**revolve through birth and death** (C. *lunhui shengsi* 輪迴生死; J. *rinne shōji*; S. *cyuty-upapāda*). A synonym of → *transmigration through birth and death*.

**rice decoction** (C. *mitang* 米湯; J. *beitō*). A drink made by boiling a small amount of rice in water until it completely dissolves; a greatly watered-down version of rice gruel (C. *zhou* 粥; J. *shuku*; *kayu*). In general, the term “decoction” (C. *tang* 湯; J. *tō*) refers to drinks made by boiling materials (e.g., tea leaves, herbs, fruit, spices) to extract their essence and add flavor to the water. A rice decoction is similar in that flavor is added to the water, but different in that there is no residue that needs to be filtered out.

**right in the face** (C. *momian* 驀面; J. *makumen*). The glyph 驀 (C. *mo*; J. *maku* or *baku*) means to “rush ahead” suddenly or impetuously. In Chan/Zen texts, “right in the face” often refers to an abrupt, unexpected action meant to shock someone out of their complacent, deluded thinking, such as “spitting right in their face” (C. *momian biantuo* 驀面便唾; J. *makumen benta*).

**right mindfulness** (C. *zhongnian* 正念; J. *shōnen*; S. *samyak-smṛti*). (1) The seventh component of the eightfold path (C. *ba zhengdao* 八正道; J. *hachi shōdō*): keeping the teachings of Buddha in mind. (2) Continual mindfulness, without hiatus. (3) Mindfulness that is grounded in wisdom, which eliminates false perceptions.

**robe and bowl** (C. *yibo* 衣鉢; J. *eho* or *ehatsu*). (1) The *kāṣāya* and alms bowl. Two items that every Buddhist monk and nun possesses, which are therefore emblematic of membership in the monastic *saṃgha*. (2) All the personal possessions of a monk, including not only clothing, bowls, and other monkish implements, but such things as books and paintings as well. The expression “robe and bowl” is used especially in the context of funeral arrangements, when a deceased monk’s possessions are auctioned off to others in the community.

**robe-and-bowl acolyte** (C. *yibo shizhe* 衣鉢侍者; J. *ehatsu jisha*). → *acolyte*.

**robe and dharma** (C. *yifa* 衣法; J. *ehō*). BGDJ (p. 99b, s.v. えほう) gives a succinct definition of this unusual term, which is found only in the literature of Chan/Zen:

The robe and the dharma (e to hō 衣と法). In the Zen tradition, a master gives their disciple a robe (e 衣) as an emblem (*shirushi* しるし) of transmitting the dharma (hō 法). The robe is called a “transmission robe” (*den'e* 傳衣), and the dharma is said to be the dharma of the master who does the transmitting (*sōzoku suru shi no hō* 相統する師の法). A “transmission robe” is a *kāṣāya* that is given as “sign of trust” (*shinhyō* 信表) — proof (*shōkō* 証拠) — of inheritance of the dharma.

It should be cautioned, however, that the bestowal of a robe in conjunction with *dharma transmission* has not been a standard practice throughout the history of the Chan/Zen tradition in East Asia. The term “robe and *dharma*” is found mainly in the mythology of the early Chan/Zen Lineage, especially the story of the Sixth Ancestor Huineng’s reception of the “robe and *dharma*” from the Fifth Ancestor, Hongren. Some Chan/Zen masters in later generations, inspired by that story, may have given their *dharma heirs* a *kāṣāya* as an emblem of their close relationship, but the main device that has served as proof of *dharma transmission* since the Song dynasty has been the *inheritance certificate*. All Buddhist monks and nuns in East Asia receive a *kāṣāya* from their ordination masters when they first go forth from household life. The idea that *dharma transmission* in the Chan/Zen Lineage is (or once was) accompanied by the bestowal of another *kāṣāya* has a long and complex narrative history, one that was sparked by the notion that the *dharma* brought to China by Bodhidharma was itself ineffable and *signless* and thus in need of some visible sign of possession. The idea was fueled in the eighth century by competition among several groups of monks that each claimed to represent the “true” or “main” line of descent (C. *zhengzong* 正宗; J. *shōshū*) from Bodhidharma; for details → *transmission of the robe*.

**robe made of discarded rags** (C. *fensao yi* 糞掃衣; J. *funzō e*). (1) In Indian Buddhism, monks were originally expected to make their robes from discarded cloth that was ritually impure or literally filthy, cutting out and washing usable pieces, sewing those together, and dyeing the resulting garment a uniform reddish brown or ochre color called *kāṣāya*; → *dye the robe*. That requirement was abandoned, as was the rule that monks only obtain food by begging door to door, when monks began to live in year-round settled communities. With that development, which may have taken place very early in the history of the monastic *saṃgha*, it became the norm for Buddhist monasteries to accept donations of new cloth and stores of food from lay patrons. The relaxation of such rules is formally acknowledged in Indian *vinaya* texts, where they are attributed to Buddha himself. The earlier, stricter practices remained enshrined, however, both in the *vinaya* and in texts such as the *Sūtra on the Twelve Austerities Preached by Buddha*, translated by Guṇabhadra (394-468). In the latter text, the second of the twelve *austerities* enjoined for a monk is “always obtaining food by alms-gathering” (C. *changxing qishi* 常行乞食; J. *jōgyō kotsujiki*), and the seventh is “wearing robes made from filthy discarded rags” (C. *zhu fensaoyi* 著糞掃衣; J. *chaku funsō e*) (T 783.17.720b-722a). (2) In East Asia, the expression “robe made of discarded rags” is used to refer to all “pieced robes” (C. *gejie yi* 割截衣; J. *kassetsu e*), which are *kāṣāya* made of strips of new silk or other fine cloth. The standard East Asian practice of cutting new cloth into pieces that are sewn together to make a *kāṣāya* is most likely one that Chinese Buddhists inherited from Central Asia and India. → *kāṣāya*.

**robe of proof** (C. *xinyi* 信衣, *yixin* 衣信; J. *shin’e*, *eshin*). → *robe and dharma*.

**room** (C. *shi* 室; J. *shitsu*). (1) In ordinary language, any part of a building’s interior that is partitioned off by walls. (2) In the literature of Chan/Zen, a semi-private or private area in the *abbot’s quarters* of a monastery, where the *abbot* (a Chan/Zen master, in the case of a Chan/Zen monastery) gives personal instruction to their closest disciples. → *enter the room*; → *in the abbot’s room*.

**root ancestor** (C. *benzu* 本祖; J. *honso*). (1) The founder of a lineage. (2) In Chapter 51 of the *Denkōroku*, a reference to Dōgen.

**root case** (C. *benze* 本則; J. *honsoku*). A “case” (C. *ze* 則; J. *soku*), or “old case” (C. *guze* 古則; J. *kosoku*) is a *kōan*: the written record of a particularly pithy, dramatic, or puzzling exchange between a Chan/Zen ancestral teacher and one of their disciples that was frequently cited and commented on by masters and disciples in later generations; → *kōan*. An “original,” or “root” (C. *ben* 本; J. *hon*) case is one that has been selected from the biographies of various ancestral teachers for inclusion in a collection of *kōans* such as the *Gateless Barrier*, where it is subjected to comment (in prose, verse, or both) by the compiler. The “root cases” and their attached commentaries form units of text that, in most *kōan* collections, are lined up in a more or less random order. In the *Denkōroku*, however, each of the “root cases” contains a dialogue between a *dharma heir* in the Chan/Zen Lineage and the particular ancestral teacher from whom he inherited the *dharma*, and the cases are lined up in genealogical order.

**roots of evil** (C. *zuigen* 罪根; J. *zaikon*). (1) Past evil deeds (*karma*) that generate unpleasant results in the present and future; the opposite of → good *karmic* roots. (2) Bad deeds done in the past, referenced as a way of explaining a person’s present bad luck or lack of aptitude for progress on the way of the buddhas.

**round mirror** (C. *yuanjian* 圓鑑; J. *enkan*). (1) In medieval China, a bronze disk, flat and polished on one side to optimize reflection, and covered with cast-in designs (e.g., geometric shapes, magical charts, animals, or mythical beasts) on the back. (2) In East Asian Buddhist texts, a simile for the *buddha-mind*, which is said to be cognizant of all things in the same way that a mirror reflects whatever comes before it. The adjective “round” (C. *yuan* 圓; J. *en*), which describes the shape of the typical bronze mirror, also connotes “completeness,” or “perfection” in ordinary Chinese, as exemplified by a round (full) moon. In the Buddhist context, a *buddha* is one who is “roundly — i.e., completely, or perfectly — awakened” (C. *yuanjue* 圓覺; J. *engaku*). The *Sūtra on the Meaning of the Name “All Conquering One” as Explained by Mañjuśrī*, a text that is quoted in some Sōtō Zen liturgies, says:

[Buddha] does not rest in *nirvāṇa*,  
but has compassion for all living beings  
throughout the universe in the ten directions,  
formless and non-formless.  
In the midst of every kind of form and mind,  
his ability to cognize all dharmas  
is like a great round mirror  
illuminating everything, without the slightest remainder.

《文殊所說最勝名義經》不住於涅槃、悲愍諸衆生、十方虛空界、無色非無色。種種色心中、能了一切法、猶如大圓鑑、遍照盡無餘。

(T 1188.20.816b27-c1)

(3) In the chapter of his *Treasury of the True Dharma Eye* entitled “Ancient Mirror” (*Kokyō* 古鏡), Dōgen reports that Gayaśata, the Eighteenth Ancestor of the Chan/Zen Lineage, was accompanied from the time of his birth until he went forth from household life and received the precepts by a miraculous round

mirror that displayed within it “all buddha-activity from past to present” as well as the “many affairs and phenomena of gods and humans.” In that chapter, Dōgen treats Gayaśata’s round mirror as an analogue for the → ancient mirror. See also → bright mirror, → Qin Era mirror.

**round of rebirth** (C. *lunzhuan* 輪轉; J. *rinten*; S. *saṃsāra*). → round of birth and death.

**round of birth and death** (C. *lunzhuan shengsi* 輪轉生死; J. *rinten shōji*; S. *saṃsāra*). The six destinies in which living beings are born, die, and are reborn repeatedly, in accordance with their karma.

**round-shaven head** (C. *yuantou* 圓頂; J. *entō*). Literally, “round” (C. *yuán* 圓; J. *en*) “head” (C. *tou* 頂; J. *tō*): the shape of a Buddhist monk’s shaven head.

**rules** (C. *guiju* 規矩; J. *kiku*). (1) Literally, “a compass (used to draw a circle)” (C. *gui* 規; J. *ki*) and a “carpenter’s square” (C. *ju* 矩; J. *ku*). (2) In ordinary language, a metaphor for any set of standards, guidelines, or laws. (3) In the Buddhist context, written rules regulating the organization and operation of monasteries, including the duties and behavior of monastic officers.

**rules and procedures** (C. *guifa* 規法; J. *kihō*). Written and unwritten guidelines (C. *gui* 規; J. *ki*) and ceremonial procedures (C. *zuofa* 作法; J. *sahō*) that regulate the organization and operation of Buddhist monasteries, the performance of various monastic ceremonies and rituals, and the deportment and etiquette to be observed by individual monks therein.

**rules of morality** (C. *pianju* 篇聚; J. *henju*). The full precepts, broken down into two classes of moral precepts for fully ordained monks and nuns that are detailed in the vinaya collection. The two classes are: 1) the “five sections” (C. *wupian* 五篇; J. *gohen*), in which vinaya rules are categorized in accordance with the penalties they incur; and 2) the “seven groups” (C. *qiju* 七聚; J. *shichiju*), in which one category of serious violations that are intended but not consummated, and a second category of merely verbal misdeeds, are added to the “five sections.”

**rules of propriety** (C. *lifa* 禮法; J. *reihō* or *raihō*). (1) In ordinary Chinese, behavior and etiquette that is appropriate to one’s station in life and the particular social situation. (2) In Buddhist texts, moral precepts and rules concerning the deportment of individual monks and nuns.

**rules of purity** (C. *qinggui* 清規; J. *shingi*). A genre of East Asian Buddhist texts, originally created to clarify and augment Chinese translations of the Indian vinaya collection, which contain rules and procedures regulating the organization and operation of major monasteries, the performance of various monastic ceremonies and rituals, and the deportment and etiquette to be observed by individual monks therein. The glyphs 清規 (C. *qinggui*; J. *shingi*) are often translated as “pure rules,” but that is misleading: it is not that any “rules” (C. *gui* 規; J. *ki*) are themselves “pure” (C. *qing* 清; J. *shin*), but rather that they are intended to uphold the purity (and hence the eligibility for lay support) of a monastic community. Proponents of the Chan/Zen Lineage have long held that the rules of purity genre was invented by Chan Master Baizhang (720-814), but that claim has been disproven by recent historical research; for details → Baizhang Huaihai. Rules of purity were not unique to the Chan/Zen school in Song and Yuan dynasty China: they were used to regulate all major monasteries, including those belonging to the

Tiantai and Vinaya schools. (1) The oldest extant work in the genre is the *Rules of Purity for Chan Monasteries*, compiled in the second year of the Chongning era (1103) by an abbot named Changlu Zongze (–1107?). It contains: 1) standards of behavior addressed to individual monks; 2) guidelines for the functioning of monastic bureaucracies; 3) procedures for a wide variety of religious rituals and social ceremonies; and 4) rules pertaining to the interaction between major monasteries and the outside world, especially civil authorities and lay patrons. A more narrowly focused work in the genre is the *Rules of Purity for Daily Life in the Assembly*, written in 1209 by Wuliang Zongshou. It details basic procedures that monks in the great assembly of *samgha hall* trainees need to follow when rising, going to the washstands and toilet, donning robes, practicing seated meditation, making prostrations, taking meals, bathing, warming up by the hearth, and going to sleep. As time went by, a number of large rules of purity were compiled that sought to collate, augment, and standardize earlier works in the genre. Examples include: 1) the *Essentials of the Revised Rules of Purity for Major Monasteries*, compiled in 1274 by Jinhua Weimian; 2) the *Auxiliary Rules of Purity for Chan Monasteries*, compiled in 1286 by an abbot named Zeshan Yixian; and 3) the *Imperial Edition of Baizhang's Rules of Purity*, which was produced by decree of the Yuan emperor Shun and compiled by the monk Dongyang Dehui between the years 1335 and 1338. This last text has remained in use in Chinese monasteries right down to the present. In addition to the comprehensive works named above, some abbots in China composed texts called “rules of purity” that were intended to regulate and provide schedules of activities only for their own small monastic communities. A leading example is the *Rules of Purity for the Huanzhu Hermitage*, written in 1317 by the eminent Chan master Zhongfen Mingben (1263–1323). This text lays out a few rules and ritual procedures for monastic officers, but it mainly functioned as a calendar and liturgical manual. It enumerates the daily (C. *rizi* 日資; J. *nissshi*), monthly (C. *yuejin* 月進; J. *gesshin*), and annual (C. *nianguai* 年規; J. *nenki*) observances and rituals that the monks of the hermitage were to engage in, and the verses (mostly dedications of merit) that they were to chant on those various occasions. (2) All of the aforementioned rules of purity were transmitted to Japan, where they were used to establish Chinese style (mostly, but not exclusively, Zen) monastic institutions in the Kamakura period. Mingben's *Rules of Purity for the Huanzhu Hermitage* is of particular interest because it was the model for the *Ritual Procedures for Tōkoku Mountain Yōkō Zen Monastery in Nō Province*, written by the abbot Keizan Jōkin in 1324. In 1678, two reformers of Sōtō Zen, the monk Gesshū Sōko (1618–1696) and his disciple Manzan Dōhaku (1636–1715), edited the latter work and published it as *Reverend Keizan's Rules of Purity*. In 1667, six separate commentaries that Dōgen had written on the *Rules of Purity for Chan Monasteries* were pieced together and published by Kōshō Chidō (–1670), the thirtieth abbot of Eihei Monastery, under the title *Rules of Purity by Zen Master Dōgen, First Patriarch of Sōtō in Japan*. That text was edited in 1794 by Gentō Sokuchū (1729–1807), the fiftieth abbot of Eihei Monastery, who published it with the title *Revised and Captioned Eihei Rules of Purity*. That edition, which circulated widely and became the standard, is commonly referred to as the *Eihei Rules of Purity* or *Large Eihei Rules of Purity*. In 1805, Gentō wrote a supplementary work entitled *Small Eihei Rules of Purity*. In preparing that manual, he consulted all the extant Song and Yuan dynasty Chinese rules of

purity, but he gave precedence to the *Rules of Purity for Chan Monasteries* on the grounds that it was the text relied on by Dōgen.

**sacred embryo** (C. *shengtai* 聖胎; J. *shōtai*). (1) A name for the buddha-nature, the untainted aspects of the storehouse consciousness, or awakening. (2) The expression “nurturing the sacred embryo” (C. *shengtai zhangyang* 聖胎長養; J. *shōtai chōyō*) refers to: (a) the stages of the bodhisattva path that immediately precede attaining buddhahood, in which the bodhisattva nurtures untainted, noble virtues; and (b), in the Chan/Zen tradition, the period of training after awakening that should precede a person’s appointment to the post of abbot.

**sage** (C. *shengren* 聖人, *shengzhe* 聖者, *shen* 聖; J. *shōnin*, *shōja*; hijiri; S. *ārya*). (1) In Chinese literature, especially in Confucian discourse, the “sagely man” (C. *shengren* 聖人; J. *sejin*) and the “wise man” (C. *xianren* 賢人; J. *kennin*) are frequently lauded. “Wise” refers more to intelligence, whereas “sagely” emphasizes moral character. Mencius speaks of the wise and sagely prince. (2) An honorific reference to the emperor of China. (3) In a general Buddhist context, wise and accomplished “sages” are contrasted with foolish and inexperienced “ordinary people.” (4) In various scholastic Buddhist formulas, the term “sage” designates beings who have reached advanced stages on the spiritual path. For example: (a) anyone who has attained at least the first of the four fruits described in the *Āgama sūtras*; (b) anyone who reached the “path of seeing” (C. *jiandao* 見道; J. *kendō*; S. *darśana-mārga*, *ārya-mārga*), which is the third of the “five stages” (C. *wuwei* 五位; J. *goi*) in Abhidharma and Yogācāra maps of the Buddhist path; or (c) anyone who has attained the rank of sagehood at the upper end of the fifty-two or fifty-three stages of the bodhisattva path, at the level of the “ten stages.” (5) In the literature of Chan/Zen, a loose reference to anyone who has attained awakening, especially the buddhas and ancestors of the Chan/Zen Lineage.

**sageliness** (C. *sheng* 聖; J. *shō*). The qualities of a → sage.

**sagely and ordinary** (C. *shengfan* 聖凡; J. *shōbon*). Pertaining to → sages and → ordinary people alike.

**sagely child** (C. *shengzi* 聖子; J. *shōshi*). Said of Śākyamuni at his birth.

**sagely teachings** (C. *shengjiao* 聖教; J. *shōgyō*; S. *buddha-śāsana*). Teachings of Śākyamuni Buddha, as remembered and recited by Ānanda and handed down in sūtra literature.

**sages and ordinary people** (C. *shengfan* 聖凡; J. *shōbon*). A shortened reference to → sages (C. *shengren* 聖人; J. *shōnin*) and → ordinary people (C. *fanfu* 凡夫; J. *bonbu*). All people, whether they are accomplished in Buddhist practice and insight or not.

**saindhava** (C. *xiantuopo* 仙陀婆, *xiantuo* 仙陀; J. *sendaba*, *senda*). (1) In Sanskrit, literally, “of Sindh.” Monier-Williams gives the following definitions of *saindhava*: (a) belonging to or produced in or coming from the Indus or Sindh; (b) a king of Sindh; (c) the inhabitants of Sindh; (d) a Sindhi horse; (e) a kind of rock-salt (found in Sindh), or any salt. (2) In Buddhist texts, “*saindhava*” stands for a single word that has multiple meanings, depending on the context in which it is used. The *locus classicus* in East Asian Buddhism is the *Sūtra of the Great Nirvāṇa*, which compares the teachings of Buddha in Mahāyāna sūtras to the word *saindhava*:



The secret words of the Tathāgata are extremely profound and difficult to interpret. They are, for example, like the case of the great king who calls for his ministers to bring him *saindhava* [i.e., something “Sindhi”]. *Saindhava* is a single term with four referends: salt, a bowl, water, and a horse. These four things all have the same name. The wise minister well understands [how to interpret] this name. If the king requests *saindhava* when he is bathing, [the minister] offers him water; if the king requests *saindhava* when he is eating, he offers him salt; if the king requests *saindhava* when he will drink the broth after the food is brought, he offers him a bowl; if the king requests *saindhava* when he will travel, he offers him a horse. In this way, the wise minister well interprets the fourfold secret words of the great king. The scriptures of the great vehicle similarly have four [senses of] “impermanence.” The wise ministers of the great vehicle should well understand them.

《大般涅槃經》如來密語甚深難解。譬如大王告諸群臣先陀婆來。先陀婆者一名四寶。一者鹽、二者器、三者水、四者馬。如是四法皆同此名。有智之臣善知此名。若王洗時索先陀婆即便奉水。若王食時索先陀婆即便奉鹽。若王食已將欲飲漿索先陀婆即便奉器。若王欲遊索先陀婆即便奉馬。如是智臣善解大王四種密語。是大乘經亦復如是有四無常。大乘智臣應當善知。(T 374.12.421a29-b8)

(3) In the literature of Chan/Zen, this story is sometimes retold in full and sometimes merely alluded to, as when the word *saindhava* is raised as a kōan. In some cases the point is that, because there is no fixed connection between words and what we deludedly assume to be their really existing referends (i.e., *dharma*s, or “things”) in the external world, intelligent people (like the king’s wise minister) will determine the intended meaning of Buddha’s words by their context, and not be misled by taking them literally. In other cases, the point seems to be that words, because they are just conventional constructs, inevitably fail to capture the ultimate truth. (4) In Chan/Zen texts, the derivative expression “*saindhava* guest” (C. *xiantuoke* 仙陀客; J. *sendakyaku*) is used to indicate the sort of “clever person” (C. *lingliren* 伶俐人; J. *reirijin*) who can divine the intended meaning of an awakened teacher’s words and gestures. That nomenclature, presumably, stems from the idea that the wise minister and the king relate to one another in a manner similar to that of → guest and host. An example of this usage is found in Xuedou Zhongxian’s verse comment on the root case in Case #92 of the *Blue Cliff Record*:

Raised: “One day, the World-Honored One ascended the seat. Mañjuśrī sounded the announcing mallet and said, ‘When you truly perceive the Dharma King’s *dharma*, the Dharma King’s *dharma* is thus.’ The World-Honored One got down from the seat.”

《碧巖錄》世尊一日陞座、文殊白槌云、諦觀法王法、法王法如是。世尊下座。(T 2003.48.216b18-19)

[Xuedou’s verse comment]

A talented person among the sages lined up in the monastery would know: the Dharma King’s *dharma* does not allow “thus.”

If there were a *saindhava* guest in the assembly, what need would there be for Mañjuśrī to strike the mallet even once?

《碧巖錄》列聖叢中作者知、法王法令不如斯、會中若有仙陀客、何必文殊下一槌。(T 2003.48.216c7-10)

(4) Another common expression found in Chan/Zen texts is “not *saindhava*” (C. *bu xiantuo* 不仙陀; J. *fu senda*). This is interpreted by modern scholars as the equivalent of “not a *saindhava* guest,” meaning a person who cannot discern the intended meaning of an ambiguous word or saying and is thus “not very clever.” However, the expression “not a *saindhava* guest” (C. *bu xiantuoke* 不仙陀客; J. *fu sendakyaku*) does not occur in the Chinese Buddhist canon. The referend of “not *saindhava*” could be a word that is unambiguous, or more likely, an understanding that is not dependent on interpretation, such as awakening, or a thing that is not open to interpretation.

**salutation** (C. *henan* 和南; J. *wanan* or *ona*; S. *vandana*). (1) To reverence or worship. (2) To make prostrations or bow the head in greeting. (3) A standard word of greeting, equivalent to “salutations,” or “I salute you.”

**salutations** (C. *renshi* 人事; J. *ninji*). (1) In ordinary Chinese and Japanese, the glyphs 人事 (C. *renshi*; J. *ninji*) indicate any kind of “relations between people,” especially formal ones where rules of propriety must be observed. (2) In the Buddhist context, for one individual monk (e.g., in the course of their travels) to pay formal respects to another. (3) In the setting of a monastery, a set ritual performed on occasions such as the beginning and end of a retreat or New Year’s morning, when different groups of monastic officers make “formal salutations” (C. *renshi xingli* 人事行禮; J. *ninji gyōrei*) to one another. (4) A ceremony in which new appointments to official posts in a monastic bureaucracy are formally announced, typically accompanied by a tea service.

**salute** (C. *henan* 和南; J. *wanan* or *ona*; S. *vandana*). To make → *salutation*.

**samādhi** (C. *sanmei* 三昧; J. *sanmai* or *zanmai*). (1) A deep state of mental absorption, or concentration, attained through some kind of meditation practice. (2) A particular insight, the sustained dwelling in which is compared to a meditative concentration. Many *samādhis* are named after the insight they are said to embody. (3) Loosely, any kind of elevated mental state or high level of spiritual attainment, often said to be accompanied by extraordinary powers.

**samādhi of recognizing illusion** (C. *ruhuan sanmei* 如幻三昧; J. *nyogen zanmai*; S. *maya-upamā-samādhi*). A *samādhi* in which one realizes that all phenomena, including the great earth with its mountains and rivers, are like phantasms because they lack independent existence and real substance.

**saṃgha** (C. *senggie* 僧伽, *seng* 僧; J. *sōgya*, *sō*; S. *saṃgha*). (1) The Buddhist monastic order, consisting of monks and nuns who are ordained. (2) The four-fold assembly, consisting of Buddhist monks, nuns, laymen, and laywomen. (3) Teachers, followers, and supporters of Buddhism in all realms of existence, including buddhas, bodhisattvas, arhats, devas, and a host of other supernatural beings.

**saṃgha hall** (C. *sengtang* 僧堂; J. *sōdō*). Literally, “hall” (C. *tang* 堂; J. *dō*) for the “saṃgha” (C. *seng* 僧; J. *sō*). Because the glyph 僧 (C. *seng*; J. *sō*) can also be translated as “monk,” the glyphs 僧堂 (C. *sengtang*; J. *sōdō*) are often rendered in English as “monks’ hall.” That is not an error, but “saṃgha hall” is a more apt translation, for two reasons. First, all of the buildings in a monastery are for

use by monks, but the glyphs 僧堂 (C. *sengtang*; J. *sōdō*) designate a place where only the great assembly of monks — a “*saṃgha*” in the sense of a “group,” or “collective” — is quartered. Monks who hold various monastic offices are not part of the great assembly; they have their own quarters where they perform their duties, keep their personal possessions, and sleep at night. Secondly, the 僧堂 (C. *sengtang*; J. *sōdō*) was traditionally considered one of the three most important buildings in a monastery, the first two being the *buddha hall* and *dharma hall*. Because the *three treasures* are the “*buddha, dharma, and saṃgha*,” the third building in this set is best called the “*saṃgha hall*.” In Song and Yuan dynasty Chinese monasteries and the medieval Japanese Zen monasteries that were modeled after them, the *saṃgha hall* was the central facility on the west side of a monastery compound. It was a large structure divided internally into an inner and an outer hall and surrounded by enclosed corridors that connected it with nearby ancillary facilities. The inner hall was further divided into front and rear sections and featured low, wide platforms arranged in several blocks in the center of the floor space and along the walls. Enshrined on an altar in the center of the inner hall was an image of Mañjuśrī Bodhisattva, called the Sacred Monk, who was treated both as the tutelary deity of the hall and the highest ranking monk in the assembly. Registered monks of the great assembly spent much of their time at their individual places on the platforms, practicing seated meditation, taking their meals, and spreading out bedding for sleep at night. Their bowls were hung above their seats, and their few personal effects and monkish implements were stored in boxes at the rear of the platforms. Seats in the inner hall were also designated for the abbot and the monastic officers and assistants who directed the training there. Monks with no special duties were seated in order of seniority, according to years elapsed since ordination. Other officers, acolytes, and unregistered monks were assigned seating places in the outer hall, where the platforms were not deep enough to recline on. They would gather in the *saṃgha hall* for meals, ceremonies, and a few periods of meditation but slept elsewhere. Observances centered in the *saṃgha hall* included: recitations of *buddha* names to generate merit in support of prayers; rites marking the induction and retirement of monastic officers in the ranks of stewards and precepts; novice ordinations; *sūtra* chanting; prayer services sponsored by lay donors, who would enter the hall to make cash donations and hear their prayers recited; and formal tea services. Apart from those group observances, however, the individual drinking of tea, *sūtra* reading, or chanting (whether for study or devotional purposes), and writing were not allowed in the *saṃgha hall*, lest they interfere with the attitude of introspective concentration that monks were supposed to maintain there. Monks of the great assembly could engage in such activities only at their seats in the common quarters (C. *zhongliao* 衆寮; J. *shuryō*), a building that resembled the *saṃgha hall* in layout and was located close to it. Contrary to the claims of some modern scholarship, *saṃgha halls* were a standard feature of all major monasteries in Song and Yuan dynasty China. The modes of practice that went on in them were neither invented by nor unique to monks belonging to the Chan School.

**saṃgha prefect** (*sōjō* 僧正). In Japan, a monk official appointed by the government to oversee the Buddhist *saṃgha* and ensure compliance with state regulations imposed on it.

**saṃgha treasure** (C. *sengbao* 僧寶; J. *sōbō*; S. *saṃgha-ratna*). The third of the → three treasures.

**saṃghātī** (C. *sengqielī* 僧伽梨; J. *sōgyari*). (1) An “assembly robe,” the most formal of the “three robes” (C. *sanyi* 三衣; J. *san’e*; S. *trai-cīvarika*) traditionally allowed Buddhist monks, to be worn whenever proper attire is essential, especially when dealing with the laity. (2) In East Asia, the *saṃghātī* became the “nine-panel robe” (C. *jiutiao yi* 九條衣; J. *kujōe*), or “nine-panel *kāśāya*” (C. *jiutiao jiasha* 九條袈裟; J. *kujō kesa*): the most formal ceremonial vestment of a Buddhist monk. → *kāśāya*.

**saṃghātī robe** (C. *sengqielī yi* 僧伽梨衣; J. *sōgyari e*). → *saṃghātī*.

**saṃghātī robe sewn with gold thread** (C. *jinlu sengqielī yi* 金縷僧伽梨衣; J. *konru sōgyari e*). In the traditional story of the founding of the Chan/Zen Lineage, at the time when Śākyamuni Buddha transmitted the *treasury of the true dharma* eye to the First Ancestor in the lineage, Mahākāśyapa, he also entrusted him with a *saṃghātī* (C. *sengqielī* 僧伽梨; J. *sōgyari*), or “assembly robe,” sewn with “golden thread” (C. *jinlu* 金縷; J. *konru*), to guard and pass on to the future *buddha*, Maitreya. In some versions of the story, such as that found in Dōgen’s *Record of the Hōkyō Era* and in the *Denkōroku*, the robe is called a “*kāśāya* of gold brocade.” The story of Buddha giving Mahākāśyapa a robe had its roots in the Chinese Buddhist tradition at large, but it was adopted and elaborated on by proponents of the Chan Lineage, who used it to lend credence to their claim that Mahākāśyapa had received a special *transmission* of the *dharma* from Śākyamuni. In lore shared by all Chinese Buddhists, it is said that Śākyamuni Buddha, just before his death, gave his own *saṃghātī* to his leading disciple, Mahākāśyapa, with the instruction that the latter should pass it on to Maitreya, the future *buddha*. Mahākāśyapa, it is said, took the robe with him into the bowels of Cock’s Foot Mountain where he entered either *nirvāṇa* or the *trance of cessation* to pass the billions of years until Maitreya’s appearance in the world. For details of that story, which has a number of variant versions, → Mahākāśyapa. According to Xuanzang (602-664), the “*kāśāya sewn with gold thread*” that Buddha gave Mahākāśyapa to pass on to Maitreya was a robe that had originally been given him by his aunt, Mahāprajāpatī (T 2087.51.919c2-6). However, the *Miscellaneous Āgama Sūtra* (T 99.2.303a22-c2) says that when Mahākāśyapa first encountered Buddha at a place called the Stūpa of Many Sons, he gave the World-Honored One his own *saṃghātī* robe, which had been made by “cutting apart and piecing together” a very fine “robe worth 100,000 pieces of gold” in exchange for which he got Buddha’s robe made of discarded rags. This account, if read in conjunction with the story of the *saṃghātī* for Maitreya that Buddha entrusted to Mahākāśyapa, might lead one to conclude that the latter robe was the very one that Buddha had received from Mahākāśyapa when they first met. → *entrust to Mahākāśyapa*. The idea that *dharma transmission* in the Chan/Zen Lineage is (or once was) accompanied by *transmission of the robe* has a long and complex narrative history, one that was sparked by the notion that the *dharma* brought to China by Bodhidharma was itself ineffable and *signless* and thus in need of some visible sign of possession. The idea was fueled in the eighth century by competition among several groups of monks that each claimed to represent the “true” or “main” line of descent (C. *zhengzong* 正宗; J. *shōshū*) from Bodhidharma; for details → *transmission of the robe*.

**samsāra** (C. *lunzhuan* 輪轉, *lunhui* 輪迴, *liuzhuan* 流轉; J. *rinten*, *rinne*, *ruten*). The → round of rebirth.

**śāstra** (C. *lun* 論; J. *ron*). Commentarial literature that is included in the Buddhist canon but not attributed to Buddha himself. Also translated herein as → treatise.

**satori** (C. *wu* 悟; J. *go*; *satori* 悟り). (1) → awakening. That which makes one a buddha. (2) An “understanding” of anything, such as a passage in a *sūtra* or a saying attributed to an ancestral teacher. In all of East Asian Buddhist literature, the glyph 悟 (C. *wu*; J. *go*) frequently indicates an understanding that has been gained of various matters, great and small. (3) Sometimes the expression great awakening (C. *dawu* 大悟; J. *daigo*) is used for disambiguation; it always has the first meaning given above.

**saying** (C. *huatou* 話頭, *hua* 話; J. *watō*, *wa*). (1) In classical Chan literature, a particular set of words spoken by an ancestral teacher, as preserved in their discourse record or in a *kōan*. The glyph 話 (C. *hua*; J. *wa*) means “speak” when used as a verb, and when used as a noun indicates “speech,” either in general or in reference to a particular saying. The glyph 頭 (C. *tou*; J. *tō*) has the literal meaning of “head” and the figurative meaning of “top,” “chief,” or “first,” but in the present context it functions only as a grammatical particle that nominalizes the verb “speak,” not to indicate “speaking” in general, but rather to clarify that the referend is a particular saying attributable to a particular person. In other words, the glyphs 話頭 (C. *huatou*; J. *watō*) always indicate “a saying” that can be quoted (or plural “sayings” of that sort). (2) In Chan/Zen literature dating from Song and Yuan dynasty China and Kamakura period Japan, the expression “contemplate a saying” (C. *kan huatou* 看話頭; J. *kan watō*) means to focus one’s mind on a particular saying of a Chan/Zen master, often an enigmatic one that appears in a *kōan*, and to make a sustained effort to understand what it means. The practice of contemplating sayings was characteristic of the Chan/Zen tradition as a whole, including both the Linji (Rinzai) and Caodong (Sōtō) lineages. Both Dōgen and Keizan frequently enjoined their disciples to “contemplate” (C. *kan* 看; J. *kan*), “investigate thoroughly,” or “study,” continuously and meticulously, particular “sayings” attributed to ancestral teachers. (3) In modern scholarship, it has become the norm to translate the glyphs 話頭 (C. *huatou*; J. *watō*; K. *hwadu*) as “critical phrase” or “keyword,” by which is meant just one word or short phrase that appears within a longer *kōan* exchange, conceived as the object of a non-discursive mode of contemplation. According to DDB (s.v. 話頭), the “keyword” is:

The “critical phrase,” “principal theme,” of the larger *gong’an*/*kōan*/*gong-an* exchange. The classic example is the longer *gong’an*, “A monk asked Zhaozhou ‘Does a dog have buddha-nature or not?’ Zhaozhou answered, ‘It doesn’t have it (*wu/mu/mu* 無)’ [more commonly translated as ‘no’].” The *gong’an* is the whole exchange, the *huatou*/*watō*/*hwadu* is the word *wu/mu/mu*. The *huatou* is the focus of a sustained investigation, via a more discursive examination of the question, “Why did Zhaozhou say a dog doesn’t have the buddha-nature when the answer clearly should be that it does?” which is called “investigation of the meaning”; this investigation helps to generate questioning or “doubt,” which is the force that drives this type of practice forward. As that investigation matures, it changes into a nondis-

cursive attention to just the word “no” itself, which is called “investigation of the word” 看話 (C. *kanhua*) because the meditator’s attention is then thoroughly absorbed in this “sensation of doubt.” This type of investigation is said to be nonconceptual and places the meditation at the “access to realization,” viz. “sudden awakening.” The most sustained treatment of the use of *huatou* in Chan/Zen/Seon meditation appears in the Korean tradition and “Keyword Meditation” (*ganhwa Seon* 看話禪) remains the principal type of meditation practiced in contemporary Korean Buddhism.

This account accurately reflects the thinking of modern Korean Seon 禪 (C. Chan; J. Zen) teachers, who attribute the method of “Keyword Meditation” to Dahui Zonggao (1089–1163), an eminent Chan master in the Linji Lineage, but it does not stand up to historical, philological criticism. In the first place, as explained above, in Chinese Chan texts dating from the Song and Yuan, the expression “contemplating sayings” (C. 看話 *kanhua*; J. *kanna*; K. *ganhwa*) was used by Caodong and Linji masters alike, and it did not refer to a “nondiscursive” or “nonconceptual” method of meditation that focused on a “keyword.” The very notion of a “keyword” seems to arise from a later misunderstanding of the glyph 頭 (C. *tou*; J. *tō*; K. *du*) in the compound 話頭 (C. *huatou*; J. *watō*; K. *hwadu*), wrongly interpreting it as meaning the “head,” or “chief” word in a longer saying, when in fact (as explained above) it is merely a nominalizing particle. In Chapter 44 of the *Denkōroku*, to cite a case in point, the glyphs 話頭 clearly refer to the entire *kōan* that begins with the words “a follower of an other path questioned Buddha,” not merely some “keyword” within it. Moreover, the expression “Keyword Meditation” (C. *kanhua Chan* 看話禪; J. *kanna Zen*; K. *ganhwa Seon*), better translated as the “Chan/Zen/Seon of contemplating sayings,” does not appear anywhere in the Chinese Buddhist canon. It must have been coined later in Korea or Japan, as a way of distinguishing the mode of *kōan* practice attributed to Dahui from the “Chan of silent illumination” (C. *mozhaō Chan* 默照禪; J. *mokushō Zen*; K. *mukjo Seon*) that was associated with Hongzhi Zhengjue (1091–1157) and his Caodong Lineage. That distinction is not entirely without historical basis, but it has served a largely polemical function in the politics of Japanese Zen and Korean Seon from the seventeenth century down to the present. In point of fact, the Caodong master Hongzhi was every bit as engaged in raising and commenting on *kōans* as his contemporary, the Linji master Dahui. The chief difference between the approach taken by Dahui and that taken by Hongzhi seems to be that the former apparently recommended *kōan* contemplation as a device for focusing the mind even while engaged in seated meditation, while the latter did not.

**sayings of Buddha** (C. *foyu* 佛語; J. *butsugo*; S. *buddha-vacana, pravacana*). (1) The teachings of Śākyamuni Buddha, as preserved in the *sūtras* and *vinaya* literature. (2) In Mahāyāna scriptures, any speech that is inspired, or “supported” (C. *jiachi* 加持; J. *kaji*; S. *adhiṣṭhāna*) by Buddha or the innate *buddha-mind*, even if it is uttered by someone other than Śākyamuni.

**sayings of the ancestors** (C. *zuyu* 祖語; J. *sogo*). The sayings of the ancestral teachers, as found in their biographies or discourse records, or as incorporated into a *kōan* collection.

**scenery of the original ground** (C. *bendi fengguang* 本地風光; J. *honchi no fukō* 本地の風光). In ordinary language, the expression “wind and sunlight” (C.

*fengguang* 風光; J. *fūkō*) refers to any beautiful landscape, or natural scenery, symbolized by a pleasant breeze on a sunny day. The “original ground” (C. *bendi* 本地; J. *honchi* 本地) is the *mind-ground*, or *buddha-mind*, the realization of which is called *awakening*. When one has awakened to the *mind-ground*, its “scenery” consists of the *myriad phenomena* of the world, now viewed (with a certain detachment) as something entirely pleasant.

**scholarly abbot** (C. *zuozhu* 座主; J. *zasu*). (1) In Tang dynasty China, a monastic office held by the spiritual leader of a community of monks, who was usually a senior *monk* or *nun* who had distinguished themselves by their moral rectitude, practice of meditation, and great erudition. (2) In the Tiantai (J. Tendai) School, the head lecturer: an expert on textual exegesis. Also translated herein as “prelate.” (3) In Chan/Zen texts, a mildly derogatory term for a learned monk who has vast knowledge of scriptures but lacks true *awakening*.

**scholarly interpretations** (C. *xuejie* 學解; J. *gakuge*). Interpretations derived from intellectual reasoning. A pejorative term in Chan/Zen texts.

**seal** (C. *yin* 印; J. *in*). (1) A “seal” in East Asia is a hand-held stamp, with glyphs or other symbols carved in mirror image on its working surface, that is used to apply ink to paper. The term “seal” also refers to the ink (usually red) mark left on paper, which represents the seal-holder’s legally binding signature. As a verb, to “seal” means to sign something, or (metaphorically) to give one’s approval. (2) Within the Buddhist monastic institution, abbots and other monks with official positions in the bureaucracy used *seals* as a matter of course to sign orders, legal documents, and personal letters. Monks also used seals, often bearing an artistic *path name*, to sign any ink paintings or works of calligraphy (e.g. poems, eulogies, etc.) they might produce.

**seal and verify** (C. *yingzheng* 印證; J. *inshō*). → *seal of approval*.

**seal of approval** (C. *yingke* 印可, *yingji* 印記, *ying* 印; J. *inka*, *inki*, *in*). The “seal” (C. *ying* 印; J. *in*) referred to here is a metaphorical one: Chan/Zen masters are said to give their “seal of approval” when they judge the *awakening* of a disciple to be genuine, deem the disciple fit to become a *dharma heir*, or give the disciple permission to take students of his/her own. This is largely a literary trope, so when a Chan/Zen text says that a “seal of approval” was given or received, it does not mean that any formal document was necessarily written and stamped with a seal. In the case of formal *dharma transmission*, however, an *inheritance certificate* is usually bestowed on the disciple, and that document does need the master’s seal to be valid. → *seal*.

**seal of the buddha-mind** (C. *foxin yin* 佛心印; J. *bussbin in*). (1) The “buddha-mind” (C. *foxin* 佛心; J. *bussbin*) is said to be innate in all *living beings*, but for most people it remains obscured by *delusion*. To “seal” (C. *ying* 印; J. *in*) the “buddha-mind” means to bear witness to its existence, just as stamping one’s seal on a document is a personal verification of its legitimacy. Thus, the “seal of the buddha-mind” is another name for *awakening*. In the *Denkōroku*, when Keizan speaks of ancestral teachers who “transmit the seal of the buddha-mind” (*den bussbin in* 傳佛心印; *bussbin in wo tsutau* 佛心印を傳ふ), he means that they transmit the “mind-dharma,” or *awakening*, of Śākyamuni Buddha. (2) The expression “seal of the buddha-mind” can also allude to the → “seal of approval” that Chan/Zen masters bestow on their disciples, verifying the latter’s spiritual attainment. (3)

The Chan/Zen Lineage is said to transmit Śākyamuni's "buddha-mind" from master to disciple while not relying on scriptures. That wordless "transmission of mind by means of mind" is likened to the kind of non-verbal communication that takes place when a carved "seal," used in East Asia as a legally binding signature, is inked and pressed on a piece of paper. The awakened mind of the master presses directly, as it were, on the mind of the disciple, thereby replicating itself.

**seal of verification** (C. *yinzheng* 印證; J. *inshō*). → seal of approval.

**seamless stūpa** (C. *wufengta* 無縫塔; J. *muhōtō*). A stūpa made of a single piece of stone.

**search for the way** (C. *mudao* 慕道; J. *bodō*). Synonymous with → seek the way. A term that appears frequently in the biographies of Buddhist clerics, often marking the point of their "conversion" to Buddhism, or their decision to go forth from household life. → way.

**seat holder** (C. *xizhu* 席主; J. *sekishu*). (1) The abbot of a monastery. (2) Any officially appointed leader or formally recognized title-holder within a monastic hierarchy.

**seated meditation** (C. *zuochan* 坐禪; J. *zazen*). (1) The practice of *dhyāna* in a sitting posture, typically with legs crossed in the "full lotus" (C. *jiejia fuzuo* 結跏趺坐; J. *kekka fuza*) or "half lotus" (C. *banjia fuzuo* 半跏趺坐; J. *hanka fuza*) position, back straight, hands folded in lap, and eyes lowered. → *dhyāna*. Various schools of Buddhism have, over the course of time, made numerous different recommendations about how the mind should be focused and regulated in seated meditation, but the term itself does not carry that kind of specificity; it only indicates some (any) kind of meditation while seated. (2) In the chapter of his *Treasury of the True Dharma Eye* entitled "Principles of Seated Meditation" (*Zazengi* 坐禪儀) Dōgen says:

Sitting fixedly, think of not thinking. How do you think of not thinking? Non-thinking. This is the art of seated meditation. Seated meditation is not *dhyāna* practice. It is the dharma gate of great ease and joy. It is undefiled practice and verification.

《正法眼藏、坐禪儀》兀兀と坐定して、思量箇不思量底なり、不思量底如何思量、これ非思量なり。これすなはち坐禪の法術なり。坐禪は習禪にはあらず、大安樂の法門なり、不染汚の修證なり。(DZZ 1.89)

This passage echoes earlier efforts within the Chan/Zen tradition to insist that what Bodhidharma transmitted to China was not merely *dhyāna* concentration (the fifth of the six perfections), but rather the awakening, or "mind-dharma" of Śākyamuni Buddha. One of the most explicit expressions of the idea that the Chan Lineage is not characterized by *dhyāna* in the sense of "meditation" is found in *Shimen's Monastery Record*, a work completed in 1107 by Juefan Huihong (1071-1128), alias Shimen:

When Bodhidharma first went from Liang to Wei, he traveled to Mount Song and took up residence at Shaolin [Monastery], where he did nothing but sit peacefully facing a wall. This was not *dhyāna* practice. For a long time people could not fathom his purpose. Therefore they called Bodhidharma a *dhyāna* practitioner. But *dhyāna* is just one of the various practices. How could that alone exhaust the qualities of a sage? Neverthe-



less, people of the time took it that way. The historians also followed along, placing [Bodhidharma's] biography together with [biographies of] other *dhyāna* practitioners, putting him in a class with those who tried to make themselves like withered trees and dead ashes. But the sage does not restrict himself to *dhyāna* practice, nor do they avoid *dhyāna* practice.

《林間錄》菩提達磨初自梁之魏。經行於嵩山之下、倚杖於少林、面壁燕坐而已。非習禪也。久之、人莫測其故、因以達磨爲習禪。夫禪那、諸行之一耳。何足以盡聖人。而當時之人以之爲。史者又從而傳茲習禪之列。使與枯木死灰之徒爲伍。雖然聖人非止於禪那、而亦不違禪那。(CBETA, X87, no. 1624, p. 247, c21-p. 248, a2 // Z 2B:21, p. 295, d7-12 // R148, p. 590, b7-12)

The “historians” referred to here are Daoxuan (596–667) and Zanning (920–1001), who classified Bodhidharma as a *dhyāna* practitioner in their *Additional Biographies of Eminent Monks* and *Song Biographies of Eminent Monks*, respectively. The source of Huihong's ire was the fact that Daoxuan did not distinguish Bodhidharma in any fundamental way from the other eminent *dhyāna* masters that he treated in his *Additional Biographies*. Dōgen's statement that “seated meditation is not *dhyāna* practice” (*zazen wa shūzen ni wa arazu* 坐禪は習禪にはあらず) goes a bit further than Huihong, however, for he redefines “seated meditation” as “non-thinking,” which presumably is not limited to a sitting posture.

**second five-hundred year period** (*daini no gohyaku nen* 第二の五百年). The second of five periods of five hundred years each (C. *wuge wubainian* 五箇五百年; J. *goka gohyaku nen*) said to follow the death of Śākyamuni Buddha. According to DDB (s.v. 五五百年):

In the tenth chapter of the *Candragarbha-sūtra* 大集月藏經 the Buddha is reported as saying that after his death there would be five successive periods each of 500 years, strong consecutively in power (1) of salvation 解脫, (2) of meditation 禪定, (3) of learning 多聞, (4) of stūpa and temple building 造寺, and finally (5) of dissension 鬥諍.

According to the *Jingde Era Record of the Transmission of the Flame*, which proponents of the Chan/Zen school took to be historically accurate, Śākyamuni Buddha appeared in the world from the years 1027 to 948 B.C.E. Based on that chronology, the first five-hundred years would be 947–447 B.C.E. and the second five-hundred years would be from 446 B.C.E. to 54 C.E.

**second heaven in the desire realm** (C. *yujie dier tian* 欲界第二天; J. *yokukai daini ten* or *yokkai daini ten*). → Heaven of the Thirty-three.

**secondary and primary recompense** (C. *yibao zhengbao* 依報正報; J. *ehō shōhō*). Two kinds of karmic recompense. “Secondary recompense” (C. *yibao* 依報; J. *ehō*), also translated as “circumstantial recompense,” refers to the environment that one is born into as the result of past actions (*karma*), and to the things that “happen to” one during one's lifetime. “Primary recompense” (C. *zhengbao* 正報; J. *shōhō*) refers to the physical and mental makeup that a person is born with, as the result of past actions.

**secondary karmic recompense** (C. *yibao* 依報; J. *ehō*). → secondary and primary recompense.

**secret meaning** (C. *miyi* 密意; J. *mitchi*). (1) In ordinary language, the glyphs 密意 (C. *miyi*; J. *mitchi*) refer to one's "private intentions" in acting or speaking, which are difficult for others to know. (2) In Mahāyāna Buddhist texts, the intended meaning behind the words of Buddha, which wise people can grasp but ordinary people are likely to misunderstand. (3) In Tantric Buddhist texts, especially, the hidden meaning of a gesture, verbal teaching, or symbol, which is intentionally concealed by a guru from all but their initiated disciples. Buddha is said to have "three secrets" (C. *sanmi* 三密; J. *sanmitsu*) that correspond to the three modes of karma, which are body, speech, and mind. According to the *Treatise on the Great Perfection of Wisdom*:

As explained in the *Secret Tracks* [i.e., Esoteric] *Diamond Sūtra*, Buddha has three secrets: secrets of body, secrets of speech, and secrets of mind. Among all the gods and humans, nobody understands them or knows of them.

《大智度論》如說密迹金剛經中、佛有三密、身密、語密、意密。一切諸天人皆不解、不知。(T 1509.25.127c11-13)

The glyphs 意密 (C. *yimi*; J. *imitsu*) are translated here as "secrets of mind." In Tantric Buddhism, the "three secrets" are said to be expressed through mudras, mantras, and mandalas, respectively. (4) In the literature of Chan/Zen, the expression "secret meaning" generally refers to the deep meaning of a teacher's words or gestures, which may be abstruse and easily misconstrued, but are not intentionally obscure. However, Chan/Zen masters were well aware of Tantric traditions in China and Japan and could, on occasion, speak of a "secret meaning" in the sense of a teaching that was deliberately esoteric.

**secret teachings** (C. *mijiao* 祕教; J. *bikyō*). Esoteric teachings associated with Tantric schools of Buddhism. In Chapter 51 of the *Denkōroku*, the expression "secret teachings of South India" refers to the esoteric Buddhist rituals and doctrines that were incorporated by the Japanese Tendai School of Buddhism as a supplement to the teachings of the Tiantai School that had been transmitted from China by Saichō (766–822).

**secret transmission** (C. *michuan* 密傳; J. *mitsuden*). (1) The transmission of any teaching between master and disciple in a manner that is hidden from everyone else. (2) A reference to the "transmission of mind by means of mind" that characterizes dharma transmission in the Chan/Zen Lineage. Said of Śākyamuni Buddha's transmission of the dharma to Mahākāśapa: when the former held up a flower, only the latter intuited his meaning and smiled slightly. The real transmission thus occurred in a manner unbeknownst to anyone but the principles, but Buddha immediately made it public by announcing to the assembly on Vulture Peak that "I have the treasury of the true dharma eye, the sublime mind of nirvāṇa, which I entrust to Mahākāśyapa." (3) Instances of dharma transmission in the Chan/Zen Lineage that are said have taken place without any public announcement at all. The best known examples are the following three: (a) the transmission of the dharma and robe to Huineng by the Fifth Ancestor, Hongren, as told in the Dunhuang manuscript of the *Platform Sūtra*:

At the third watch in the night the Fifth Ancestor called Huineng [me] into the hall and preached the *Diamond Sūtra* to me. Hearing his words once, I had an awakening. That night I received the *dharma* and robe [saying], “I recognize you as the sixth generation. The ancestral robe is to serve as proof and should be handed down face-to-face from generation to generation. The *dharma* is a matter of transmitting mind by means of mind. You should make people awaken to themselves.”

《南宗頓教最上大乘摩訶般若波羅蜜經六祖惠能大師於韶州大梵寺施法壇經》五祖夜知三更、喚惠能堂內、說金剛經。惠能一聞言下便悟。其夜受法、人盡不知。便傳頓法及衣、汝爲六代。祖衣將爲信、稟代代相傳。法以心傳心。當令自悟。(T 2007.48.338a14-18)

(b) the “secret transmission of the mind-seal” (C. *michuan xinyin* 密傳心印; J. *mitsuden shin'in*) from the Twenty-fourth Ancestor, Venerable Śimha, to the Twenty-fifth Ancestor, Vasiṣṭa, as claimed in the *Outline of the Linked Flames of Our Lineage* (CBETA, X79, no. 1557, p. 21, b1 // Z 2B:9, p. 228, a17 // R136, p. 455, a17); and (c) the claim (first found in the *Tiansheng Era Record of the Spread of the Flame*) that Buddha “secretly entrusted” (C. *mifu* 密付; J. *mippu*) his treasury of the true *dharma* eye, together with a *saṃghāṭi* robe, to Mahākāśyapa at the Stūpa of Many Sons (CBETA, X78, no. 1553, p. 428, a16-18 // Z 2B:8, p. 306, a4-6 // R135, p. 611, a4-6). For a full translation of the passage in question, → entrust to Mahākāśyapa.

**secret treasury** (C. *mimizang* 祕密藏, *mizang* 祕藏, *mizang* 密藏; J. *himitsuzō*, *hizō*, *mitsuzō*). (1) In ordinary language, a treasure cache: a hidden store of valuables. (2) In some Mahāyāna sūtras, a reference to the “womb of the *tathāgata*” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*). (3) A collection of wondrous, abstruse matters known only by *buddhas*. However, there is some debate in Mahāyāna texts about whether or not *buddhas* have a treasury that they intentionally keep secret. The Northern text of the *Sūtra of the Great Nirvāṇa* contains a passage on the topic that was cited by Chan/Zen masters, including both Dōgen and Keizan:

At that time, Kāśyapa Bodhisattva spoke to Buddha, saying: “World-Honored One, it seems like Buddha has preached that *buddhas*, those *world-honored ones*, have a secret treasury, but that is not the case. And why is that? Because *buddhas*, those *world-honored ones*, only have secret words; they do not have a secret treasury. Take, for example, a magician’s mechanical wooden doll: although people see it bend and stretch, bow down and look up, they do not know that there is something inside that makes it move. The *buddha-dharma* is not like this. It makes *all living beings* attain knowledge and insight. How could it be appropriate to say that *buddhas*, those *world-honored ones*, have a secret treasury?” Buddha praised Kāśyapa: “Excellent, excellent, good son. As you say, the *Tathāgata* really has no treasury of secrets. And why is that? Imagine a full autumn moon that hangs in the sky fully exposed, clear and unobstructed, such that people all see it. The words of the *Tathāgata* are also like this. They are open and manifest, pure and unclouded. Foolish people do not understand and call it a secret treasury. The wise fully comprehend and thus do not use the name ‘treasury.’”

《大般涅槃經》爾時迦葉菩薩白佛言、世尊、如佛所說諸佛世尊有祕藏、是義不然。何以故。諸佛世尊唯有密語無有密藏。譬如幻主機關木人。人雖覩見屈伸俯仰、莫知其內而使之然。佛法不爾咸令衆生悉得知見。云何當言諸佛世尊有祕藏。佛讚迦葉、善哉善哉、善男子、如汝所言。如來實無祕藏之藏。何以故。如秋滿月處空顯露、清淨無翳人皆覩見。如來之言亦復如是。開發顯露清淨無翳。愚人不解謂之祕藏。智者了達則不名藏。(T 374.12.390b15-24)

The point of this passage is that, unlike the magician who keeps the mechanism inside the wooden doll hidden, *buddhas* have nothing that they intentionally hide, and hence have no *secret treasury*. They do, however, have *secret words*: teachings that are profound, hard to grasp, and incomprehensible to *ordinary people*. (4) The “canon” (C. *zang* 藏; J. *zō*) of Tantric texts that contain esoteric teachings (C. *mijiao* 密教; J. *mikkyō*). According to the *Song Biographies of Eminent Monks*:

The esoteric teachings are the *dharma*s [methods] of yoga, consecrations, the five groups, fire rituals, the three secrets, and mandalas.

《宋高僧傳》密教者、瑜伽灌頂五部護摩三密曼拏羅法也。(T 2061.50.724b17-18)

In this context, “yoga” (C. *yuqie* 瑜伽; J. *yuga*) refers to the Tantric practice of “uniting” with a particular deity by visualizing it, chanting its mantra, and making its mudra. “Consecrations” (C. *guanding* 灌頂; J. *kanjō*; S. *abhiṣeka*) are rituals of empowerment, including those that qualify a disciple to receive *secret teachings* from a guru. The “five groups” (C. *wubu* 五部; J. *gobu*) are the five *buddhas* of the Vajradhātu mandala (Akṣobhya, Ratnasambhava, Amitābha, and Amoghasiddhi, arrayed in the four directions around Mahāvairocana), each of whom has a retinue of four lesser deities. “Fire rituals” (C. *humo* 護摩; J. *goma*; S. *homa*) are Tantric rites, based on the burnt offerings to *devas* found in the Brahmanic religion of ancient India, that use the burning of wood to symbolize the destruction of *mental afflictions* by wisdom. The “three secrets” (C. *sanmi* 三密; J. *sanmitsu*) are Buddha’s secrets of body (C. *shenmi* 身密; J. *shinmitsu*), secrets of speech (C. *yumi* 語密; J. *gomitsu*), and secrets of mind (C. *yimi* 意密; J. *imitsu*), which correspond to the *three modes of karma* and are said to be expressed through mudras, mantras, and mandalas, respectively.

**secret words** (C. *mimiyu* 祕密語, *miyu* 密語; J. *himitsugo*, *mitsugo*). (1) Teachings of Buddha that are profound, hard to grasp, and incomprehensible to *ordinary people* because they are not laid out explicitly. For an explanation of the “secret words” of the Tathāgata that appears in the *Sūtra of the Great Nirvāṇa*, → *saindhava*. (2) In Tantric texts, mantras, or *dhāraṇīs*: spells that are thought to have magical power and to unleash hidden forces. (3) In the early literature of Chan, the expression “secret words” was associated with the idea of a “transmission of mind by means of mind,” which was said to be the teaching method of Bodhidharma. Because the *mind-dharma* transmitted in the Chan Lineage was avowedly *signless*, a *transmission of the robe* was said to be needed as proof of succession. In his *Preface to the Collected Writings on the Source of Chan*, Zongmi (780-841) wrote:

Through six generations of the Chan Lineage, when *masters and disciples* transmitted the Chan *dharma*, they all said, “Within, I give secret words;

outwardly, I transmit the robe of proof.” The robe and *dharma*, reinforcing each other, are understood as the seal of guarantee. After Caoxi [Huineng], we do not hear of this matter.

《禪源諸詮集都序》六代禪宗師資傳授禪法、皆云、內授密語、外傳信衣。衣法相資以爲符印。曹溪已後不聞此事。(T 2015.48.410b2-4)

Somewhat later, it came to be said that Śākyamuni Buddha had used “secret words” when he transmitted the *dharma* to Mahākāśyapa, thereby founding the Chan Lineage. The expression is featured in a well-known *kōan*, found in the biography of Yunju Daoying (–902) in the *Jingde Era Record of the Transmission of the Flame*; for details, → “the World-Honored One had secret words; for Kāśyapa, they were not concealed.” The *kōan* in question is older than the story in which Buddha held up a flower to give a wordless sermon to an assembly on Vulture Peak, eliciting a slight smile from Mahākāśyapa. However, once that story became widely accepted, from the mid-eleventh century on, people began to interpret Buddha’s “secret words” as that very act of holding up a flower, taking it as a kind of non-verbal communication between master and disciple. (4) “Secret Words” (*Mitsugo* 密語) is the title of a chapter of Dōgen’s *Treasury of the True Dharma Eye*. In that work he rejects the idea that Buddha’s “secret words” refers to a truth beyond language conveyed through his act of holding up a flower. Rather, he says, “secret words” refers to what is most intimately true — a secret possessed by everyone and expressed wherever authentic Buddhism is taught and practiced.

**secretary** (C. *shuji* 書記; J. *shoki*). An officer in a monastic bureaucracy; one of the six prefects (C. *liu tōushou* 六頭首; J. *roku chōshu*). In Song and Yuan dynasty Chinese monasteries, and the medieval Japanese Zen monasteries modeled after them, the position of secretary was subordinate to that of rector (C. *weina* 維那; J. *ino, ina*). The secretary was in charge of all official correspondence, especially that which went back and forth between a monastery and the civil authorities. In China, Buddhist monasteries were obligated to submit census records for their populations of monks, nuns, postulants, laborers, and serfs, as well as regular reports on landholdings, crop yields, and activities such as ordinations held and building projects. They also had to get official approval for the appointment of high ranking monastic officers, especially abbots, and to obtain travel permission and passports for itinerant fundraisers and monks who wished to go on pilgrimages. The secretary thus took care of the sort of legal business and correspondence that, in a modern institution such as a university, would be handled by administrators, accountants, and attorneys.

**secular person** (C. *suren* 俗人; J. *zokujin*). (1) An ordinary person. (2) A person who places more importance on worldly goals than on spiritual ones. Synonymous with → *worldly person*. (3) A Buddhist householder. A layman or laywoman who, while a follower of Buddhism, has a family, occupation, and other obligations that involve worldly affairs.

**secular world** (C. *shisu* 世俗; J. *sezoku*). (1) The realm of ordinary people, with their conventional activities, customs and beliefs, as opposed to the supramundane realm (C. *chu shijian* 出世間; J. *shusseken*) of sages and awakened beings. (2) The world of householders, as opposed to monks and nuns who have gone forth from household life.

**see and hear** (C. *jianwen* 見聞; J. *kenmon*). → seeing and hearing.

**see buddha** (C. *jianfo* 見佛; J. *kenbutsu*; *butsu ni miyu* 佛に見ゆ; S. *buddha-darśana*). (1) To have seen Śākyamuni Buddha, in the sense of encountering the man called Śākyamuni in the flesh during the short time that he was alive and preaching in the world; said of various arhats, such as Piṇḍola. (2) In the *Diamond Sūtra* and other Mahāyāna scriptures, “seeing buddha” is redefined as “seeing that all marks are non-marks.” → “not possible to see by means of form.” (3) In the chapter of his *Treasury of the True Dharma Eye* entitled “Seeing Buddha” (*Kenbutsu* 見佛), Dōgen equates the term with “attaining the way and becoming a buddha” (*jōdō sabutsu* 成道作佛).

**see buddha-nature** (C. *jian foxing* 見佛性; J. *ken busshō*). To be awakened. → see the nature.

**“see cranes in the distance”** (*tōku tsuru o miru* 遠く鶴をみる). In the *Sūtra of the Great Nirvāṇa*, “seeing cranes in the sky and saying that one sees water” is given as an example of a statement that, while not literally true, expresses an inferential judgement that is not false.

Good sons! There are two kinds of seeing: one is seeing that infers from a sign, and the second is seeing clearly and distinctly. What is seeing that infers from a sign? It is like seeing smoke in the distance and calling it seeing fire. Really it is not seeing fire, but despite not seeing fire, it is not a falsehood. Or, [it is like] seeing cranes in the sky and saying that one sees water. Although one does not see water, still it is not a falsehood. It is like seeing flowers and leaves and saying that one sees the roots. Although one does not see roots, still it is not a falsehood. It is like a person who, from afar, sees the horns of an ox within a bamboo fence and says they see an ox. Although they do not see the ox, still it is not a falsehood.

《大般涅槃經》善男子、見有二種。一相貌見、二了了見。云何相貌見。如遠見烟名爲見火。實不見火、雖不見火亦非虛妄。見空中鶴便言見水。雖不見水亦非虛妄。如見花葉便言見根。雖不見根亦非虛妄。如人遙見籬間牛角便言見牛。雖不見牛亦非虛妄。(T 375.12.708b18-24)

This passage evidently informs the discussion in Chapter 8 of the *Denkōroku* about bodhisattvas who “see cranes in the distance,” but the latter text does not make the same point about valid inferences; it speaks, rather, of an error of perception in which cranes are mistaken for water, which (as a practical example) does not make much sense.

**see, hear, perceive, and know** (C. *jian wen jue zhi* 見聞覺知; J. *ken mon kaku chi*; S. *dr̥ṣṭa-śruta-mata-vijñāta*). (1) A standard formula in Yogācāra texts, used to indicate all the functions of the → six consciousnesses. “See” and “hear” correspond to visual consciousness and auditory consciousness; “perceive” is said to cover olfactory consciousness, gustatory consciousness, and tactile consciousness; “know” corresponds to mental consciousness. (2) The literature of Chan/Zen often alludes to something that transcends and yet engages in “seeing, hearing, perceiving, and knowing.” In the *Denkōroku*, for example, that is called the “original nature,” the “real self,” or “this.” In the *Extensive Record of Chan Master Hongzhi*, it is referred to as “wisdom”:

Birth after birth, death after death, the traces of revolving in rebirth are inexhaustible. Serene and perfectly alert, the functioning of true illumination is not obscured. When clouds lean against a mountain, they take it as “father”; therein, meritorious deeds result in meritorious deeds. When the moon resides in water, it regards that as “home”; right where it is, it dwells in having no dwelling. Separate from seeing, hearing, perceiving, and knowing, there exists wisdom, which is not the mind that discriminates. Separate from earth, water, fire, and wind, there exists a body, which does not have the mark of being compounded.

《宏智禪師廣錄》生生死死、輪迴之跡無窮。寂寂惺惺、眞照之機不昧。雲倚山而是父。箇中功就於功。月在水而爲家。直下住無所住。離見聞覺知有智。非分別心。離地水火風有身。非和合相。(T 2001.48.9b25-c1)

see the morning star (C. *jian mingxing* 見明星; J. *ken myōjō*). (1) Śākyamuni Buddha is said to have attained awakening when he “saw the morning star”: the brightest celestial object in the morning sky, i.e., the planet Venus. (2) A metaphor for transcending the subject/object split and directly perceiving one’s own original face.

see the nature (C. *jianxing* 見性; J. *kenshō*). This phrase is first attributed to the monk Sengliang (d.u.) in the *Anthology of Commentaries on the Mahāparinirvāṇa Sūtra* compiled by Baoliang (444-509); for a translation of the relevant passages, → “see the nature and attain buddhahood.” The “nature” (C. *xing* 性; J. *shō*) referred to is the buddha-nature, which is said to be innate in all sentient beings. “Seeing” (C. *jian* 見; J. *ken*) the buddha-nature means to have a direct, intuitive insight into one’s own-nature: one’s own mind, which is said to be no different than the buddha-mind. It is a mode of “seeing” that is not mediated by conceptual thinking and is not dependent on any techniques of *dhyāna* (mental calm) in which sense perception and conceptual thinking are temporarily stopped.

“see the nature and attain buddhahood” (C. *jianxing chengfo* 見性成佛; J. *kenshō jōbutsu*). (1) The expressions “see the nature” and “attain buddhahood” are frequently used independently of one another in Chinese Buddhist literature, but they are famously linked in a set of slogans attributed to Bodhidharma, Founding Ancestor of the Chan/Zen Lineage in China. As reported in the *Song Biographies of Eminent Monks*, completed in 988, those read as follows:

There was a Central Indian, Bodhidharma, who took pity on all of our beings [here in China]. He knew that, although palm-leaf [Sanskrit] scriptures had been transmitted, we were caught up in name and form, like focusing on the finger and forgetting the moon, or clinging to the trap even after catching the fish. [People in China] only attended to reciting mindfully [the scriptures] to make merit, and did not believe that they themselves were buddhas. Therefore he instructed them with the words, “I point directly at people’s minds [to make them] see the nature and attain buddhahood; I do not rely on scriptures.”

《宋高僧傳》有中天達磨哀我群生。知梵夾之雖傳爲名相之所溺、認指忘月、得魚執筌。但矜誦念以爲功、不信己躬之是佛。是以倡言曰、吾直指人心見性成佛、不立文字也。(T 2061.50.789b24-28)

(2) It is also possible to translate the four glyphs 見性成佛 (C. *jianxing chengfo*; J. *kenshō jōbutsu*) as “seeing the nature is attaining buddhahood.” Long before the rise of the Chan School, that expression was attributed to the monk Sengliang (d.u.) in the *Anthology of Commentaries on the Mahāparinirvāṇa Sūtra*, compiled by Baoliang (444-509). Sengliang was commenting on the following passage (attributed to Śākyamuni Buddha) in the *Sūtra of the Great Nirvāṇa*:

Good sons! *Buddha-nature* is itself *tathāgata*; *tathāgata* is itself the *dharma*; and the *dharma* is itself permanent. Good sons! Permanence is itself *tathāgata*; *tathāgata* is itself *saṃgha*; and *saṃgha* itself is permanent. According to this principle, *dharma*s that arise from causes are not called permanent. Now, the various other paths do not have a single *dharma* that does not arise from causes. Good sons! The various other paths do not see the *buddha-nature*, *tathāgata*, or *dharma*. Therefore, what can be taught by followers of other paths consists entirely of falsehood, with nothing of ultimate truth.

《大般涅槃經》善男子、佛性即是如來、如來即是法、法即是常。善男子、常者即是如來、如來即是僧、僧即是常。以是義故從因生法不名為常。是諸外道無有一法不從因生。善男子、是諸外道不見佛性如來及法。是故外道所可言說悉是妄語無有真諦。(T 374.12.445c4-9)

Sengliang’s commentary on the preceding passage from the *Sūtra of the Great Nirvāṇa*, as quoted by Baoliang, reads:

Seeing the nature is attaining buddhahood. To wit, the nature itself is *buddha*. In the [sūtra’s] words, “*tathāgata* is itself the *dharma*,” the *dharma* referred to is the emptiness of own-nature, and the emptiness of own-nature is the *dharma*, so the *dharma* is the *buddha-nature*. *Buddha-nature* is existence, but the emptiness of own-nature is non-existence. When a *buddha* sees existence and non-existence, that is called awakening. The [sūtra’s] statement that “*buddha* is itself the *dharma*, and the *dharma* is itself permanent” summarizes the [previous] two phrases. [Buddhas] see permanence, so [the sūtra speaks of] permanence. The [sūtra’s] statement that “*tathāgata* is itself *saṃgha*” means that the seeing of permanence brings things together permanently. “Bringing together” is what is meant by “*saṃgha*.” To have a teacher and the *dharma* is what it means to be a disciple. The [sūtra’s] statement that “*saṃgha* itself is permanent” means that, due to the permanence of teachers, [disciples] attain permanence. If one does not know that the three treasures are permanent and speaks of permanence, that is called [in the sūtra] ‘falsehood.’”

《大般涅槃經集解》見性成佛。即性為佛也。如來即法者、法即性空、性空即法、法即佛性也。佛性是有、性空是無。佛見有無名覺也。佛即是法法即是常者、通計二句。見常故常。如來即僧者、見常而常和合也。和合是僧義。師法是弟子義。僧即是常者、師常故得常也。若不知三寶是常、而言常者、名妄語也。(T 1763.37.490c26-491a3)

Even after the expression “see the nature and attain buddhahood” became associated with Bodhidharma, Baoliang’s citation of Sengliang continued to be used in the literature of Chan/Zen.



**seeds** (C. *zhongzi* 種子; J. *shūji* or *shuji*; S. *bīja*). (1) In ordinary language, the propagative part of a plant that contains or conveys key elements for reproduction. (2) In Buddhist texts, the planting of seeds is a metaphor for performing actions (i.e., *karma*) that will later bear fruit, as it were, by producing consequences. (3) In the theory of “consciousness only” formulated by Yogācāra school of Buddhism, the metaphor of “seeds” is used to explain the ordinary human experience of cause and effect, whereby actions and results unfold in a more or less predictable way in a relatively stable environment apparently regulated by natural laws. The idea is that the storehouse consciousness, also known as the “*ālaya* consciousness” (C. *alāiyeshi* 阿賴耶識; J. *arayashiki*; S. *ālaya-vijñāna*), is the place where all the “seeds” produced by past actions (*karma*) reside, dormant as it were, until the conditions are right for them to “germinate” and “bear fruit.” Thus, it is also called the “consciousness containing all seeds” (C. *yiqie zhongzi shi* 一切種子識; J. *issai shūji shiki*). → *mind only*.

**seeing and hearing** (C. *jianwen* 見聞; J. *kenbun*; S. *dr̥ṣṭa-śruta*). (1) In a positive sense, seeing Buddha with the eyes and hearing his *dharma* with the ears. (2) In the literature of Chan/Zen, a kind of perception that is still not free from *deluded attachment*.

**seek and find** (C. *cande* 參得; J. *santoku*). Literally, to “investigate” (C. *can* 參; J. *san*) and “attain” (C. *de* 得; J. *toku*.) Also translated herein as “learn.”

**seek the way** (C. *qiudao* 求道; J. *gudō*; *michi wo motomuru* 道を求むる). To seek awakening. To practice the way of the buddhas, or (from the Chan/Zen perspective) the way of the buddhas and ancestors. → *way*.

**self** (C. *ji* 己; J. *ko*; *onore* 己れ). Also translatable as “I,” or “me.” That which is personal or private. Synonymous with → *oneself*.

**self** (C. *wo* 我; J. *ga*; *ware*; S. *ātman*). (1) In ancient India, the term *ātman* referred to (a) “breath,” (b) the “life force,” or principle of life and sensation, and (c) the individual “self,” or “soul” (C. *shenwo* 神我; J. *shinga*; S. *puruṣa*). The last was variously conceived, in non-Buddhist philosophies, as an essentially imperishable and immutable entity which, while subject to reincarnation in the round of birth and death as a result of its action (S. *karma*) and/or delusion (S. *avidyā*), also had the potential of gaining liberation from the round of rebirth and persisting as a kind of pure blissful consciousness, utterly detached from any bodily existence or physical sensation. Such notions of an unchanging “self,” or eternal soul, are mentioned in early Indian Buddhist sūtras as mistaken ideas held by followers of other paths, and they are refuted by Buddha on the grounds that all things are impermanent. (2) Early Indian Buddhists also developed their own ideas of what true “selfhood” (S. *ātman*) should entail. First of all, anything that is “self” in the sense of being truly “me” or “mine” should be inalienable and fully under one’s own control, such that one could neither lose it nor have it change in ways that one does not want. Obviously, none of the things that we ordinarily regard as “me” or “mine” — “my property,” “my family,” “my standing in society,” “my body,” “my feelings,” “my thoughts,” etc. — actually meet these criteria. Things may be more or less under a person’s control, and calling some of them “me” or “mine” is a useful convention, but in the final analysis the kind of complete autonomy that the concept of “self” implies is nowhere to be found. Moreover, “selfhood” implies an entirely separate, independent existence. The Buddhist doctrine of *no-self* held that what we conventionally regard as the individual person is really just

a collection of five aggregates, so the *self* of a person does not exist. For all of these reasons, in early Indian Buddhism, “*self*” was regarded as an empty category. (3) The later Buddhist philosophers who developed the Abhidharma tradition held that *anything* made up of parts (not only persons, but other things as well) lacks a true “*self*” if it has constituent elements that it is dependent on. As they saw it, only things that are indivisible and autonomous possess true “selfhood,” “own being,” or “own nature” (C. *zixing* 自性; J. *jishō*; S. *svabhāva*). To have “own-being,” moreover, is to be a *dharma*, or really existing thing. (4) In Mahāyāna texts, the argument is made that the Abhidharma concept of a *dharma* is itself an empty category, for in the real world there are no entities to be found that meet the criteria of indivisibility (i.e., freedom from dependence on constituent parts) and autonomy (i.e., freedom from dependence on things outside themselves). Thus the Mahāyāna speaks not only of the “no-self of persons” (C. *ren wuwo* 人無我; J. *nin muga*; S. *puḍgala-nairātmya*) but also the “no-self of dharmas” (C. *fa wuwo* 法無我; J. *hō muga*; S. *dharma-nairātman*), which is synonymous with its refrain that “all dharmas are empty.” (5) In the literature of Chan/Zen, however, the innate *buddha-nature* is sometimes called the “*self*,” or “lord master.”

**self-awakening** (C. *ziwu* 自悟; J. *jigo*). (1) In Buddhist logic, according to DDB (s.v. 自悟), “a new insight or understanding one reaches oneself.” It is also rendered as “one’s own inference” (C. *zi biliang* 自比量; J. *ji hiryō*; S. *svārthānumāna*): the gaining of new knowledge by and for oneself, especially by logical means. This is contrasted with “reasoning for others” (C. *ta biliang* 他比量; J. *ta hiryō*; S. *parārthānumāna*), which refers to using logic to argue with and convince others. (2) In the literature of Chan/Zen, “self-awakening” has two, albeit closely related, meanings: (a) to attain awakening by oneself (through one’s own efforts), and (b) to awaken to one’s own nature, i.e., to see one’s intrinsic *buddha-nature*. Both meanings are evident in the following passage from the Dunhuang manuscript of the *Platform Sūtra*:

The knowing that is *bodhi* and *prajñā* is possessed from the start by worldly people. It is just that their minds are caught up in sense objects and deluded, so they cannot attain self-awakening, and need to seek a great good friend to explain seeing the nature.

《南宗頓教最上大乘摩訶般若波羅蜜經六祖惠能大師於韶州大梵寺施法壇經》菩提般若之知、世人本自有之。即緣心迷不能自悟、須求大善知識示道見性。(T 2007.48.338b4-6)

In this passage, the inability to attain “self-awakening” is given as the reason why a teacher (a good friend) is needed, so the term clearly means to awaken by oneself. However, what the teacher explains is “seeing the nature,” so “self-awakening” also means to see one’s own nature.

**self-cultivation** (C. *zixiu* 自修; J. *jishū*). (1) To study or practice on one’s own. (2) To discipline oneself; to improve oneself.

**self-verification** (C. *zizheng* 自證; J. *jishō*). (1) To ascertain for oneself; to bear witness in one’s own person to something that one has previously only known about second-hand. The *Great Perfection of Wisdom Sūtra*, for example, frequently speaks of the

self-verification of unsurpassed perfect *bodhi*.

《大般若波羅蜜多經》自證無上正等菩提。(T 220.525c22)

“Self-verification,” in this context, is a synonym for attaining buddhahood. (2) In texts belonging to the Yogācāra school, the “self-aware part,” or “self-witnessing aspect” (C. *zizheng fen* 自證分; J. *jishō bun*; S. *svasamvedana*), of an act of cognition: a kind of self-conscious awareness on the part of the subject that they are cognizing an object (DDB, s.v. 自證分, 四分). (3) In the literature of Chan/Zen, “self-verification” refers to attaining awakening through one’s own efforts, but that does not rule out a role played by Chan/Zen masters in triggering a disciple’s awakening through a shout, a blow, a gesture, or a timely word. The *Discourse Record of Chan Master Yuanwu Foguo*, for example, contains the following passage:

That is why an ancient worthy said: “This axiom is difficult to attain in its subtlety. You must pay attention, meticulously. If there is a direct cause of sudden awakening, you will immediately exit the dust [of the world] and climb out of the moat [of the six destinies].” Ancient worthies waved a fan from across the river or blew on a blanket to trigger a breakthrough [in a disciple], or with a sudden word or back-breaking blow caused the bottom of the bucket to drop out. Generally [students] focus on one object [of meditation] for a long time and then one day it suddenly happens. How could this be something obtained from outside? It all comes from self-verification and self-awakening.

《圓悟佛果禪師語錄》是故古德云、此宗難得其妙。當須子細用心。可中頓悟正因、便是出塵階蹊。古德隔江搖扇吹布毛、便有發機處、至於鶻口捩劈背棒、亦解桶底子脫。蓋緣專一久之一日瞥地。此豈外得之。皆由自證自悟。(T 1997.47.780a16-21)

**self of a person** (C. *renwo* 人我; J. *ninga*). (1) In most East Asian Buddhist texts, the belief in a self, or permanent soul, is treated as a fundamental conceptual error that Buddha sought to correct with his teaching of *no-self*. The error occurs when one grasps the impermanent collection of *dharma*s that are the five aggregates as a separate, autonomous, quasi-permanent entity that is “me” or “mine.” The expression “self of a person” is used in contradistinction to the term “self of a dharma” (C. *fawo* 法我; J. *hōga*), which was regarded as a valid concept in the Abhidharma tradition but was refuted in Mahāyāna literature by the doctrine of emptiness. (2) In Chan/Zen literature, however, the expression “self of a person” is occasionally used in a positive sense to refer to the “original disposition of one’s own self,” also called one’s “own mind,” or “own original nature,” which is equated with the *buddha-mind*, or *buddha-nature*. In the biography of the “Twenty-seventh Ancestor, Prajñātāra” that appears in the *Jingde Era Record of the Transmission of the Flame*, for example, we find the following exchange:

[Prajñātāra asked:] “Among all things, what thing is signless?” [Bodhidharma] said, “Among all things, non-arising is signless.” [Prajñātāra] again asked, “Among all things, what thing is most lofty?” [Bodhidharma] said, “The self of a person is most lofty.” [Prajñātāra] again asked, “Among all things, what thing is greatest?” [Bodhidharma] said, “Dharma-nature is greatest.”

《景德傳燈錄》於諸物中何物無相。曰、於諸物中不起無相。又問、於諸物中何物最高。曰、於諸物中人我最高。又問、於諸物中何物最大。曰、於諸物中法性最大。(T 2076.51.216b6-9)

In this context, clearly, Bodhidharma is not extolling the deluded belief in “self” that is universally condemned in all Buddhist texts.

**semblance dharma** (C. *xiang fa* 像法; J. *zōhō*). A period of time in which the dharma (C. *fa* 法; J. *hō*) — doctrines and practices — taught by Buddha “looks like,” or has the “appearance” (C. *xiang* 像; J. *zō*) of being followed by people, but fails to result in liberation because everyone is merely going through the motions. → true, semblance, and enfeebled.

**senior seat** (C. *shangzuo* 上座; J. *jōza*; S. *sthavira*). In formal assemblies of Buddhist monks, it is customary to sit or stand in rows, in order of seniority. The “higher,” or “upper” (C. *shang* 上; J. *jō*) “seats” (C. *zuo* 座; J. *za*), therefore, are those occupied by monks with relatively more seniority than their colleagues, as determined by the time that has elapsed since each individual’s ordination. (1) In the case of Mahākāśyapa, who in many Buddhist texts (including the *Denkōroku*) is called the “senior seat” in Śākyamuni’s following, the meaning is that he is foremost among all Buddha’s disciples, not because of longevity alone but because of his superior understanding of the dharma, as publicly indicated by Buddha himself when he “shared his seat and had Kāśyapa sit next to him.” (2) In Tang dynasty China, “senior seat” was a formal position within the bureaucracy of a monastery, akin to what in the Song came to be called an “abbot” or “elder.” The monk who held that position was considered the spiritual leader of the community. He was one of the “three disciplinarians” (C. *sangang* 三綱; J. *sangō*) who headed a monastery; the other two were the “monastery head” (C. *sizhu* 寺主; J. *jishu*), who was the business manager in charge of the administrative wing, and the “rector” (C. *weina* 維那; J. *ino*, *inō*, *ina*), who was in charge of the great assembly of monks in the training wing. (3) In both China and Japan from about the thirteenth century on, “senior seat” came to designate a monastic rank held by individual monks that was based not only on years since ordination, but also on experience in holding various offices in a monastery bureaucracy. That rank eventually came to indicate something like “full-fledged monk”: someone who was no longer a novice, but had yet to hold an important monastic office such as head seat.

**sense faculties** (C. *gen* 根; J. *kon*). → six sense faculties.

**sense faculties and objects** (C. *genjing* 根境; J. *konkyō*). The → six sense faculties and → six sense objects. Equivalent to → twelve sense fields.

**sense faculties, sense objects, and consciousness** (C. *gen jing shi* 根境識; J. *kon kyō shiki*; S. *indriya-viśaya-vijñāna*). The → six sense faculties, → six sense objects, and → six consciousnesses. Equivalent to → eighteen elements.

**sense field of vision** (C. *yanchu* 眼處; J. *gensho*; S. *cakṣur-āyatana*). One of the → twelve sense fields.

**sense objects** (C. *jing* 境, *chen* 塵, *chenjing* 塵境; J. *kyō*, *jin*, *jinkyō*). → six sense objects.

**senses and their objects** (C. *qingchen* 情塵; J. *jōjin*). The → six sense faculties and → six sense objects. The glyph 塵 (C. *chen*; J. *jin*), translated here as “objects,” literally means → dust.

**sentient beings** (C. *youqing* 有情, *hanling* 含靈; J. *ujō*, *gonrei* or *ganrei*; S. *sattva*). Literally, “having” (C. *you* 有; J. *u*) “feelings,” or “sentience” (C. *qing* 情; J. *jō*). Synonymous with → living beings.

**“separate from the mark of names”** (C. *li mingzi xiang* 離名字相; J. *ri myōji sō*). The *locus classicus* of this expression seems to be the *Sūtra on the Entry into Laṅkā*:

Mahāmātī, what is the mark of the essence of ultimate truth? It is the field of activity of the buddhas, the tathāgatas, whose sphere of cognition of sagely wisdom and cultivation is separate from the mark of names, [separate from] the mark of a sphere of cognition, and [separate from] the mark of phenomena.

《入楞伽經》大慧、何者第一義諦法體相。謂諸佛如來、離名字相、境界相、事相相、聖智修行境界行處。(T 671.16.527c12-14)

The expression was subsequently quoted in a number of Chan/Zen texts, including the *Records that Mirror the Axiom* (compiled in 961) and the *Jingde Era Record of the Transmission of the Flame* (completed in 1004). In the *Extensive Record of Chan Master Hongzhi*, Hongzhi Zhengjue (1091-1157) says:

Those who speak of it lose their own reality, for it is separate from the mark of names. Those who know it revert to their own stupidity, for it is separate from the mark of mental cognition of circumstances. Those who have it are in conflict with their own nature, for it is separate from the mark of imagined things. Those who do not have it injure their own bodies, for it is separate from the mark of quiescence.

《宏智禪師廣錄》言之者失其真、離名字相。知之者返其愚、離心緣相。有之者乖其性、離影像相。無之者傷其軀、離寂滅相。(T 2001.48.54a24-26)

From these quotes it is clear that the expression “separate from the mark of names” describes the sphere of cognition of a buddha, which is free, or “separate” from the characteristic, or “mark” of discriminating things and naming them. The “it” that Hongzhi refers to is evidently the ultimate truth.

**separate thing** (C. *biewu* 別物; J. *betsumotsu*; S. *dravyāntara*). (1) In ordinary language, a thing that is “separate from,” or “other than,” the particular thing that is under discussion. Also translatable as “another thing.” (2) In pre-Mahāyāna Buddhist philosophy, a really existing “thing,” or *dharma* is conceived as an entity that has “own-nature,” i.e., one that exists independently and indivisibly. From the standpoint of one *dharma*, all other *dharma*s are “separate things.” According to the Mahāyāna doctrine of emptiness, however, *dharma*s so conceived do not actually exist (except as the products of deluded conceptualizing), so there are no “separate things,” either.

**“separate transmission apart from the teachings”** (C. *jiaowai biechuan* 教外別傳; J. *kyōge betsuden*). A famous slogan used to characterize the mode of *dharma* transmission employed by the Chan/Zen Lineage. The “teachings” (C. *jiao* 教; J. *kyō*) referred to in this context are the discourses preached by Śākyamuni Buddha, which were handed down in the form of *sūtras* and subsequently explicated by

wise monks in the *śāstras*, or commentarial literature. Chan/Zen masters are said to transmit Śākyamuni's *buddha-mind* — the very awakening that made him a *buddha* in the first place — as opposed to the *teachings* that he subsequently gave voice to. The earliest occurrence of the slogan seems to be in the biography of Shishuang Qingzhu (807-888) that appears in the *Ancestors Hall Collection*, first compiled in 952:

The master [Shishuang] asked a monk, “Where have you come from?” The monk replied, “From Xuefeng.” The master said, “If there is some episode that shows what his [teaching of the] *buddha-dharma* is like, you should raise it for us to see.” The monk thereupon raised: “The reverend [Xuefeng], addressing the congregation, said, ‘There is a *separate transmission apart from the teachings* of the three vehicles, which the *buddhas* of the three times cannot explain and which does not appear in the twelve divisions of the teachings; when the words of old monks of the ten directions reach therein, they are [broken into] a hundred fragments.’”

《祖堂集》師問僧、從什摩處來。對云、雪峯來。師云、有什摩佛法因緣你舉看。其僧便舉、和尚示衆云、三世諸佛不能唱、十二分教載不起、三乘教外別傳。十方老僧口到這裏百雜碎。(Yanagida 1984, p. 130b)

The “old monks of the ten directions” referred to here are members of the Chan Lineage, specifically those who are the abbots of “ten directions” (i.e., public) monasteries. The point of the remarks attributed to Xuefeng seems to be that Chan abbots, as heirs to the “*separate transmission apart from the teachings*,” have a way of speaking that distinguishes them from *sūtra* lecturers, but that even their words are ultimately deficient. In any case, it is clear from this passage that the “teachings” that Chan was contrasted with were the doctrines contained in the Buddhist canon. The slogan “a *separate transmission apart from the teachings*” is most often cited in connection with Bodhidharma, but in texts dating from the end of the twelfth century it also came to be attributed to Śākyamuni Buddha, who was supposed to have uttered it on the occasion of transmitting the *dharma* to Mahākāśyapa. The *Outline of the Linked Flames of Our Lineage*, compiled in 1183, says:

The World-Honored One, at a gathering on Vulture Peak, held up a flower to address the congregation. In the assembly all were silent. Only Kāśyapa cracked a slight smile. The World-Honored One said, “I have the treasury of the true *dharma* eye, the sublime mind of *nirvāṇa*, the subtle *dharma* gate, the true sign of which is signless. Not relying on scriptures, as a *separate transmission apart from the teachings*, I entrust it to Mahākāśyapa.”

《宗門聯燈會要》世尊在靈山會上、拈花示衆。衆皆默然。唯迦葉破顏微笑。世尊云、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。(CBETA, X79, no. 1557, p. 14, a6-8 // Z 2B:9, p. 220, d18-p. 221, a2 // R136, p. 440, b18-p. 441, a2)

serve as abbot (C. *zhu* 住; J. *jū* 住す). (1) In certain Buddhist contexts, the glyph 住 (C. *zhu*; J. *jū*) means to “hold the position” of → abbot. Also translated herein as “become abbot.” (2) The glyph 住 (C. *zhu*; J. *jū*) usually means to “stay,” or “dwell,” both in the literal sense of residing somewhere, and in the figurative

sense of being mentally “fixated” on an idea, “dwelling” on some matter, or becoming emotionally “stuck” on something.

**serve as abbot of a monastery** (C. *zhushan* 住山; J. *jūsan*). → serve as abbot. The glyph 山 (C. *shan*; J. *san*), which literally means “mountain,” in this context refers to a Buddhist monastery. Whether or not it is physically located on a mountain, every major monastery in East Asia has a mountain name in addition to its “monastery name” (C. *sihao* 寺號; J. *jigō*).

**settle in dhyāna** (C. *anchan* 安禪; J. *enzen*). Synonymous with → practice dhyāna.

**seven buddhas** (C. *qifo* 七佛; J. *shichi butsu*). (1) According to the *Sūtra of Three Thousand Buddha Names*, the “seven buddhas” consist of the final three buddhas of the past kalpa of adornment — Vipasyin, Śikhin, and Viśvabhū (T 14.375c27-28) — and the first four buddhas of the present kalpa of worthies — Kanadī, Kanakamuni, Kāśyapa, and Śākyamuni (T 14.376a22-23). The idea that the first three of the seven buddhas of the past lived in the past kalpa and the next four buddhas lived in the present kalpa is attested in other Chinese Buddhist sources, as well, including Chan texts such as the *Platform Sūtra* (T 48.361b26-29) and others that have no connection to the Chan tradition, such as the *Complete Chronicle of the Buddhas and Ancestors*, a Song period history of Buddhism that reflects the views of the Tiantai School (T 2035.49.298a16). The *Great Compassion Sūtra* states that Śākyamuni is the fourth buddha of the present kalpa; he is to be succeeded in the future by 966 buddhas, beginning with Maitreya (T 380.12.958a21-22). → thousand buddhas. (2) In the Chan/Zen tradition, as represented by the *Jingde Era Record of the Transmission of the Flame*, the claim is made that the Chan Lineage began with the seven buddhas, who are listed as: 1) Vipasyin, 2) Śikhin, 3) Viśvabhū, 4) Krakucchanda, 5) Kanakamuni, 6) Kāśyapa, and 7) Śākyamuni. Note that the name of the first buddha of the present kalpa (Krakucchanda) differs from that found in the *Sūtra of Three Thousand Buddha Names* (Kanadī). In the *Extensive Record of Eihei*, volume 6, number 446, Dōgen names the seven buddhas and explains that the first three lived in the past kalpa of adornment and the other four lived in the present kalpa of worthies.

**seven buddhas of the past** (C. *guoqu qifo* 過去七佛; J. *kako shichi butsu*). In a number of Chinese Buddhist texts, including those of the Chan tradition, the seven buddhas are referred to as the “seven buddhas of the past,” despite the fact that they are said to have lived in both the past and present kalpa.

**seven obstructing crimes** (C. *qizhe* 七遮; J. *shichisha*). A list of seven heinous acts said to prevent one from being able to receive the bodhisattva precepts: 1) shedding a buddha’s blood (C. *chu foshen xie* 出佛身血; J. *shutsu busshin ketsu*); 2) killing one’s father (C. *shafu* 殺父; J. *seppu*); 3) killing one’s mother (C. *shamu* 殺母; J. *satsumo*); 4) killing a reverend monk (C. *sha heshang* 殺和尚; J. *satsu washō*); 5) killing an ācārya (C. *sha asheli* 殺阿闍梨; J. *satsu ajari*); 6) disrupting actions of the saṃgha, and its turning of the wheel of dharma (C. *po jiemo zhuanfalun seng* 破羯磨轉法輪僧; J. *ha konma tenbōrin sō*); and 7) killing a sage (C. *sha shengren* 殺聖人; J. *satsu shōjin*).

**seven penetrations and eight masteries** (C. *qitong bada* 七通八達; J. *shittsū battatsu*). This is a play on the expression “to penetrate” (C. *tongda* 通達; J. *tsūdatsu*), meaning to “understand fully.” The interpolation of the numbers “seven” (C. *qi* 七; J. *shichi*) and “eight” (C. *ba* 八; J. *hachi*) adds a sense of repetition

and thoroughness, so the meaning of “seven penetrations and eight masteries” is “complete mastery.”

**seven steps** (C. *qibu* 七步; J. *shichiho* or *shichibu*). According to the biography of Śākyamuni Buddha that appears in the *Jingde Era Record of the Transmission of the Flame*, completed in 1004, as soon as he was born...

he took seven steps each to the east and west, and to the south and north. Pointing the finger of one hand toward heaven and that of the other toward the earth, he made this lion's roar: “Above, below, and in the four intermediate directions, there are none so honored as me.”

《景德傳燈錄》東西及南北各行於七步。分手指天地作師子吼聲、上下及四維無能尊者。(T 2076.51.205 b9-10)

Thus, when Chapter 9 of the *Denkōroku* says that Buddhmitra “walked seven steps” (*aruku koto shichi ho* 行くこと七歩), it is comparing his first ever steps to those of the baby Buddha.

**seventh consciousness** (C. *qishi* 七識; J. *shichishiki*). The seventh consciousness in the Yogācāra list of eight, called “afflicted mental consciousness” (C. *monashi* 末那識, *ranwu yi* 染污意; J. *manashiki*, *zenma i*; S. *kliṣṭa-manas*), is said to erroneously process the data of the six consciousnesses as the experience of a “self” living in a world of independently existing things. For details of the Yogācāra system, → *mind only*.

**shadow of the whip** (C. *bianying* 鞭影; J. *hen'yō*). A reference to a metaphor found in the *Āgama of Combined Discourses*, where Buddha compares the responsiveness of his disciples to “four kinds of well-bred horses” (C. *sizhong liangma* 四種良馬; J. *shishu ryōma*):

At that time, the World-Honored One addressed the *bhikṣus*: “There are, in the world, four kinds of well-bred horses. There is a well-bred horse that takes little effort to ride: it gallops when it glances back at the *shadow of the whip*, pays careful attention to the rider's position, and [from that alone] obeys the rider's intention to go slow or fast, left or right. I call that, *bhikṣus*, the most virtuous of the well-bred horses in the world. Next, *bhikṣus*, there is a well-bred horse in the world that cannot glance back at the shadow and spur itself on, but when the whip just touches its hair it notices and immediately knows the rider's intention to go slow or fast, left or right. I call that the second [best] well-bred horse in the world. Next, *bhikṣus*, there is a well-bred horse in the world that cannot glance back at the shadow and cannot divine a person's intentions by having its hair touched, but does notice when the whip lightly strikes its body and obeys the rider's intention to go slow or fast, left or right. I call that, *bhikṣus*, the third [best] well-bred horse. Finally, *bhikṣus*, there is a well-bred horse in the world that cannot glance back at the *shadow of the whip*, and cannot feel its hair being touched or a slight blow on its body. It is only when an iron goad digs into its body, piercing the skin and causing pain to the bones that it is finally aroused, pulls the cart and sticks to the road, following the wishes of the driver to go fast or slow, left or right. I call that the fourth [best] well-bred horse in the world.”

《雜阿含經》爾時、世尊告諸比丘。世有四種良馬。有良馬駕以平乘、顧其鞭影馳駛、善能觀察御者形勢、遲速左右、隨御者心。是名、比丘、



世間良馬第一之德。復次、比丘、世間良馬不能顧影而自驚察、然以鞭杖觸其毛尾則能驚速察御者心、遲速左右、是名世間第二良馬。復次、比丘、若世間良馬不能顧影、及觸皮毛能隨人心、而以鞭杖小侵皮肉則能驚察、隨御者心、遲速左右。是名、比丘、第三良馬。復次、比丘、世間良馬不能顧其鞭影、及觸皮毛、小侵膚肉、乃以鐵錐刺身、徹膚傷骨、然後方驚、牽車著路、隨御者心、遲速左右。是名世間第四良馬。(T 99.2.234a17-29)

Buddha goes on to explain (T 99.2.234a29-b19) that there are, likewise, “four kinds of good sons” (C. *sizhong shan nanzi* 四種善男子; J. *shishu zen nanshi*), or followers of the true dharma. The first type, like the well-bred horse that is controlled by the shadow of the whip, “gives rise to fear and takes refuge in correct contemplation” after hearing of other people’s suffering from sickness, old age, and death. The second type of follower, like the horse that is not aware of the shadow of the whip but does respond to its slightest touch, does not act upon hearing of the suffering of others, but does take refuge upon seeing it. The third type of follower, like the horse that responds when lightly hit, only takes refuge upon witnessing the suffering of a good friend or family member. The fourth type of follower, like the horse that needs to be painfully goaded, takes refuge only when they experience the suffering of sickness, old age, and death in their own person. The saying, “It is like a well-bred horse, which moves when it sees the shadow of the whip,” is the punchline of the *kōan*, → “a follower of an other path questioned Buddha, saying, ‘I do not ask about having words, and I do not ask about not having words.’”

**shallow understanding** (C. *qingjie* 情解; J. *jōge*). (1) An understanding that is merely intellectual. (2) An understanding that is grounded in ordinary deluded feelings or deluded consciousness.

**share the seat** (C. *fenzuo* 分坐 or 分座; J. *bunza*; za wo wakachi 座を分ち). (1) There is a famous scene in the *Lotus Sūtra* in which the *tathāgata* Prabhūtaratna “shared half the seat” (C. *fen banzuo* 分半座; J. *bun hanza*) inside his massive jeweled stūpa with Śākyamuni Buddha, saying “Śākyamuni Buddha, you can take this seat” (T 262.9.33c5-8). Because Prabhūtaratna was a *buddha* who had entered extinction eons before, he was senior to Śākyamuni. By allowing Śākyamuni to sit next to him in his stūpa and preach, he was indicating that the latter was his equal, and in some sense his successor. (2) In the Chan/Zen tradition, it is said that Śākyamuni Buddha *shared his seat* with Mahākāśyapa at the Stūpa of Many Sons and “secretly entrusted” (C. *mifu* 密付; J. *mippu*) his treasury of the true dharma eye to him, thereby recognizing him as his successor in the Chan/Zen Lineage; → *entrust to Mahākāśyapa*. (3) In Chan/Zen monasteries, the expression “share the seat” refers to a situation in which the abbot turns over the high seat in the dharma hall to a leading disciple to preach in their place. An example of this in modern Sōtō Zen is the so-called “dharma combat ceremony” (*hossenshiki* 法戦式), in which a monk who holds the position of head seat takes the high seat in place of the abbot and engages the audience in debate, to demonstrate their qualifications to serve as an abbot himself (but not necessarily at the monastery where the ceremony is held).

**shave the head** (C. *tifa* 剃髮; J. *teiatsu*; *kami wo soru* 髪を剃る). (1) Tonsure. (2) To be ordained as a Buddhist monk.

**shining of a thousand suns** (C. *qian ri zhao* 千日照; J. *senjitsu terasu* 千日照す). A metaphor for the radiance of the innate buddha-mind, as it is experienced by those who gain awakening. The *locus classicus* for this metaphor in Chan/Zen literature is in the *Discourse Record of Chan Master Huanglong Huinan*:

Every single person, without exception, grasps the pearl of the numinous-serpent; every household embraces the uncarved jade of Mount Jing. But as long as you do not turn the light back on self and reverse the shining, you are one who [as in *Analects*, 17] “keeps his treasure hidden in his bosom and leaves his kingdom in confusion.” Have you not read this saying? “When the ears respond, it is like [the echoing spirits of] an empty valley: the sounds great and small are never insufficient. When the eyes respond, it is like a thousand suns: the myriad phenomena cannot outrun their shadows.” But if you seek externally from sound and form, then Bodhidharma’s coming from the west will be a big humiliation.

《黃龍慧南禪師語錄》人人盡握靈蛇之珠、箇箇自抱荊山之璞、不自回光返照、懷寶迷邦。不見道、應耳時若空谷、大小音聲無不足。應眼時如千日、萬像不能逃影質。擬議若從聲色求、達磨西來也大屈。(T 1993.47.638a5-9)

It is not clear exactly what saying Huanglong was quoting, but the expression “when the eyes respond, it is like a thousand suns” does appear in several Chinese commentaries on the *Lotus Sūtra* (e.g., CBETA, X30, no. 602, p. 341, b16 // Z 1:47, p. 330, c4 // R47, p. 660, a4). As reported in the *Extensive Record of Eihei*, Dōgen raised Huanglong’s saying as a *kōan* to comment on:

At a convocation in the dharma hall, [Dōgen said]: “Person after person, without exception, grasps the night-illuminating pearl; house after house embraces the uncut jade of Mount Jing. But as long as you do not turn the light and reflect back on yourself, you will be like one who [as in *Analects*, 17] ‘keeps his treasure hidden in his bosom and leaves his kingdom in confusion.’ Have you not read this saying? ‘When the ears respond, it is like [the echoing spirits of] an empty valley: the sounds great and small are never insufficient. When the eyes respond, it is like the shining of a thousand suns: the myriad phenomena cannot outrun their shadows.’ But if you seek externally from sound and form, then Bodhidharma’s coming from the west will be a big humiliation.”

《永平廣錄》上堂、人人盡握夜光之珠、家家自抱荊山之璞、雖未迴光返照、若爲懷寶迷鄉。不見道、應耳時如空谷神、大小音聲無不足。應眼時如千日照、萬像不能逃影質。若從聲色外邊求、達磨西來也大屈。(DZZ 2.107)

Dōgen’s rendition changes “pearl of the numinous serpent” to “night-illuminating jewel,” and adds the word “shining” (C. *zhao* 照; J. *shō*; *terasu* 照す) to the expression “thousand suns” (C. *qian ri* 千日; J. *senjitsu* 千日).

**shrine** (C. *miao* 廟; J. *myō* or *byō*). A mortuary hall where ancestral spirits are enshrined and given offerings. In non-Buddhist contexts in China, the offerings could include animal sacrifice, as is referenced in Chapter 23 of the *Denkōroku*.

**sign** (C. *xiang* 相; J. *sō*; S. *lakṣaṇa*). A mark, sign, symbol, token, characteristic, attribute, or quality.

**sign of completeness** (C. *yuanxiang* 圓相; J. *ensō*). A circle, drawn on paper with brush and ink or (as a gesture with the hand, as if holding a bush) in the air. In Chinese, the word for “round,” or “circle” (C. *yuan* 圓; J. *en*), is used to describe the full moon and, by extension, anything that is “complete,” “whole,” or “perfect.” In East Asian Buddhism in general, and the Chan/Zen tradition in particular, the drawn circle is a symbol, or “sign” (C. *xiang* 相; J. *sō*), of “complete,” or “perfect” (C. *yuan* 圓; J. *en*) awakening. As a work of calligraphic art, typically mounted on silk as a hanging scroll, the “sign of completeness” is drawn with a single brush stroke. Because the brush must be heavily loaded with ink to make it all the way around in a circle without lifting it, the ink makes a heavy impression where the brush first touches the paper, then gradually thins out and may even trail off at the end, leaving an unclosed gap. The use of such imperfect circles to symbolize perfection reflects the disjunction that inevitably exists between all conceptualizations or descriptions of reality and the way things “really are,” and signals that even this imperfect world we live in is perfect when viewed from the perspective of awakening.

**signless** (C. *wuxiang* 無相; J. *musō*; S. *ānimitta*, *alakṣaṇa*). (1) Literally, “without” (C. *wu* 無; J. *mu*) any “attributes,” “characteristics,” “features,” “marks,” or “signs” (C. *xiang* 相; J. *sō*; S. *nimitta*, *lakṣaṇa*). Whatever cannot be discriminated or named is said to be “signless.” (2) The “sublime mind of nirvāṇa” (a.k.a. *buddha-mind*, or *mind-dharma*) purportedly transmitted in the Chan/Zen Lineage is said to be “signless.” That is because because possession of it cannot be attested through any outward signs, such as the ability to expound Buddhist doctrine, perform rituals, follow moral precepts, sit in meditation, or display supernormal powers.

**signless place of practice** (C. *wuxiang daochang* 無相道場; J. *musō no dōjō* 無相の道場). In this context, the term “place of practice” (C. *daochang* 道場; J. *dōjō*) means the place where anyone attains awakening. The designation “signless” (C. *wuxiang* 無相; J. *musō*) makes the point that, although Śākyamuni Buddha is conventionally said to have attained awakening under the bodhi tree in Bodhgayā, from the standpoint of ultimate truth, the “place” in which awakening occurs is beyond the parameters of space and time. The expression “signless place of practice” occurs in *Records that Mirror the Axiom*, first compiled in 952:

Tathāgatas with the five kinds of bodhi reside in the signless place of practice and preach the dharma gate of signlessness. The [*Vimalakīrti*] Sūtra says, “The four primary elements have no master, and the body too is no-self.” This is apart from any sign of subject and object. It is called the body of Buddha.

《宗鏡錄》五菩提如來、在於無相道場、能說無相法門。經云、四大無主、身亦無我。此離能所之相。名為佛身。(T 2016.48.569a1-3)

In this passage, the expression “signless place of practice” is treated as a virtual synonym of “bodhi” and “body of Buddha.” In various other Chan/Zen records, the expression is raised as a *kōan* and commented on. → “what about the signless place of practice?”

“silver bowl filled with snow, bright moon hiding an egret” (C. *yinwan sheng xue, mingyue zang lu* 銀盃盛雪、明月藏鷺; J. *ginwan jō setsu, myōgetsu zō ro*).

A line from the *Jewel Mirror Samādhi*, attributed to Dongshan Liangjie (807-869). Two metaphors for the relationship between the innate *buddha-mind* and the myriad phenomena of the world that we experience as sense objects. The former is likened to a “silver bowl” and the latter to “snow,” which despite being related as “container” and “contents,” are said to be the same color and thus indistinguishable from one another. The point is that there is no “*buddha-mind*” apart from the phenomenal world: it cannot be distinguished as anything separate. By the same token, the “bright moon” (a symbol of awakening) stands for the *buddha-mind*, while the “egret” stands for sense objects. Because both are bright white, the moon is said to “hide” the egret. The point is that there is no phenomenal world apart from *buddha-mind*. For the Japanese transcription (*yomikudashi* 読み下し) of this line found in the *Denkōroku*, which misconstrues its syntax and slightly changes its meaning, → “filling a silver bowl with snow, hiding an egret in the bright moon.”

**single bright pearl** (C. *yike mingzhu* 一顆明珠; J. *ikka no myōju* 一顆の明珠). (1) In Chinese mythology, a “bright pearl” is a magical jewel that is said to glow in the dark; → *pearl of the numinous serpent*. (2) In the literature of Chan/Zen, “single bright pearl” is a metaphor for the *buddha-nature*, which is often described as all-pervasive and luminous. The *locus classicus* of that trope is a dialogue involving Xuansha Shibei (835-908), found in the *Jingde Era Record of the Transmission of the Flame*, where he is credited with having a fixed saying; → “all worlds of the ten directions are a single bright pearl.” (3) The expression “single bright pearl” seems to be synonymous with the saying → “single kernel of perfect luminosity.” (4) According to ZGDJ (p. 38a, s.v. いかみょうじゅ), the metaphor of a “single bright jewel” expresses the “true mark” (*shinjissō* 眞實相) of this world, which is perfect and complete as it is, and not divided into internal “mind” and external “form.” (5) “Single Bright Pearl” (*Ikka myōju* 一顆明珠) is the title of a chapter of Dōgen’s *Treasury of the True Dharma Eye*, where he quotes and discusses the *kōan* involving Xuansha, which is also included in Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters* (DZZ 5.132, Case #15).

**single bubble** (C. *yiou* 一漚; J. *ichiō*). (1) In Buddhist scriptures, bubbles in flowing streams or ocean waves, which rapidly and continuously arise and cease, epitomize the impermanence of all phenomena. The term “single bubble” stands for any single *dharma*, or “thing,” that is impermanent. (2) In the *Great Buddha’s Uṣṇīṣa Ten Thousand Practices Heroic March Sūtra*, an apocryphal sūtra produced in China, the arising of a “single bubble” on the surface of the ocean is a metaphor for the first step in the creation of the universe:

The ocean of awakening is by nature clear and perfect;  
awakening, perfect and clear, is the primal mystery.  
In the birthplace where the primal brightness shines,  
what occurs is a loss of the shining nature.  
In that confusion there is empty space,  
and from that void arises the world.  
Ideation clarifies [itself], then creates the land with its countries;  
knowing becomes aware, and thus there are living beings.  
The void that arises within great awakening  
is like a single bubble popping up in the ocean, and

the contaminated countries [as numerous as] *infinitesimal motes of dust*, are all produced from this void.

When the bubble bursts, the void is [revealed as] fundamentally non-existent; how much more so, the various [beings in the] three modes of existence?

《大佛頂如來密因修證了義諸菩薩萬行首楞嚴經》

覺海性澄圓、圓澄覺元妙。元明照生所、所立照性亡。

迷妄有虛空、依空立世界。想澄成國土、知覺乃衆生。

空生大覺中、如海一漚發、有漏微塵國、皆從空所生。

漚滅空本無、況復諸三有。(T 945.19.130a17-24)

According to this account, the universe comes into existence when the “primal mystery,” also called the “ocean of awakening,” gives rise to the “void,” which is likened to a “single bubble” on that ocean. That void, in turn produces the world and the living beings that inhabit it. The “void” (C. *kong* 空; J. *kū*) mentioned in this passage, although it is indicated by the same Chinese glyph that usually means “emptiness” (S. *śūnyatā*) in a Buddhist context, does not have that meaning here. The passage presents, rather, a kind of Daoist cosmogony in which the universe arises through a splitting of the “primal mystery” (the Dao, or “way”) into two aspects: the *yin* aspect that is here called the “void,” and the *yang* aspect that represents all the existing things and living beings of the world.

**single dharma** (C. *yifa* 一法; J. *ippō*). The conceptual category of a distinct, unitary entity — “a really existing thing,” or “dharma,” which is accepted as valid in the early Buddhist tradition but declared in Mahāyāna texts to be a null set (i.e., a class that has no members). → dharma.

**single great matter** (C. *yi dashi* 一大事; J. *ichi daiji*). (1) In Chapter 2 of the *Lotus Sūtra*, Śākyamuni Buddha explains that all buddhas appear in the world for the sole purpose of causing living beings to acquire buddha-knowledge. That purpose is referred to as the “single great matter”:

All buddhas, world-honored ones, appear in the world only because of a single great matter. Śāriputra, what do I mean by the words, “All buddhas, world-honored ones, appear in the world only for the cause of a single great matter”? All buddhas, world-honored ones, appear in the world because they wish to cause living beings to open buddha-knowledge and attain purity. They appear in the world because they wish to indicate to living beings the knowledge of a buddha. They appear in the world because they wish to make living beings awaken to buddha-knowledge. They appear in the world because they wish to make living beings enter the path of buddha-knowledge. Śāriputra, that is why I say, “All buddhas appear in the world because of a single great matter.”

《妙法蓮華經》諸佛世尊、唯以一大事因緣故出現於世。舍利弗、云何名、諸佛世尊、唯以一大事因緣故出現於世。諸佛世尊、欲令衆生開佛知見、使得清淨、故出現於世。欲示衆生佛之知見、故出現於世。欲令衆生悟佛知見、故出現於世。欲令衆生入佛知見道、故出現於世。舍利弗、是爲諸佛以一大事因緣故出現於世。(T 262.9.7a21-28)

(2) In the literature of Chan and Zen, the expression “single great matter” also refers to the “great matter of birth and death” (C. *shengsi dashi* 生死大事; J. *shōji daiji*), the understanding of which amounts to awakening and results in liberation. **single hand** (C. *zhishou* 隻手; J. *sekishu*). (1) One hand or arm. (2) A symbol of non-duality: anything that is not juxtaposed with its opposite. Hence, a poetic reference to the *buddha-mind*, or *mind-ground*.

**single jabbing remark** (C. *yida* 一剗; J. *issatsu*). (1) Literally, a “single” (C. *yi* 一; J. *ichi*) “scythe,” “sickle,” “hook,” or “barb” (C. *da* 剗; J. *satsu*); in other words, one stroke of a scythe, or a single jab or stab with the sharp point of an implement. (2) Metaphorically, a cutting remark, or a pointed question.

“**single kernel of perfect luminosity**” (C. *yike yuanguang* 一顆圓光; J. *ikka no enkō* 一顆の圓光). This expression comes from the *Song of Realizing the Way*, attributed to Yongjia Xuanjue (675–713). Yongjia is called the “Overnight Awakened One” because he is said to have gained awakening after a single night’s stay at the monastery of the Sixth Ancestor, Huineng, who gave him *dharma transmission*. The relevant portion of his verse reads:

People are not conscious of the *maṇi-jewel*;  
it is to be grasped intimately within the womb of the *tathāgata*.  
The spiritual action of the six senses is *emptiness that is not empty*;  
the *single kernel of perfect luminosity* has a *form that is not form*.

《證道歌》摩尼珠人不識、如來藏裏親收得。六般神用空不空、一顆圓光色非色。(T 2014.48.395c22-23)

Here the “single kernel of perfect luminosity” is equated with the *maṇi-jewel*, which in this case represents the “womb of the *tathāgata*” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*) — a concept that is roughly equivalent to the inherent *buddha-mind*. Yunmen Wenyan (864-949) raised part of Yongjia’s verse as a *kōan* and commented on it, as noted in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

[Yunmen] raised the saying of the Overnight Awakened One: “The spiritual action of the six senses is *emptiness that is not empty*; the *single kernel of perfect luminosity* has a *form that is not form*.” The master [Yunmen] held up his *whisk* and said, “This is a *single kernel of perfect luminosity*; it is the *form that is not form*. What do you summon when you construe ‘*form*’? Come on, try taking that up with me!”

《雲門匡真禪師廣錄》舉、一宿覺云、六般神用空不空、一顆圓光色非色。師拈起拂子云、者箇是圓光、是色非色。喚什麼作色。與我拈將來看。(T 1988.47.556a7-9. Translation indebted to App, pp. 171-172)

The saying “single kernel of perfect luminosity” also appears in Case #93 of the *Congrong Hermitage Record*, “Luzu Did Not Understand” (C. *Luzu buhui* 魯祖不會; J. *Roso fue*) (T 2004.48.287c12-13).

**single moment of thought** (C. *yinian* 一念; J. *ichinen*). (1) A single thought, or mental event. (2) The amount of time it takes for a single thought to occur: an instant. (3) In the Pure Land tradition, a single invocation of Amitābha Buddha’s name.

**single phrase** (C. *yiju* 一句; J. *ikku*). (1) A “phrase” (C. *ju* 句; J. *ku*) is a short verbal utterance or a written sentence. To utter or write a “single phrase” is simply to “say something.” (2) In Chinese poetry, a “phrase” is a line of verse that has a set number (typically 4, 5, or 7) of glyphs. In that context, “single phrase” refers to one line in a poem that has multiple lines.

**single piece** (C. *yipian* 一片; J. *ippen*). (1) The glyph 片 (C. *pian* 片; J. *ben*) is a counter for small thin or flat items. Depending on the context, the glyphs 一片 (C. *yipian*; J. *ippen*) can be translated as a “single leaf” (of a plant), “single petal” (of a flower), “single sliver” (of incense), “single fleck” (of ink), or “single bit” of any material. (2) Fragmentary; partial; deficient. (3) One-sided; one-way; unidirectional. (4) In Chan/Zen texts, the glyphs 一片 (C. *yipian*; J. *ippen*) can mean “unified,” and are used metaphorically to describe a state of mind that is free from discrimination. → “knock into a single piece.”

**“single piece of chimeric absorption”** (C. *xuning yipian* 虛凝一片; J. *kyogyō ippen*). An allusion to Xuedou Zhongxian’s verse comment on the root case in Case #90 of the *Blue Cliff Record*:

Raised: A monk asked Zhimen, “What about the substance of *prajñā*?” Zhimen said, “An oyster contains a bright moon.” The monk said, “What about the function of *prajñā*?” Zhimen said, “The rabbit is pregnant.”

《碧巖錄》舉。僧問智門、如何是般若體。門云、蚌含明月。僧云、如何是般若用。門云、兔子懷胎。(T 2003.48.214c22-25)

Xuedou Zhongxian’s verse on the root case reads:

*A single piece of chimeric absorption cuts off speech and feeling;  
humans and gods, in accord with this, see emptiness and arising.*

The deep, deep meaning of the oyster’s contents and the mysterious rabbit has already produced conflict within the house of Chan.

《碧巖錄》一片虛凝絕謂情、人天從此見空生、蚌含玄兔深深意、曾與禪家作戰爭。(T 2003.48.215a22-25)

The root case revolves around the traditional Chinese philosophical distinction between *substance* and *function*. In addressing the question of the substance of *prajñā*, Zhimen speaks of the “bright moon” (C. *mingyue* 明月; J. *meigetsu*), likening it to a pearl “held in the mouth,” or “contained” (C. *han* 含; J. *gan*) by an oyster. A pearl, of course, remains hidden until the oyster is opened, just as the moon — a standard Buddhist symbol of awakening — is hidden by the clouds of *delusion*. When asked about the function of *prajñā*, Zhimen said, “The rabbit is pregnant.” This looks like a *non sequitur* in English, but in Chinese folklore it is common to refer to the “rabbit in the moon” (C. *yue zhong tu* 月中兔), or “moon rabbit” (C. *yue tu* 月兔), which like the English “man in the moon” is an imaginary entity suggested by fixed patterns visible on the cratered surface of the moon. Thus, what Zhimen meant is that “the rabbit in the moon is pregnant.” Rabbits on earth are well known for their fecundity, so it stands to reason that the moon rabbit would also reproduce.

**single strip of white silk** (C. *yitao bailian* 一條白練; J. *ichijō byakuren*). The glyphs 一條 (C. *yitao*; J. *ichijō*), taken literally, mean “one piece,” or “single strip.” However, they are also used metaphorically to refer to things that are unified, connected, or homogeneous, and to people who act or think alike. “White silk”

(C. *bailian* 白練; J. *byakuren*) is silk that has not been dyed; in Chan/Zen texts it represents a state of unalloyed purity (ZGDJ p. 31c, s.v. いちじょうのびやくれん). The expression “single strip of white silk” is attributed to Shishuang Qingzhu (807–888) in the biography of his dharma heir, Jiufeng Daoqian (d.u.), which appears in the *Collated Essentials of the Five Flame Records*:

[Jiufeng] was a person from Fuzhou. Once he served as Shishuang’s acolyte. When Shishuang passed away, the congregation invited the head seat to succeed him as abbot. The master [Jiufeng] spoke to the congregation, saying, “We should only approve him [as abbot] if he can illuminate our late master’s [Shishuang’s] intention.” The head seat said, “What intention did our late master have?” The master [Jiufeng] said, “Our late master said, ‘Gone to rest,’ ‘Gone to extinction,’ ‘Gone to coldness,’ ‘Gone to a single moment of thought for ten thousand years,’ ‘Gone to cold ashes and withered trees,’ ‘Gone to an ancient [i.e., unused] mausoleum’s incense burner,’ and ‘Gone to a single strip of white silk.’ I won’t ask you about the rest of these, but what about ‘Gone to a single strip of white silk?’” The head seat said, “This is the matter of ‘just clarifying the extent of a single color.’” The master [Jiufeng] said, “From the start, you have not understood what our late master had in mind.” The head seat said, “If you do not approve of me, just fill up the incense [in the censer]. By the time the incense smoke ceases, if I am not able to be gone, then I do not understand our late master’s intention.” He then lit the incense. Before the incense smoke ceased, the head seat had already cast off [his body] and gone. The master [Jiufeng] patted the head seat’s back and said, “It is not that you are unable to ‘cast off while sitting or die while standing,’ but that even in your dreams you have never seen our late master’s intention.”

《五燈會元》福州人也。嘗爲石霜侍者。洎霜歸寂、衆請首座繼住持。師白衆曰、須明得先師意、始可。座曰、先師有甚麼意。師曰、先師道、休去、歇去、冷湫湫地去、一念萬年去、寒灰枯木去、古廟香爐去、一條白練去。其餘則不問、如何是一條白練去。座曰、這箇祇是明一色邊事。師曰、元來未會先師意在。座曰、你不肯我那、但裝香來。香煙斷處、若去不得、即不會先師意。遂焚香。香煙未斷、座已脫去。師拊座背曰、坐脫立亡即不無、先師意未夢見在。(CBETA, X80, no. 1565, p. 124, b2-10 // Z 2B:11, p. 97, a18-b8 // R138, p. 193, a18-b8)

The seven sayings that Jiufeng Daoqian attributes to his teacher became known as “Shishuang’s seven departures” (C. *Shishuang qi qu* 石霜七去; J. *Sekisō shichi ko*) because they all end with the glyph 去 (C. *qu*; J. *ko*), which in this context means to “depart,” or “go away.” In the colloquial language of Song Chan texts, the glyph can also mean “go/leave to do [something],” as in Zhaozhou’s famous sayings to student monks, “Go drink some tea” (C. *chicha qu* 喫茶去; J. *kissa ko*) and “Go wash your bowls” (C. *xi boyu qu* 洗鉢盂去; J. *sen hatsū ko*). Shishuang’s seven sayings might be read as different metaphors that all refer to the same thing: a state of deep mental calm attained through *dhyāna* practice, which should not be mistaken for awakening; → *withered tree*. If so, then all seven sayings might amount to rebukes of *dhyāna* practitioners whose spiritual development has been sidetracked by their attachment to trance states, or by their habitual suppression of *discriminating thought*. Evidence for this interpretation is found in the tongue-



in-cheek story of the deluded head seat, who seeks to prove his understanding of the saying “gone to a single strip of white silk” by doing exactly what the saying admonishes against: casting off his body and “going” (C. *qu* 去; J. *ko*) into the trance of cessation. However, ZGDJ (p. 654b, s.v. せきそうしちこ) explains “Shishuang’s seven departures” as follows:

- 1) “Gone to rest” (C. *xiuqu* 休去; J. *kyūko*) means the stopping of all movement; 2) “gone to extinction” (C. *xiequ* 歇去; J. *kekko*) means the extinguishing of subject and object in both body and mind; 3) “gone to coldness” (C. *leng qiuqiudi qu* 冷湫湫地去; J. *rei shushuchi ko*) means to have not a trace of the warmth of “delusion vs. awakening” or “ordinary vs. sagely”; 4) “gone to a single moment of thought for ten thousand years” (C. *yinian wannian qu* 一念萬年去; J. *ichinen bannen ko*) means to remain unmoving, guarding a single thought; 5) “gone to cold ashes and withered trees” (C. *hanhui kumu qu* 寒灰枯木去; J. *kankai koboku ko*) means to have not a trace of deluded consciousness or discriminating thought; 6) “gone to an ancient mausoleum’s incense burner” (C. *gumiao xianglu qu* 古廟香爐去; J. *komyō kōro ko*) means the discarding of attachments, like the ashes of an incense burner in an ancient mausoleum that have been completely scattered and do not remain; and 7) “gone to a single strip of white silk” (C. *yitao bailian qu* 一條白練去; J. *ichijō byakuren ko*) means not stagnating in “upright or inclined” and not letting a single speck of dust remain.

It would seem from this that the Zen tradition in Japan takes “Shishuang’s seven departures” as different kinds of spiritual attainment, and that all of them are viewed in a positive light.

**single thing** (C. *yi wu* 一物; J. *ichi motsu* or *ichibutsu*). (1) In ordinary language: (a) one thing, or article; one example; or (b) the primary, or main thing. (2) In Buddhist texts: a discrete entity, or *dharma*. From the standpoint of the Mahāyāna doctrine of emptiness, it is said that → “there is not a single thing.” (3) In the literature of Chan/Zen, a reference to the → *original mind*, conceived as the only thing that actually exists.

**single thought** (C. *yinian* 一念; J. *ichinen*). Synonymous with → *single moment of thought*.

**singular** (C. *yiduan* 一段; J. *ichidan*). (1) Unique; one of a kind. (2) One piece, part, or share of something.

**singular radiance** (C. *yiduan guangming* 一段光明; J. *ichidan no kōmyō* 一段の光明). The *locus classicus* for this expression seems to be Case #86 of the *Blue Cliff Record*, where it is attributed to Yunmen Wenyan (864-949):

Yunmen, in the abbot’s room, gave instruction to guide followers: “People, each one of you, just as you are, have right beneath your feet a *singular radiance*, which shines now as in the past, far removed from seeing and knowing. Although it is radiance, when it comes to asking you about it like this, you don’t understand. Is it not completely obscure?” For twenty years he gave *this instruction*, but there was not a single person who understood his intention.

《碧巖錄》雲門室中垂語接人。爾等諸人脚跟下、各各有一段光明、輝騰今古迥絕見知。雖然光明、恰到問著又不曾。豈不是暗昏昏地。二十年垂示。都無人會他意。(T 2003.48.211b17-20)

The “radiance” that Yunmen refers to here seems to be the *numinous light* said to characterize the *buddha-nature*. A similar account is found in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

[Yunmen] also said, “An ancient had a saying: ‘Every single person has a radiance within them, but when they look they cannot see it, and it is completely obscure.’ What is this radiance?” Speaking in place of his listeners, he said, “The kitchen-storehouse and the *triple gate*.” He also said, “A good thing is not like nothing.”

《雲門匡真禪師廣錄》或云、古人道、人人盡有光明在、看時不見、暗昏昏。作麼生是光明。代云、厨庫三門。又云、好事不如無。(T 1988.47.563b22-24)

**sit** (C. *dazuo* 打坐; J. *taza*). (1) Literally, to “perform sitting,” or “sit.” (2) In some Buddhist contexts, to practice *seated meditation*. Also translated herein as “*sit in meditation*.”

**sit and wear out** (C. *zuopo* 坐破; J. *zaha*). (1) To *sit in meditation* so long and assiduously that one (figuratively, if not literally) wears out the *meditation seat*, or cushion. (2) To “sit” (C. *zuo* 坐; J. *za*) and “destroy” (C. *po* 破; J. *ha*) *mental afflictions*.

**sit cross-legged** (C. *jiafu* 跏趺; J. *kafu*). The posture used for *seated meditation*. There are two variations of it: 1) “fully-cross-legged sitting” (C. *jiejiafu zuo* 結跏趺坐; J. *kekkaфу za*) in the so-called “lotus position” (C. *lianhua zuo* 蓮華坐; J. *renge za*), a.k.a. “full lotus,” which entails sitting with legs crossed, each foot resting sole up on the opposite thigh; and 2) “semi-cross-legged sitting” (C. *banjiafu zuo* 半跏趺坐; J. *hankafu za*), a.k.a. “half lotus,” which entails sitting with one foot resting, sole up, on the opposite thigh and the other foot tucked under the opposite thigh. There is disagreement in the Chan/Zen tradition over whether the left leg should be on top of the right in the so-called “auspicious” (C. *jixiang* 吉祥; J. *kichijō*) posture; whether the right leg should be on top of the left in the so-called “demon quelling” (C. *xiangmo* 降魔; J. *gōma*) posture; or whether it is permissible to alternate between any of the aforementioned positions.

**sit erect** (C. *duanzuo* 端坐; J. *tanza*). (1) In Buddhist texts, to practice *seated meditation*, or to *sit cross-legged* in the posture of *seated meditation* when interacting with other people. (2) In ordinary Japanese, the glyphs 端坐 (*tanza*) have two different meanings: (a) to sit up straight; to sit properly, in accordance with social etiquette; (b) to spend one’s time absent-mindedly, sitting around without doing anything in particular.

**sit for long periods** (C. *changzuo* 長坐; J. *chōza*). Short for → *sit long without lying down*.

**sit frozen** (C. *lengzuo* 冷坐; J. *reiza*). (1) To practice *seated meditation*, especially when done for a long time to the exclusion of other practices or teaching activities. Said of Bodhidharma’s nine years spent “facing a wall” (C. *mianbi* 面壁;

J. *menpeki*) in meditation at Shaolin Monastery, before he took on any disciples in China. The *Discourse Record of Chan Master Yuanwu Foguo*, for example, says:

Bodhidharma traveled from the [kingdom of] Liang and entered the [state of] Wei. There he entered the weeds as a recluse, going to Shaolin where he sat frozen for nine years.

《圓悟佛果禪師語錄》達磨遊梁入魏。落草尋人、向少林冷坐九年。(T 1997.47.777c9)

(2) According to ZGDJ (p. 1303d, s.v. 氷いざ), “*sit frozen*” means: “To sit erect in the proper posture with no mental disturbances, nothing to be attained (*mu shotoku* 無所得) and nothing that is understood (*mu shogo* 無所悟): the form of seated meditation called “just sitting.” This meaning of “*sit frozen*” represents modern Sōtō Zen orthodoxy; it should not be read back into Chinese Chan or medieval Japanese Zen texts where the term occurs.

**sit idly** (C. *xianzuo* 閑坐; J. *kanza*). (1) Sitting for no purpose other than relaxation in one’s free time; (2) Seated meditation practiced in a useless or futile way.

**sit in meditation** (C. *dazuo* 打坐; J. *taza*). (1) To practice seated meditation. (2) In ordinary language, the glyphs 打坐 (C. *dazuo*; J. *taza*) simply mean “to sit,” with no suggestion that any special posture or meditation practice is involved.

**sit long without lying down** (C. *changzuo buwo* 長坐不臥; J. *chōza fugu*). To practice seated meditation for long periods without lying down to sleep. One of the → twelve austerities.

**sit peacefully** (C. *anzuo* 安坐; J. *anza*). (1) In ordinary language, to relax and sit around idly, with nothing to do. (2) In Buddhist texts the glyphs 安坐 (C. *anzuo*; J. *anza*) have three meanings: (a) to practice seated meditation; (b) to take the “full lotus” (as opposed to the “half lotus”) position when sitting cross-legged in meditation, a posture that is deemed more “stable” (C. *an* 安; J. *an*); and (c) to install a buddha image on an altar in a monastery.

**sit still** (C. *zuoding* 坐定; J. *zajō*). (1) In the rules of purity that regulate monastery life, monks are required to “sit still” at their assigned places during communal seated meditation, meals, and tea services. During other communal ceremonies, they line up in ranks and → stand still (C. *liding* 立定; J. *ritsujō*). In both cases, the glyph 定 (C. *ding*; J. *jō*) simply means to “stop moving.” (2) In other contexts, the glyphs 坐定 (C. *zuoding*; J. *zajō*) mean “seated concentration” in the sense of “stopping,” or “concentrating” (C. *ding* 定; J. *jō*; S. *dhyāna*) the mind while in a “seated” (C. *zuo* 坐; J. *za*) posture.

**six consciousnesses** (C. *liushi* 六識; J. *rokushiki*). In the Yogācāra system of eight consciousnesses, the first six are: 1) visual consciousness (C. *yanshi* 眼識; J. *genshiki*; S. *cakṣur-vijñāna*), 2) auditory consciousness (C. *ershi* 耳識; J. *nishiki*; S. *śrota-vijñāna*), 3) olfactory consciousness (C. *bishi* 鼻識; J. *bishiki*; S. *ghrāṇa-vijñāna*), 4) gustatory consciousness (C. *sheshi* 舌識; J. *zesshiki*; S. *jihvā-vijñāna*), 5) tactile consciousness (C. *shenshi* 身識; J. *shinshiki*; S. *kāya-vijñāna*), and 6) mental consciousness (C. *yishi* 意識; J. *ishiki*; S. *mano-vijñāna*). For details of the Yogācāra system, → mind only.

**six destinies** (C. *liudao* 六道; J. *rokudō*; S. *ṣaḍ-jagati*). The six realms of rebirth: 1) devas (C. *tian* 天; J. *ten*); 2) humans (C. *renjian* 人間; J. *ningen*); 3) demigods (C.

*xiuluo* 修羅; J. *shura*); 4) animals (C. *chusheng* 畜生; J. *chikushō*); 5) hungry ghosts (C. *egui* 餓鬼; J. *gaki*); and 6) hell (C. *diyu* 地獄; J. *jigoku*).

**six heavens of the desire realm** (C. *liu yutian* 六欲天; J. *roku yokuten*; S. *ṣaḍ kāmadeva*). The lowest of the three realms, the desire realm, is said to have six “heavens” (C. *tian* 天; J. *ten*; S. *deva*), stacked vertically, that extend from Mount Sumeru up to the form realm. The bottom two are pierced by the upper reaches of Mount Sumeru, while the four highest heavens lie at higher altitudes. Each higher heaven is superior to the ones below it. The six are: 1) Heaven of the Four Kings; 2) Heaven of the Thirty-Three; 3) Heaven of the God Yāma; 4) Tuṣita Heaven, the place of penultimate birth for future buddhas (e.g., Śākyamuni, Maitreya), where they practice, teach, and await their appearance in the world; 5) Heaven of Automatic Pleasure; and 6) Heaven of Freely Experiencing Other Heavens, where the demons (S. *māra*) reside and are ruled over by their chief, Pāpīyān, or Māra himself. The inhabitants of the sixth and highest of heavens within the desire realm can partake of all the pleasures produced by beings in any of the lower heavens.

**six perfections** (C. *liu poluomi* 六波羅蜜; J. *roku haramitsu*; S. *ṣaḍ-pāramitā*). Six practices presented in Mahāyāna sūtras as comprising the bodhisattva path. The six are: 1) giving (C. *bushi* 布施, *tanna* 檀那; J. *fuse*, *danna*; S. *dāna*); 2) morality (C. *chijie* 持戒, *shiluo* 尸羅; J. *jikai*, *shira*; S. *śīla*); 3) patience (C. *renru* 忍辱, *chanti* 羼提; J. *ninniku*, *sendai*; S. *kṣānti*); 4) vigor (C. *jingjin* 精進, *piliye* 毘梨耶; J. *shōjin*, *biriya*; S. *virya*); 5) meditation (C. *jinglü* 靜慮, *chanding* 禪定, *chan* 禪; J. *jōryo*, *zenjō*, *zen*; S. *dhyāna*); and 6) wisdom (C. *zhahui* 智慧, *bore* 般若; J. *chie*, *hannya*; S. *prajñā*). Among these, the perfection of wisdom is the most important because it entails insight into the emptiness of dharmas, which is what eventually enables bodhisattvas to engage in the first five practices without attachment, thereby bringing about their “perfection.”

**six phrases** (C. *liuju* 六句; J. *rokku*). (1) Any Chinese Buddhist verse that happens to be comprised of six phrases of equal length (typically four, five, six, or seven glyphs per phrase). (2) A doctrinal formula known as the “six phrases of the Linji Lineage” (C. *Jizong liuju* 濟宗六句; J. *Saishū rokku*), found in the *Compendium of the Lineage Essentials of the Five Houses*, compiled by a Linji Lineage monk named Denglai (1614-1685). The formula consists of six phrases of unequal length, each of which is given an evocative verse comment, all under the heading “Understanding the Contents of the Six Phrases of the Linji Lineage”:

“such” is got (C. *renmo yede* 慇懃也得; J. *inmo yatoku*)

Upholding the precepts, maintaining one’s investigation, and sitting throughout the day: to not allow the dusty world to defile the mind-field.

“not-such” is got (C. *urenmo yede* 不慇懃也得; J. *fuinmo yatoku*)

A cup of wine, a bowl of flowers, and not having the four primary elements: to make people aware of the rich flavor of those things.

“such” is not got (C. *urenmo yebude* 慇懃也不得; J. *inmo yafutoku*)

After all, in conditioned phenomena there is nothing to be attained: “from the start, there are no things,” so what is there to seek?

“not-such” is not got (C. *burenmo yebude* 不恁麼也不得; J. *fuinmo yafutoku*)

A willow-lined road, a flower-lined street, are pointless to see: in the Qin tower opera hall, a wild revelation of one’s innermost feelings.

“such” and “not-such” are both got (C. *renmo burenmo zongde* 恁麼不恁麼總得; J. *inmo fuinmo sōtoku*)

In keeping a grip and in letting go, there is no obstruction: blue mountains and green waters are, at root, just as they are.

“such” and “not-such” are both not got (C. *renmo burenmo zong bude* 恁麼不恁麼總不得; J. *inmo fuinmo sō futoku*)

In keeping a grip and watching what comes, there is nothing that can be grasped: in letting go and asking what goes, there is something that can move.

《五家宗旨纂要、濟宗六句內會取》

恁麼也得

守戒護參終日坐。不教塵世汙心田。

不恁麼也得

酒盞花盤無四大。就中滋味幾人知。

恁麼也不得

到底有爲無所得。本來無物也何求。

不恁麼也不得

柳陌花衢空過眼。秦樓歌館漫開懷。

恁麼不恁麼總得

把定放行無罣礙。青山綠水本如如。

恁麼不恁麼總不得

把定看來無可把。放行觀去有何行。

(CBETA, X65, no. 1282, p. 261, a24-b9 // Z 2:19, p. 260, b2-11 // R114, p. 519, b2-11)

It is not clear what makes these six phrases representative of the Linji Lineage, other than the fact that Denglai himself says so. In its attempt to explain the meaning of the six phrase formula, which is obscure, ZGDJ (p. 374c, s.v. さいしゅうろく) treats each of Denglai’s verse comments as if it were a literal definition of the phrase to which it is attached, but that is obviously not the case. (3) Three of the phrases (those that end with “not got”) are attributed to Shitou Xiqian (700-790) in earlier Chan literature. In the *Discourse Record of Chan Master Yuanwu Foguo*, for example, they are raised as a kōan:

When Yaoshan sought instruction from Shitou, he asked a question about a part of an old saying: “I am generally conversant with the three vehicles and twelve divisions of teachings, but I have heard that in the south, they ‘directly point to a person’s mind, see the nature and attain buddhahood.’ I

do not yet understand the truth of this. Please, Master, instruct me.” Shitou said, “‘Such’ is not got; ‘not-such’ is not got; and ‘such’ and ‘not-such’ are both not got.” Yaoshan did not tally with him.

《圓悟佛果禪師語錄》藥山參石頭時、置箇問端云、三乘十二分教某粗知、誠聞南方直指人心見性成佛、某甲實未明了。乞師指示。石頭云、恁麼也不得、不恁麼也不得、恁麼不恁麼總不得。山不契。(T 1997.47.772a18-22)

(4) In his *discourse record*, Wuzu Fayan (–1104), an *eminent monk* in the Linji Lineage, is shown *raising* the three *phrases* attributed to Shitou as a *kōan* and commenting on them as follows:

At a *convocation in the dharma hall*, [Fayan] said: “[To speak of] *buddhas and ancestors* is to create enemies; to *awaken to the way* is to wallow in the mud. A person with *no purpose and no concerns* is as if deaf and blind to *sound and form*. So tell me, what exactly is this ‘such is not got; not-such is not got; and such and not-such are both not got’? [Suppose that] instantly there is a guy who comes forth and says, ‘Such is got; not-such is got; and such and not-such are both got’? I would respond to him immediately and say, ‘Now I know that you make your living inside the cave of demons.’”

《法演禪師語錄》上堂云、佛祖生冤家、悟道染泥土。無爲無事人、聲色如聾瞽。且道如何即是、恁麼也不得、不恁麼也不得、恁麼不恁麼總不得。忽有箇漢出來道、恁麼也得、不恁麼也得、恁麼不恁麼總得。則向伊道、我也知、偏向鬼窟裏作活計。(T 1995.47.657a13-18)

This sermon contains all *six phrases* that Denglai later held up as representative of the Linji Lineage, but Fayan was certainly not treating them as a coherent doctrinal formula. (5) Four of the *six phrases* appear in Yuanwu Keqin’s “pointer” to Case #3 of the *Blue Cliff Record*:

The pointer says:

One device or one object, one word or one *phrase*: these provisionally aim at having a place of entrance. However, this is gouging a wound in healthy flesh; it is creating a nest or creating a burrow. When the great function manifests itself before us, it does not consist in *guidelines*. The provisional aim is to [make you] know of *the matter that is beyond*; that covers the heavens and covers the earth, but when you grope for it, you don’t attain it. “Such” is got; “not-such” is got: these [phrases] entail an extreme of subtle defilement. “Such” is not got; “not-such” is not got: these [phrases] entail an extreme of isolated peril. Without walking on either of those two paths, what is correct? Please give it a try. I raise [the following *kōan*] for you to contemplate.

《碧巖錄》垂示云、一機一境、一言一句、且圖有箇入處。好肉上剜瘡、成窠成窟。大用現前不存軌則。且圖知有向上事。蓋天蓋地又摸索不著。恁麼也得、不恁麼也得、太廉纖生。恁麼也不得、不恁麼也不得、太孤危生。不涉二塗、如何即是。請試舉看。(T 2003.48.142c4-9)

Here again, there is no sign that the four *phrases* that Yuanwu raises and comments on are in any way emblematic of the Linji Lineage.

*six schools* (C. *liuzong* 六宗; J. *rokushū*). (1) As used in Chapter 28 of the *Denkōroku* and other Chan/Zen texts, this term refers in a general way to the various schools of Indian Buddhism said to be in existence at the time when

Bodhidharma, the Founding Ancestor of the Chan Lineage in China, had inherited the *dharma* from the Twenty-seventh Ancestor, Prajñātāra, and was still in India preaching. The biography of Bodhidharma in the *Jingde Era Record of the Transmission of the Flame* says:

At the time [just before Bodhidharma left India for China] there were two masters, one named Buddhasena and one named Buddhaśanta, who had originally studied together with the master [Bodhidharma] under Buddhahadra, [who taught] Hīnayāna *dhyāna contemplation*. Buddhasena, when he met Venerable Prajñātāra [Bodhidharma's subsequent teacher], abandoned the Hīnayāna and advanced to the Mahāyāna, *proselytizing* it together with the master [Bodhidharma]. At the time, they were called the “two ambrosia gates.” However, Buddhaśanta divided the remainder [of Buddhahadra's followers] into six schools. The first was the “school of having marks”; the second was the “school of lacking marks”; the third was the “school of concentration and wisdom”; the fourth was the “school of practicing precepts”; the fifth was the “school of nothing attained”; and the sixth was the “school of tranquility.” Each privileged its own interpretation and separately unveiled its source of *proselytizing*. Their gatherings were outstanding and their following flourished greatly. The Great Master [Bodhidharma] sighed and lamented, saying, “That one master [Buddhaśanta] has already been misled by the tracks of the ox. What is worse, he has broken up the flourishing multitude and divided it into six schools. If I do not go to another place, I will be long afflicted by [people advocating] false views.”

《景德傳燈錄》時有二師、一名佛大先、一名佛大勝多。本與師同學佛陀跋陀小乘禪觀。佛大先既遇般若多羅尊者、捨小趣大與師並化。時號二甘露門矣。而佛大勝多更分途而爲六宗。第一有相宗、第二無相宗、第三定慧宗、第四戒行宗、第五無得宗、第六寂靜宗。各封己解別展化源。聚落崢嶸徒衆甚盛。大師喟然而歎曰、彼之一師已陷牛迹。況復支離繁盛而分六宗。我若不除水蠱邪見。(T 2076.51.217a28-b7)

The “six schools” named in this passage do not correspond to any groupings found in other Buddhist literature. Three of the names are recognizable from other contexts. “School of having marks” (C. *youxiang zong* 有相宗; J. *usō shū*) is a name for the Sarvāstivādins in Abhidharma texts translated into Chinese, and an alternate designation for the Faxiang branch of Yogācāra in texts associated with the Sanlun, Huayan, and Tiantai schools in China. “School of lacking marks” (C. *wuxiang zong* 無相宗; J. *musō shū*) is an alternate name for the Sanlun School in China, which in India was known as Madhyamaka. The “school of practicing precepts” (C. *jiexing zong* 戒行宗; J. *kaigyō shū*) is evidently a reference to traditions of *vinaya* exegesis, supposed to have existed in India in the same way that they did in China. The three remaining names are largely imaginary, and they do not appear in any Chinese Buddhist texts other than the *Jingde Era Record of the Transmission of the Flame* and later Chan works that quote the passage translated above. (2) In Japan, from the Heian period onward, the older Buddhist schools centered in Nara were called the “six schools of the Southern Capital” (*Nanto rokushū* 南都六宗). They were: 1) Sanron School, 2) Dharma

Marks School, 3) Kegon School, 4) Vinaya School, 5) Jōjitsu School, and 6) Abhidharma Storehouse School.

**six sense faculties** (C. *liugen* 六根; J. *rokkon*; S. *ṣaḍ indriyāṇi*). The six “roots,” “organs,” or “faculties” (C. *gen* 根; J. *kon*; S. *indriya*) that account for all perception. They are: 1) eye (C. *yan* 眼; J. *gen*; S. *cakṣu*); 2) ear (C. *er* 耳; J. *ni*; S. *śrota*); 3) nose (C. *bi* 鼻; J. *bi*; S. *ghrāṇa*); 4) tongue (C. *she* 舌; J. *zetsu*; S. *jihvā*); 5) body (C. *shen* 身; J. *shin*; S. *kāya*); and 6) the thinking faculty, or “mind” (C. *yi* 意; J. *i*, S. *manas*).

**six sense objects** (C. *liu jing* 六境, *liu chen* 六塵, *liuchu* 六處; J. *rokkyō*, *rokujin*, *rokusho*; S. *ṣaḍ viśayāḥ*). Six objects of perception that correspond to the → **six sense faculties**. They are: 1) forms (C. *se* 色; J. *shiki*; S. *rūpa*); 2) sounds (C. *sheng* 聲; J. *shō*; S. *śabda*); 3) smells (C. *xiang* 香; J. *kō*; S. *gandha*); 4) tastes (C. *wei* 味; J. *mi*; S. *rasa*); 5) tactile and other physical sensations (C. *chu* 觸; J. *soku*; S. *sparsā*); and 6) objects of mind (C. *fa* 法; J. *hō*; S. *dharma*). The last category includes all “mental” phenomena such as discursive (linguistic), symbolic (e.g., mathematical), and non-verbal (e.g., visual) modes of thinking, calculating, or imagining. It also includes memories and any other elements of human experience (e.g., emotions) that cannot be accounted for by the immediate operation of one of the first five sense faculties.

**six supernormal powers** (C. *liu shentong* 六神通; J. *roku jinzū*; S. *ṣaḍ-abhijñā*). “Supernormal powers” (C. *tong* 通; J. *tsū*) that are usually possessed only by “gods” (C. *shen* 神; J. *shin*), but can be attained by humans through the practice of *dhyāna* or gained as the natural result of spiritual realization. The six are: 1) supernormal power of the divine eye (C. *tianyan tong* 天眼通; J. *tengen tsū*; S. *divya-cakṣur-abhijñā*); 2) supernormal power of the divine ear (C. *tianer tong* 天耳通; J. *tenni tsū* or *tenji tsū*; S. *divya-śrotra-jñāna*); 3) supernormal power of knowing other minds (C. *zhi taxin tong* 知他心通; J. *chi tashin tsū*; S. *paracitta-jñāna*); 4) supernormal power pertaining to knowledge of prior lifetimes (C. *suming tong* 宿命通; J. *shukumyō tsū*; S. *jāti-smara*); 5) supernormal power of a body that is however one wishes (C. *shen ruyi tong* 身如意通; J. *shin nyoī tsū*; S. *ṛddhividhi-jñāna*); and 6) supernormal power of the exhaustion of contaminants (C. *loujin tong* 漏盡通; J. *rojin tsū*; S. *āsrava-kṣaya-vijñāna*). A distinction is often drawn between the first five powers, which can be attained by advanced contemplatives of any ilk, and the sixth power, which is available only to contemplatives who have attained insight into the truth of Buddhist doctrine. In a section of his *Sequenced Introduction to the Dharma Realm* entitled “Introduction to the Six Supernormal Powers” (C. *Liu shentong chumen* 六神通初門; J. *Roku jinzū shomon*), Tiantai Zhiyi (538–597) gives a detailed explanation of each power:

One: Supernormal power of the divine eye. The cultivation of the divine eye is as follows. If, while in deep *dhyāna* concentration, one produces in the form realm the four primary elements, and uses them in purity to construct a form abode [i.e., a body], then in the ocular faculty [of that body] one will be able to see the deaths and rebirths of living beings in the six destinies, and also see every sort of shape and form in all worlds. That is the supernormal power of the divine eye.

Two: Supernormal power of the divine ear. The cultivation of the divine ear is as follows. If, while in deep *dhyāna* concentration, one produces in the form realm the four primary elements, and uses them in purity to construct a form abode [i.e., a body], in the auditory faculty [of that body] one will



be able to hear the words spoken by *living beings* in the *six destinies*, and also hear every sort of sound in the world. That is the supernatural power of the *divine ear*.

Three: Supernormal power of knowing other minds. The cultivation of reading other minds is as follows. If, while in deep *dhyāna concentration*, one gives rise to intuitive knowledge of other minds, then one will be able to know the minds of *living beings* in the *six destinies* and their mental *dhar-mas*, i.e., every sort of thought that they have as an object [of the mental faculty]. That is the supernatural power of [knowing] other minds.

Four: Supernormal power pertaining to knowledge of prior lifetimes. The cultivation of [knowing] past lifetimes is as follows. If, while in deep *dhyāna concentration*, one gives rise to *knowledge of prior lifetimes*, one will be able to know one's own past life or past two lives, past hundred, past thousand, or past ten thousand lives, all the way up to 80,000 great kalpas of prior lifetimes, as well as what was done in each of them. And, one will be able to know the prior lifetimes that were had by *living beings* in the *six destinies*, and what was done by them in each. That is the *knowledge of prior lifetimes*.

Five: Supernormal power of a body that is however one wishes. The cultivation of bodily supernatural powers is as follows. If, while in deep *dhyāna concentration*, one produces bodily supernatural powers, those powers are of two types. The first is [the ability] to fly and quickly arrive anywhere, with even mountainous barriers posing no obstruction. The second is to be able to transform one's own body into another body, and to exist in any world that one wishes to, with complete *autonomy*. That is the supernatural power of a body that is however one wishes.

Six: Supernormal power of the exhaustion of *contaminants*. The cultivation of the supernatural power of the exhaustion of *contamination* is as follows. If, while in deep *dhyāna concentration*, one gives rise to true wisdom in one's views and thinking, then the three kinds of *contamination* will be exhausted forever. That is the supernatural power of the exhaustion of *contamination*.

《法界次第初門》一天眼通。修天眼者。若於深禪定中、發得色界四大清淨造色住、眼根中即能見六道衆生死此生彼、及見一切世間種種形色。是爲天眼通。

二天耳通。修天耳者。若於深禪定中、發得色界四大清淨造色住、耳根中即能聞六道衆生語言、及世間種種音聲。是爲天耳通。

三知他心通。修他心智者。若於深禪定中、發他心智、即能知六道衆生心及數法、種種所緣念事。是爲他心通。

四宿命通。修宿命通者。若於深禪定中、發宿命智、即能知自過去一世二世百千萬世乃至八萬大劫宿命、及所行之事。亦能知六道衆生所有宿命、及所作之事。是爲宿命智也。

五身如意通。修身通者。若於深禪定中發得身通、通有二種。一者飛行速到山障無礙。二能轉變自身他身、及世間所有、隨心自在。是爲身如意通。

六漏盡通。修漏盡通者。若於深禪定中、發見思眞智則三漏永盡。是爲漏盡神通也。(T 1925.46.678b19-c19)

**six times a day** (C. *liushi* 六時; J. *rokuji*). (1) As used in Chapter 21 of the *Denkōroku*, this term refers to a schedule of monastic practice that involves worshipping Buddha six times a day. In a set of ten procedural rules that Zhiyi (538-597) is said to have established at his monastery on Mount Tiantai, recorded in the *One Hundred Records of Guoqing [Monastery]*, he states that:

Monks who are based in the common hall should, from the start, practice seated meditation four times a day and worship Buddha six times a day.

《國清百錄》依堂之僧、本以四時坐禪六時禮佛。(T 1934.46.793c8)

(2) In some contexts, the glyphs 六時 (C. *liushi*; J. *rokuji*) refers to the “six periods” into which the day was divided in ancient India: morning (C. *zhanzhao* 展朝; J. *tenchō*); middle of the day (C. *rizhong* 日中; J. *nicchū*); end of day (C. *rimei* 日沒; J. *nichibotsu*); early night (C. *chuye* 初夜; J. *shoya*); middle night (C. *zhongye* 中夜; J. *chūya*); and late night (C. *houye* 後夜; J. *goya*). (3) The expression “six periods” (C. *liushi* 六時; J. *rokuji*), moreover, can mean “throughout the six periods,” i.e., at all times throughout the day and night. The *Sutra of the Great Dhāraṇī Magical Spells Spoken by the Seven Buddhas and Eight Bodhisattvas* says:

If various countries are threatened by epidemics, their kings should at those times be diligent and, for seven days and seven nights, receive and keep the eight precepts. They should purify their minds and, throughout the six periods, follow the way.

《七佛八菩薩所說大陀羅尼神咒經》若諸國土疫病劫起、其王爾時應當精進、七日七夜受持八戒。應當淨心六時行道。(T 1332.21.548a25-27)

**sixteen great kingdoms** (C. *shiliu daguo* 十六大國; J. *jūroku daikoku*; S. *ṣoḍaśa-mahā-janapadā*). Also translated as “sixteen kings of countries” (C. *shiliu guowang* 十六國王; J. *jūroku kokuō*). Known in East Asia from the *Benevolent Kings Sūtra*, which lists them as:

Vaiśālī (C. Pisheli Guo 毘舍離國; J. Bishari Koku)  
Kośala (C. Jiaosaluo Guo 憍薩羅國; J. Kyōsara Koku)  
Śrāvastī (C. Shiluofa Guo 室羅筏國; J. Shiraba Koku)  
Magadha (C. Moqietuo Guo 摩伽陀國; J. Makada Koku)  
Vārāṇasī (C. Boluoniesi Guo 波羅痾斯國; J. Haranashi Koku)  
Kapilavastu (C. Jiapiluo Guo 迦毘羅國; J. Kabira Koku)  
Kuśinagara (C. Jushina Guo 拘尸那國; J. Kushina Koku)  
Kauśāmbī (C. Jiaoshanmi Guo 憍睢彌國; J. Kyōsenmi Koku)  
Pañcāla (C. Panzheluo Guo 般遮羅國; J. Hanshara Koku)  
Pāṭaliputra (C. Bozhaluo Guo 波吒羅國; J. Hatara Koku)  
Mathura (C. Motuluo Guo 末吐羅國; J. Matora Koku)  
Uśa, or Uśīra (C. Wushi Guo 烏尸國; J. Oshi Koku)  
Puṇyavardhana (C. Benzhabaduo Guo 奔吒跋多國; J. Hontabata Koku)  
Devātāra (C. Tipobaduo Guo 提婆跋多國; J. Daibahata Koku)  
Kāśī (C. Jiashi Guo 迦尸國; J. Kashi Koku)  
Campā (C. Zhanbo Guo 瞻波國; J. Senpa Koku)

According to Indologists (people with actual knowledge of ancient India, as opposed to the Chinese Buddhists who pieced together the above list in the apocryphal *Benevolent Kings Sūtra*), “sixteen great kingdoms” is a standard collective term for all the lands affiliated with the culture of the Āryan domain; although dominated by Āryans, those lands also included autochthonous peoples who maintained other cultural traditions. Lamotte lists them as: 1) Aṅga; 2) Magadha; 3) Kāśī; 4) Kosala; 5) Vṛji; 6) Malla; 7) Ceḍi; 8) Vatsa; 9) Kuru; 10) Pañcāla; 11) Matsya; 12) Śūrasena; 13) Aśmaka; 14) Avanti; 15) Gandhāra; and 16) Kamboja; or, alternatively, 15) Śibis and 16) Dasārṇa (Lamotte 1988, p. 8).

**sixth heaven in the desire realm** (C. *yujie diliu tian* 欲界第六天; J. *yokukai dairoku ten* or *yokkai dairoku ten*). → *six heavens of the desire realm*.

**skillful means** (C. *fangbian* 方便; J. *hōben*; S. *upāya*, *upāya-kausālya*). The English translation here follows the Sanskrit *upāya-kausālya*, which means “skillful in strategy,” or “expertise in methods.” By itself, the Sanskrit *upāya* indicates a “strategy,” “approach,” “method,” or “technique.” (1) In the Buddhist context, the ability to preach the *dharma* in a manner that is appropriate to the level of understanding of the listener, and to artfully assist all living beings in overcoming suffering and delusion. “Skillful means” is a concept fundamental to the Mahāyāna branch of the Buddhist tradition, which uses it to explain why Buddha would have bothered to preach the so-called Hīnayāna sūtras if the vision of the path to salvation laid out in those texts is inferior to the one he subsequently presented in the Mahāyāna sūtras. A Mahāyāna claim, first presented in the perfection of wisdom genre of sūtras, is that Buddha preached the inferior “śrāvaka vehicle” (C. *shengwen sheng* 聲聞乘; J. *shōmonjō*; S. *śrāvaka-yāna*), which aims at arhatship and *nirvāṇa*, to disciples who did not have the capacity to understand or follow the superior “bodhisattva vehicle” (C. *pusa sheng* 菩薩乘; J. *bosatsu jō*; S. *bodhisattva-yāna*), which aims at attaining buddhahood for the sake of all living beings. The “śrāvaka vehicle,” together with the “vehicle of pratyeka-buddhas” (C. *luanjie sheng* 緣覺乘; J. *engakujō*; S. *pratyekabuddha-yāna*), are thus examples of Buddha’s skillful means: teachings that fall short of the highest truth, but nevertheless meet the needs of people who do not or cannot aspire to buddhahood. Subsequent Mahāyāna sūtras, notably the *Lotus Sūtra*, argue that Buddha taught only the “one buddha vehicle” (C. *yi fosheng* 一佛乘; J. *ichi butsu jō*; S. *eka-buddhayāna*), also called the “one vehicle” (C. *yisheng* 一乘; J. *ichijō*; S. *ekayāna*) or “buddha-vehicle.” One interpretation of this (the so-called “four cart” theory) holds that the three vehicles are all just skillful means. Although the concept of skillful means is a key Mahāyāna doctrine, it is not without precedent in older sūtras, where Buddha’s sometimes self-contradictory teachings are likened to the prescriptions of a skilled physician who deals with different ailments in different ways. For example, for people who seek security in personal health, wealth, and social standing, Buddha preaches “no-self”; but for those who behave recklessly because they do not believe in karmic recompense, he preaches taking care of “self.” (2) The Mahāyāna ideal of the bodhisattva path stresses the cultivation of both wisdom and compassion. The former entails insight into the emptiness of dharmas, while the latter calls for skillful means: to save living beings, the bodhisattva must be able to judge their capacities and engage them on their own levels in appropriate, effective ways. Images of Avalokiteśvara, a bodhisattva who epitomizes compassion, sometimes depict him/her with a “thousand hands”

(C. *qianshou* 千手; J. *senju*), each holding a different tool, weapon, medicine, or ritual implement, which in the aggregate symbolize his/her mastery of *skillful means*. (3) According to the Mahāyāna doctrine of two truths, a corollary of the emptiness of dharmas is that any statement that speaks of dharmas, or “things,” is false when measured against the standard of ultimate truth. Because language cannot function without speaking of “things,” even the teachings of Buddha are, in the final analysis, only true in the sense that they are effective as *skillful means*. (4) In the literature of Chan/Zen, the concept of *skillful means* is rarely addressed in an explicit way, but it informs many kōans that juxtapose the pitfalls of language, the very medium in which *discriminating thought* and *deluded conceptualizing* take place, with the necessity of using language to model awakening and lead others to it. The dilemma for the Chan/Zen master is that “to speak” involves oneself in error and risks attachment on the part of the student, but “not to speak” lacks compassion and (in most cases) is deficient as *skillful means*. The shouts, blows, and gestures that some Chan/Zen masters are famous for are presented in the literature as a kind of *skillful means* that avoids language. The notion that Chan/Zen ancestral teachers “use mind to transmit mind” can also be regarded as an extraordinary example of *skillful means*, or perhaps as a claim that they can transmit the awakening of Buddha in a direct, unmediated way that does not rely on *skillful means*.

**skin and dermis sloughed off** (C. *pifu tuoluo* 皮膚脫落; J. *hifu datsuraku*). (1) In modern Chinese and Japanese, the glyphs 皮膚 (C. *pifu*; J. *hifu*) simply mean “skin,” especially the relatively hairless skin of human beings. (2) In classical Chinese Buddhist texts, however, the two glyphs refer to a pair of things: (a) 皮 (C. *pi*; J. *hi*), the outer layer of skin (epidermis) of a person or the surface (bark, rind, etc.) of a plant; and (b) 膚 (C. *fu*; J. *fu*), the inner layer of skin (dermis) of a person or the endodermis of a plant. In the *Āgama of Combined Discourses* translated into Chinese, the glyphs 皮膚 (C. *pifu*; J. *hifu*) are best translated as “bark and sapwood”:

Vatsagotra said to Buddha, “Gautama, suppose, for example, that nearby a city or village there was a nice pure place which produced a grove of *śāla* trees, and that [in it] there was one great *śāla* tree that had passed several thousand years since arising. Being already very old, its branches and leaves have dropped off, its bark and sapwood have rotted and peeled away, and only its trunk stands alone. In this way, Gautama, the Tathāgata’s *dharma* and *vinaya* dispense with the various twigs and branches, stems and leaves, and stand alone [like] the bare trunk of the *śāla* tree.

《雜阿含經》婆蹉白佛、瞿曇、譬如近城邑聚落、有好淨地、生堅固林、有一大堅固樹、其生已來經數千際。日夜既久、枝葉零落、皮膚枯朽、唯幹獨立。如是、瞿曇、如來法律離諸枝條柯葉、唯空幹堅固獨立。(T 99.2.246a11-16)

In this passage, the bare trunk of the great tree is a metaphor for the teachings of Buddha. The force of the metaphor is not entirely clear, however: it could mean that the teachings themselves have been stripped down to bare essentials, but it more likely means that the teachings strip off extraneous thought coverings (*delusions*) and lay bare what really exists. The *locus classicus* of the expression

“bark and sapwood [i.e., *skin and dermis*] *sloughed off*” is the *Sūtra of the Great Nirvāṇa*, which employs the same metaphor to make the same ambiguous point:

World-Honored One! It is as if there were a grove of *śāla* trees outside a large village. Within the grove there is one tree older than the others, which has been growing for one hundred years. The master of the grove irrigates the grove with water at appropriate times to maintain it. However, that tree is dehydrated and withered. Its bark and sapwood, branches and leaves have all *sloughed off*, and only its essence remains. The Tathāgata is also like that in what he explains, for he has entirely removed all else, and only all the *dharma*s that are essential remain.

《大般涅槃經》世尊。如大村外有娑羅林。中有一樹先林而生足一百年。是時林主灌之以水隨時修治。其樹陳朽。皮膚枝葉悉皆脫落。唯真實在。如來亦爾所有陳、故悉已除盡、唯有一切真實法在。(T 374.12.597a23-27)

(3) In the literature of Chan/Zen, the expression “*skin and dermis sloughed off*” is used as a metaphor for spiritual liberation, or awakening. In his *Records that Mirror the Axiom*, Yongming Yanshou (904–975) cites the preceding passage from the *Sūtra of the Great Nirvāṇa* to argue for the fundamental purity of the *mind-nature*:

It is just due to *living beings*’ lack of knowledge and failure to practice that they fall into stupidity, fail to illuminate the *mind-nature*, and get trapped revolving in rebirth. If one does not attain the light of wisdom that mirrors the axiom, how can one manifest the *mind-jewel*? Now, *living beings* are from the start *fully equipped* in themselves with *uncontaminated* intelligence, but that is covered by adventitious dust. It is like a mirror obscured by dust. If one can just know the mirror’s *original luminosity*, the *dust* immediately becomes ashamed and disappears, and in that place where the *adventitious dust* has disappeared, the *real nature* is clear. It is as said in the *Sūtra of the Great Nirvāṇa*:

“It is as if there were a grove of *śāla* trees outside a large village. Within the grove there is one tree older than the others, which has been growing for one hundred years. The master of the grove irrigates the grove with water at appropriate times to maintain it. However, that tree is dehydrated and withered. Its bark and sapwood, branches and leaves have all *sloughed off*, and only its essence remains. The Tathāgata is also like that in what he explains, for he has entirely removed all else, and only the whole, essential *dharma* remains.”

《宗鏡錄》只爲衆生無智不修、而墮愚闇、不照心性、枉陷輪迴。若不得宗鏡之智光、何由顯於心寶。且衆生無漏智性、本自具足、以客塵所蔽。似鏡昏塵。但能知鏡本明、塵即慚盡。客塵盡處、眞性朗然。如大涅槃經云。如大村外有娑羅林。中有一樹、先林而生、足一百年。是時林主、灌之以水、隨時修治。其樹陳朽。皮膚枝葉、悉皆脫落、唯眞實在。如來亦爾所有陳故。悉已除盡、唯有一切真實法在。(T48.2016.488b14-23)

The English translation of the last line from *Sūtra of the Great Nirvāṇa* differs from that given above because Yanshou equates the bare trunk of the *śāla* tree with the one *mind-dharma* that the Chan Lineage takes as ultimate reality. In his

view, the “bark and sapwood, branches and leaves” that have all been “sloughed off” represent the “adventitious dust” that obscures the bright mirror of the mind. In the *Extensive Record of Chan Master Hongzhi*, Hongzhi Zhengjue (1091–1157) is quoted as saying:

You should sit and attain a cutting off and abandonment, so that you can put things down and attain complete illumination that penetrates [everything]. Light and shadow are both forgotten. *Skin and dermis sloughed off*, the dust of the sense faculties is purified completely.

《宏智禪師廣錄》須坐得斷放得下、及得盡照得徹。光影俱忘。皮膚脫落、根塵淨盡。(T 2001.48.76b1-2)

In this context, the expression “*skin and dermis sloughed off*” is a metaphor for gaining direct insight into the *buddha-mind* that underlies the “*dust of the sense faculties*.” Neither Yanshou nor Hongzhi mean to say that the practitioner should literally eliminate all sense objects (C. *chen* 塵; J. *jin*; literally, “dust”), as might be accomplished in the *trance of cessation*. The *Extensive Record of Eihei* contains the following passage:

At a convocation in the *dharma hall* [Dōgen] said, “An ancient worthy said, ‘*Skin and dermis sloughed off entirely*.’ My late master [Rujing] said, ‘*Body and mind sloughed off*.’ Having already arrived within this, how is it?” After a long pause, he said, “Who says ‘*mind is buddha*,’ or ‘*no mind, no buddha*, no way’? If people want to understand the meaning of the ancestral teachers, it is that a cold crane awakes from a dream in the den of an old hare.”

《永平廣錄》上堂。古德云、皮膚脫落盡。先師云、身心脫落也。既到這裏且作麼生。良久云、誰道即心即佛。非心非佛非道。若人欲識祖師意、老兔巢寒鶴夢覺。(DZZ 4.10)

The “ancient worthy” that Dōgen alludes to here is Yaoshan Weiyān (745–828); → “*skin and dermis sloughed off entirely, there is only one essence*.”

“*skin and dermis sloughed off entirely, there is only one essence*” (C. *pifu tuoluo jin wei you yi zhenshi* 皮膚脫落盡唯一真實; J. *hifu datsuraku shi tsukushite tada ichi shinjitsu nomi ari* 皮膚脫落し盡して唯一真實のみあり). The *locus classicus* of this saying is an exchange that takes place between Mazu Daoyi (709–788) and Yaoshan Weiyān (745–828), who is treated in the *Denkōroku* as the Thirty-sixth Ancestor of the Caodong/Sōtō Lineage. The latter’s biography in the *Collated Essentials of the Five Flame Records*, which is included under the heading “Dharma Heirs of Chan Master Shitou Qian,” begins as follows:

Chan Master Weiyān of Mount Yao in Lizhou was a son of the Han Clan of Jiangzhou Prefecture. In his seventeenth year he went forth from household life under Chan Master Xishan Huizhao of Chaoyang. He received the precepts from Vinaya Master Xicao in Hengyue, broadly mastered the *sūtras* and *śāstras*, and strictly observed the *moral precepts*. One day, he lamented to himself, saying, “A great person should detach from *dharma*s and purify himself. Who can, with every single crumb, make an issue of trivial [mealtime] rules about their *napkin*?” When he first entered Shitou’s room he asked: “I am generally conversant with the *three vehicles* and twelve divisions of the teachings, but I have heard that in the South, they ‘directly point to a person’s mind, see the nature and attain buddhahood.’

I do not yet understand the truth of this. I humbly beg you, Reverend, out of compassion, to instruct me.” Shitou said, “‘Such is not got; ‘not-such’ is not got; ‘such’ and ‘not-such’ are both not got. What do you make of that?” The master [Yaoshan] was *dumbfounded*. Shitou said, “Your *karmic connection* is not here. For the time being, go to Great Master Mazu’s place.” The master [Yaoshan] obeyed this command and paid respects to Mazu, telling him of the aforementioned question [posed by Shitou]. Mazu said: “There are times when I have him ‘*raise the eyebrows and blink the eyes*,’ and there are times when I do not have him ‘*raise the eyebrows and blink the eyes*.’ There are times when ‘*raising the eyebrows and blinking the eyes*’ is right, and there are times when ‘*raising the eyebrows and blinking the eyes*’ is not right. What do you make of that?” With these words, the master [Yaoshan] *tallied and awakened*. He made prostrations. Mazu said, “What principle do you see that you make prostrations?” The master said, “When I was at Shitou’s place, I was ‘*like a mosquito on an iron ox*.’” Mazu said, “If you are like this, then guard it well.” He [Yaoshan] *attended upon* [Mazu] for three years. One day, Mazu asked, “These days, what is your viewpoint?” The master [Yaoshan] said, “*skin and dermis sloughed off entirely, there is only one essence*.” Mazu said, “What you have attained can be called the harmonizing of mind and body, and the stretching out of the four limbs. Since you are already like this, you should gird your belly with three strips of woven bamboo and go serve as abbot of a monastery somewhere.” The master [Yaoshan] said, “Who am I, that you say I should presume to serve as abbot of a monastery?” Mazu said, “If you do not do so, then you will still lack ‘constantly going without abiding,’ and you will still lack ‘constantly abiding without going.’ Even if you wanted to benefit others, there would be none who are benefited; and even if you wanted to do something, there would be nothing that is done. You should make yourself into a ferry boat. You should not abide here for long.” The master [Yaoshan] thereupon left Mazu and returned to Shitou.

《五燈會元、石頭遷禪師法嗣》澧州藥山惟儼禪師、絳州韓氏子。年十七、依朝陽西山慧照禪師出家。納戒于衡嶽希操律師、博通經論、嚴持戒律。一日、自歎曰、大丈夫當離法自淨。誰能屑屑事細行於布巾邪。首造石頭之室、便問、三乘十二分教某甲粗知、嘗聞南方直指人心、見性成佛。實未明了。伏望和尚慈悲指示。頭曰、恁麼也不得、不恁麼也不得、恁麼不恁麼總不得。子作麼生。師罔措。頭曰、子因緣不在此。且往馬大師處去。師稟命恭禮馬祖、仍伸前問。祖曰、我有時教伊揚眉瞬目、有時不教伊揚眉瞬目、有時揚眉瞬目者是、有時揚眉瞬目者不是。子作麼生。師於言下契悟。便禮拜。祖曰、你見甚麼道理便禮拜。師曰、某甲在石頭處、如蚊子上鐵牛。祖曰、汝既如是、善自護持。侍奉三年。一日、祖問、子近日見處作麼生。師曰、皮膚脫落盡、唯有一真實。祖曰、子之所得、可謂協於心體、布於四肢。既然如是、將三條篾束取肚皮、隨處住山去。師曰、某甲又是何人、敢言住山。祖曰、不然、未有常行而不住、未有常住而不行。欲益無所益、欲爲無所爲。宜作舟航。無久住此。師乃辭祖返石頭。(CBETA, X80, no. 1565, p. 109, a18-b13 // Z 2B:11, p. 82, a9-b10 // R138, p. 163, a9-b10)

Yaoshan's words in this dialogue, "skin and dermis sloughed off entirely, there is only one essence," are clearly borrowed from the *Sūtra of the Great Nirvāṇa*, which says that the *śāla* tree's "bark and sapwood, branches and leaves have all sloughed off, and only its essence remains"; → "skin and dermis sloughed off." Yaoshan, however, uses the metaphor of "sloughing off" bark and sapwood (translated here as "skin and dermis") to refer to his own state of mind, which is free from deluded conceptualizing. The dialogue between Yaoshan and Mazu that contains the saying "skin and dermis sloughed off entirely, there is only one essence" came to be used as a *kōan*. The *Pearl String Collection of Verses on Old Cases from the Chan Lineage*, for example, treats it as follows:

[Case] Yaoshan attended upon Mazu for three years. One day, Mazu asked, "These days, what is your viewpoint?" The master [Yaoshan] said, "Skin and dermis sloughed off entirely, there is only one essence." [Mazu] said, "What you have attained can be called the harmonizing of mind and body, and the stretching out of the four limbs. Since you are already like this, you should gird your belly with three strips of woven bamboo and go serve as abbot of a monastery somewhere." The master [Yaoshan] said, "Who am I, that you say I should presume to serve as abbot of a monastery?" Mazu said, "If you do not do so, then you will still lack 'constantly going without abiding,' and you will still lack 'constantly abiding without going.' Even if you wanted to benefit others, there would be none who are benefited; and even if you wanted to do something, there would be nothing that is done. You should make yourself into a ferry boat. You should not abide here for long."

Verse Comment:

It is no small thing when the minds of master and disciple meet, but [Yaoshan's] turning to "sloughing off of skin and dermis" is not intimate. When three strips are bundled together it becomes something to talk about, but the confusion that has existed up to now is pointless.

《禪宗頌古聯珠通集》【增收】藥山侍奉馬祖三年。一日祖問、予近日見處作麼生。師曰、皮膚脫落盡、唯有一真實。曰子之所得可謂協於心體布於四肢。既然如是、將三條篋束取肚皮、隨處住山去。師曰、某甲又是何人、敢言住山。祖曰不然、未有常行而不住、未有常住而不行。欲益無所益、欲為無所為。宜作舟航。無久住此。

頌曰。

師資會遇意非輕、脫落皮膚轉不親。三篋束來成話杷、至今錯認定盤星。(CBETA, X65, no. 1295, p. 557, b18-c2 // Z 2:20, p. 82, d16-p. 83, a6 // R115, p. 164, b16-p. 165, a6)

Many other texts raise more or less the same old case and offer a commentary on it, including, for example: the *Discourse Record of Chan Master Yuanwu Foguo* (T 1997.47.721a19-b4); the *Discourse Record of Reverend Xutang* (T 2000.47.1011a25-b4); and Dahui Zonggao's (1089–1163) *Treasury of the True Dharma Eye* (CBETA, X67, no. 1309, p. 596, c11-p. 597, a6 // Z 2:23, p. 41, c15-d16 // R118, p. 82, a15-b16). The saying "skin and dermis sloughed off entirely" also came to be used by many Chan/Zen masters as attached words, when commenting on other *kōans*.



“skin, flesh, bones, and marrow” (C. *pi rou gu sui* 皮肉骨髓; J. *hi niku kotsu zui*). An allusion to a famous story in which Bodhidharma tests and evaluates his disciples, likening the depth of their respective understandings of his teaching to “skin” (a shallow insight), “flesh,” “bones,” and “marrow” (the deepest insight). As it appears in the biography of Bodhidharma in the *Jingde Era Record of the Transmission of the Flame*, the story reads as follows:

After nine years had passed [since Bodhidharma’s arrival in China], he wished to return to the west, to India, so he commanded his *followers* saying, “The time is near; each of you should say what you have attained.” At the time, the *follower* Daofu replied, “In my view, the *function* of the way consists in not *attaching* to scriptures and not being apart from scriptures.” The master [Bodhidharma] said, “You have gotten my skin.” The nun Zongchi said, “My understanding now is that it is like the joy of seeing the *buddha-land* of Akṣobhya: it is felt at the first glance, but not the second glance.” The master said, “You have gotten my flesh.” Daoyu said, “The *four primary elements* are at root *empty*, and the *five aggregates* have no existence; in my view, there is not a single *dharma* that could be attained.” The master said, “You have gotten my bones.” Finally Huike, after making a *prostration*, just stood at his place. The master said, “You have gotten my marrow.”

《景德傳燈錄》迨九年已欲西返天竺、乃命門人曰、時將至矣。汝等蓋各言所得乎。時門人道副對曰、如我所見、不執文字不離文字而為道用。師曰、汝得吾皮。尼總持曰、我今所解如慶喜見阿閼佛國、一見更不再見。師曰、汝得吾肉。道育曰、四大本空五陰非有、而我見處無一法可得。師曰、汝得吾骨。最後慧可禮拜後依位而立。師曰、汝得吾髓。(T 2076.51.219b27-c5)

**sky flowers** (C. *konghua* 空華; J. *kūge*; S. *khapuṣpa*). (1) Spots that appear to a diseased eye; a kind of optical illusion in which a person imagines seeing flowers floating in the sky. (2) A common Buddhist metaphor for things that appear to exist independently in the external world, but are actually the product of one’s own mind, arising from faulty cognition or reasoning. The metaphor is explained in the *Sūtra Explaining All Dharmas in Accordance with the Mahāyāna*:

At that time Buddha addressed the *bodhisattva mahāsattva* Simha-vikrīḍita, saying: “Splendid, splendid, good son. When all living beings in the world subtly clarify the fundamental *mind*, it is originally pure and free from all defilements. It is *complete and full* through the *ten directions*, deeply calm and tranquil. It is like *empty space*, which is originally free from dust and hindrance to vision, calm and pure. But when the eyes of living beings are diseased, *sky flowers* appear in it. Flowers appearing and flowers disappearing are what diseased eyes see. When the hindrance to vision in the eyes has been removed, then the *sky flowers* also disappear. Pure empty space is originally unmoving. The subtly clarified fundamental *mind* is also like this. It is originally pure and free from all defilements. *Living beings*, however, have *inverted views*; they turn their backs on *awakening* and unite with dust. With regard to *sense objects*, they give rise to a mind that *discriminates*. Their eyes see *forms*; their ears hear sounds; their noses smell fragrances; their tongues taste flavors; their bodies receive feelings of touch; and their minds cognize *mental objects*. The six *sense faculties* and modes

of consciousness each couple with their own sense objects and spheres of cognition, and with regard to those objects and spheres there is *deluded conceptualizing and attachment*. That gives rise to the taint of desire, and it produces every sort of *karma*. Karma makes [beings] receive retribution and fall into oceans of suffering. Revolving through birth and death, they experience great suffering and distress.

《大乘隨轉宣說諸法經》時佛告師子遊戲菩薩摩訶薩言、善哉善哉、善男子。世間一切衆生妙明元心、本來清淨無諸垢染。圓滿十方湛然寂靜。猶如虛空本無塵翳寂然清淨。衆生眼病空華發生。華生華滅病眼所見。眼翳既消空華亦滅。清淨虛空本來不動。妙明元心亦復如是。本來清淨無諸垢染。衆生顛倒背覺合塵。於諸塵境分別心生。眼見於色、耳聞於聲、鼻嗅諸香、舌嘗於味、身受諸觸、意了法塵。此六根識各各自偶諸塵境界。於諸塵境妄想執著。便生愛染造種種業。業成受報墮諸苦海。生死輪迴受大苦惱。(T 652.15.774b29-c11)

(3) “Sky Flowers” (*Kūge* 空華) is the title of a chapter of Dōgen’s *Treasury of the True Dharma Eye*.

“sky flowers falling in confusion” (C. *konghua luanzhui* 空華亂墜; J. *kūge rantsui*). A saying attributed to Guizhong Zhichang (d.u.) in the biography of Lingxun (d.u.) in the *Jingde Era Record of the Transmission of the Flame*:

Chan Master Lingxun of Mount Furong in Fuzhou Prefecture. When he first sought instruction from Guizhong, he asked, “What is buddha?” Guizhong said, “If I tell you, will you believe me or not?” The master [Lingxun] said, “Reverend, if your words are sincere, how could I not believe you?” Guizhong said, “You yourself are already one.” The master [Lingxun] said, “How can I embody it?” Guizhong said, “If there is a single hindrance to vision in your eye, there will be *sky flowers falling in confusion*.”

《景德傳燈錄》福州芙蓉山靈訓禪師。初參歸宗問、如何是佛。宗曰、我向汝道汝還信否。師曰、和尚發誠實言何敢不信。宗曰、即汝便是。師曰、如何保任。宗曰、一翳在眼空華亂墜。(T 2076.51.280c23-26)

In the chapter of his *Treasury of the True Dharma Eye* entitled “Sky Flowers” (*Kūge* 空華), Dōgen quotes and comments on this exchange. For the meaning of Guizhong’s remark, → *sky flowers*.

“sky flowers of delusive dharmas” (*mōbō no kūge* 妄法の空華). A saying used by Dōgen in the chapter of his *Treasury of the True Dharma Eye* entitled “Mind Itself Is Buddha” (*Soku shin ze butsu* 即心是佛) and repeated by Keizan in Chapter 6 of the *Denkōroku*. The expression “delusive dharmas” (C. *wangfa* 妄法; J. *mōbō*) may refer to external “entities” (C. *fa* 法; J. *hō*; S. *dharmāḥ*) that are perceived but do not really exist, just as “sky flowers” appear to a person with eye disease. → *sky flowers*. However, it can also mean “concepts,” or “objects of mind” (C. *fa* 法; J. *hō*; S. *dharmāḥ*) that are “delusive” (C. *wang* 妄; J. *mō*).

**slap** (C. *yizhang* 一掌; J. *issō*). Literally, “one palm”; to strike with the flat of the hand. An action ascribed to Chan/Zen masters in written records, when they disapprove of a disciple’s reply. Slapping with the hand and striking with the staff are often described as devices meant to induce awakening in a student, and are said to be motivated both by compassion and an intuition that the moment is

ripe for such an intervention to be effective. However, there is no doubt that the Chan/Zen tradition gives masters the right to hit their students, and that it is a mark of their authority and standing in a social hierarchy.

**slight smile** (C. *wei xiao* 微笑; J. *mishō*). See under → *smile slightly*; → *crack a slight smile*.

**slightest mote of dust** (C. *xianchen* 纖塵; J. *senjin*). The tiniest bit of → *dust* imaginable, in the Buddhist technical sense of → *dust of objects*.

**slough off** (C. *tuoluo* 脫落; J. *datsuraku*). (1) Literally, to “disrobe,” or “take off” (C. *tuō* 脫; J. *datsu*) and “drop,” or “let fall” (C. *luo* 落; J. *raku*). The concrete image is one of a person undressing, a snake shedding its skin, or a tree losing its leaves and bark, etc. (2) The term to “slough off” is used metaphorically in Chan/Zen texts to refer to a kind of detachment from feelings or concepts even as one continues to experience them. It is best known in Sōtō Zen circles from the expression “*slough off body and mind*,” which Dōgen attributes to his teacher, Tiantong Rujing (1163–1228). As a transitive verb, however, it takes other objects as well. One of the oldest uses of the verb “*slough off*” is found in the expression → “*skin and dermis sloughed off entirely*.” Another common object of the verb in Chan texts is “*mind and dust*” (C. *xinchen* 心塵; J. *shinjin*). “*Mind*” (C. *xin* 心; J. *shin*) in this context refers to the “organ” (C. *gen* 根; J. *kon*) that thinks, i.e., the faculty of thought, while “*dust*” (C. *chen* 塵; J. *jin*) refers to *dharma*s in the sense of “objects of thought.” “*Mind*,” in short, is the last of the six sense faculties, and “*dust*” is the last of the six sense objects. An example of this usage appears in the *Extensive Record of Chan Master Hongzhi*, where Hongzhi Zhengjue (1091–1157) is quoted as saying:

*Mind* is the faculty; *dharma*s are the *dust* [i.e., sense objects]. Both classes are just like blemishes on a mirror. When the dusty filth is exhausted, the luminosity [of the mirror] first appears. When *mind* and *dharma*s are both forgotten, the nature is true. When one arrives at the moment when all is *sloughed off*, one first attains it. When truly *sloughed off*, both other and self are not attached to any place. Accordingly it is said, “*Mind pervading the ten directions* does not exist in any place.” At that moment there is no *mind* whatsoever. At that moment there are no *dharma*s whatsoever. Accordingly, one pervades all places.

《宏智禪師廣錄》心是根法是塵。兩種猶如鏡上痕。塵垢盡時光始現。心法雙忘性即真。到恁麼時、一切脫落去始得。正脫落時、彼我俱不著處所。所以道。周遍十方心、不在一切處。箇時不是一切心。箇時不是一切法。所以遍一切處。(T 2001.48.63a5-10)

Qingshan Puneng (d.u.), a Chan master of the northern Song dynasty (960–1126), also speaks of “*sloughing off*” both “*mind and dust*,” and indicates that to fail to do so is to fail to gain liberation from transmigration through birth and death:

*All living beings* — simply because *mind* and *dust* are not yet *sloughed off*, are not free from feelings and thoughts, see forms and listen to sounds, follow vibrations and pursue waves, and transmigrate through the *three realms*.

《五燈會元》一切衆生、祇爲心塵未脫、情量不除、見色聞聲、隨波逐浪、流轉三界。(CBETA, X80, no. 1565, p. 257, c1-2 // Z 2B:11, p. 231, a1-2 // R138, p. 461, a1-2)

Dōgen's teacher Tiantong Ruji (1163–1228), in the *Discourse Record of Reverend Ruji*, is said to have composed a verse that had the line:

*Mind and dust are sloughed off, opening a cave in a cliff.*

《如淨和尚語錄》心塵脫落開岩洞。(T 2002A.48.130c19)

**slough off body and mind** (C. *tuoluo shenxin* 脫落身心; J. *datsuraku shinjin*). An inversion of the saying → *body and mind sloughed off*. In Dōgen's writings, both expressions occur.

**small convocation** (C. *xiaocan* 小參; J. *shōsan*). A gathering, usually in an abbot's quarters, at which an abbot instructs their monk disciples in a manner somewhat less formal than a *convocation in the dharma hall*. Unlike that larger ceremony, a "small convocation" is not open to the general public.

**smile slightly** (C. *wei xiao* 微笑; J. *mishō*). (1) The "slight smile" of Buddha, whether mentioned in *sūtra* literature or depicted in statues and paintings, is understood as an outward manifestation of an inner understanding he has reached. Buddha's smile, in a general sense, is a sign of his awakening, but there are also specific insights that are said to cause it. In the *Āgama of Combined Discourses*, for example, Ānanda sees Buddha *smile slightly* and asks what has caused it, because, "It is not without reason that *buddhas* — world-honored ones, arhats, perfectly awakened beings — can give rise to a *slight smile*." Buddha replies that his smile is caused by the realization that a certain boy who has given him a gift will in the future, on account of that good karma, become King Aśoka, support the *true dharma*, spread *relics of Buddha*, and build 84,000 *stūpas* for them (T 99.2.161c21-162a9). (2) In the story of the founding of the Chan/Zen Lineage in India that first appears in the *Tiansheng Era Record of the Spread of the Flame*, compiled in 1036, Mahākāśyapa alone is said to have "smiled slightly," or "cracked a *slight smile*" when, at an assembly on Vulture Peak, Buddha held up a flower and preached a wordless sermon. That smile served as a sign that Mahākāśyapa got the point of the sermon, whereupon Buddha publicly named him as heir to his *sublime mind of nirvāṇa*. For details, → *crack a slight smile*; → *entrust to Mahākāśyapa*.

**sometimes** (C. *youshi* 有時; J. *uji*; *aru toki ni* 有る時に). (1) The glyphs 有時 (C. *youshi*; J. *uji*) are also translated herein as → "one time." (2) "Sometimes" (*Uji* 有時) is the title of a chapter of Dōgen's *Treasury of the True Dharma Eye*. In it, Dōgen cites examples of the ordinary Chinese use of the expression "sometimes" in the opening quotation of "old buddhas" and in later quotations of Chan masters Mazu Daoyi and Shexian Guixing (d.u.). However, Dōgen also sees in the familiar adverb two terms of considerable metaphysical weight: *u* 有, "to exist," regularly used as a noun for "being" in the abstract and for individual "beings"; and *ji* 時, "time," used both in the abstract and in reference to specific "times" — moments, hours, periods, seasons, occasions, and so on. Seeing the expression in this way, he reimagines it as a two-glyph compound in which "being" and "time" coalesce. Thus, he begins his comments with the statement:

[The expression] "sometimes" means that times are themselves beings, and that beings all are times.

《正法眼藏、有時》いはゆる有時は、時すでにこれ有なり、有はみな時なり。

Dōgen then proceeds in the essay to explore some of the implications of this novel reading.

**soulmate** (C. *zhiyin* 知音; J. *chion*). (1) The literal meaning of the glyphs 知音 (C. *zhiyin*; J. *chion*) is to “know the music.” (2) Metaphorically, a person who fully understands one’s thoughts and feelings, even when one does not articulate them verbally: an “intimate friend.” For the derivation of the term “soulmate,” → *know the music*.

**sound and form** (C. *shengse* 聲色; J. *shōshiki*). (1) The first two of the six sense objects, which can stand for the entire list of six. (2) When referring to a *buddha*, his “voice” (C. *sheng* 聲; J. *shō*) and “appearance” (C. *se* 色; J. *shiki*). In Mahāyāna scriptures, it is often said that to truly “see *buddha*” one should not cling to “sound and form,” but should see the *buddha-nature*, which is *signless*.

**speak of “mind” and speak of “nature”** (C. *shuoxin shuoxing* 說心說性; J. *sesshin sesshō*; *shin to toki shō to toku* 心と説き性と説く). (1) In the literature of Chan/Zen in general, and the *Denkōroku* in particular, this expression connotes deluded philosophizing about matters the speaker does not truly understand. The *Outline of the Linked Flames of Our Lineage*, for example, says that:

Huike variously spoke of “mind” and spoke of “nature,” but he had not yet tallied with the principle.

《聯燈會要》慧可種種說心說性、曾未契理。(CBETA, X79, no. 1557, p. 22, c24 // Z 2B:9, p. 229, d10 // R136, p. 458, b10)

In Chapter 29 of the *Denkōroku*, Keizan quotes this expression in Chinese when he says that “the master [Huike] frequently spoke of ‘mind’ and spoke of ‘nature,’ but did not tally with principle.” In Chapter 48 of the *Denkōroku*, Keizan also says: “to ‘speak of mind and speak of nature’ is not at all ‘the matter that is beyond.’” (2) A saying attributed to Dongshan Liangjie (807–869) in a dialogue with Shenshan Sengmi (d.u.), who like Dongshan was a *dharma heir* of Yunyan Tansheng (782–841). As it appears in the biography of Shenshan Sengmi of Tanzhou in the *Outline of the Linked Flames of Our Lineage*, the dialogue reads:

When the master [Sengmi] was walking with Dongshan, the latter pointed to a cloister beside the road and said, “Inside there is a person *speaking of ‘mind’ and speaking of ‘nature.’*” The master [Sengmi] said, “Who is it?” Dongshan said, “Once he’s questioned by you, Elder Brother, he’s as good as completely dead.” The master [Sengmi], “Who is it that spoke of ‘mind’ and spoke of ‘nature’?” Dongshan said, “In death he gains life.”

《聯燈會要》師與洞山行次、洞指路傍院云、裏面有人、說心說性。師云、是誰。洞云、被師伯一問、直得去死十分。師云、說心說性者誰。洞云、死中得活。(CBETA, X79, no. 1557, p. 178, b18–20 // Z 2B:9, p. 384, d14–16 // R136, p. 768, b14–16)

Sengmi’s retort after being criticized by Dongshan seems to be a rhetorical question with the implied answer that, “After all, it was *you*, Dongshan, who first spoke of ‘mind’ and spoke of ‘nature,’ so if anybody is dead it is your fault.” Dongshan’s final remark shows that he concedes the point. (3) “Speaking of Mind, Speaking of Nature” (*Sesshin sesshō* 說心說性) is the title of a chapter of

Dōgen's *Treasury of the True Dharma Eye*, in which he quotes and comments on the dialogue between Dongshan and Sengmi. Unlike most Chan/Zen masters, Dōgen criticizes those who think that one must give up speaking of "mind" and speaking of "nature" in order to attain the way.

**species of beasts** (C. *chulei* 畜類; J. *chikurui*). (1) In ordinary language, domesticated animals (e.g., dogs) and livestock (e.g., horses, oxen); or, beasts and animals in general. (2) In Chan/Zen texts, a pejorative term for ignoramuses who misrepresent Buddhist teachings.

**speech and silence** (C. *yu mo* 語默; J. *go moku*). (1) Literally, "speaking and/or remaining quiet." (2) In the literature of Chan/Zen, these are often presented as the two possible ways that a master can respond to a direct question, both of which are said to be deficient. To speak is necessarily to sink to the level of conventional truth, or skillful means, for any thing (*dharma*) one might speak of is ultimately empty. To remain silent, on the other hand, is to lack compassion and fail to deliver others to liberation. (3) The same two glyphs, in some Buddhist contexts, refer to the "silencing of speech," i.e., maintaining a rule of silence as a mode of spiritual discipline.

**"speech and silence involve transcendence and subtlety"** (C. *yumo she liwei* 語默涉離微; J. *gomoku shō ribi*). A line from an exchange between Fengxue Yanzhao (896–973) and an unnamed monk interlocutor. The exchange is treated as Case #24 in the kōan collection *Gateless Barrier*. The *locus classicus* is Yanzhao's biography in the *Jingde Era Record of the Transmission of the Flame*:

[A monk] asked, "Speech and silence involve transcendence and subtlety. [\*interlinear note]. How can one pass through without transgressing?" The master [Yanzhao] said, "I always remember Jiangnan during the third month. In the place where partridges call, the wild flowers are fragrant."

《景德傳燈錄》問、語默涉離微 [\*interlinear note]、如何通不犯。師曰、常憶江南三月裏。鷓鴣啼處野華香。(T 2076.51.303b19-23)

The interlinear note reads:

\*The chapter of Dharma Master Zhao's *Treasure Store Treatise* entitled "Essential Purity of Transcendence and Subtlety" says: "In entering there is transcendence and in emerging there is subtlety. The entering of wisdom is transcendent, [since] the outer defilements have no support. The emergence of wisdom is subtle, [since] the inner mind is devoid of activity. When inwardly the mind is free of intentional activity, one is no longer moved by various views. When outer defilements have no support, one is no longer stimulated by manifold existence. Free from the stimulation of manifold existence, discursive thought no longer charges about. Unmoved by various views, there is inconceivable quiescence and cessation. This can be called originally pure and intrinsic transcendence and subtlety. It is in regard to entering that we speak of transcendence and in respect to functioning that we speak of subtlety. When fused into one, there is neither transcendence nor subtlety. Intrinsic transcendence cannot be defiled, and since there is no defilement, there is no purity. Intrinsic subtlety cannot be deemed extant, and in the absence of existence there is no non-existence." (Translation from Sharf 2002, pp. 203-204)

《景德傳燈錄》肇法師寶藏論離微體淨品云。其入離其出微。知入離外塵無所依。知出微內心無所爲。內心無所爲、諸見不能移。外塵無所依、萬有不能機。萬有不能機、想慮不乘馳。諸見不能移、寂滅不思議。可謂本淨體離微也。據入故名離、約用故名微。混而爲一無離無微。體淨不可染、無染故無淨。體微不可有、無有故無無。(T 2076.51.303b19-22)

The purpose of the interlinear note found in the *Jingde Era Record of the Transmission of the Flame* is to clarify the meaning of the terms “transcendence and subtlety” (C. *liwei* 離微; J. *ribi*) that appear in the interlocutor’s question. As Robert H. Sharf explains (2002, pp. 195-203), “transcendence” is associated in the *Treasure Store Treatise* with *nirvāṇa*, lacking marks, and nonaction (C. *wuwei* 無爲; J. *mui*), while “subtlety” is associated with *prajñā*, having marks, and function (C. *yong* 用; J. *yō*). The interlocutor’s question implies that speaking out and remaining silent are both “transgressions” (C. *fan* 犯; J. *bon*); for an explanation of that idea in the Chan/Zen tradition, → *speech and silence*. By the same token, “subtlety” and “transcendence” can be viewed as two extremes that should be avoided. Yanzhao’s response invokes a scene in nature; it avoids both silence and explicitly philosophical speech.

**speech and silence, movement and stillness** (C. *yumo dongjing* 語默動靜; J. *gomoku dōjō*). (1) All possible states of being in everyday life, “whether speaking or remaining silent, moving or holding still.” (2) A line from the *Song of Realizing the Way*, attributed to Yongjia Xuanjue (675–713):

Walking is also *dhyāna*, sitting is also *dhyāna*; in speech and silence, movement and stillness, the substance is at ease.

《永嘉證道歌》行亦禪、坐亦禪、語默動靜體安然。(T 2014.48.396a10-11)

(3) For the meanings of the two pairs of glyphs 語默 (C. *yumo*; J. *gomoku*) and 動靜 (C. *dongjing*; J. *dōjō*) when they occur independently, → *speech and silence*, → *movement and/or stillness*.

**sphere of cognition** (C. *jingjie* 境界; J. *kyōgai*). (1) Sensory awareness of objects of perception; awareness resulting from the activity of the six sense faculties. (2) In Chinese Buddhist meditation manuals dating from the fifth century, the glyphs 境界 (C. *jingjie*; J. *kyōgai*) refer to “verificatory visions” that appear spontaneously and confirm the success of a particular practice (DDB, s.v. 境界). (3) In Chan/Zen texts, “sphere of cognition” refers to a person’s subjective experience of the world. In the case of ordinary people, that is characterized by *delusion*, but there is also said to be a sphere of cognition that is awakened, which is called the “point of view of satori” (*satori no kyōgai* 悟りの境界). Thus, in Chapter 42 of the *Denkōroku*, Keizan speaks of the “sphere of cognition of the buddhas and ancestors” (*busso no kyōgai* 佛祖の境界).

**spirit** (C. *jinghun* 精魂; J. *seikon*). (1) In ordinary language, a disembodied ghost, goblin, or demon. (2) In Buddhist texts, the life force: the energy that propels living beings forward from moment to moment throughout the round of rebirth. (3) Used in some contexts to refer to the continuity of experience between one birth and another, in lieu of the permanent “self” that Buddhist philosophy denies. → *intermediate existence*.

**spiritual essence** (C. *xingling* 性靈; J. *shōrei*). In the *Denkōroku*, this term seems to refer to some kind of permanent soul, or spirit: an entity that is rejected by Buddhists as a false category.

**spiritual powers** (C. *shenzu* 神足; J. *jinsoku*; S. *ṛddhi-pāda*). Synonymous with → supernormal powers.

**spiritual sprouts** (C. *lingmiao* 靈苗; J. *reimyō*). According to ZGDJ (p. 1306d, s.v. れいみょう), this term is a metaphor for “exceptional [spiritual] descendants” (*sugureta shison* すぐれた子孫).

**spoiled seed** (C. *baizhong* 敗種; J. *haishu*). (1) A seed that is infertile. (2) In Mahāyāna Buddhist texts, a metaphor for adherents of the Hīnayāna: *śrāvakas* who cannot attain buddhahood because they do not enter the *bodhisattva* path.

**spoken by Buddha** (C. *foshuo* 佛說; J. *busetsu*). (1) Teachings of Buddha. (2) Said of *sūtras*, all of which are purported to be the words of Buddha.

**spontaneously clothed** (C. *ziran fu* 自然服; J. *jinen fuku*). (1) An epithet of the Third Ancestor, Śāṇavāsin. In the *Denkōroku* (following the *Jingde Era Record of the Transmission of the Flame*), the epithet is said to be a Chinese translation of the Sanskrit “Śāṇaka”; for details, → Śāṇavāsin. (2) The idea that clothing (C. *fu* 服; J. *fuku*) in general, and the *kāśāya* of Buddhist monks and nuns in particular, appears on a person’s body “of its own accord,” “naturally,” or “spontaneously” (C. *ziran* 自然; J. *shizen*) is a trope found throughout Buddhist literature. There are a number of different variations on the theme, including: (a) clothing that is said to adhere to the body in the womb, such that a person is born dressed; (b) clothing that of itself changes to fit the weather; (c) *kāśāya* that suddenly appear on a person’s head, as in Chapter 2 of the *Denkōroku*; (d) lay clothing that of itself changes into monastic robes at the time of ordination, as with the First Ancestor Mahākāśyapa; and so on. While such occurrences are clearly presented as miraculous, they are often explained as the karmic result of vows or good deeds done in the past. Dōgen discusses spontaneous clothing in the chapter of his *Treasury of the True Dharma Eye* entitled “Merit of the *Kāśāya*” (*Kesa kudoku* 袈裟功德):

Venerable Śāṇavāsin was the third one entrusted with the treasury of the dharma. From the time of his birth he had a robe that was born together with him. When he was a *householder*, that robe was secular clothing, but when he went forth from household life it became a *kāśāya*. Also, Śuklā Bhikṣuṇī, after she made a vow to donate robes, in life after life as well as in the intermediate existence was always born together with a robe.

《正法眼藏、袈裟功德》商那和修尊者は、第三の付法藏なり、むまるるときより衣と俱に生せり。この衣、すなはち在家のときは俗服なり、出家すれば袈裟となる。また鮮白比丘尼、發願施氎ののち、生生のところ、および中有、かならず衣と俱生せり。(DZZ 2.309-310)

For the discussion of this motif in *sūtra* and Abhidharma literature → Śuklā Bhikṣuṇī.

“spreading vines of the bottle gourd entangle the bottle gourd” (C. *hulu tengzhong chan hulu* 葫蘆藤種纏葫蘆; J. *koro tōshu no koro wo matou* 葫[or 胡]蘆藤種の葫蘆を纏ふ). A saying found in the *Discourse Record of Reverend Rujing*



(T 2002A.48.128b20); also attributed to Rujing by Dōgen in the chapter of his *Treasury of the True Dharma Eye* entitled “Tangled Vines” (Kattō 葛藤):

My late master, the old buddha, said: “The spreading vines of the bottle gourd entangle the bottle gourd.”

《正法眼藏、葛藤》先師古佛云、胡蘆藤種纏胡蘆。(DZZ 1.417)

In the literature of Chan/Zen, “tangled vines” is a metaphor for the convoluted twists and turns of deluded discursive thinking in general. The term is also used to refer to the words of *kōan* collections, in particular, where there are often two or more layers of commentary appended to the root cases. In the case of the “bottle gourd” (C. *hulu* 葫蘆; J. *koro*) trope, because it is the “spreading of vines” (C. *tengzhong* 藤種; J. *tōshu*) that “entangle” (C. *chan* 纏; J. *matou* 纏ふ) the gourd itself, the gourd may represent the innate *buddha-mind*, which produces all the discursive thinking (i.e., language) that ends up obscuring it. However, in Chapter 5 of the *Denkōroku*, Keizan suggests that entanglement in words — i.e., meditating persistently on Rujing’s saying — is a way to understand the relationship between *buddha-mind* (the gourd) and the discursive thought (the tangled vines) it produces. Although the latter obscures the former, ultimately they are one and the same plant. Thus, realizing how “entanglement” works by getting ever more entangled is a path to awakening.

**square inch** (C. *fangcun* 方寸; J. *hōsun*). (1) A very small space. (2) The heart, or core, of something. (3) A synonym for → *innermost mind*.

**square inch of one’s own self** (C. *ziji fangcun* 自己方寸; J. *jiko hōsun*). One’s innermost thoughts and feelings. → *square inch*.

**śramaṇa** (C. *shamen* 沙門; J. *shamon*). An ascetic: someone who restrains the senses and strives for liberation from the round of rebirth. In the context of Indian religions, a term used for all renunciants who have gone forth from household life, including but not limited to Buddhist monks and nuns. The only East Asian people identified as *śramaṇa*, however, are Buddhist monks.

**śrāmaṇera** (C. *shami* 沙彌; J. *shami*). (1) Someone who has dedicated himself (or herself in the case of a *śrāmaṇerī*) to the religious life, and who has undertaken to uphold certain rules of discipline. (2) In many cases, the term refers to a novice monk or nun: a person who has gone forth from household life and received the ten novice precepts. Technically, a *śrāmaṇera* is a member of the monastic *saṃgha* who is not yet a *bhikṣu* or *bhikṣuṇī*, which is to say, not yet a fully ordained monk or nun. In East Asia, however, the distinction between *śrāmaṇera* (*śrāmaṇerī*) and *bhikṣu* (*bhikṣuṇī*) is not always strictly observed.

**śrāvaka** (C. *shengwen* 聲聞; J. *shōmon*). (1) An “auditor” or “voice hearer”: a disciple of Buddha who, in person, heard him preach. (2) In Mahāyāna texts, a monk who clings to the Hinayāna teachings and fails to enter the *bodhisattva* path that leads to buddhahood.

**staff** (C. *zhuzhang* 拄杖, *xizhang* 錫杖, *xi* 錫; J. *shujō*, *shakujō*, *shaku*). (1) Originally a long wooden staff with a set of metal rings fixed to the top, which when rattled might scare off wild animals. Standard equipment for a wandering monk. (2) A long wooden stick (often missing the metal rings) held by the abbot of a monastery during formal rituals (e.g., convocations in the dharma hall), as an emblem of their authority.

**stage of firm conviction** (C. *pingwen di* 平穩地; J. *heion no chi* 平穩の地). Literally, “ground that is level and stable.” Metaphorically, a feeling of security and self-confidence.

**stake** (C. *jue* 樑; J. *ketsu*). (1) A “peg,” “nail,” or “spike.” There are “wooden stakes” (C. *mujue* 木樑; J. *mokketsu*) and “iron stakes” (C. *tiejue* 鐵樑; J. *tekketsu*). The item in question can be a “stake” driven into the ground for the purpose of tethering an animal or anchoring a tent, etc., or a “peg” or “nail” used to join pieces of wood. (2) When used metaphorically in the literature of Chan/Zen, the image of a “stake” has at least two attested meanings. (a) One common referend is any name or concept that is likely to become the object of *deluded attachment*. In the *Discourse Record of Chan Master Dahui Pujue*, for example, Dahui Zonggao (1089–1163) says: “‘Old Man Śākya’ is a donkey-tethering stake” (C. *xilu jue* 繫驢樑; J. *kero ketsu*) (T 1998A.47.847b6-7), and “‘bodhi’ and ‘nirvāṇa’ are donkey-tethering stakes” (T 1998A.47.879c6). In Chan/Zen literature, ignorant students are called “donkeys” (C. *lu* 驢; J. *ro*): animals that resemble horses but are not suitable for riding. The entry for Yaojing Hankuang (d.u.) that appears in the *Jingde Era Record of the Transmission of the Flame* contains the following exchange:

When driving bamboo fence [posts] during communal labor, there was a monk who asked: “The ancients opened all sort of gates of *skillful means*. Why do you, Reverend, fence things off?” The master [Yaojing] said, “[Your] corral is staked down.”

《景德傳燈錄》因普請打籬次有僧問。古人種種開方便門、和尚爲什麼却攔截。師曰、牢下樑著。(T 2076.51.404b5-7)

Yaojing’s retort implies that the monk has imprisoned himself in a conceptual “corral” (C. *lao* 牢; J. *rō*) or cattle pen that is “staked down” (C. *xiajue* 下樑; J. *kaketsu*) by his own *deluded conceptualizing*. (b) Yongjue Yuanxian (1578–1657) used the metaphor of a stake in a slightly different way:

[At a convocation in the dharma hall, Yuanxian] raised his *whisk* and said: “As with this here, is it bondage, or is it release? Is it the presence of *arising and ceasing*, or is it freedom from *arising and ceasing*? Having concerns is not like the ease of having no concerns. Do not, in the middle of empty space, repeatedly drive in stakes.” Shouting a single shout, he got down from the seat.

《永覺元賢禪師廣錄》豎拂云、只如這裏、是結耶是解耶。是有生滅耶、是離生滅耶。有事不如無事好。莫向空中重下樑。喝一喝、下座。(CBETA, X72, no. 1437, p. 395, a23-b1 // Z 2:30, p. 211, c11-13 // R125, p. 422, a11-13)

To “set a stake” (C. *xiajue* 下樑; J. *kaketsu*) in the sky, perhaps, means to attempt something that is futile, such as trying to pin down what really exists by using words.

**stand in attendance** (C. *shili* 侍立; J. *jiryū*). (1) To serve as the acolyte of a Chan/Zen master. (2) To stand to the side of a Chan/Zen master, waiting for him to give instruction or approval.

**stand still** (C. *liding* 立定; J. *ritsujō*). In the rules of purity that regulate monastery life, monks are required to line up in ranks and “stand still,” without moving their bodies or looking around, during various ceremonies. For communal seated meditation, meals, and tea services, they are required to *sit still* (C. *zuoding* 坐定; J. *zajō*) at their assigned places.

**standards** (C. *guifan* 軌範; J. *kihan*). Monastic rules, including: procedural guidelines for rituals held in monasteries; the prescribed etiquette for individual monks in various settings; norms to be followed by monastic officers; and other behaviors held up as exemplary.

**standpoint** (C. *tiandi* 田地; J. *denchi* or *denji*). (1) In ordinary language, the glyphs 田地 (C. *tiandi*; J. *denchi*) refer to farmland, especially paddy fields for growing rice. (2) Metaphorically, the level, situation, circumstance, rank, position, or stage of something. A field of discourse or state of mind. (3) In Chan/Zen texts, the “mind-ground,” or *buddha-mind*, realization of which is tantamount to awakening.

**stop thinking** (C. *xilü* 息慮; J. *sokuryō*; *ryo wo yameru* 慮を息る). To suppress the activities of mind in the practice of *dhyāna* concentration, or trance meditation.

**storehouse** (C. *kuzang* 庫藏; J. *kozō*). (1) In ordinary language, any kind of purpose-built house or room where valuables or commodities (including foodstuffs) are stored in a manner that protects them from thieves, fire, moisture, insects, etc. Such a facility would generally be kept locked, hidden, or otherwise restricted in access. (2) A library, which is a repository of knowledge. (3) Short for “great storehouse of the dharma” (C. *dà fākuzang* 大法庫藏; J. *dai hōkozō*), meaning the Buddhist canon. (4) Used in Mahāyāna literature to refer metaphorically to the innate *buddha-nature*, which is likened to a repository of wisdom and spiritual powers, inaccessible to ordinary people who cannot break through the veil of *delusion* that obscures it. → *treasure store*.

**storehouse of radiance** (C. *guangming zang* 光明藏; J. *kōmyōzō*). (1) The miraculous light that is said to emanate from a *buddha* or *bodhisattva* is called their “radiance” (C. *guangming* 光明; J. *kōmyō*), and the “storehouse” (C. *zang* 藏; J. *zō*) of that radiance is their body. (2) Because “radiance” symbolizes the wisdom of a *buddha* or *bodhisattva*, “storehouse of radiance” also refers figuratively to that mass of wisdom. (3) In Chan/Zen texts, the innate *buddha-mind* possessed by every sentient being is described as a “storehouse of radiance” because it is the source of wisdom that eradicates ignorance. (4) There is a collection of biographies of Chan masters, compiled by Juzhou Baotan and published in 1265, entitled *Great Storehouse of Radiance of the Transmission of the Flame*, or *Great Storehouse of Radiance* for short. In this title, “radiance” refers to the awakening of the various Chan masters who transmitted the flame, and “great storehouse” refers self-referentially to the collection itself. (5) “Great Storehouse of Radiance” was the name of the abbot’s quarters at Jingde Monastery on Mount Tiantong when Dōgen was there in 1226. (It is also the name of the abbot’s quarters at Eihei Monastery in present-day Fukui, Japan.) In this context, “great storehouse” refers to the buildings where the abbot resides and instructs his “room entering disciples” (C. *rushi dizi* 入室弟子; J. *nishitsu deshi*), and “radiance” refers to the wisdom of the abbot himself.

**straw dog** (C. *chugou* 芻狗; J. *sūku*). (1) In ancient China, a straw image of a dog that was used in a magical rite and subsequently discarded because it was no longer useful. (2) Metaphorically, a person who is employed, or used for some purpose when needed, and subsequently abandoned. The *locus classicus* of the metaphor is in *The Way and its Power*, a.k.a. *Laozi*:

Heaven and earth lack humaneness, using the myriad things as straw dogs.  
Sages lack humaneness, using the common people as straw dogs.

《老子、五》天地不仁、以萬物爲芻狗。聖人不仁、以百姓爲芻狗。

**strike** (C. *zhuzhu* 築著; J. *chikujaku*). (1) The basic meanings of the glyph 築 (C. *zhu*; J. *chiku*) are: (a) to “hit” (as with a hammer); (b) to “pound” (as with a pestle); or (c) to “tamp down” earth (as when building a dike, embankment, or an earthen rampart). By extension, it came to mean: (d) to “fill” a hole with dirt; (e) to “block off” a passage; (f) to “poke,” “prod,” or “stab” with a sharp object; (g) to “stimulate” or “irritate” by such poking; and (h) with reference to birds, to “beat” the air and make a sound by flapping the wings. The second glyph in the compound, 著 (C. *zhu*; J. *cho*), is an adverbial suffix which implies that an action was successfully completed, and provides emphasis, serving as a kind of exclamation mark. (2) In colloquial Song-dynasty Chinese, the glyphs 築著 (C. *zhuzhu*; J. *chikujaku*) meant to “strike,” or “beat,” as with a fist or a staff. (3) In the literature of Chan/Zen, masters are sometimes said to “strike” their disciples (typically on the nose, but also on the head, legs, etc.) to startle them out of their deluded attachments. More often, masters are quoted as saying, “I strike you,” as a kind of rebuke that invokes corporal punishment in a figurative way but remains strictly verbal.

**strike resounding blows** (C. *zhuzhu kezhu* 築著磕著; J. *chikujaku kaijaku*). For the meaning of the (first) two glyphs 築著 (C. *zhuzhu*; J. *chikujaku*) → strike. The third glyph, 磕 (C. *ke*; J. *kai* or *katsu*), is an onomatopoeic representation of the sound made when striking a blow with a stick or fist. Thus, the glyphs 築著磕著 (C. *zhuzhu kezhu*; J. *chikujaku kaijaku*) mean to “hit with a whack,” or “strike resounding blows.” Metaphorically, the meaning is to “lead others to awakening by any means, including verbal rebukes and physical blows.”

**strive vigorously** (C. *jingjin* 精進; J. *shōjin*). The fourth of the → six perfections.

**student** (C. *canxue* 參學, *xuezhe* 學者, *xuetu* 學徒, *xueren* 學人; J. *sangaku*, *gakusha*, *gakuto*, *gakunin*). (1) In Buddhist contexts, a name for anyone who is “studying / practicing” (C. *xue* 學; J. *gaku*) the way of the buddhas. The “threefold training” (C. *sanxue* 三學; J. *sangaku*; S. *śikṣā-traya*) that students of Buddhism should pursue is traditionally given as the cultivation of 1) morality (C. *jie* 戒; J. *kai*; S. *śīla*), 2) concentration (C. *ding* 定; J. *jō*; S. *saṃādhi*), and 3) wisdom (C. *hui* 慧; J. *e*; S. *prajñā*). The glyphs 參學 (C. *canxue*; J. *sangaku*) are also translated herein as “student trainee.” (2) In Chan/Zen dialogues, “[this] student” (C. *xueren* 學人; J. *gakunin*) is a term that students use when addressing a teacher and referring to themselves; it is equivalent to the first-person pronoun, “I.” (3) The glyphs 參學 (C. *canxue*; J. *sangaku*), when used as a verb, mean “to study” or “to practice.” → study.

**student monks** (C. *xuelu* 學侶; J. *gakuro*). (1) The great assembly of monks who do not hold any offices in the bureaucracy of a monastery and thus are free to

focus on their individual training. (2) A synonym for → fellow students in a monastery. (3) In Japan, at large monasteries in Nara, Mount Kōya, and Mount Hiei, the glyphs 學侶 (*gakuro*) designated elite scholastic clergy who engaged in academic learning; lower status clergy were designated by terms such as “hall residents” (*dōgata* 堂方, *dōshu* 堂衆).

**student trainee** (C. *canxue ren* 參學人, *canxue* 參學; J. *sangaku nin*, *sangaku*). (1) Same as → student. (2) A substitute for the second person plural pronoun, “you”; a polite way of addressing an audience. (3) The glyphs 參學 (C. *canxue*; J. *sangaku*), when used as a verb, mean “to study” or “to practice”: → study.

**students of the way** (C. *xuedao ren* 學道人; J. *gakudō no hito* 學道の人). People who “study / practice” (C. *xue* 學; J. *gaku*) the way of the buddhas. → student. → way.

**study** (C. *canxue* 參學; J. *sangaku*). (1) To make “inquiries” (C. *can* 參; J. *san*) of a Chan/Zen master and to “practice” (C. *xue* 學; J. *gaku*) — to study the way — under their tutelage. This is a common term for Chan/Zen training that is vague in scope but, depending on context, can refer to any of the following: (a) the practice of seated meditation; (b) the contemplation of *kōans*; (c) engaging in manual labor as a form of spiritual practice; (d) engaging in debate with a Chan/Zen master; (e) asking a Chan/Zen master for guidance; or (f) reflecting on and interpreting a particular teaching or saying from a Chan/Zen text. (2) In classical Japanese, the expression “~to *sangaku su* ~と參學す” means “to reflect on and appreciate [that such and such is the case].” Likewise, “*sangaku shiru beshi* 參學するべし” means, “studying this, you should realize that....” → inquire into Chan/Zen.

**study buddha** (C. *xuefo* 學佛; J. *gakubutsu*). (1) To study the teachings of Buddha. (2) To train to become a buddha. (3) To emulate Buddha or live one’s life as a buddha. In Chapter 12 of the *Denkōroku*, for example, Keizan says:

The buddhas of the three times, and the successive generations of ancestral teachers, are all called “fellows who study buddha.” Those who do not study buddha are all called followers of other paths.

《傳光錄、第十二章》三世の諸佛、數代の祖師、盡く是れ學佛の漢といふ。若し佛を學せざれば、悉く是れ外道と名く。

The buddhas of the three times, obviously, do not have to “study buddha” in either of the first two senses of the term given above. The verb “study” (C. *xue* 學; J. *gaku*) in this context is perhaps better translated as “putting [one’s buddhahood] into practice.” (4) In some contexts, the glyphs 學佛 (C. *xuefo*; J. *gakubutsu*) mean “understand Buddha.” The following passage from the chapter of Dōgen’s *Treasury of the True Dharma Eye* entitled “Washing and Purifying” (*Senjō* 洗淨) makes a good case in point:

What people of limited experience think is that buddhas have no deportment for the toilet room. They think that the deportment of the buddhas of this world of suffering is not like that of the buddhas of the pure lands. This is not a correct understanding of the way of the buddhas.

《正法眼藏、洗淨》小聞のともがらおもはくは、諸佛には廟屋の威儀あらず、娑婆世界の諸佛の威儀は、浄土の諸佛のごとくにあらず、とおもふ。これは學佛道にあらず。(DZZ 2.90)

In this context, 學 (C. *xue*; J. *gaku*) cannot mean “practice” or “study” in the ordinary English sense of those words, because it explicitly refers to what people “think” (*omou* おもふ) about the way of the buddhas.

**study of teachings** (C. *jiaoxue* 教學; J. *kyōgaku*). (1) In ordinary language, the glyphs 教學 (C. *jiaoxue*; J. *kyōgaku*) have three meanings: (a) “learning,” or “education” in general; (b) “teaching and learning,” conceived as two distinct actions; and (c) “giving instruction” in something. (2) In the literature of Chan/Zen, the term “teachings” (C. *jiao* 教; J. *kyō*) refers to either: (a) the twelve divisions of the teachings attributed to Śākyamuni Buddha; or (b) the doctrines transmitted by the so-called “teachings lineages” (C. *jiaozong* 教宗; J. *kyōshū*), or “teachings houses” (C. *jiaojia* 教家; J. *kyōke*), such as the Huayan (J. Kegon) and Tiantai (J. Tendai) schools of Buddhism. In either case, the “study of teachings” is contrasted with → *inquiring into Chan/Zen*. Proponents of the Chan/Zen Lineage style their tradition a → “separate transmission apart from the teachings.”

**study the way** (C. *xue dao* 學道; J. *gakudō*). The first glyph, 學 (C. *xue*; J. *dō*), means both to “study” and to “practice.” In Buddhist contexts, the term “way” (C. *dao* 道; J. *dō*) is short for → *way of the buddhas*. → *way*.

**study together** (C. *tongcan* 同參; J. *dōsan*). Fellow students, who “inquire” (C. *can* 參; J. *san*) into Chan/Zen at the “same” (C. *tong* 同; J. *dō*) time, under the same master, and/or in the same monastic community.

**“studying the way is like making a fire by drilling: when you encounter smoke, you must not rest even a bit”** (C. *xuedao ru zuan huo, feng yan ju mo xiu* 學道如鑽火、逢煙且莫休; J. *gakudō wa hi wo kuru ga gotoshi, kemuri ni atte shibaraku mo kyū suru koto nakare* 學道は火を鑽るが如し、煙に逢て且くも休すること莫れ). This refers to a technique in which a bow is used to continuously revolve a wooden dowel back and forth in a shallow hole in a wooden board, generating enough heat from friction to create smoke and then start a fire. Any pause in the drilling allows the heat to dissipate, rendering the previous effort futile. The oldest occurrence of this saying that uses exactly the same Chinese glyphs is found in the *Discourse Record of Chan Master Dahui Pujue*:

A virtuous one of old said: “Studying the way is like making a fire by drilling: when you encounter smoke, you must not rest even a bit. Keep at it continuously until Venus appears: only when you return home will you reach the end.” [Dahui’s comment says] If you want to know the place where “you reach the end,” it is the oneness of one’s own sphere of cognition and the other’s sphere of cognition.

《大慧普覺禪師語錄》古德云。學道如鑽火。逢煙且莫休。直待金星現。歸家始到頭。欲知到頭處、自境界他境界一如是也。(T 1998A.47.890a24-26)

The “appearance of Venus” is a reference to the awakening of Śākyamuni, who is said to have attained buddhahood when he “saw the morning star,” the planet Venus, after a long night of seated meditation under the bodhi tree. The expression “return home” (C. *guijia* 歸家; J. *kika*), in this context, is a metaphor

for awakening, which is interpreted in the Chan/Zen tradition as “seeing one’s original nature” (C. *jian benxing* 見本性; J. *ken honshō*). It is clear from the *Discourse Record of Chan Master Dahui Pujue* that the saying of the “virtuous one of old” was raised as a *kōan* by Dahui, who then commented on it. His remark about the “oneness” of the spheres of cognition of self and other echoes the use of the expression “see the morning star” as a metaphor for transcending the subject/object split and directly perceiving one’s own original face. In the *Discourse Record of Chan Master Yuanwu Foguo*, the saying that begins “studying the way is like making a fire by drilling” is attributed to Longya (835-923), a *dharma heir* of Dongsan Liangjie (807-869), and its wording differs slightly:

Longya also said, “Studying the way is like making a fire by drilling: when you encounter smoke, you are not yet able to rest. Keep at it continuously until Venus appears: only when flames burst forth will you reach the end.”

《圓悟佛果禪師語錄》龍牙亦云、學道如鑽火、逢煙未可休。直待金星現、燒然始到頭。(T 1997.47.753b17-19)

Longya’s saying was frequently raised as a *kōan* and commented on. That is clear not only from Dahui’s discourse record, but from the biography of “Cuiyan Kezhen of Hongzhou” that appears in the *Continued Record of the Transmission of the Flame*:

At a convocation in the dharma hall, [someone] raised Longya [’s saying] and the verse comment on it: “Studying the way is like making a fire by drilling: when you encounter smoke, you are not yet able to rest. Keep at it continuously until Venus appears: only when you return home will you reach the end.” Shending [’s comment] said: “Studying the way is like making a fire by drilling: when you encounter smoke, you should take a rest. Do not wait for Venus to appear, lest you burn your feet and burn your head.” The master [Cuiyan Kezhen] said: “If you argue for sudden [awakening], Longya is just halfway down the road. If you argue for gradual, Shending looks like someone with a minor awakening. Being in this situation, what should you do? Gentlemen, this year there are many fallen leaves; to sweep up in various places is to ‘return home.’”

《續傳燈錄、洪州翠岩可眞禪師》上堂、舉龍牙頌曰、學道如鑽火、逢煙未可休。直待金星現、歸家始到頭。神鼎曰、學道如鑽火、逢煙即便休、莫待金星現、燒脚又燒頭。師曰、若論頓也龍牙正在半途。若論漸也神鼎猶少悟。在於此復且如何。諸仁者今年多落葉。幾處埽歸家。(T 2077.51.507b27-c4)

Here we see three layers of discourse: 1) Longya’s saying, which is treated as the root case; 2) a verse comment on it by a Chan master named Shending (d.u.); and 3) an evaluation of both by a third party, Cuiyan Kezhen (–1064). This is a format typical of many *kōan* collections.

**stūpa** (C. *ta* 塔; J. *tō*). An earthen mound, stone monument, wooden tower, or any other structures (including portable wooden or metal reliquaries) that mark a grave or contain the *relics* of a deceased person. The glyph 塔 (C. *ta*; J. *tō*), which has come to mean “tower” or “spire” even in *non-Buddhist* contexts, is an abbreviation of 卒塔婆 (C. *zutapo*; J. *sotoba*), a term that entered the Chinese Buddhist lexicon as a transliteration of the Sanskrit *stūpa*. (1) In ancient India,

*stūpas* originated as grave markers, which could be simple mounds of earth or piles of stone, but became large elaborate structures when the remains enshrined were those of a king or other eminent personage. The great *stūpa* at Sanchi, which was built to contain relics of Śākyamuni Buddha, is a semi-spherical mound encased in stone, topped with a spire, and ringed with a stone fence and four stone gates. Although Buddha was originally said to have entered *nirvāṇa* upon his death, and thus to be beyond the reach of any prayers or supplication, his *stūpas* (like grave markers in all cultures) were places where he was “present” even in his absence. Veneration of Buddha at one of his *stūpas*, and caring for and making offerings to the *stūpa* itself, were regarded as good deeds that produced *merit* for the devotee, even if Buddha himself was in a transcendent state of sublime indifference to all worldly affairs. Whatever the rationale, many Indian Buddhist monasteries housed *stūpas* in their inner sanctums, where the monks engaged in regular acts of worship. *Stūpas* were also constructed to mark the places where Buddha’s birth, awakening, first preaching of the *dharma*, and even events that happened in his former lives, were said to have occurred. Such *stūpas* became popular destinations for pilgrims who wished to make merit by worshipping there, and to benefit from close proximity to the sacred, healing, purifying energy that was believed to radiate from them. Some Buddhist *stūpas* in India became juridical persons (corporations) that could actually own property. Not all *stūpas* were large, fixed structures, however. Miniature *stūpas* came to be used as portable reliquaries. The relics enshrined in *stūpas* also came to include the written texts of *sūtras*, for the words of Buddha were regarded as his *dharma* body. Moreover, when sculptures of Śākyamuni and other *buddhas* became the focal points of worship, those too were often enshrined in niches in the walls of caves or in altar cabinets which, because their interior spaces mirrored the external shape of a *stūpa* mound, gave the impression that the devotee was in the presence of a *buddha* seated inside his *stūpa*. The flame-shaped “nimbus” that is used as the background of some free-standing buddha images is associated with the light that a *buddha* is supposed to radiate, but it is also emblematic of the *stūpa*. The *Lotus Sutra* uses the trope of a *stūpa* “opened” to reveal Śākyamuni seated inside to make the case that Buddha did not really enter a *nirvāṇa* of utter dispassion and extinction, which would be contrary to the ideal of the Mahāyāna *bodhisattva*, but that he is eternally present to save beings and answer their prayers. In this vision, the “*stūpa*” that hides Buddha is nothing other than this world of ordinary living beings. Throughout all of these ritual and semantic developments, however, the basic conception of the *stūpa* as a burial mound was never forgotten, and the gravestones and containers for the remains of ordinary monks and lay Buddhists who were buried or cremated were called *stūpas*. (2) In China, *stūpas* dedicated to Buddha and to *eminent monks*, including those recognized as *ancestral teachers* in the Chan Lineage, sometimes took the form of lofty stone towers or multi-storied wooden buildings. In the Chinese Buddhist monasteries of the Song, Yuan, and Ming dynasties, which served as the model for Japanese Zen monasteries, it was common to erect “egg-shaped *stūpas*” (C. *luanta* 卵塔; J. *rantō*), made of carved stone, for deceased abbots and other *eminent monks*. In medieval Japanese Zen, such *stūpas* were generally housed in mortuary sub-temples, called “*stūpa sites*,” where a small staff of resident monks, led by a *dharma heir* of the deceased abbot who served as “*stūpa master*,” performed regular memorial services. Abbots of



major Zen monasteries, supported by lay patrons who had the spirits of their own ancestors enshrined on the premises as well, had their *stūpa* sites built in advance of their deaths and used them as retirement quarters. Most of the famous “Zen gardens” of Kyoto are found within the walls of such *stūpa* sites.

**stūpa master** (C. *tazhu* 塔主; J. *tassu*). (1) The monk officer in charge of a → *stūpa* or → *stūpa* site. Duties include: (a) maintaining the *stūpa* proper, which could be a freestanding wood or stone tower (sometimes three or more stories high), or could be a stone monument that is either housed in a building or set up in the open air; (b) maintaining and cleaning the grounds and buildings where one or more *stūpas* are located; and (c) overseeing all the memorial services and formal offerings that are made at a *stūpa*. (2) In the case of a “*stūpa* site,” a mortuary sub-temple that housed a community of monks who were disciples of the deceased Chan/Zen master whose *stūpa* was enshrined there, the “*stūpa* master” was a *dharma heir* of the deceased and was considered the abbot of the temple.

**stūpa site** (C. *taou* 塔頭, *taqian* 塔前; J. *tatchū*, *tōzen*). A facility that contains the *stūpa* of an eminent monk, such as the founder of a lineage of Buddhism, the founding abbot of a monastery, or any of its former abbots. Often, the buildings also house the *stūpa* of the lay donor who paid for the facility, and memorial tablets for their family members. Most *stūpa* sites in medieval China and Japan were mortuary sub-temples located on the grounds of a major monastery. The glyph 塔 (C. *ta*; J. *ta* or *tō*) means “*stūpa*,” and the glyph 頭 (C. *tou*; J. *zu*) means “head” in many contexts, but the compound 塔頭 (C. *tatou*; J. *tatchū*) does not mean “*stūpa* head”: it simply indicates the place where a particular monk’s *stūpa* is located. The monk officer in charge of maintaining a *stūpa* site and performing regular memorial services for the deceased is called the “*stūpa* master.” When a *stūpa* site is a mortuary sub-temple that houses a community of monks, the “*stūpa* master” is considered the abbot of the temple.

**stupid ass** (C. *luhan* 驢漢; J. *rokan*). Literally, “a guy” (C. *han* 漢; J. *kan*) who is a “donkey” (C. *lu* 驢; J. *ro*). Metaphorically, an “idiot,” “fool,” “jackass,” etc. In the literature of Chan/Zen, this term is generally used as an insult. In some contexts, however, it serves as a backhanded compliment, because a studied “stupidity” is an appropriate response to deluded conceptualizing.

**style** (C. *fengqi* 風氣, *feng* 風; J. *fūki*, *fū*). For the various meanings of the glyph 風 (C. *feng*; J. *fū*; *kaze*), → wind. When the glyph 風 means “style,” it can refer to: (1) the manner in which individuals comport themselves; or (2) a style of teaching (e.g., a mode of rhetoric or doctrinal formula) that is said to be characteristic of a particular Chan/Zen master or branch of the Chan/Zen Lineage: a “school style” (C. *menfeng* 門風; J. *monpū*), “house style,” “lineage style,” or “ancestral style.”

**style and standards** (C. *fengui* 風規; J. *fūki*). The teaching style and monastic rules advocated by a particular Chan/Zen master and their followers.

**style of the ancients** (C. *gufeng* 古風; J. *kofū*). The style of teaching or mode of individual comportment said to have been exhibited by the “virtuous ones of old” (C. *gude* 古德; J. *kotoku*). In the *Denkōroku*, the reference is to the ancestral teachers of the Chan/Zen Lineage, who are held up as exemplars.

**sublime awakening** (C. *miaowu* 妙悟; J. *myōgo*). A synonym of → great awakening.

**sublime dharma** (C. *miaofa* 妙法; J. *myōhō*; S. *sad-dharma*). The true principle; the correct teaching. The glyph 妙 (C. *miao*; J. *myō*), used here as an adjective to modify the noun *dharma*, has a range of meanings that include: 1) beautiful, marvelous, excellent, wonderful; 2) pure, immaculate; 3) exquisite, fine; 4) mysterious, hidden, profound; 5) strange, miraculous; and 6) subtle, sublime, inconceivable. → *dharma*.

**sublime mind of nirvāṇa** (C. *niepan miaoxin* 涅槃妙心; J. *nehan myōshin*). An expression that is found almost exclusively in texts produced by the Chan/Zen tradition, where it is a name for the subtle *dharma* transmitted to Mahākāśyapa by Śākyamuni Buddha, thereby founding the Chan/Zen Lineage. The *locus classicus* for that usage is the *Baolin Biographies* (compiled in 801), where Śākyamuni says to his disciple Mahākāśyapa:

I entrust to you the clear *dharma* eye, the sublime mind of nirvāṇa, the subtle true *dharma* — the true sign of which is signless. You should protect and maintain it.

《寶林傳》吾以清淨法眼、涅槃妙心、實相無相、微妙正法、將付於汝。汝當護持。(Yanagida, 1983, p. 10a; Tanaka, p. 31)

The expression “sublime mind of nirvāṇa” is equated with “clear *dharma* eye” in the *Baolin Biographies*, *Ancestors Hall Collection* (952), and *Jingde Era Record of the Transmission of the Flame* (1004). In the *Tiansheng Era Record of the Spread of the Flame* (compiled in 1036) and many subsequent Chan/Zen histories it is equated with the treasury of the true *dharma* eye; → *entrust to Mahākāśyapa*. The expression “sublime mind of nirvāṇa” is also synonymous in Chan/Zen literature with *buddha-mind* and *mind-dharma*; all of these terms refer to the awakened mind of Śākyamuni and other *buddhas*.

**substance** (C. *ti* 體; J. *tai*). (1) The glyph 體 (C. *ti*; J. *tai*) has the literal meaning of “body.” (2) The unchanging essence of a thing: what it is in itself, apart from its “attributes” (C. *xiang* 相; J. *sō*) or “function” (C. *yong* 用; J. *yō*). → *substance and function*. (3) In Mahāyāna texts, sometimes a reference to the *buddha-nature*.

**substance and attributes** (C. *tixiang* 體相; J. *taisō*). (1) The “body,” or “essence” (C. *ti* 體; J. *tai*) of something, together with its external “characteristics,” “marks,” or “signs” (C. *xiang* 相; J. *sō*). (2) The glyphs 體相 (C. *tixiang*; J. *taisō*) can also refer to the “bodily characteristics” of a person.

**substance and function** (C. *tiyong* 體用; J. *taiyō*). A philosophical category, widely used in East Asian thought, which distinguishes two aspects of any thing: 1) its “body,” “essence,” or “substance” (C. *ti* 體; J. *tai*), and 2) its “use,” “activity,” or “function” (C. *yong* 用; J. *yō*). For example, water can be viewed as the “substance” of the ocean, while waves are viewed as its “activity,” or “function.” Or, the “substance” of a gold buddha image would be the precious metal itself, while its “function” would be the particular shape it took or its use as an object of worship. The “substance and function” paradigm appears in the *Dharma Treasure Platform Sūtra of the Sixth Ancestor*:

If there is a flame, there is light. If there is no flame, there is darkness. Flame is the substance of light, and light is the function of flame. In name they are two things, but in essence they are one and the same.

《六祖大師法寶壇經》善知識、定慧猶如何等。猶如燈光。有燈即光、無燈即闇。燈是光之體、光是燈之用。名雖有二、體本同一。此定慧法、亦復如是。(T 2008.48.352c21-24)

In this case, although it goes unnamed, the “essence” that is “one and the same” is fire, with regard to which flame is the “substance” and light is the “function.” In Chapter 27 of the *Denkōroku*, Keizan critiques the tendency of some Chinese Buddhist texts to treat the relationship between emptiness and existence as something that is analogous to the “substance and function” paradigm. He seems to hold that the paradigm may have some practical applicability, but that it too is an empty category when judged from the standpoint of ultimate truth.

**substance of mind** (C. *xinti* 心體; J. *shintai*). (1) The “substance” (C. *ti* 體; J. *tai*) of the “mind” (C. *xin* 心; J. *shin*), as opposed to its “function”; → *substance and function*. (2) The *mind-nature*; the *one mind* that is spoken of in the philosophy of consciousness only. (3) The glyphs 心體 (C. *xinti*; J. *shintai*) can also mean “the mind and the body.”

**successive entrustment** (C. *zhanzhuan zhulei* 展轉囑累; J. *chinden zokurui*). A reference to the transmission of the true dharma eye from Śākyamuni Buddha down through the successive generations of ancestral teachers in the Chan/Zen Lineage. According to the biography of Bodhidharma in the *Jingde Era Record of the Transmission of the Flame*:

The master [Bodhidharma] said [to Huike], “You have gotten my marrow.” He then turned his head to look at Huike and said, “Long ago the Tathāgata took the true dharma eye and entrusted it to Kāśyapa Bodhisattva. Through successive entrustments it has come down to me. I now entrust it to you. You should protect and maintain it.”

《景德傳燈錄》師曰、汝得吾髓。乃顧慧可而告之曰、昔如來以正法眼付迦葉大士。展轉囑累而至於我。我今付汝。汝當護持。(T 2076.51.219c5-7)

**successive generations** (C. *lidai* 歷代; J. *rekidai*). (1) The succession of ancestral teachers said to comprise the Chan/Zen Lineage. Because the relationship between spiritual master and disciple is likened to that between biological father and son, the “succession” (C. *li* 歷; J. *reki*) is calculated in terms of “generations” (C. *dai* 代; J. *dai*). (2) The succession of people holding a particular office, especially the position of abbot at a major monastery, often listed in numerical order as the “second generation” (C. *erdai* 二代; J. *nidai*), “third generation” (C. *sandai* 三代; J. *sandai*), etc.

**“such”** (C. *renmo* 恁麼; J. *inmo*). (1) A Chinese colloquialism dating from late Tang times that was originally an adverb meaning “in this way,” “thus,” or “so.” It also came to be used as an indefinite pronoun translatable as “this kind of [thing],” or “such [a thing].” (2) In the literature of Chan/Zen, the term “such” is also used as a synonym of → “*thusness*”: the actual state of affairs, or *ultimate truth* of a matter, that is forever beyond description in words.

**such a level** (C. *renmo di* 恁麼地; J. *inmo chi*; *inmo no chi* 恁麼の地). (1) A “field,” “ground,” “stage,” or “level” (C. *di* 地; J. *chi*) that is “such” (C. *renmo* 恁麼; J. *inmo*), i.e., like one that has previously been described. (2) In Japanese Zen literature, especially when the antecedent of “such” is not stated, the expression “such a level” can be interpreted to mean “the level at which one understands ‘*thusness*.’”

(3) In Chinese Chan literature, the final glyph 地 (C. *di*; J. *chi*) may not indicate a “field,” etc., but rather serve as a grammatical particle that forms an adverbial phrase that means “in such a way.”

**such a matter** (C. *renmo shi* 恁麼事; J. *inmo ji*; *inmo no koto* 恁麼の事). (1) A “matter,” or “affair” (C. *shi* 事; J. *ji*; *koto*), that is “such” (C. *renmo* 恁麼; J. *inmo*): i.e., like one that has previously been described. (2) In the literature of Chan/Zen, especially when the antecedent of “such” is not stated, the “matter” in question is often the “matter of birth and death,” or the “great matter” of awakening.

**such a person** (C. *renmo ren* 恁麼人; J. *inmo nin*; *inmo no hito* 恁麼の人). (1) A “person” (C. *ren* 人; J. *jin*; *hito*) that is “such” (C. *renmo* 恁麼; J. *inmo*), i.e., like one that has previously been described. (2) In the literature of Chan/Zen, especially when the antecedent of “such” is not stated, the expression “such a person” often means a person who has gained awakening.

**such a place** (C. *renmo chu* 恁麼處; J. *inmo sho*; *inmo no tokoro* 恁麼の處). (1) A “site,” “locus,” or “place” (C. *chu* 處; J. *sho*; *tokoro*) that is “such” (C. *renmo* 恁麼; J. *inmo*): i.e., like one that has previously been described. (2) In the literature of Chan/Zen, especially when the antecedent of “such” is not stated, the expression “such a place” can be interpreted to mean “the standpoint of one who understands ‘thusness,’” or “the standpoint of one who is awakened.”

**such a principle** (C. *renmo daoli* 恁麼道理; J. *inmo no dōri* 恁麼の道理). (1) A “principle” (C. *daoli* 道理; J. *dōri*) that is “such” (C. *renmo* 恁麼; J. *inmo*), i.e., like one that has previously been described. (2) In the literature of Chan/Zen, especially when the antecedent of “such” is not stated, the expression “such a principle” can be interpreted to mean “the principle of thusness.”

**such a standpoint** (C. *renmo tiandi* 恁麼田地; J. *inmo no denchi* 恁麼の田地). A “standpoint” (C. *tiandi* 田地; J. *denchi*) that is “such” (C. *renmo* 恁麼; J. *inmo*), i.e., like one that has previously been described. (2) In the literature of Chan/Zen, especially when the antecedent of “such” is not stated, the expression “such a standpoint” can be interpreted to mean “the standpoint of one who understands ‘thusness,’” or “the standpoint of one who is awakened.”

**such a viewpoint** (*inmo no kenjo* 恁麼の見處). A “viewpoint” (C. *jianchu* 見處; J. *kenjo*) that is “such” (C. *renmo* 恁麼; J. *inmo*), i.e., like one that has previously been described. (2) In Japanese Zen literature, especially when the antecedent of “such” is not stated, the expression “such a viewpoint” can be interpreted to mean “the viewpoint of one who understands ‘thusness,’” or “the viewpoint of one who is awakened.”

**sudden awakening** (C. *dunwu* 頓悟; J. *tongo*). The realization that buddhahood (buddha-nature, buddha-mind, etc.) is something innate and inalienable: something that one has possessed from the start. Awakening is deemed “sudden” (C. *dun* 頓; J. *ton*) because buddhahood is said to be realized “all at once” (as a gestalt), not gained incrementally, and because buddhahood is not conceived as the causally conditioned result of any particular practices. Given that standpoint, “sudden” is not really an adjective that indicates the relative speed of completing a certain process: because one is “already” a buddha, it does not take any time at all to become one. Sudden awakening is juxtaposed in Chinese Buddhist thought with “gradual awakening” (C. *jianwu* 漸悟; J. *zengo*), which implies systematically

converting oneself into a *buddha* through a regimen of spiritual practices (e.g., the six perfections) that are engaged in over a period of time as one advances up the stages of the *bodhisattva* path.

**sudden teaching** (C. *dunjiao* 頓教; J. *tongyō*). (1) *Teachings* that promise rapid results. (2) *Direct teachings* that do not rely on intermediate stages, as for example: (a) according to the Tiantai (J. Tendai) School, teachings such as the *Flower Garland Sūtra*, which ignore the spiritual potential of the audience and simply present the highest truth whether anyone can understand it or not; or (b) according to the Huayan (J. Kegon) School, teachings such as the *Vimalakīrti Sūtra*, which go beyond words to present the ineffable truth directly; and (c) according to Hōnen (1133–1212), the Pure Land teaching of Amitābha Buddha, which can save people who otherwise cannot practice or understand Buddhist teachings. (3) In the Chan/Zen tradition, the doctrinal position of → *sudden awakening*. Some modern scholars (e.g., Hu Shi; 1892-1962) have identified “subitism” as the defining characteristic of the early Chan School, and it is true that many *eminent monks* associated with the Lineage of Bodhidharma in the Tang Dynasty — e.g., Heze Shenhui (670-762), Zongmi (780-841), Dazhu Huihai (d.u.), Huangbo Xiyun (751-850), etc. — left writings that stressed *sudden awakening*. That doctrinal position is famously attributed to the Sixth Ancestor, Huineng, in the *Platform Sūtra*. However, the *sudden teaching* was neither invented by nor unique to the Chan tradition. It was promulgated, for example, by the monk Daosheng (355-434), and by Zhiyi (538–597), de-facto founder of the Tiantai (J. Tendai) School.

**sudden versus gradual** (C. *dunjian* 頓漸; J. *tonzen*). A debate that, according to traditional histories of the Chan/Zen Lineage, took place between the “Northern Lineage” associated with Shenxiu (606?-706) and the “Southern Lineage” of the Sixth Ancestor, Huineng. Beginning with Heze Shenhui (670-762) and continuing with Zongmi (780-841) and later historians of Chan, the claim was routinely made that Shenxiu taught a form of “gradual awakening” (C. *jianwu* 漸悟; J. *zengo*) that was opposed by Huineng, who championed *sudden awakening*. When Huineng was chosen over Shenxiu as the leading *dharma heir* to the Fifth Ancestor, Hongren, the story goes, *sudden awakening* was enshrined as the orthodox doctrine of the Chan/Zen Lineage. Modern scholarship, however, has shown that Shenxiu actually embraced the doctrine of innate *buddhahood* that underlies the theory of *sudden awakening*. The “gradual awakening” position was a straw man that many Chinese Buddhists attacked in the sixth through the ninth centuries, while accusing their opponents of embracing it. There was no true debate because there was nobody (including Shenxiu and his followers) who actually defended the “gradual” position.

**śūdra** (C. *shoutuo* 首陀; J. *shuda*). The “serf” class. One of the four social classes (S. *varṇa*) in ancient India. → *four classes*.

**superior** (C. *shanggang* 上綱; J. *jōgō*). A high rank in the monastic bureaucracy of the Tendai School in Heian and Kamakura period Japan. The “superior,” also known as the *senior seat*, was one of the “three disciplinarians” (C. *sangang* 三綱; J. *sangō*), or top administrators who ran Buddhist monasteries in Tang dynasty China. That nomenclature was perpetuated in Japan by the Tendai School, but the organization of monastery bureaucracies had changed in China by the advent

of the Song dynasty in 960, and the position of “superior” disappeared. Thus, the Zen monastic institution that was established in Kamakura period Japan on the Song and Yuan dynasty Chinese model did not feature the office of “superior.”

**superior man** (C. *junzi* 君子, *jun* 君; J. *kunshi*, *kun*). (1) A “gentleman”: an ideal of virtuous behavior, pertaining mainly to rulers and officials, posited in the teachings of Confucius. (2) In some contexts, the glyph 君 (C. *jun*; J. *kun*) simply means “ruler,” with no connotation of virtue. (3) The same glyph is also used as a polite mode of address, meaning “You” or “Sir.”

**superior rewards** (C. *shengguo* 勝果; J. *shōka*). (1) In Chapter 20 of the *Denkōroku* this term indicates rebirth among humans or gods, as the result of good karma. (2) According to BGDJ (p. 77a, s.v. しょうか), the expression “superior rewards” sometimes refers to the *buddha-fruit*, which is attaining awakening and becoming a *buddha*. DDB (s.v. 勝果) adds that this is in contrast to the *fruit of arhatship* or the *fruit of the pratyeka-buddha*, both of which belong to the “Hīnayāna.” (3) According to BGDJ (p. 77a, s.v. しょうか), “superior rewards” can also refer to the *fruit of liberation* from the round of rebirth, i.e. *nirvāṇa*.

**supernatural sword** (C. *shenfeng* 神鋒; J. *shinbō*). A metaphorical “lance” or “sharp-tipped sword” (C. *feng* 鋒; J. *hō*) of wisdom that penetrates the *principle* and cuts off *delusion*. The biography of Doushuai Congyue (1044–1091) in the *Jianzhong Jingguo Era Record of the Continuation of the Flame* says:

At a convocation in the dharma hall, [Doushuai Congyue] said: “Within the sleeve of the patch-robed monk is a supernatural sword that cuts off having phrases and not having phrases.

《建中靖國續燈錄》上堂云、衲僧袖裡神鋒、截斷有句無句。CBETA, X78, no. 1556, p. 782, c7-9 // Z 2B:9, p. 161, b14-16 // R136, p. 321, b14-15)

**supernormal powers** (C. *shentong* 神通; J. *jinzū*; S. *abbijñā*). “Supernormal abilities” (C. *tong* 通; J. *tsū*) that are usually possessed only by “gods” (C. *shen* 神; J. *shin*), but can be attained by humans through *dhyāna* practice or gained as the natural result of spiritual realization. It is often said that there are six kinds of supernormal ability; → *six supernormal powers*.

**supernormal strength** (C. *shenli* 神力; J. *jinriki*). A synonym of → *supernormal powers*.

**supernormal transformation** (C. *shenbian* 神變; J. *jinpen*). (1) As one of the *six supernormal powers*, the ability to “transform” (C. *bian* 變; J. *hen*) one’s own body into any form, a “body that is however one wishes” (C. *shen ruyi* 身如意; J. *shin nyoi*). (2) The ability to transform one thing into another in the external world, such as fire into water, filth into food or jewelry, etc. In the *Denkōroku*, the expression “supernormal transformation” is used to describe Upagupta’s transformation of three stinking corpses — those of a human, a dog, and a snake — into a garland of flowers, and back again, in order to defeat Pāpiyān.

**sustained practice** (C. *xingchi* 行持; J. *gyōji*). (1) A synonym of the more common term “observances” (C. *xingshi* 行事; J. *gyōji*): Buddhist functions, services, or ceremonies, which may be carried out on a daily, monthly, annual, or occasional basis, either individually or (more commonly) in a monastic community. A very broad designation referring to activities that may variously be called in English “practices,” “rituals,” “procedures,” “etiquette,” “work,” “study,” “prayer,” “asceticism,” etc. (2) “Sustained Practice” (*Gyōji* 行持) is the title of two chapters of Dōgen’s

*Treasury of the True Dharma Eye*. (3) According to ZGDJ (p. 221d, s.v. ぎょうじ), which bases its interpretation of the term on Dōgen's discussion of sustained practice in his *Treasury of the True Dharma Eye*:

The glyph 行 (C. *xing*; J. *gyō*) refers to cultivation, and the glyph 持 (C. *chi*; J. *ji*) means “to uphold” (C. *huchi* 護持; J. *goji*) and “to continue” (C. *chixu* 持續; J. *jizoku*). [Sustained practice] means to cultivate the great way of the buddhas and ancestors, continuing forever without getting fatigued; to practice without losing the way of bodhi, and not to let up even when one arrives at the final stage of the path.

This is an understanding of the term “sustained practice” that has become orthodox in Sōtō Zen. It should not necessarily be read back into Chinese Buddhist texts, where often the first definition given above is the intended meaning of the term.

**sūtra** (C. *jīng* 經, *xiuduluo* 修多羅; J. *kyō*, *shutara*). A genre of Buddhist literature that purports to record sermons preached by Śākyamuni Buddha, as heard and later recounted verbatim by his disciple Ānanda. In Indian Buddhism, the sūtra collection (C. *jīngzang* 經藏; J. *kyōzō*; S. *sūtra-piṭaka*) is one of the “three collections” (C. *sanjang* 三藏; J. *sanjō*; S. *tripiṭaka*) that comprise the Buddhist canon. All sūtras begin with the words “thus have I heard,” and end with the observation that everyone marveled and delighted in what Buddha said. There is at least one interlocutor who comes forward from the audience, pays obeisance to Buddha, and asks a question that triggers the sermon. Some sūtras feature a running dialogue between Buddha and one or more disciples.

**sūtra books** (C. *jīngshu* 經書; J. *kyōsho*). (1) A term used for ancient Chinese texts said to have been composed or edited by sages such as Confucius; specifically, the Confucian classics. (2) Buddhist → sūtras.

**sūtra master** (C. *jīngshī* 經師; J. *kyōshi*). A monk who specializes in reciting, copying, or explicating the sūtras (C. *jīng* 經; J. *kyō*) preached by Buddha. (1) Originally, a monk expert in listening to, memorizing, and reciting sūtras, all of which were retained and transmitted orally. One of the → five kinds of master. (2) In early Chinese and Japanese Buddhism, especially before the advent of woodblock printing, a monk who specialized in copying sūtras (C. *xiējīng* 寫經; J. *shakyō*) by hand. (3) In the literature of Chan/Zen, “sūtra master” is a somewhat pejorative term, one that implies an intellectual attachment to the words and concepts contained in sūtra literature, without any grasp of the *buddha-mind* from which those words originally flowed. In a tradition that styled itself a separate transmission apart from the teachings, the designation “sūtra master” was used to caricature monks who knew the teachings but lacked awakening.

**sūtra reading** (C. *kānjīng* 看經; J. *kankin* or *kangin*). (1) Literally, to “look at,” “read,” or “think about” (C. *kan* 看; J. *kan*) sūtras (C. *jīng* 經; J. *kyō* or *kin*). According to BGDJ (p. 187a, s.v. かんきん), the term “sūtra reading” is used in three different senses:

1) The silent reading (*mokudoku* 黙讀) of sūtras in a quiet place, as opposed to sūtra chanting (*fugin* 諷經). 2) The chanting of sūtras (reading in a low voice) in a *saṃgha* hall or *dharma* hall. 3) Later, it came to have the same meaning as sūtra chanting (*dokyō* 讀經, *fugin* 諷經), and also referred to reading scriptures for the purpose of study.

ZGDJ (p. 176d, s.v. かんきん), similarly, gives two meanings:

- 1) To read scriptures. To view a scripture with one's eyes and clarify the import of its teachings with one's mind. Silent reading (*mokudoku* 默讀). Contemplation of sūtras (*nenkin* 念經). 2) To chant (*dokuju* 讀誦) scriptures before a buddha altar. Sūtra chanting (*fugin* 諷經). Reciting sūtras (*jukyō* 誦經).

Both dictionaries draw a distinction between reading scriptures quietly for the purpose of understanding the meaning, and reading scriptures aloud for the purpose of generating merit for subsequent dedication in an offering ritual. In Buddhist rules of purity dating from Song and Yuan dynasty China and Kamakura period Japan, and in Chan and Zen biographies and discourse records dating from those times, the term “sūtra reading” most often refers to formal rites in which a group of monks chants sūtras aloud and the resulting merit is dedicated in support of specific prayers. Those same texts also make it clear that, at designated times, monks could engage in sūtra reading at their individual places in the common quarters (C. *zhongliao* 衆寮; J. *shuryō*), or in a sūtra repository (C. *jingzang* 經藏; J. *kyōzō*), sūtra hall (C. *jingtang* 經堂; J. *kyōdō*), sūtra reading hall (C. *kanjingtang* 看經堂; J. *kankindō*), or illuminated hall (C. *zhaotang* 照堂; J. *shōdō*), a.k.a. quarters for illuminating the mind. In those settings, individual monks could select their own reading matter from the bookshelves and were expected to read quietly so as not to disturb their fellows. The range of meanings of “sūtra reading” given in modern dictionaries is thus well attested in primary sources dating from the Song and Yuan, but it is far from certain that anyone at the time drew such a sharp distinction between the “intellectual” practice of reading quietly for meaning and the “ritualistic” one of reading aloud to generate merit. For all we know, monks who engaged in merit making rituals also contemplated the meaning of the sūtra they chanted, and monks who read sūtras silently on their own also conceived that activity as one that would bring karmic reward. (2) “Sūtra Reading” (*Kankin* 看經) is the title of a chapter of Dōgen's *Treasury of the True Dharma Eye*.

**sūtra reciter** (C. *songjing* 誦經; J. *jukyō*). (1) When taken as a verb-object compound, the glyphs 誦經 (C. *songjing*; J. *jukyō*) mean “recite sūtras.” (2) When used as a noun, the glyphs refer to a monk who specializes in memorizing and chanting sūtras. One of the ten categories of monastic specialization used to organize Huijiao's *Biographies of Eminent Monks*; for details, → *eminent monk*.

**sūtra teachings** (C. *jingjiao* 經教; J. *kyōkyō*). The “teachings” (C. *jiao* 教; J. *kyō*) of Śākyamuni Buddha, as handed down in “sūtra” (C. *jing* 經; J. *kyō*) literature.

**sūtras and śāstras** (C. *jinglun* 經論; J. *kyōron*). Two of the “three collections” (C. *sanjang* 三藏; J. *sanjō*; S. *tripiṭaka*) that comprise the Buddhist canon: 1) the sūtra collection (C. *jingzang* 經藏; J. *kyōzō*; S. *sūtra-piṭaka*), which consists of sermons attributed to Buddha; and 2) the treatise collection (C. *lunzang* 論藏; J. *ronzō*; S. *abhidharma-piṭaka*), which contains Abhidharma treatises (S. *śāstra*) and commentarial literature that is not attributed to Buddha himself.

**sūtras of Buddha** (C. *fojing* 佛經; J. *bukkyō*). (1) Sūtras preached by Buddha. (2) The same two glyphs can also indicate: a) buddhas and sūtras; b) buddha images and sūtras; or c) Buddhist scriptures in general.



**take refuge** (C. *guiyi* 歸依, *gui* 歸; J. *kie*, *ki*; S. *śaraṇa*). (1) To rely on something; to turn to something for safety and shelter. (2) In the Buddhist context, it is commonly said that one “takes refuge” in the three treasures of “buddha, dharma, and saṃgha” (C. *fo fa seng* 佛法僧; J. *buppōsō*). → *threefold refuge*.

**take responsibility** (C. *baoren* 保任; J. *hōnin*). (1) To protect, preserve, or maintain something. (2) To recommend a person for a post with a personal guarantee. (3) To perform one’s duty, take responsibility for something, or embrace a principle. (4) To maintain one’s practice after awakening. The glyphs 保任 (C. *baoren*; J. *hōnin*) are also translated herein as → *embody*.

“take ‘waiting for awakening’ as the norm” (C. *daiwu wei ze* 待悟爲則; J. *taigo i soku*; *satori wo matte, nori to nasu* 悟を待て則と爲す). A saying that appears in Japanese in Chapter 6 of the *Denkōroku*, and in Chinese in Dōgen’s *Extensive Record of Eihei*, as follows:

The seated meditation of the various [other] lineages takes “awaiting awakening” as the norm. [They say that] like availing oneself of a raft to cross a great ocean, once one has crossed the ocean, one should let go of the boat. The seated meditation of our buddhas and ancestors is not like that: it is the practice of a buddha.

《永平廣錄》諸宗坐禪、待悟爲則。譬如假船筏而度大海、將謂度海而可拋船矣。吾佛祖坐禪不然、是乃佛行也。(DZZ 4.164)

Here Dōgen criticizes unnamed “lineages” of Buddhism — those other than the Chan/Zen Lineage of buddhas and ancestors — for regarding seated meditation as a practice in which one “waits for awakening,” abandoning it once awakening is attained. It is also possible that his criticism is directed more narrowly at lineages of Chan/Zen other than his own Caodong/Sōtō Lineage. → *wait for awakening*.

**tally** (C. *chou* 籌; J. *chū*; S. *śālākā*). Counting sticks used by members of the Buddhist order for many purposes, such as meal tokens, voting ballots, taking roll, counting members present, as well as symbolically to signify one’s status within the community. For a detailed discussion of the role of tally sticks in the legends of Upagupta, see Strong (1992, 139–143).

**tally** (C. *qi* 契, *qidang* 契當, *qitou* 契投; J. *kei*, *keitō*; *keitō suru* 契當する or 契投する). (1) In ancient China a “tally” (C. *qi* 契; J. *kei*) was a piece of bamboo or wood on which a contract or other official document was written. The tally was then split in two, with each party to the contract retaining one of the halves. Subsequently, to prove their legal right to make a claim or adjudicate the terms of the contract, each party had to produce their tallies, and those had to “match” (C. *xiang* 相; J. *sō*) perfectly along the line where they were originally split. (2) In the Chan/Zen tradition, to “tally,” or “match tallies,” is a metaphor for the meeting of minds between master and disciple. If disciples can demonstrate that their insight “tallies” with that of their teacher, the teacher may formally approve them as a dharma heir.

**tally and awaken** (C. *qiwu* 契悟; J. *kaigo*). (1) For a disciple to “tally” with a master’s words or gesture (i.e., to grasp their intended meaning) and thereby attain awakening. In a certain sense, “tally” and “awaken” are two names for one and the same act of comprehending, so they can be understood as occurring simultaneously, rather than in sequence. However, in many contexts the word

“tally” (C. *qi* 契; J. *kai*) implies that awakening (C. *wu* 悟; J. *go*, *satori*) occurs upon understanding one’s teacher’s meaning. (2) According to ZGDJ (p. 138b, s.v. かいご), the glyphs 契悟 (C. *qiwu*; J. *kaigo*) relate as a verb and its object — “tally with awakening” — and are synonymous with the verb “awaken” (C. *kaiwu* 開悟; J. *kaigo*).

**tallying** (C. *qichu* 契處; J. *keisho*). The glyph 處 (C. *chu*; J. *sho*), which in other contexts means “place,” functions here to nominalize the verb → “tally.”

**tangled vines** (C. *geteng* 葛藤; J. *kattō*). (1) Literally, “kudzu vine” (C. *ge* 葛; J. *katsu*, *kuzu*), a climbing bean plant with large tuberous starch roots (called “arrowroot”) used in cooking, and “wisteria” (C. *teng* 藤; J. *tō*, *fujī*), a twining vine with long clusters of purple flowers, used in basket weaving and as an ornamental shrub. (2) In ordinary language, used metaphorically to refer to any kind of “entanglement,” “complication,” “confusion,” or “conflict.” (3) In the literature of Chan/Zen, a metaphor for either: (a) the “tangle,” “complexity,” or “complication” of discursive thinking in general; (b) a merely intellectual approach to understanding a Buddhist text, doctrine, or saying; or (c) the complicated language and structure of a *kōan* collection, in which there are verse comments appended to root cases, as well as introductory “instructions” (C. *chuishī* 垂示; J. *suiji*), prose “evaluations” (C. *pingchang* 評唱; J. *hyōshō*), and interlinear attached words, or “capping phrases.” Thus, the expression “tangled vines” sometimes refers to the *deluded conceptualizing* or *deluded attachments* of ordinary people, but it is also used to refer ironically to the verbal teaching devices of Chan/Zen masters, which run the risk of entangling students in even more *delusion* than they started with. (4) “Tangled Vines” (*Kattō* 葛藤) is the title of a chapter of Dōgen’s *Treasury of the True Dharma Eye*.

**taste the fist** (C. *chi quantou* 喫拳頭; J. *kitsu kentō*). (1) A poetic way of saying, “to be struck by a [Chan/Zen master’s] fist.” (2) A metaphor for the experience of being instructed by a strict Chan/Zen master, whether or not he actually hits the student.

**tathāgata** (C. *rulai* 如來; J. *nyorai*). (1) An epithet of Śākyamuni Buddha, meaning “[one who has] come” (C. *lai* 來; J. *rai*) “thusly” (C. *ru* 如; J. *nyo*) (2) Any of the innumerable buddhas of the ten directions that are spoken of in Mahāyāna sūtras, either as a general class of beings (“thus come ones”) or by their individual names (e.g., the Tathāgata So-and-so). (3) The precise derivation and significance of the epithet “tathāgata” seems to have been already uncertain among Buddhists in India and Central Asia at the time when the translation of Indic scriptures into Chinese began. Most translators took the Sanskrit *tathāgata* to be a combination of two words, *tathā* (“thus”) and *āgata* (“come”), but others understood it to be a combination of *tathā* (“thus”) and *gata* (“gone”) and rendered it into Chinese as “thus gone” (C. *ruqu* 如去; J. *nyoko*). By the rules of sandhi (phonetic changes when Sanskrit words are combined), either derivation is possible, so the etymology is uncertain. Monier-Williams glosses the meaning of *tathāgata* as: (a) “being in such a state or condition, of such a quality or nature”; and (b) “he who comes and goes in the same way [as the buddhas who preceded him].” The first of those two meanings seems apt as an epithet for Buddha, given that his state of being (provisionally called “awakened”) is inconceivable to ordinary people. Any theories (modern or classical) about what “coming” (into the world?) or “going”

(into *nirvāṇa*?) might have meant when the epithet was first coined are largely speculative.

**tathāgata-nature** (C. *rulai xing* 如來性; J. *nyorai shō*; *nyorai no shō* 如來の性; S. *tathāgata-dhātu*; *tathāgatatva*). Synonym of → *buddha-nature*.

**teacher** (C. *shifan* 師範; J. *shihan*). A “master” (C. *shi* 師; J. *shi*) who serves as a “model” (C. *fan* 範; J. *han*).

**teaching device** (C. *jiguan* 機關; J. *kikan*). (1) In ordinary language, the glyphs 機關 (C. *jiguan*; J. *kikan*) refer to: (a) a mechanism; (b) an organization or facility; or (c) an artifice, stratagem, or means. (2) In the literature of Chan/Zen, an appropriate device (e.g., a saying or a shout) that a Chan/Zen master spontaneously comes up with to instruct a student.

**teachings** (C. *jiao* 教; J. *kyō*; *oshie*). In the literature of Chan/Zen, the term “teachings” (C. *jiao* 教; J. *kyō*) refers to either: (1) the twelve divisions of the teachings attributed to Śākyamuni Buddha; or (2) the doctrines transmitted by the so-called “teachings lineages” (C. *jiaozong* 教宗; J. *kyōshū*), or “teachings houses” (C. *jiaojia* 教家; J. *kyōke*), such as the Huayan (J. Kegon) and Tiantai (J. Tendai) schools of Buddhism.

**teachings gate** (C. *jiaomen* 教門; J. *kyōmon*). The various doctrinal approaches taken by the so-called “teachings lineages” (C. *jiaozong* 教宗; J. *kyōshū*), or “teachings houses” (C. *jiaojia* 教家; J. *kyōke*), such as the Huayan (J. Kegon) and Tiantai (J. Tendai) schools of Buddhism. The opposite of “teachings gate” in this sense is “Chan/Zen Gate.”

**techniques of illusion** (C. *huanshu* 幻術; J. *genjutsu*). Magic tricks that deceive people into believing they see things that are not actually there.

**temporary device** (C. *zhanshi jiliang* 暫時技倆; J. *zanji no giryō*). A short-term attainment; a lucky response to a question that seems correct, but lacks a solid foundation.

**ten directions** (C. *shifang* 十方; J. *jippō*; S. *daśa-diś*). (1) An Indian concept, conveyed to China via the Buddhist tradition, of “all possible directions,” symbolized by the eight cardinal and intercardinal points on the compass (a two-dimensional model) made three dimensional by adding “up” and “down.” The “ten directions” are: up (C. *shang* 上; J. *jō*), down (C. *xia* 下; J. *ge*), east (C. *dong* 東; J. *tō*), west (C. *xi* 西; J. *sai*), south (C. *nan* 南; J. *nan*), north (C. *bei* 北; J. *hoku*), southeast (C. *nandong* 南東; J. *nantō*), southwest (C. *nanxi* 南西; J. *nansai*), northeast (C. *beidong* 北東; J. *hokutō*), and northwest (C. *beixi* 北西; J. *hokusai*). (2) In East Asian Buddhism, the term “ten directions” means “everywhere,” and by extension, “all.” The expression “buddhas of the ten directions” (C. *shifang fo* 十方佛; J. *jippō butsu*), for example, means “all buddhas everywhere.” The “saṃgha of the ten directions” (C. *shifang seng* 十方僧; J. *jippō sō*) refers to all properly ordained Buddhist monks and nuns, regardless of nationality, domicile, lineage, denominational affiliation, etc. A “monastery of the ten directions” (C. *shifang cha* 十方刹; J. *jippō setsu*) in Song and Yuan dynasty China was, in principle at least, the property of the Buddhist order at large; for details, → *first-class monastery*.

**ten novice precepts** (C. *shami shijie* 沙彌十戒; J. *shami jikkai*; S. *śrāmaṇera-saṃvara*). Ten moral “restraints,” or “precepts” (C. *jie*; J. *kai*; S. *śīla*) that a person vows to follow at the time of going forth from household life, thereby becoming a

“novice” (C. *shamí* 沙彌; J. *shami*; S. *śrāmaṇera*) in the Buddhist monastic order. The ten are:

- 1) not to take life (C. *bu shasheng* 不殺生; J. *fu sesshō*; S. *pāṇātipātāveramaṇi*)
- 2) not to steal (C. *bu dao* 不盜; J. *fu tō*; S. *adinnādānāver*)
- 3) not to engage in sexual activity (C. *bu yin* 不姪; J. *fu in*; S. *abrahmacaryaver*)
- 4) not to speak falsely (C. *bu wangyu* 不妄語; J. *fu mōgo*; S. *musāvādāver*)
- 5) not to drink alcohol (C. *bu yinjiu* 不飲酒; J. *fu onju*; S. *suramereyya-majjapamādatṭhānāver*)
- 6) not to eat at improper times (C. *bu feishi shi* 不非時食; J. *fu hiji shiki*; S. *vikāla-bhojanād vairamaṇi*)
- 7) not to adorn the body with flowers, headdresses, or perfumes (C. *bu zhu xianghuaman bu xiangtushen* 不著香華鬘不香塗身; J. *fu jaku kōkeman fu kōzushin*; S. *mālā-gandha-vilepana-dhāraṇa-maṇḍana-vibhūṣaṇasthānād vairamaṇi*)
- 8) not to sing, dance, or perform as an entertainer, and not to go to see or hear such things (C. *bu ge wuchangji bu wang guanting* 不歌舞倡伎不往觀聽; J. *fu kabushōgi fu ōkanchō*; S. *nāṭya-gīta-vāḍitra-viśūkadarśanād-vairamaṇi*)
- 9) not to sit on high, magnificent couches (C. *bu zuo gaoguangda chuang* 不坐高廣大牀; J. *fu za kōkōdai shō*; S. *anuccaśayanāmahāśayana*)
- 10) not to handle gold and silver, money, or valuables (C. *bu zhichi shengxiang jinyin baowu* 不執持生像金銀寶物; J. *fu shuji shōzō kingin hōmotsu*; S. *jātarūpa-rajata-paṭiggahaṇāver*)

**ten stages** (C. *shidi* 十地; J. *jūji*). Ten stages of progress along the bodhisattva path as explained, for example, in the “Ten Stages” chapter of the *Flower Garland Sūtra*. In East Asia, this set of ten stages usually is combined with other classification schemes to produce a comprehensive path of “52 positions” (C. *wushier wei* 五十二位; J. *gojūni i*), of which the ten stages correspond to positions 41 to 50.

**“ten thousand miles of barrier mountains”** (C. *guanshan wanli* 關山萬里; J. *kanzan banri*). This is a set phrase that is found in a number of Chan/Zen texts, without attribution to any particular ancestral teacher. It is a metaphor for a spiritual goal, or destination (e.g., “a place of no doubts” [Denkōroku, Chapter 45]), that can never be reached because the very conception of it is deluded.

**ten wholesome deeds** (C. *shi shanye* 十善業, *shi shan* 十善; J. *jū zengō, jūzen*). Ten good modes of behavior. (1) In Chinese translations of Indic Buddhist texts, they are enumerated as the opposite of the “ten evil deeds” (C. *shie* 十惡; J. *jūaku*) and couched as negative injunctions:

- 1) not to take life (C. *bu shasheng* 不殺生; J. *fu sesshō*)
- 2) not to steal (C. *bu toudao* 不偷盜; J. *fu chūtō*)
- 3) not to engage in improper sexual activity (C. *bu xieyin* 不邪姪; J. *fu jain*)
- 4) not to speak falsely (C. *bu wangyu* 不妄語; J. *fu mōgo*)
- 5) not to speak duplicitously (C. *bu liangshe* 不兩舌; J. *fu ryōzetsu*)
- 6) not to speak hatefully (C. *bu ekou* 不惡口; J. *fu akkō*)
- 7) not to speak with fabrication, or exaggeration (C. *bu qiuyu* 不綺語; J. *fu kigo*)
- 8) not to harbor desire (C. *bu yanyu* 不貪欲; J. *fu ton'yoku*)
- 9) not to harbor anger (C. *bu chenhui* 不瞋恚; J. *fu shin'i*)
- 10) not to harbor false views (C. *bu xiejian* 不邪見; J. *fu jaken*)

Some formulas analyze these into: “three types of good bodily deeds” (C. *shen sanzong shan* 身三種善; J. *shin sanshu zen*), which include items #1, #2, and #3; “four types of good verbal deeds” (C. *kou sizhong shan* 口四種善; J. *ku shishu zen*), which include items #4, #5, #6, and #7; and “three types of good mental deeds” (C. *yi sanzong shan* 意三種善; J. *i sanshu zen*), which include items #8, #9, and #10. The first four items in the list of ten wholesome deeds correspond to the first four of the five precepts undertaken by Buddhist laymen and laywomen. The last three items in the list of ten wholesome deeds correspond to the “three poisons” of greed, anger, and delusion. (2) As reformulated in the *Sequenced Introduction to the Dharma Realm* (T 1925.46.670a5-26) by Tiantai Zhiyi (538–597), founder of the Tiantai School in China, the ten wholesome deeds are:

- 1) releasing living beings (C. *fansheng* 放生; J. *hōshō, hōjō*)
- 2) giving (C. *bushi* 布施; J. *fuse*)
- 3) reverence (C. *gongjing* 恭敬; J. *kugyō*)
- 4) truthful speech (C. *shiyu* 實語; J. *jitsugo*)
- 5) harmoniousness (C. *hehe* 和合; J. *wagō*)
- 6) gentle speech (C. *ruanyu* 軟語; J. *nango*)
- 7) meaningful speech that confers benefits (C. *youyiyi raoyi* 有義語饒益; J. *ugigo nyōyaku*)
- 8) contemplation of impurities (C. *bujing guan* 不淨觀; J. *fujō kan*)
- 9) compassion and patience (C. *ciren* 慈忍; J. *jīnin*)
- 10) faithful reliance on the true path (C. *xingui zhengdao* 信歸正道; J. *shinki shōdō*)

**tenth abode** (C. *shizhu* 十住; J. *jūjū*). The highest stage of progress along the bodhisattva path, which also corresponds to the 50<sup>th</sup> of the “52 positions”; → *ten stages*.

**tenth stage** (C. *shidi* 十地; J. *jūji*). → *ten stages*.

**test** (C. *diaoda* 調打; J. *chōda*). To examine someone; to put them to the test. Used to describe the way in which Chan/Zen masters test the understanding of students.

**that guy** (C. *nahan* 那漢; J. *nakan*). (1) In the colloquial language of medieval China, an informal way of referring to a man or boy. (2) In the literature of Chan/Zen, an indirect reference to the *buddha-nature*.

**that one person** (C. *na yi ren* 那一人; J. *na ichinin*). In the literature of Chan/Zen, in addition to the literal meaning, this expression also indicates the *buddha-nature*.

**that person** (C. *naren* 那人, *qiren* 其人; J. *nanin, konin; sono hito* 其の人). Same as → *that one person*.

**that place** (C. *nachu* 那處; J. *nasho*). In Chapter 36 of the *Denkōroku*, in addition to the literal meaning, this expression also indicates the *buddha-nature*.

**“that saying loses”** (C. *huaduo* 話墮; J. *wada*). The glyph 墮 (C. *duo*; J. *da*) is short for 論墮負 (C. *lun duofu*; J. *ron dafu*; S. *vāda-nigrāha*), which means “point of defeat in a debate.” The expression “that saying loses,” therefore, means “what you have just said has lost you the debate.” The retort is attributed to a number of different Chan/Zen masters in their discourse records, but it seems to have been popularized by Yunmen Wenyan (864-949). It appears four times in the *Extensive Record of Chan Master Yunmen Kuangzhen*, including the following exchange:

[A monk] raised [the saying]: “Radiance serenely shines, pervading [worlds innumerable as] Ganges sands.” [Yunmen] asked the monk, “Aren’t those the words of Presented Scholar Zhang Zhuo?” The monk said, “Yes.” The master [Yunmen] said, “*That saying loses.*”

《雲門匡真禪師廣錄》舉。光明寂照遍河沙。問僧、豈不是張拙秀才語。僧云、是。師云、話墮也。(T 1988.47.557c20-21)

The same exchange appears in the *Gateless Barrier* as a *kōan* entitled “Yunmen’s ‘That Saying Loses’” (C. *Yunmen huaduo* 雲門話墮; J. *Unmon wada*):

Yunmen was asked by a monk, “Radiance serenely shines, pervading [worlds innumerable as] Ganges sands,” but before he had finished the first phrase, Yunmen cut him off and abruptly said, “Aren’t those the words of Presented Scholar Zhang Zhuo?” The monk said, “Yes.” The master [Yunmen] said, “*That saying loses.*” Later on, [Chan Master] Sixin brought this up, saying, “So tell me, in what respect is it that the monk’s saying lost?”

《無門關、雲門話墮》雲門因僧問、光明寂照遍河沙。一句未絕門遽曰、豈不是張拙秀才語。僧云、是。門、云話墮也。後來死心、拈云、且道那裏是者僧話墮處。(T 2005.48.297c22-24)

Presented Scholar Zhang Zhuo was a *lay practitioner* and *dharma heir* of Shishuang Qingzhu (807–888). The phrase that the monk raised to elicit Yunmen’s comment was the first in an eight-phrase verse attributed to Zhangzhuo. For the entire verse, → Presented Scholar Zhang Zhuo. Given the fact that raising the saying of a previous worthy like Zhang Zhuo and asking a master such as Yunmen to comment on it was standard procedure in the Chan tradition, it is difficult to see what Yunmen meant when he said, “*That saying loses.*” The *Gateless Barrier* indicates that Sixin Wuxin (1043–1114) had previously raised Yunmen’s retort as a *kōan*.

**that which is pure** (C. *jingzhe* 淨者; J. *jōsha*). → *those who are pure*.

**thatched hermitage** (C. *caotan* 草庵; J. *sōan*). (1) A poetic term that suggests a humble thatch-roofed cottage for a monk who wishes to live in seclusion. (2) The term also came to mean a place where the resident monk could do what he wants, free from pressure or interference by other members of the *sangha*. Thus, some Chan/Zen masters who did not live alone, but gathered disciples and built monasteries that were neither thatched nor especially humble, called their domain a “thatched hut,” or “thatched hermitage.”

**“the four quarters, too, have no gates”** (C. *simian yi wu men* 四面亦無門; J. *shimen mata mon nashi* 四面また門なし). The second phrase of a five-phrase saying attributed to Guanxi Zhixian (–895). For the entire saying, → “the ten directions have no walls or fences.”

**“the ground of principle at the apex of reality does not admit a single mote of dust”** (C. *shiji lidi bushou yichen* 實際理地不受一塵; J. *jissai richi ni ichijin wo ukezu* 實際理地に一塵を受けず). This saying is found in a number of Chinese Buddhist texts and is often raised as a *kōan* in the literature of Chan/Zen. The term “apex of reality” (C. *shiji* 實際; J. *jissai*), as an early Chinese translation of the Sanskrit *bhūtakoti*, meant something like the “highest point” (C. *ji* 際; J. *sai*; S. *koṭi*) of what is “actual,” “true,” or “real” (C. *shi* 實; J. *jitsu*; S. *bhūta*). In some early Indian Mahāyāna scriptures, the term *bhūtakoti* was used in a pejorative sense to

refer to the *nirvāṇa* of the Hinayāna, which was portrayed as an unworthy goal for those on the *bodhisattva* path. Later Indian Mahāyāna scriptures, however, used *bhūtakoti* in a positive sense as a synonym for “*dharma* realm,” a name for what really exists outside the *deluded conceptualizing* of human beings. In Chinese Buddhist texts, the term “apex of reality” also came to be used as a synonym for “thusness,” and for “womb of the *tathāgata*” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*). The statement that it “does not admit a single mote of dust” indicates the fundamental purity of the “womb of the *tathāgata*,” or *buddha-mind*, even when it is obscured by sense perceptions or *deluded* thinking. → *dust*; → *dust of external objects*; → *floating dust*. The original source of the full saying is unknown, but the oldest Chan text to cite it is the *Records that Mirror the Axiom*:

Hence, “the ground of principle at the apex of reality does not admit a single mote of dust; those within the gate of *buddha*-activity do not discard a single *dharma*.”

《宗鏡錄》所以、實際理地不受一塵。佛事門中不捨一法。(T 2016.48.720b11-12)

The biography of Weishan Lingyou (771–853) in the *Jingde Era Record of the Transmission of the Flame* has him quoting the saying:

To summarize, then, “the ground of principle at the apex of reality does not admit a single mote of dust; those within the gate of myriad practices do not discard a single *dharma*.”

《景德傳燈錄》以要言之、則、實際理地不受一塵。萬行門中不捨一法。(T 2076.51.265a1-2)

The biography of Reverend Zhongdu of Dengzhou in the *Jingde Era Record of the Transmission of the Flame* depicts someone raising the saying as a *kōan* for him to comment on:

Question: “What about ‘the ground of principle at the apex of reality does not admit a single mote of dust; those within the gate of *buddha*-activity do not discard a single *dharma*’?” The master [Zhongdu] said, “In the real and eternal, dust does not pollute [the land] between the [four] seas, or the currents of the hundred rivers [of worldly affairs].”

《景德傳燈錄、鄧州中度和尚》問、如何是、實際理地不受一塵。佛事門中不捨一法。師曰、眞常塵不染海內百川流。(T 2076.51.369b17-19)

“the huge is identical to the small” (C. *jida tong xiao* 極大同小; J. *gokudai wa shō ni onajiki* 極大は小に同き). A line from the *Inscription on Faith in Mind*, attributed to the Third Ancestor, Sengcan:

Neither existent nor nonexistent, the *ten directions* are before your eyes.  
The tiny is identical to the large: forget all about the sphere of cognition.  
The huge is identical to the small: do not view boundary markers.  
Being itself is non-being; non-being itself is being.

《景德傳燈錄、信心銘》無在不在十方目前。極小同大忘絕境界。極大同小不見邊表。有即是無無即是有。(T 2076.51.457b20-21)

**“the matter beyond buddha”** (C. *fo xiangshang shi* 佛向上事; J. *butsu kōjō ji*; *butsu kōjō no koto* 佛向上の事). A saying attributed to Dongshan Liangjie (807–869) in his biography in the *Jingde Era Record of the Transmission of the Flame*:

At one time the master [Dongshan] said, “Only when one has experienced the matter beyond buddha does one have some qualification to speak.” A monk asked, “What about this ‘speaking’?” The master said, “When there is speaking, you, Ācārya, don’t hear it.” [The monk] said, “Do you hear it, Reverend?” The master said, “Once I’m not speaking, then I hear it.”

《景德傳燈錄》師有時云、體得佛向上事、方有些子語話分。僧便問、如何是語話。師曰、語話時聞梨不聞。曰、和尚還聞否。師曰、待我不語話時即聞。(T 2076.51.322b29-c3)

The term “beyond” (C. *xiangshang* 向上; J. *kōjō*) in this context may mean “beyond the linguistic designation or concept” of the thing called “buddha.” If so, then Dongshan’s point is that only people who can use language without becoming attached to names (i.e., mistaking them for really existing things) are qualified to speak about Buddhism. “Hearing” what is said, if one attaches to names, is equivalent to “not hearing” (i.e., not understanding) the meaning. Dongshan’s saying, “the matter beyond buddha,” was often raised as a *kōan*. In the *Extensive Record of Chan Master Yunmen Kuangzhen*, for example, we find:

Raised: “Dongshan said, ‘You should know that there is the matter beyond buddha.’ A monk asked, ‘What is the matter beyond buddha?’ Dongshan said, ‘It’s not buddha.’”

The master [Yunmen] said [as a comment on the *kōan*], “It can’t be named and can’t be characterized, so he said ‘It’s not.’”

《雲門匡真禪師廣錄》舉。洞山云、須知有佛向上事。僧問、如何是佛向上事。山云、非佛。師云、名不得、狀不得、所以言非。(T 1988.47.558a8-10)

Another example of Dongshan’s saying being raised as a *kōan* is found in the *Collated Essentials of the Five Flame Records*, in the biography of Dinghui of Xiangzhou:

A monk asked, “What about the matter beyond buddha?” The master [Dinghui] said, “There is nobody who is not alarmed.” The monk said, “I, your student, have yet to abandon it.” The master said, “The unobstructed is difficult to approach.”

《五燈會元、襄州定慧禪師》僧問、如何是佛向上事。師曰、無人不驚。曰、學人未委在。師曰、不妨難向。(CBETA, X80, no. 1565, p. 175, b3-4 // Z 2B:11, p. 148, b5-6 // R138, p. 295, b5-6)

(2) “The Matter Beyond Buddha” (*Butsu kōjō ji* 佛向上事) is the title of a chapter of Dōgen’s *Treasury of the True Dharma Eye*.

**“the matter that is beyond”** (C. *xiangshang shi* 向上事; J. *kōjō ji*; *kōjō no koto* 向上の事). (1) An abbreviated reference to → “the matter beyond buddha.” (2) Synonymous with → single great matter. (3) The term “beyond” (C. *xiangshang* 向上; J. *kōjō*) can mean “beyond linguistic designation,” or “beyond conceptual thinking.” In that case, “the matter that is beyond” is the ultimate truth, which is said to be inconceivable, or → “thus.”



“the melody of the barbarian reed pipe does not follow the five tones, but its harmony springs forth in the azure heavens” (C. *hujia quzi buduo wuyin, yun chu qingxiao* 胡笳曲子不墮五音、韻出清霄; J. *koka no kyokusu wa goin ni zui sezu, inseishō wo izu* 胡笳の曲子は五音に随せず、韻青霄を出づ). A saying attributed to Dongshan Liangjie (807–869). The *Chrestomathy from the Ancestors Hall* has a section entitled “Xuedou’s Dongting Record” (C. *Xuedou Dongting lu* 雪竇洞庭錄; J. *Settō Tōtei roku*), which contains a number of *kōans* collected by Xuedou Zhongxian (980–1052). One of the entries in that collection, entitled “Melody of the Barbarian Clans” (C. *Hujia qu* 胡家曲; J. *Koka kyoku*), reads as follows:

The barbarian clans make the barbarian reed whistle, which is a sort of flute. Barbarian people blow it to make a melody. Han Li Ling’s “Letter replying to Su Wu” says: “The barbarian reed whistle, with mixed vibrations, produces shrill cries for herding horses. I now borrow this as an example to make my point.” Xinfeng said: “The melody of the barbarian reed pipe does not follow the five tones, but its harmony springs forth in the azure heavens. It is up to the superior man to blow a tune.” This, according to some [interpretations], indicates that the Brahmanic country of the World-Honored One was a barbarian clan. Is that not a huge mistake?

《祖庭事苑、胡家曲》胡家、當作胡笳。笳、笛之類。胡人吹之爲曲。漢李陵答蘇武書云、胡笳互動、牧馬悲鳴。今借此以況吾道。新豐云、胡笳曲子不墮五音、韻出清霄。任君吹唱。是也、或者指世尊梵國爲胡家。豈不大謬妄乎。(CBETA, X64, no. 1261, p. 324, a12-16 // Z 2:18, p. 11, d13-17 // R113, p. 22, b13-17)

In this passage, Dongshan Liangjie is referred to as “Xinfeng” because he resided at the monastery on Mount Xinfeng. The narrator is Xuedou, who first explains what the “barbarian reed pipe” is, then quotes Han Li Ling’s letter and Xinfeng’s comment on it, and finally criticizes what he takes to be a mistaken interpretation of the expression “barbarian clan.” In Chapter 45 of the *Denkōroku*, a monk is said to challenge Furong Daokai (1043–1118) by raising Dongshan’s saying, “the melody of the barbarian reed pipe does not follow the five tones, but its harmony springs forth in the azure evening,” and then asking, “Please, Master [Daokai], blow a tune” (*kou shi suishō seiyo* 請ふ師吹唱せよ). That request, while not quite a quotation, echoes the words attributed to Dongshan in the preceding passage: “It is up to the superior man to blow a tune” (C. *ren jun chui chang* 任君吹唱). The “Letter replying to Su Wu,” which survives in collections of ancient Chinese literature, is cited by Xuedou in the preceding passage as a historical source, but it is regarded by scholars today as a forgery. It purports to be a letter that Li Ling (–74 BCE) sent to Su Wu (–60 BCE) when both were held captive by the Mongolian tribe known as Xiongnu, referred to here as “barbarians” (C. *hu* 胡; J. *ko*). The preceding passage from the *Chrestomathy from the Ancestors Hall* is also quoted, without attribution, in the *Empty Valley Collection*, in Linquan Conglin’s (1223–1281) prose evaluation (C. *pingchang* 評唱; J. *hyōshō*) of Touzi Yiqing’s (1032–1083) verse comment on Case #5 (CBETA, X67, no. 1303, p. 271, a24-b3 // Z 2:22, p. 269, b18-c3 // R117, p. 537, b18-p. 538, a3). → five tones.

“the one road beyond: even a thousand sages do not transmit it” (C. *xiangshang yilu, qiansheng buchuan* 向上一路、千聖不傳; J. *kōjō no ichiro, senshō fuden* 向上一路、千聖不傳). A statement attributed to Panshan Baoji (d.u.), a *dharma*

heir of Mazu Daoyi (709–788). Baoji's biography in the *Jingde Era Record of the Transmission of the Flame* contains the following sermon, which provides the context of the saying:

The master [Panshan Baoji], at a convocation in the *dharma hall*, addressed the congregation, saying: “If the mind has no affairs, the *myriad phenomena* do not arise. If *intellect* is cut off, how can the subtle triggering of even the *slightest mote of dust* occur? The way originally has no embodiment, therefore speaking generates names. The way originally has no names, therefore naming entails labels. If you say, ‘This *mind is buddha*,’ at this time you have yet to enter what is subtle. If you say, ‘Neither mind nor buddha,’ then you are still just pointing toward the ultimate. *The one road beyond: even a thousand sages do not transmit it.* Students in their striving look just like monkeys grasping at reflections. Within the ‘no-thing-ness’ of the great way, who could be ahead or behind? The length of the sky has no limits: of what use are measurements? Now, the *mind-moon* is solitary and complete, and its light envelops the *myriad phenomena*. However, the light is not the illumination of sense objects, and sense objects, too, are not existent. When *light and sense objects together disappear*, what thing is recovered?”

《景德傳燈錄》師上堂示衆曰、心若無事萬象不生。意絕玄機纖塵何立。道本無體因道而立名。道本無名因名而得號。若言即心即佛。今時未入玄微。若言非心非佛。猶是指蹤之極則。向上一路千聖不傳。學者勞形如猿捉影。夫大道無中復誰先後。長空絕際何用稱量。空既如斯道復何說。夫心月孤圓、光吞萬象。光非照境、境亦非存。光境俱亡、復是何物。(T 2076.51.253b9-17)

For a comment by Dongshan Liangjie (807–869) on Panshan's saying, → “light and sense objects together disappear.”

“the ten directions have no walls or fences” (C. *shifang wu biluo* 十方無壁落; J. *jippō hekiraku nashi* 十方壁落なし). The first phrase of a five-phrase saying attributed to Guanxi Zhixian (–895), a *dharma heir* of Linji Yixuan (–866). It is raised as a *kōan* in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

At one time there was a monk who raised Guanxi's saying: “The ten directions have no walls or fences; the four quarters, too, have no gates. Pure and stripped bare; naked and washed clean; there is nothing that can be grasped.” He asked the master [Yunmen], “What about this?” The master said, “Such talk is easy, and extremely hard to escape from.”

《雲門匡真禪師廣錄》時有、僧舉灌溪語云、十方無壁落。四面亦無門。淨裸裸、赤灑灑、沒可把。問師、作麼生。師云、與麼道即易、也大難出。(T 1988.47.574c18-21)

Individual phrases from Guanxi's saying, singly or in pairs, are repeated frequently in the *Discourse Record of Chan Master Yuanwu Foguo*, the *Blue Cliff Record*, the *Discourse Record of Chan Master Dahui Pujue*, the *Extensive Record of Chan Master Hongzhi*, and various other Chan records.

“the tiny is identical to the large” (C. *jixiao tong da* 極小同大; J. *gokushō wa dai ni onajiki* 極小は大に同じ). A line from the *Inscription on Faith in Mind*. For details → “the huge is identical to the small.”

“the World-Honored One had secret words; for Kāśyapa, they were not concealed” (C. *Shizun you miyu, Jiashe bu fuzang* 世尊有密語、迦葉不覆藏; J. *Seson ni mitsugo ari, Kashō fukuzō sezu* 世尊に密語有り、迦葉覆藏せず). A well-known kōan. An early example of it being raised as such is found in the biography of Yunju Daoying (–902) in the *Jingde Era Record of the Transmission of the Flame*:

[An official] asked, “[in the saying] ‘the World-Honored One had secret words; for Kāśyapa, they were not concealed,’ what are the secret words of the World-Honored One?” The master [Yunju] summoned him, saying, “Minister.” The man responded. The master said, “Do you understand?” [The man] said, “I don’t understand.” The master said, “If you don’t understand, that is ‘the World-Honored One’s secret words.’ If you do understand, that is ‘not concealed for Kāśyapa.’”

《景德傳燈錄》問曰、世尊有密語迦葉不覆藏、如何是世尊密語。師召曰、尚書。其人應諾。師曰、會麼。曰、不會。師曰、汝若不會世尊密語。汝若會迦葉不覆藏。(T 2076.51.335c1-5)

Another example of the kōan being raised and commented on is found in the *Jiatai Era Record of the Pervasive Spread of the Flame*, in the biography of “Chan Master Zhijian of the Zu Hermitage on Mount Xuedou in Qingyuan Prefecture”:

At a convocation in the dharma hall, [Zhijian] said: “The World-Honored One had secret words; for Kāśyapa they were not concealed.” [Zhijian then commented:] “Throughout the night, a rain of falling blossoms; in the whole city, the streams are fragrant.”

《嘉泰普燈錄、慶元府雪竇足庵智鑒禪師》上堂曰、世尊有密語、迦葉不覆藏。一夜落華雨、滿城流水香。(CBETA, X79, no. 1559, p. 398, a12-13 // Z 2B:10, p. 129, c2-3 // R137, p. 258, a2-3)

This kōan is also quoted and discussed by Dōgen in the chapter of his *Treasury of the True Dharma Eye* entitled “Secret Words” (*Mitsugo* 密語). In Chapter 49 of the *Denkōroku*, Keizan asserts that the saying “the World-Honored One had secret words; for Kāśyapa, they were not concealed” refers to an exchange between Buddha and Kāśyapa that appears in Chapter 4 of the *Nirvāṇa Sūtra*, which he proceeds to quote in Japanese translation. → secret words. → *saindhava*.

“there has never been any wisdom, apart from thusness, that can verify thusness; and there is no thusness, apart from wisdom, that is verified by wisdom” (C. *ceng wu ru wai zhi neng zheng yu ru, yi wu zhi wai ru wei zhi suozheng* 曾無如外智能證於如、亦無智外如爲智所證). An attempted Japanese transcription (*yomikudashi* 読み下し) of this saying appears in the “Investigation” section of Chapter 38 of the *Denkōroku*. It is not reproduced here because it does not fully correspond to the original Chinese, with the result that the English translation of it also differs from the translation of the original given here. The Chinese saying appears twice in the *Extensive Record of Chan Master Hongzhi*, which is likely the source that Keizan was familiar with. The first occurrence reads:

If you regard the four primary elements as that which preaches the dharma and hears the dharma, then the four primary elements are sense objects, and not the one who preaches or listens. If you regard the five aggregates as that which preaches the dharma and hears the dharma, then the five aggregates are baseless, and not the one who preaches or listens. If you regard empty

space as that which preaches the *dharma* and hears the *dharma*, then empty space is something nihilistic, and not the one who preaches or listens. Brother disciples, in a single thought that binds everything together and cuts off past and future, you must illuminate the substance of your solitary standpoint. When *things* and *self* are both forgotten, every single thing is clear, perfectly round and smooth, exposed and stripped bare, naked and washed clean. Then, without the prompt of a question, there is spontaneous preaching. If you embody and reach a standpoint like this, you are truly one who hears the *dharma*. At just such a time, preaching and hearing are simultaneous, and subject and object are both cut off. “There has never been any wisdom, apart from thusness, that can verify thusness; and there is no thusness, apart from wisdom, that is verified by wisdom.”

《宏智禪師廣錄》若以四大作說法聽法者、四大是塵、非說聽者。若以五蘊爲說法聽法者、五蘊是妄、非說聽者。若以虛空爲說法聽法者、虛空屬斷、非說聽者。兄弟直須一念相應、前後際斷、照體獨立。物我俱亡、明歷歷、圓陀陀、露裸裸。赤灑灑。便是無問而自說。若體到如斯田地、真聽法者。正恁麼時、說聽同時、能所俱絕。曾無如外智能證於如。亦無智外如爲智所證。(T 2001.48.71b26-c5)

The second occurrence in the *Extensive Record of Chan Master Hongzhi* reads:

What is pure and undefiled is your body; what is completely illuminating and unconditioned is your eye. The eye within the body does not interact with the [six] sense gates, and the body within the eye is not compounded of material forms. Thus there is the saying, “there has never been any wisdom, apart from thusness, that can verify thusness; and there is no thusness, apart from wisdom, that is verified by wisdom.” It can be said that Buddha is Buddha of the house of *dharma*, and that the *dharma* is the *dharma* of the house of Buddha.

《宏智禪師廣錄》清淨無染是爾身、圓照無緣是爾眼。身中之眼、不涉根門、眼中之身、不是色聚。所以道、曾無如外智能證於如、亦無智外如爲智所證。可謂佛是法家底佛、法是佛家底法。(T 2001.48.78b27-c1)

In this second passage, Hongzhi Zhengjue (1091–1157) clearly indicates that the expression “there has never been any wisdom, apart from thusness, that can verify thusness; and there is no thusness, apart from wisdom, that is verified by wisdom” is a “saying” (C. *dao* 道; J. *tō*) that he is quoting from another text. Hongzhi’s probable source for the quote is the *Commentary on the Flower Garland Sūtra* by Chengguan (738–838), although the order of the two main phrases is reversed:

The “Dedication of Merit” Section [of the *Flower Garland Sūtra*] says: “There is no thusness, apart from wisdom, that is verified by wisdom; and there is no wisdom, apart from thusness, that can verify thusness.”

《華嚴經疏》迴向品云、非智外如爲智所證、非如外智能證於如。(T 1735.35.515a3-4)

Chengguan may have had the following passage from the *Flower Garland Sūtra* in mind, but if so, the words he attributes to it are more of a gloss than a direct quotation:

Children of Buddha, when bodhisattvas, those *mahāsattvas*, dedicate merit in this way, their eyes in the end do not see any impure buddha-lands, nor

do they see any differentiating signs among living beings. [For them] there is not the slightest *dharma* that is entered for the sake of wisdom, and there is not the slightest wisdom that enters into the *dharma*. [They] understand that the Tathāgata's body is not like empty space, because it is complete and full with all virtues and innumerable sublime *dharma*s, and because it causes living beings in all places to accumulate good karmic roots and be entirely fulfilled.

《華嚴經、迴向品》佛子、菩薩摩訶薩如是迴向時、眼終不見不淨佛刹、亦復不見異相衆生。無有少法爲智所入、亦無少智而入於法。解如來身非如虛空、一切功德無量妙法所圓滿故、於一切處令諸衆生積集善根悉充足故。(T 279.10.134b22-27)

The phrases that Chengguan may have had in mind are: “There is not the slightest *dharma* that is entered for the sake of wisdom, and there is not the slightest wisdom that enters into the *dharma*.”

**“there is no need for burning incense, making prostrations, recollecting buddhas, practicing repentances, or reading sūtras”** (C. *buyong shaoxiang libai nianfo xiuchan kanjing* 不用燒香禮拜念佛修懺看經; J. *shōkō raihai nenbutsu shusan kankin wo mochiizu* 燒香禮拜念佛修懺看經を用ゐず). This saying is attributed to Tiantong Rujing (1162–1227), Dōgen's teacher, nine times in the extant writings of Dōgen, who cites it both in Chinese and in Japanese transcription (*yomikudashi* 読み下し). However, the passage is not found in any Chinese sources, including Rujing's discourse record. It is unlikely that Rujing ever intended, in any literal sense, to discourage the students training under him from engaging in any of the practices named. For details, → *just sit*.

**“there is no opening, even when chopped by an axe”** (C. *daofu zhao bukai* 刀斧所不開; J. *tōfu kiredomo hirakazu* 刀斧所れども開かず). A saying, often used when attaching words as a comment on a *kōan*, that is attributed to Caoshan Benji (840–901). His biography in the *Outline of the Linked Flames of Our Lineage* contains the following exchange:

A monk asked, “When a son returns to his father, why does the father completely fail to look at him?” The master [Caoshan] said, “This is as it should be.” [The monk] said, “Where do the blessings of father and son reside?” The master said, “In the first attainment of the blessings of father and son.” [The monk] said, “What are the blessings of father and son?” The master said, “There is no opening, even when chopped by an axe.”

《聯燈會要》僧問、子歸就父、爲甚麼父全不顧。師云、理合如是。云、父子之恩何在。師云、始成父子之恩。云、如何是父子之恩。師云、刀斧所不開。(CBETA, X79, no. 1557, p. 191, a11-13 // Z 2B:9, p. 398, a18-b2 // R136, p. 795, a18-b2)

This passage can be interpreted in different ways, but the saying “there is no opening, even when chopped by an axe” seems to point to a kind of ultimate identification (as for, example, between a *deluded* person and their own innate *buddha-mind*) that defies any attempt to analyze it into parts.

**“there is not a single thing”** (C. *wu yi wu* 無一物; J. *mu ichi motsu; ichimotsu naku* 一物なく). An expression of the doctrine of → *emptiness*. (1) Part of a line from

the famous *mind-verse* attributed to the Sixth Ancestor, Huineng, in the *Platform Sūtra*; → “from the start, there is not a single thing.” (2) Part of a saying attributed to Yongjia Xuanjue (675–713) in the *Song of Realizing the Way*:

When you see clearly, there is not a single thing, nor any people, nor any buddhas.

《景德傳燈錄、證道歌》了了見無一物、亦無人亦無佛。(T 2076.51. 461a29)

**thing** (C. *wu* 物; J. *motsu*; *mono*). (1) In ordinary language: an “entity,” “phenomena,” “affair,” “matter,” etc.; also, “living creatures”; also, the “physical world,” or “nature.” (2) In the literature of Chan/Zen, also used to refer to *dharma*s, i.e., “things” that are imagined to exist in and of themselves, with → *own-nature*.

**things and/or self** (C. *wu wo* 物我; J. *motsu ga*). The objective world and the subjective self that experiences it. In most Chan/Zen texts, use of these categories is treated as *discriminating thought*, and a fundamental *delusion* that afflicts ordinary people.

**think** (C. *siliang* 思量; J. *shiryō*). A compound comprising one glyph meaning to “intend,” “ponder,” or “reason” (C. *si* 思; J. *shi*), and another meaning to “measure,” or “calculate” (C. *liang* 量; J. *ryō*). In Chinese Buddhist texts, the glyphs 思量 (C. *siliang*; J. *shiryō*) translate a number of Sanskrit terms that have a range of meanings: (1) *mīmāṃsā* — “profound reflection,” “consideration”; (2) *cintana* — “thinking of,” “anxiety about”; (3) *manaskāra* — “consciousness,” especially of pleasure or pain; (4) *tārkika* — “logical reasoning”; and (5) *vitarka* — (a) “conjecture,” “supposition,” “imagination,” or “opinion,” (b) “reasoning,” “deliberation”; (c) “purpose,” “intention.” (6) In Yogācāra texts advocating the doctrine of *consciousness only*, or → *mind only*, the seventh consciousness on the list of “eight modes of consciousness” (C. *bashi* 八識; J. *hasshiki*; S. *aṣṭa-vijñānāni*), called “afflicted mental consciousness” (C. *monashi* 末那識, *ranwu yi* 染污意; J. *manashiki*, *zenna i*; S. *kliṣṭa-manas*), is also rendered in Chinese as “thinking consciousness” (C. *siliangshi* 思量識; J. *shiryōshiki*). (7) More generally, the term “think” is used as a synonym of “discriminating thought,” as in the *Lotus Sūtra* passage that reads:

Śāriputra, buddhas preach the dharma in accordance with what is appropriate, but their meaning may be hard to understand. Why is that? Because we use innumerable skillful means, various kinds of episodes, and instructive parables to explain dharma. These dharma are not things that can be understood by thinking and discriminating. It is only buddhas who can understand them.

《妙法蓮華經》舍利弗、諸佛隨宜說法、意趣難解。所以者何。我以無數方便、種種因緣、譬喻言辭、演說諸法。是法非思量分別之所能解。唯有諸佛乃能知之。(T 262.9.7a17-21)

The Chinese that is translated in this passage as two separate verbs — “thinking and discriminating” (C. *siliang fenbie* 思量分別; J. *shiryō funbetsu*) — might also be construed as an adjective and a noun: “discrimination that is characterized by thinking.”

**thinking** (C. *siliang* 思量; J. *shiryō*). Noun form of → *think*.

**thirty blows** (C. *sanshi bang* 三十棒; J. *sanjū bō*). (1) In medieval Chinese jurisprudence, a standard punishment, administered on the spot by lictors, for accused parties who were found guilty by a magistrate in a court of law. (2) When used by Chan/Zen masters, the expression “[I give you] *thirty blows*,” or “[you deserve] *thirty blows*” is a metaphor that means, “I find you (i.e., a live interlocutor or some recorded statement) guilty of *delusion*.” The authority of a Chan/Zen master to judge a person’s spiritual state (*deluded* vs. *awakened*) is routinely compared to the authority of an imperially appointed civil magistrate to judge, after hearing evidence, the guilt or innocence of an accused party, and to administer punishment if appropriate.

**thirty-two marks** (C. *sanshier xiang* 三十二相; J. *sanjūni sō*; S. *dvātrimśadvara-lakṣaṇa*). Thirty-two physical “signs,” or “marks” (C. *xiang* 相; J. *sō*) that characterize the body of a *buddha*. Scriptures differ in their accounts of these marks, and representations in sculptures and paintings also lack uniformity. BGDJ (pp. 472d-473d, s.v. さんじゅうにそう) lists the following: 1) an *uṣṇīṣa*, or fleshy protuberance on top of the head; 2) bluish hair that curls clockwise; 3) a broad flat forehead; 4) a tuft of white hair between the eyebrows; 5) deep blue eyes; 6) forty teeth; 7) straight teeth; 8) no gaps between teeth; 9) white teeth; 10) a keen sense of taste; 11) jaws like those of a lion; 12) a long thin tongue; 13) a clear voice; 14) full shoulders; 15) seven fleshy areas: both hands, both feet, both shoulders, and the head; 16) no armpits; 17) golden skin; 18) long arms that reach to the knees; 19) an upper body like that of a lion; 20) a stout build; 21) body hair that all curls clockwise; 22) body hair that all grows upward; 23) a penis that retracts into the body like that of a horse; 24) round shins; 25) high ankles; 26) supple fingers; 27) webbed fingers and toes; 28) long fingers; 29) wheels with spokes visible on the palms of the hands and soles of the feet; 30) flat feet that fully contact the ground; 31) broad heels; and 32) graceful legs like those of an antelope.

**this matter** (C. *geshi* 箇事, *zheshi* 這事, *cishi* 此事; J. *konji*, *shaji*, *shiji*; *kono koto* 箇の事 or 此の事, *shako no koto* 這箇の事). (1) A reference to some thing or topic previously named. (2) In the literature of Chan/Zen, when the antecedent is missing, an indirect reference to the “*matter of birth and death*,” or “*single great matter*” of gaining liberation.

**this old monk** (C. *laoseng* 老僧; J. *rōsō*). (1) Literally, a *monk* or *nun* who is advanced in years, either biologically or in time passed since their ordination. (2) In the literature of Chan/Zen, a mode of self-reference used by a master when addressing students: synonymous with the first person pronouns “I” or “me.”

**this person** (C. *ciren* 此人; J. *kono hito* 此の人). (1) A reference to a person immediately present or previously named. (2) In the literature of Chan/Zen, when the antecedent is missing, an indirect reference to the *buddha-nature* that is innate in all *living beings*.

**this place** (C. *sichu* 此處; J. *shisho*; *kono tokoro* 此の處). (1) “This place,” or “here”: a reference to the place where the speaker is. (2) A reference to a place previously named. (3) In the literature of Chan/Zen, when the antecedent is missing, an indirect reference to the “*situation*” of *awakening*. Synonymous with → *this standpoint*.

**this standpoint** (C. *ci tiandi* 此田地, *zhege tiandi* 這箇田地; J. *kono denchi* 此の田地, *shako no denchi* 這箇の田地). (1) A reference to a standpoint previously named. (2) In the literature of Chan/Zen, when the antecedent is missing, an indirect reference to the standpoint of awakening, which is an immediate, intuitive insight into the mind's original nature. Because it is not the knowing of any kind of "object" by any perceiving "subject," what is known cannot be named; it can only be referred to as "this."

**this thing** (*kono mono* 此の物, *kono koto* 此の事). (1) In ordinary language, a reference to some specific entity or occurrence that has previously been named. (2) In the literature of Zen, when the antecedent is missing, an indirect reference to the innate buddha-nature, or to awakening.

**those who are pure** (C. *jingzhe* 淨者; J. *jōsha*). (1) People who are physically or ritually pure, because they wear clean clothes or have clean hearts and minds. (2) People who observe Buddhist moral precepts. (3) The glyphs 淨者 (C. *jingzhe*; J. *jōsha*) can also be translated as "that which is pure," meaning either (a) "pure things" or (b) the state of "purity," or "cleanliness" itself.

**thought cannot reach** (C. *si budao* 思不到; J. *shi futō*). A synonym of → "non-thinking." The *Extensive Record of Chan Master Hongzhi* says:

At a convocation in the dharma hall, [Hongzhi] said: "Cognizing thought cannot reach it: a single piece of numinous clarity. Expansive and diffuse, dependent on nothing, it freely pervades the ten directions. The Makara [sea monster] closes the gate and has no dharma preaching; [Bodhidharma] faces the wall at Shaolin [Monastery] and seeks a soulmate. If one is a genuine patch-robed monk, one will gain complete possession of it without taking a step forward."

《宏智禪師廣錄》上堂云、緣思不到、一片靈明。廓落無依、十方通暢。摩竭閉門無法說、少林面壁訪知音。若是本色衲僧、未舉步前薦取。(T 2001.48.3b11-13)

**thought of bodhi** (C. *puti xin* 菩提心; J. *bodai shin*; S. *bodhicitta*). The "idea," "intention," or "thought" (C. *xin* 心; J. *shin*) of attaining perfect bodhi, or *anuttarā-samyak-sambodhi*. → arouse the thought of bodhi.

**thoughtful deliberation** (C. *siwei* 思惟; J. *shiyui*). (1) In ordinary language, including that found in Buddhist texts, the glyphs 思惟 (C. *siwei*; J. *shiyui*) mean "think," "consider," or "pay attention." (2) The term "thoughtful deliberation" is an early Chinese translation of the Sanskrit *dhyāna*, or "meditation," more commonly transliterated as *chan* 禪. In his *Sequenced Introduction to the Dharma Realm*, Tiantai Zhiyi (538-597) mentions several variant translations of *dhyāna*, including this one:

"*Chan*" is the pronunciation of the western lands [India and Central Asia]. Here [in China] we translate it as "abandoning evil." It is called abandoning evil because it enables one to abandon every sort of evil in the desire realm, such as the five hindrances. It is also translated as "forest of merit" and "cultivating by thoughtful deliberation."

《法界次第初門》禪是西土之音。此翻棄惡。能棄欲界五蓋等一切諸惡、故云棄惡。或翻功德叢林、或翻思惟修。(T 1925.46.671b3-4)



**thoughts about objects** (C. *yuanli* 緣慮; J. *enryo*). This expression refers to the relationship between the *faculty of mind* (the sixth sense faculty) and its sense objects, which are “objects of mind” (C. *fa* 法; J. *hō*; S. *dharmāḥ*), or “thoughts.” There is a presumption in Abhidharma literature that the first five of the six sense objects (i.e., visual forms, sounds, smells, tastes, and tactile sensations) are in some sense external to the *sense faculties* that perceive them, while “thoughts” are internal to the mind that perceives them. For example, one might see, smell, taste, or touch a banana, which is conceived as an external entity. If, in the absence of any banana, one subsequently uses the *faculty of mind* to recall what each of those sensations is like, those recollections are “thoughts about objects.”

**thousand buddhas** (C. *qian fo* 千佛; J. *senbutsu*). The *Sūtra of Three Thousand Buddha Names* speaks of three great kalpas, or world cycles — the past kalpa of adornment, the present kalpa of worthies, and the future constellation kalpa — and lists the names of the thousand buddhas who are said to appear in each.

**thousand sages** (C. *qiansheng* 千聖; J. *senshō*). (1) A large number of → sages. (2) The thousand buddhas who will appear during the present kalpa of worthies, Śākyamuni being the fourth. → thousand buddhas.

**thousands of lives over myriads of kalpas** (C. *qiansheng wanjie* 千生萬劫; J. *senshō mangō*). To revolve through birth and death endlessly. The two parts of the saying are sometimes reversed, as in the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou*:

Do not be mistaken, Chan worthies! If at this time you do not encounter [awakening], then you will revolve in rebirth in the three realms for myriads of kalpas and thousands of lives. Seeking pleasant circumstances, you will be born in the wombs of asses and cows.

《鎮州臨濟慧照禪師語錄》莫錯諸禪德。此時不遇、萬劫千生輪迴三界。徇好境掇、去驢牛肚裏生。(T 1985.47.497b10-12)

**three asaṃkhyā kalpas** (C. *sanqi* 三祇; J. *sangi*). The glyphs 三祇 (C. *sanqi*; J. *sangi*) are an abbreviation of 三阿僧祇劫 (C. *san asengqi jie*; J. *san asōgi kō*), or “three asaṃkhyā kalpas.” The Sanskrit *asaṃkhyā* means “uncountable,” “innumerable,” or “incalculable.” → kalpa.

**three awarenesses** (C. *sanming* 三明; J. *sanmyō*; S. *tri-vidya*). The glyph 明 (C. *ming*; J. *myō*) is a translation of the Sanskrit *vidya*, meaning “knowledge,” or “awareness.” The “three awarenesses” are three supernormal powers: 1) the divine eye (C. *tianyan* 天眼; J. *tengen*; S. *divya-cakṣus*); 2) the recollection of previous lives (C. *suzhu* 宿住; J. *shukujū*; S. *pūrva-nivāsa*); and 3) knowledge of the exhaustion of the contaminants (C. *loujin* 漏盡; J. *rojin*; S. *āsrava-kṣaya*). For details concerning these powers, → six supernormal powers.

**three awarenesses and six supernormal powers** (C. *sanming liutong* 三明六通; J. *sanmyō rokutsū*). Two lists of supernormal powers, also called “godly powers,” that are frequently mentioned together in this one formula. However, all of the powers found in the list of three are also included in the list of six. For details → three awarenesses; → six supernormal powers.

**three bodies [of a buddha]** (C. *sanshen* 三身; J. *sanshin*; S. *trikāya*). A Mahāyāna theory which holds that a buddha has: 1) a formless “dharma body” that transcends birth and death; 2) a “transformation body” (C. *huashen* 化身; J. *keshin*;

*S. nirmāṇakāya*) that appears in the world, as did Śākyamuni, the human son of a Śākya ruler who seemed to go forth from household life, attain awakening, preach the dharma and enter final nirvāṇa upon his death, but was really just a magically produced avatar; and 3) an “enjoyment body” (C. *baoshen* 報身; J. *hōshin*; S. *sambhogakāya*), also translated as “reward body,” or “body of bliss,” that bodhisattvas attain as a “reward” when they finally become buddhas. The last is not visible to ordinary beings, but appears to advanced bodhisattvas as a result of their spiritual attainments.

**three calamities** (C. *sanzai* 三災; J. *sansai*; S. *tribhayāni*). (1) As used in the *Denkōroku*, this term refers to a Buddhist teaching about three ways in which the world may end: (a) by a great conflagration that burns everything; (b) by a great flood that covers the earth; or (c) by a great wind that destroys everything. (2) Another list of three disasters found in Buddhist texts names (a) war, (b) pestilence, and (c) famine.

**three calmings and three contemplations** (C. *sanzhi sanguan* 三止三觀; J. *sanshi sankan*). A Tiantai (J. Tendai) School formula for categorizing meditation teachings. The “three calmings” (C. *sanzhi* 三止; J. *sanshi*) are: 1) calming based on true reality (C. *tizhen zhi* 體真止; J. *taishō shi*), i.e., the mental calm that results from insight into emptiness; 2) calming based on skillful means that accords with conditions (C. *fangbian suiyan zhi* 方便隨緣止; J. *hōben zuien shi*); and 3) calming that ends discrimination of the two extremes (C. *erbian fenbie zhi* 二邊分別止; J. *nihen funbetsu shi*). The “three contemplations” (C. *sanguan* 三觀; J. *sankan*) are: 1) contemplation of the two truths (C. *erdi guan* 二諦觀; J. *nitai kan*); 2) contemplation of equality (C. *pingdeng guan* 平等觀; J. *byōdō kan*); and 3) contemplation of the ultimate truth of the middle way (C. *zhongdao diyi yi guan* 中道第一義觀; J. *chūdō daiichi gi kan*).

**three categories** (C. *sanke* 三科; J. *sanka*). The three sets of: 1) six sense faculties; 2) six sense objects; and 3) six consciousnesses. Another way of referring to the → eighteen elements.

**three countries** (C. *sanguo* 三國; J. *sangoku*). Three countries in which the dharma preached by Śākyamuni Buddha was transmitted: from India to China, and then to Japan.

**three heads and eight arms** (C. *santou babi* 三頭八臂; J. *sanzu happi*). (1) According to ZGDJ (p. 401b, s.v. さんずはっぴ), this is a form taken by two wrathful deities of Tantric Buddhism: Ācala-vidyā-rāja and Rāga-rāja. (2) According to BGDJ (p. 483d, s.v. さんとうはっぴ), some “demigods” (C. *xiuluo* 修羅; J. *shura*; S. *asura*) are depicted with three heads and eight arms. (3) According to DDB (s.v. 八臂天), the expression “eight-armed deva” (C. *babi tian* 八臂天; J. *happi ten*) is an epithet of the deva Brahma in his form as Nārāyaṇadeva.

**three kalpas** (C. *sanjie* 三劫; J. *sankō*). According to the *Sūtra of Three Thousand Buddha Names* and the *Record of the Three Thousand Buddhas of the Three Kalpas*, there are “three kalpas,” or world cycles: 1) the past kalpa of adornment, 2) the present kalpa of worthies, and 3) the future constellation kalpa. Each of the three is said to have a thousand buddhas that appear within it.

**three modes of karma** (C. *sanye* 三業; J. *sangō*; S. *karma-traya*). There are several different formulas referred to by this designation, but all are subdivisions of

the category of “karma” (C. *ye* 業; J. *gō*), or “action” → *karma*. (1) Three media through which karma or “action” can take place: (a) deeds of body (C. *shenye* 身業; J. *shingō*), (b) deeds of speech (C. *kouye* 口業; J. *kugō*), and (c) deeds of mind (C. *yiye* 意業; J. *igō*). Unlike some Western philosophical traditions, Buddhist doctrine does not draw a fundamental distinction between thought and action. It takes thinking as a mode of doing and regards intention as the most important factor in determining the karmic results of even physical and verbal actions. (2) Three qualities (C. *sanxing* 三性; J. *sanshō*) of karma, or “action”: (a) wholesome deeds (C. *shanye* 善業; J. *zengō*; S. *kuśala-karma*); (b) unwholesome deeds (C. *bushan ye* 不善業; J. *fuzengō*; S. *akuśala-karma*); and (c) indeterminate (neutral) deeds (C. *wuji ye* 無記業; J. *mukigō*; S. *avyākṛtaṃ karma*). (3) Three times (C. *sanshi* 三時; J. *sanji*) in which karmic recompense can be experienced; → *three times of karmic fruition*.

**three periods** (C. *sanshi* 三時; J. *sanji*). (1) In ordinary language: (a) *three periods* of the day: morning, noon, and evening; or (b) beginning, middle, and end. (2) In Buddhist texts: (a) the past, present, and future; or (b) three phases in the well-being of the *dharma* taught by Śākyamuni Buddha; → *true, semblance, and enfeebled*.

**three phrases** (C. *sanju* 三句; J. *sanku*). (1) Any Chinese Buddhist verse that happens to be comprised of three phrases of equal length (typically four, five, six, or seven glyphs per phrase). (2) According to the *Eyes of Humans and Gods*, the teachings of the Yunmen Lineage, founded by Yunmen Wenyan (864-949), can be summarized in *three phrases*:

The master [Yunmen], addressing the congregation, said: “To box and cover heaven and earth; to divine at a glance *zhu* and *liang* [i.e., the precise weight or value of something]; and not to dally with the myriad objects [of the senses]: how can you live up to that?” Nobody in the congregation responded. He himself, speaking for them, said, “A single arrow breaks [all of these] three barriers.” His successor, Chan Master Yuanming Mi of Deshan [Monastery], proceeded to separate his [Yunmen’s] words into three [kinds of] phrases, to wit: phrases that box and cover *heaven and earth*; phrases that cut off all flows; and phrases that follow the waves and go with the tide.

《人天眼目》師示衆云、函蓋乾坤、目機鉅兩、不涉萬緣、作麼生承當。衆無對。自代云、一簇破三關。後來德山圓明密禪師、遂離其語爲三句。曰函蓋乾坤句、截斷衆流句、隨波逐浪句。(T 2006.48.312a7-10)

What is odd about this account is that it actually gives two different versions of the “three phrases” of the Yunmen Lineage, one attributed to Yunmen Wenyan (864-949) himself, and another attributed to a disciple of his, Deshan Yuanmi (d.u.). The biography of “Great Master Yuanmi Yuanming, Ninth Abbot of Deshan [Monastery] in Langzhou” in the *Jingde Era Record of the Transmission of the Flame* says:

The master addressed the congregation at a convocation in the *dharma hall*, saying, “When there is an event in front of the *samgha hall*, people know that it exists. What about an event in the rear of the *buddha hall*?” The master also said, “I, Deshan, have a saying in *three phrases*. One phrase is ‘box and cover *heaven and earth*’; one phrase is ‘cut off all flows’; and one phrase

is ‘follow the waves and go with the tide.’”

《景德傳燈錄》師上堂示衆曰、僧堂前事時人知有、佛殿後事作麼生。師又曰、德山有三句語。一句函蓋乾坤、一句隨波逐浪、一句截斷衆流。(T 2076.51.384c22-25)

This record attributes the *three phrases* to Deshan alone, without mentioning Yunmen. Nevertheless, the same *three phrases* are attributed to Yunmen in an appendix to the *Extensive Record of Chan Master Yunmen Kuangzhen*, in a section entitled “Verse Commentary to Yunmen’s Three Phrases, by his follower Great Master Yuanming, abbot of Deshan [Monastery], a.k.a. Yuanming”:

box and cover heaven and earth (C. *hangai qiankun* 函蓋乾坤; J. *kangai kenkon*)

Heaven and earth join together the myriad phenomena,  
from the hells to the halls of heaven.  
Every single *thing* has its real appearance,  
and every single being is unharmed.

cut off all flows (C. *jieduan zhongliu* 截斷衆流; J. *setsudan shuru*)

When high mountains and obstructing peaks come,  
every single one is reduced to motes of dust.  
When, likewise, theories become abstruse,  
the ice is thawed and the bricks are pulled apart and smashed.

follow the waves and go with the tide (C. *suibo zhulang* 隨波逐浪; J. *zuiha chikurō*)

With an articulate mouth and beneficial tongue he inquires;  
high or low notwithstanding, he is never deficient.  
His response is like a medicine that is appropriate to the disease;  
his diagnosis of the condition meets the needs of the occasion.

《雲門匡眞禪師廣錄》頌雲門三句語、門人住德山圓明大師緣密述  
函蓋乾坤

乾坤并萬象、地獄及天堂。物物皆眞現、頭頭總不傷。

截斷衆流

堆山積岳來、一一盡塵埃。更擬論玄妙、冰消瓦解摧。

隨波逐浪

辯口利舌問、高低總不虧。還如應病藥、診候在臨時。

(T 1988.47.576b17-29)

Whoever authored them, the meaning of these *three phrases* is far from clear, and Deshan’s verse comments on them are of limited help. His comment on the third phrase, “follow the waves and go with the tide,” glosses the phrase as a metaphor for *skillful means*. However, the first phrase remains ambiguous. The expression “box and cover” (C. *hangai* 函蓋; J. *kangai*) can be read as a compound verb that takes “heaven and earth” as its object, or it can be read as two nouns meaning “a box and its lid.” Most interpreters go with the former reading; DDB (s.v. 三句), for example, translates the first phrase as “contains and includes the

universe.” ZGDJ (p. 77, s.v. うんもんさんく), however, glosses the first phrase as meaning that “there is a perfect fit between master and student in their question and answer exchange.” That interpretation evidently takes the close way a box and its lid fit as a symbol of good communication between *master and disciple*. The expression “all flows” (C. *zhongliu* 衆流; J. *shuru*), which appears in the second phrase, is glossed in DDB (s.v. 三句) as “all flow of reincarnation” (C. *liuzhuan* 流轉; J. *ruten*), but it might just as well be a reference to “worldly customs” (C. *suliu* 俗流; J. *zokuru*) or the “four raging currents” (C. *si baoliu* 四暴流; J. *shi bōru*) of desire (C. *yu* 欲; J. *yoku*), existence (C. *you* 有; J. *u*), ignorance (C. *wuming* 無明; J. *mumyō*), and views (C. *jian* 見; J. *ken*). Nor is it clear from the *Extensive Record of Chan Master Yunmen Kuangzhen* whether “Yunmen’s three phrases” are supposed to be comments that he himself made while interacting with students. In the *Eyes of Humans and Gods* and the later Chan/Zen tradition, Deshan’s “three phrases” are treated as a typology, that is, a set of three types of remarks or three functions of remarks that could be used to categorize the sayings of Yunmen and other Chan masters. An example of that is found in Case #14 of the *Blue Cliff Record*, where Yuanwu analyzes Yunmen’s teaching style:

Raised: A monk asked Yunmen, “What about the [Buddha’s] teachings of a lifetime?” Yunmen said, “He taught in response to individual [people or situations].”

[Yuanwu’s commentary] Followers of the Chan house, if you want to know the matter of *buddha-nature*, you must discern times and circumstances. We call this “A separate transmission apart from the teachings, individually transmitting the mind-seal, pointing directly at people’s minds, seeing the nature and attaining buddhahood.” Old Śākya stayed in the world for forty-nine years, and in three-hundred-sixty assemblies he discoursed on sudden versus gradual, provisional and ultimate truth. That is called the “teachings of a lifetime.” It is what the monk raised as a topic when he asked, “What about the teachings of a lifetime?” Why didn’t Yunmen give him a detailed explanation, instead of just saying to him, “He taught in response to individuals”? For Yunmen, as a matter of course, within each *single phrase*, *three phrases* should be at work. Those are: a phrase that boxes and covers heaven and earth; a phrase that follows the waves and goes with the tide; and a phrase that cuts off all flows. In letting things go and gathering them together, he is naturally extraordinary, as if he were severing spikes or slashing through iron. He incites people to interpret and conjecture about his meaning, but they don’t get it. He takes the teachings of the entire canon and boils them down to just three words.

《碧巖錄》【一四】舉。僧問雲門、如何是一代時教。雲門云、對一說。

禪家流、欲知佛性義、當觀時節因緣。謂之教外別傳、單傳心印、直指人心、見性成佛。釋迦老子、四十九年住世、三百六十會、開談頓漸權實。謂之一代時教。這僧拈來問云。如何是一代時教。雲門何不與他紛紛解說。却向他道箇對一說。雲門尋常一句中。須具三句。謂之函蓋乾坤句、隨波逐浪句、截斷衆流句。放去收來、自然奇特、如斬釘截鐵。教人義解卜度他底不得。一大藏教、只消三箇字。(T 2003.48.154c2-12)

“Yunmen’s three phrases” became well known and were frequently raised as *kōans* by subsequent Chan/Zen masters and students, either singly or as a set. The biography of Senior Seat Rifang (d.u., a *dharma heir* of Kaifu Xian) that appears in the *Continued Transmission of the Flame* provides a good example of the latter:

A monk asked, “What about the ‘phrase that boxes and covers heaven and earth’?” The master [Rifang] raised up his staff. The monk said, “What about the ‘phrase that follows the waves and goes with the tide’?” The master held his staff horizontally. The monk said, “What about the ‘phrase that cuts off all flows’?” The master threw down his staff. The monk said, “Please, Master, speak about what is apart from the three phrases.” The master immediately got up and left.

《續傳燈錄》僧問、如何是函蓋乾坤句。師豎起拄杖。僧曰、如何是截斷眾流句。師橫按拄杖、僧曰、如何是隨波逐浪句。師擲下拄杖。僧曰、三句外請師道。師便起去。(T 2077.51.479b12-16)

(3) A number of Chan/Zen texts refer to “Linji’s three phrases” (C. *Linji sanju* 臨濟三句; J. *Rinzai sanku*). The *Extensive Record of Chan Master Yunmen Kuangzhen*, for example, contains a dialogue in which Yunmen raises them as a *kōan*:

[Yunmen] raised Linji’s saying in three phrases and asked the *stūpa* master, “Reverend, when you are simply like [the one] in the *stūpa*, what number phrase do you attain?” The *stūpa* master was speechless. The master [Yunmen] said, “You ask me [the same question].” The *stūpa* master asked. The master said, “I don’t feel like speaking.” The *stūpa* master said, “Why don’t you feel like speaking?” The master said, “One is incomplete; two is incorrect.”

《雲門匡真禪師廣錄》舉臨濟三句語問塔主、祇如塔中和尚、得第幾句。主無語。師云、僞問我。主便問。師云、不快即道。主云、作麼生是不快即道。師云、一不成二不是。(T 1988.47.573a10-13)

Another early mention of “Linji’s three phrases” in a Chan text occurs in the biography of Senior Seat Taiyuan Fu (d.u.) in the *Jingde Era Record of the Transmission of the Flame*:

Xuefeng once asked the master [Taiyuan Fu], “I hear that Linji has three phrases; is that true, or not?” The master said, “True.” [Xuefeng] said, “What is the first phrase?” The master raised his eyes and stared at him. [Xuefeng] said, “This is like the second phrase; what about the first phrase?” The master folded his hands [in a polite gesture of restraint] and left. From then on, Xuefeng regarded him as a deep vessel [of the *dharma*].

《景德傳燈錄》雪峯嘗問師曰、見說臨濟有三句、是否。師曰、是。曰、作麼生是第一句。師舉目視之。雪峯曰、此猶是第二句、如何是第一句。師叉手而退。自此雪峯深器之。(T 2076.51.360a12-15)

These exchanges suggest that the specific verbal content of “Linji’s three phrases” was common knowledge at the time, but there are no surviving texts in which that content is clearly stated, so modern scholars are left guessing. The *Discourse Record of Chan Master Linji Huizhao of Zhenzhou* itself has a passage in which Linji is asked about the first, second, and third phrases in turn (T 1985.47.497a15-

21), but his responses are actually verse comments on the *phrases*, which take knowledge of them for granted. For an English translation and detailed discussion of the passage, see Sasaki, 2009, pp. 144-149.

**three poisons** (C. *sandu* 三毒; J. *sandoku*). A shorthand way of referring to → greed, anger, and delusion. The three poisons are sometimes regarded as the three most fundamental mental afflictions from which all others arise. → afflictions.

**three realms** (C. *sanjie* 三界; J. *sangai*; S. *traiḍhātuka*). Three “worlds,” or “realms” (C. *jie* 界; J. *kai*) where birth can occur. The three are: 1) the *desire realm* (C. *yujie* 欲界; J. *yokkai*; S. *kāmadhātu*), where beings have gross material bodies and are preoccupied with sensuality; 2) the *form realm* (C. *sejie* 色界; J. *shikikai*; S. *rūpadhātu*), where beings are free from the afflictions of the *desire realm* but still have bodies of subtle material; and 3) the *formless realm* (C. *wusejie* 無色界; J. *mushikikai*; S. *ārūpyadhātu*), where beings exist as purely spiritual entities, free from all traces of physicality. The three realms are conceived as places that beings are born into in accordance with their past actions (*karma*). The human destiny (C. *renjian dao* 人間道; J. *ningen dō*; S. *manuṣya-gati*) — i.e., rebirth as a human — locates one in the *desire realm*, but people do not have to die and be reborn to experience pure *dharma*s (mental and physical phenomena) associated with the *form realm*: they can access those through the practice of *dhyāna*. That practice is said to have the karmic result of rebirth in various heavens (C. *tian* 天; J. *ten*) in either the *form realm* or the *formless realm*, depending on what level of *dhyāna* had been practiced in the previous lifetime.

**three realms are mind only** (C. *sanjie weixin* 三界唯心; J. *sangai yuishin*). A saying that expresses the Yogācāra doctrine of “consciousness only,” or → “mind only.” The *locus classicus* of the saying is the *Sūtra on the Entry into Lañka*, a scripture that helped popularize that doctrine in Chinese Buddhism and was associated with Bodhidharma in Chan/Zen lore:

With this, one cannot enter *bodhisattva* practice, has never known that the three realms are mind only, has never practiced *bodhisattva* teachings, and has never practiced the ten stages of the various perfections.

《楞伽經》以彼不能入菩薩行、未曾覺知三界唯心、未曾修行菩薩諸法、未曾修行諸波羅蜜十地之行。(T 671.16.555c28-c1)

The saying was subsequently cited by Yongming Yanshou (904–975) in his *Records that Mirror the Axiom*:

As the *Sūtra* says, “The three realms are mind only; the myriad *dharma*s are consciousness only.”

《宗鏡錄》經云、三界唯心、萬法唯識。(T 2016.48.423c25-26)

It was often raised as a *kōan* by Chan teachers, beginning with Yunmen Wenyan (864-949), whose sayings are preserved in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

Question: “What about [the saying], ‘the three realms are mind only; the myriad *dharma*s are consciousness only’?”

《雲門匡真禪師廣錄》問、如何是三界唯心萬法唯識。(T 1988.47.546a25-26)

“three threes in front, three threes in back” (C. *qian san san hou san san* 前三後三三; J. *zen sansan go sansan*). This is the punchline of a *kōan*, commonly referred to as “Mañjuśrī’s three threes in front and back” (C. *Wenshu qianhou sansan* 文殊前後三三; J. *Monju zengo sansan*). It appears as Case #35 of the *Blue Cliff Record*:

Raised: Wenshu [Mañjuśrī] asked Wuzhao [Asaṅga], “Where did you spend the summer retreat?” Wuzhao said, “In the south.” Wenshu asked, “How is the buddha-dharma maintained in the south?” Wuzhao said, “In [this age of] the enfeebled dharma, few bhikṣus uphold the moral precepts.” Wenshu asked, “How big was the [monastic] assembly?” Wuzhao said, “Maybe three hundred, maybe five hundred.” [Then] Wuzhao asked Wenshu, “How is it [the buddha-dharma] maintained around here?” Wenshu said, “When ordinary people and sages dwell together, dragons and snakes intermingle in confusion.” Wuzhao asked, “How big was the assembly?” Wenshu said, “Three threes in front, three threes in back.”

《碧巖錄、三五》舉。文殊問無著、近離什麼處。無著云、南方。殊云、南方佛法、如何住持。著云、末法比丘、少奉戒律。殊云、多少衆。著云、或三百或五百。無著問文殊、此間如何住持。殊云、凡聖同居、龍蛇混雜。著云、多少衆。殊云、前三三後三三。(T 2003.48.173b29-c8)

The same dialogue between Wenshu and Wuzhao is found in the discourse record of Fenyang Shanzhao (947-1024) (T 1992.47.609c19-22). The punchline appears in the biography of Lingyun Zhiqin (d.u.) in the *Jingde Era Record of the Transmission of the Flame*:

Xuefeng [Yicun; 822-908] asked, “An ancient said, ‘Three threes in front, three threes in back.’ What did he mean?” The master [Lingyun Zhiqin] said, “In the water, fish; over the mountains, birds.”

《景德傳燈錄》雪峯問云、古人道前三三後三三。意旨如何。師云、水中魚山上鳥。(T 2076.51.285b16-18)

It is clear from these and many other Chan texts that the exchange between Wenshu and Wuzhao was in circulation and being raised as a *kōan* from at least as early as the tenth century, but the source of the dialogue is unknown. The setting for this dialogue, as imagined by the Chinese monks who promulgated it, was the festive gathering of monastics and lay Buddhists that marked the end of the summer retreat in the “Western Lands” (i.e., India). The Chinese pilgrim monk Yijing (635-713), whose report on Indian monasticism is found in his *Record of the Dharma as Practiced in India and the Malay Archipelago*, refers to the festival as a “gathering” (C. *sanmo* 三摩; J. *sanma*) that “closely follows the release” (C. *jinli* 近離; J. *gonri*) of monks from the summer retreat (C. *anju* 安居; J. *ango*), and he says that the glyphs 三摩 (C. *sanmo*; J. *sanma*), which evidently transliterate the Sanskrit *samhata*, or “joining together,” can be translated as “peaceful gathering” (C. *heji* 和集; J. *washū*) in Chinese (T 2125.54.217b23-27). When Wenshu asks Wuzhao, literally, “What place (C. *shimochu* 什麼處; J. *jūmosho*) were you just after (C. *jin* 近; J. *gon*) the release (C. *li* 離; J. *ri*)?” therefore, what he means is “Where did you spend the retreat that just ended?” The question is a fairly common one in the literature of Chan/Zen when two monks meet and start a dialogue; it is often translated as “where do you come from?” but that misses



much of the point. The reason that Wenshu asks Wuzhao about the size of the monastic assembly, and how well it upheld the *moral precepts*, is that monks are supposed to maintain moral purity to generate *merit* during the summer retreat, then share that *merit* with lay donors when the retreat is over (C. *jiexia* 解夏; J. *kaige*). Monks who break the *moral precepts* are said to be depriving the laity of the *merit* that should accrue from their donations, and thus to be destined for rebirth in *hell*. The end of the monastic retreat is marked by a “repentance ceremony” (C. *suiyi* 隨意, *zizi* 自恣; J. *zuji*, *jishi*; S. *pravāraṇa*) in which the *saṃgha* is ritually purified by having the monks confess their own transgressions and expose those of others. The *saṃgha* is then deemed fit to celebrate the end of the retreat together with the laity. Thus, when Wuzhao asked Wenshu, “How is [the *buddha-dharma*] maintained around here?” he was asking about the moral fitness of the monastic community in which Wenshu had spent the retreat. The “ordinary people” and “sages” that Wenshu refers to in his reply are those monks who are still mired in *worldly matters* and *delusion*, and those who have attained some degree of detachment and *wisdom*. The expression “dragons and snakes,” in Chan/Zen literature, often refers to people who are *awakened* versus those who are *deluded*, but the implication is that, because both are reptiles of sorts, it may be hard to tell them apart. The common saying “dragon head, snake tail” (C. *longtōu shewei* 龍頭蛇尾; J. *ryūtō jabi*) refers metaphorically to people who put up a good front by pretending to be *awakened* or morally upright, but who turn out to be *ordinary* when seen as they really are, “from behind,” as it were. Thus, when Wenshu says “in front” (C. *qian* 前; J. *zen*) and “in back” (C. *hou* 後; J. *go*), he may be drawing a distinction between how the monks at the retreat appeared and how they really were. Or, he may be referring to monks with more seniority, who would stand in the front rows during the repentance ceremony, and junior monks, who would stand in the back. Some translators of this *kōan* render the glyphs 前 (C. *qian*; J. *zen*) and 後 (C. *hou*; J. *go*) as “former” and “latter,” on the assumption that Wenshu is referring to the “ordinary people” and “sages” that he has just distinguished. When Wenshu is asked, “How big was the assembly?” he responds cryptically, giving a number that, if we take it as a head count of people, is needlessly ambiguous: the glyphs 三三 (C. *sansan*; J. *sansan*) are most naturally read as “three threes” (= 9), but it is also possible to interpret them as “three and three” (= 6) or as “thirty-three” (= 33). If, however, we take it that Wenshu ignores the question about the size of the assembly and continues to remark on its moral purity, then his reply, “three threes,” may allude to a system of classifying violations of monastic rules that is found in Indian *vinaya* texts and Chinese commentaries on them. The *Ten Chapter Vinaya* contains the following passage:

Question: When, as Buddha says, “At the time of the repentance ceremony in one monastery, there may be awareness of an event but no awareness of the person,” what is the “event” and what is the “person”? Answer: “Event” refers to an offense. Offenses arise from *causes and conditions*. The one who incurs the offense is the “person.”

《十誦律》問。如佛言、有一住處自恣時識事不識人、何者是事何者是人。  
答事名罪。罪因緣起。得罪者名為人。(T 1435.23.399b18-20)

A Chinese commentary on the *Four Part Vinaya* elaborates on this distinction between the offense (a violation of monastic rules) and the offender who

commits it by outlining “three classes of three” (C. *sansan pin* 三三品; J. *sansan hon*) situations that may occur:

First three (C. *chu san* 初三; J. *sho san*):

- 1) aware of the offense, aware of the offender
- 2) aware of the offense, uncertain of the offender
- 3) aware of the offense, not aware of the offender

Middle three: (C. *zhongpin san* 中品三; J. *chūbon san*)

- 1) uncertain of the offense, aware of the offender
- 2) uncertain of the offense, uncertain of the offender
- 3) uncertain of the offense, not aware of the offender

Last three: (C. *xiapin san* 下品三; J. *gebon san*)

- 1) not aware of the offense, aware of the offender
- 2) not aware of the offense, uncertain of the offender
- 3) not aware of the offense, not aware of the offender

《四分律含注戒本疏行宗記》【疏】初三句中、一識事識犯、二識事疑犯、三識事不識犯。【疏】中品三句、一疑事識犯、二疑事疑犯、三疑事不識犯。【疏】下品三句、一不識事識犯、二不識事疑犯、三不識事不識犯。(CBETA, X39, no. 714, p. 786, b11-16 // Z 1:62, p. 235, a16-b3 // R62, p. 469, a16-b3)

The idea here is that the assembly as a whole, after individual monks have either confessed to committing offenses themselves or claimed that offenses were committed by others, may have nine different degrees of awareness (or consciousness or certainty) concerning what actually happened. Thus, when Wenshu remarks “three threes in front, three threes in back,” what he likely means is that the criteria for gauging the purity of a monastic community is so complex, and the intermingling of “dragon and snake” individuals (or traits) so complicated, that any kind of definitive judgement would be a gross oversimplification. ZGDJ (p. 618b, s.v. ぜんごさんさん), echoing traditional Sōtō School commentaries on Dōgen’s *Treasury of the True Dharma Eye*, says that the term “three threes in front, three threes in back” means “incalculable and innumerable” (*muryō musū* 無量無数). In the literature of Chan/Zen, the innocent looking questions that are posed by masters to monks who have come to study with them, such as “Where did you come from?” or “Where did you spend the summer retreat?” are by convention a test of the newcomer’s level of awareness, for the subtext of the question is always: “How free from *deluded conceptualizing* are you?” Student trainees who take the question literally and fail to display any awareness of the subtext are exposed as *deluded*. Viewed in this light, Wuzhao fails Wenshu’s initial test, and is then subjected to two more trick questions that he also answers literally: the first about how well the monkish assembly “maintains the *buddha-dharma*” in the southern monastery that he has just come from, and the second about the size of the *samgha* there. When it is Wenshu’s turn to answer the same two questions, his final remark, “Three threes in front, three threes in back,” may also be seen as a way of problematizing all such conceptual categories.

**three times** (C. *sanshi* 三世, *sanji* 三際, *sanshi* 三時; J. *sanze*, *sanzai*, *sanji*). (1) The past, present, and future. (2) Short for → *three times of karmic fruition*. (3) A reference to → *three periods* [of the *dharma*].

**three times of karmic fruition** (C. *sanshi ye* 三時業; J. *sanjigō*). Three times (C. *sanshi* 三時; J. *sanji*) in which karmic recompense can be experienced: 1) → *karmic recompense experienced in the present life*; 2) → *karmic recompense experienced in the next life*; and 3) → *karmic recompense experienced in some lifetime after the next*.

**three treasures** (C. *sanbao* 三寶; J. *sanbō*; S. *triratna*). (1) The *buddha treasure* (C. *fobao* 佛寶; J. *buppō*; S. *buddha-ratna*), *dharma treasure*, and *saṃgha treasure*. A metaphorical reference to Buddha, his *dharma* (teachings), and the *saṃgha* (religious order) he founded, which are compared to three “jewels,” or “precious things” (C. *bao* 寶; J. *hō*; S. *ratna*). Each item in the “*three treasures*” formula has been subject to a wide range of interpretations in different branches of the Buddhist tradition. (2) The expression “*three treasures*” is a common way of referring to the full range of beliefs, practices, and social arrangements that, in English, is called “Buddhism.” (3) Buddhists in East Asia have recognized “*three varieties of the three treasures*” (C. *sanzhong sanbai* 三種三寶; J. *sanshu sanbō*). A commentary on the *bodhisattva precepts* written in 777 by the Tiantai School monk Mingkuang (d.u.), for example, explains the formula as follows:

I will briefly explain the three varieties of *three treasures* that we take refuge in. The first is called “maintained [by humans]”; the second is called “discriminated by marks”; and the third is called “single essence.”

First, the *three treasures* maintained [by humans] consists of that which is spread by people and transmitted by them down through myriad generations. The people who perpetuate the way spread these *three treasures* in their permanent dwellings [i.e., monasteries]. To be specific, those who shave their heads and dye their robes are the *saṃgha treasure*; yellow scrolls on red spindles [i.e., *sūtras*] are the *dharma treasure*; and images made of clay and wood are the *buddha treasure*.

Second, as for the *three treasures* discriminated by marks, throughout the *ten directions* and *three times*, the [*three bodies* known as] *dharma*, enjoyment, and transformation are the *buddha treasure*; the *dharma gates* preached [by those bodies] are the *dharma treasure*; and *bodhisattvas* and followers of the two *vehicles*, except for those of sublime awakening, are the *saṃgha treasure*.

Third, as for the *three treasures* of a single essence, what is meant by “single essence” is the perfect *principle* of the *true sign*, which is one despite being three, and is nothing but the *secret treasury*. Because it is like rare and precious things of the world, it is called a “treasure.” The substance of *mind* that perceives and knows is called *buddha*; the substance of the *intrinsic nature* that is separate from thought is called *dharma*; and the substance of *mind* that is free from strife is called *saṃgha*. Ordinary people and sages, from beginning to end, are fully equipped with these three.

《天台菩薩戒疏》略明三種三寶爲所歸依。一住持、二別相、三一體。一住持三寶者、人能弘道萬代之所流傳。道藉人弘三寶於斯常住。則剃髮染衣爲僧寶。黃卷赤軸爲法寶。泥木素像爲佛寶。二明別相三寶者、十方三世法報應化爲佛寶。所說法門爲法寶。除妙覺外菩薩二乘爲僧寶。三一體三寶者、實相圓理名爲一體、即一而三無非祕藏。如世珍奇故通名寶。何者心體覺知名佛。性體離念名法。心體無諍名僧。凡聖始終此三具足。(T 1812.40.582a15-24)

**three vehicles** (C. *sansheng* 三乘; J. *sanjō*; S. *tri-yāna*). (1) According to Mahāyāna texts, Buddha taught three different “vehicles” (C. *sheng* 乘; J. *jō*; S. *yāna*), or paths to liberation that suited the varying capacities of living beings: 1) the vehicle of the śrāvakas (C. *shengwen* 聲聞; J. *shōmon*; S. *śrāvaka*), literally “voice-hearers”; 2) the vehicle of pratyeka-buddhas who “awaken on their own” (C. *dujue* 獨覺; J. *dokukaku*; S. *pratyekabuddha*), also known as buddhas “awakened by conditions” (C. *yuanjue* 緣覺; J. *engaku*; S. *pratyekabuddha*); and 3) the vehicle of bodhisattvas (C. *pusa* 菩薩; J. *bosatsu*). In the Mahāyāna view, the bodhisattva vehicle is far superior to the other two vehicles because it is the only one that is sufficiently informed by compassion, and the only one that aims for buddhahood as well as the salvation of all living beings. (2) In some Mahāyāna scriptures such as the *Lotus Sūtra*, the three vehicles are said to be three different modes of skillful means that are encompassed by a single → buddha-vehicle.

**threefold refuge** (C. *san guiyi* 三歸依; J. *san kie*; S. *tri-śaraṇa*). To take refuge in the → three treasures; to formally declare oneself a Buddhist. In ritual contexts, Buddhist monks, nuns, and lay followers frequently “take refuge” by reciting vows such as the *Verse of Threefold Refuge*:

I take refuge in Buddha,  
with the prayer that living beings  
may embody the great way  
and give rise to the highest aspiration.

I take refuge in dharma,  
with the prayer that living beings  
may enter deeply into the canon,  
that ocean of wisdom.

I take refuge in saṃgha,  
with the prayer that living beings  
may ensure that the great assembly  
is entirely free from hindrances.

《華嚴經》自歸依佛、當願衆生、體解大道、發無上意。自歸依法、當願衆生、深入經藏、智慧如海。自歸依僧、當願衆生、統理大衆、一切無礙。(T 278.9.430c27-431a2)

**thusness** (C. *ruru* 如如, *zhenru* 眞如, *rushi* 如是, *ru* 如; J. *nyonyo*, *shinnyo*, *nyoze*, *nyo*; S. *tathatā*). An expression that indicates “things as they are,” but without saying what they are like. A way of referring to reality in and of itself, which is beyond the reach of any ultimately true linguistic designations. Frequently translated as “suchness.”

“**thusness is unmoving**” (C. *ruru budong* 如如不動; J. *nyonyo fudō*). A saying from the *Diamond Sūtra*:

How should one explain this teaching for people? When one is not attached to signs, *thusness is unmoving*. And why is that? [Because] all conditioned dharmas are like a dream, an illusion, a bubble, or a shadow; they are like the dew, and like lightning, and should be contemplated as such.

《金剛經》云何爲人演說。不取於相、如如不動。何以故。一切有爲法、如夢幻泡影、如露亦如電、應作如是觀。(T 235.8.752b26-29)

The saying also appears in the *Records that Mirror the Axiom*, compiled in 961:

The bodhisattva fully realizes, with regard to all dharmas, that the *three times* are equal, that *thusness is unmoving*, and that the apex of reality is non-abiding.

《宗鏡錄》菩薩了知一切諸法、三世平等、如如不動、實際無住。(T 2016.48.528a10-11)

In the *Jingde Era Record of the Transmission of the Flame* biography of Xian of Shimen Monastery, a monk descended from Dongshan, the saying “*thusness is unmoving*” is raised as a topic of discussion:

[Someone] asked, “What about when ‘*thusness is unmoving*’?” The master [Xian] said, “Will there be some sort of final day?” [The person] said, “What about precisely this?” The master [Xian] said, “A stone door without a bar or lock.”

《景德傳燈錄》問、如如不動時如何。師曰、有什麼了日。曰、如何即是。師曰、石戶非關鎖。(T 2076.51.366b5-6)

“**time before one’s father and mother were born**” (C. *fumu weisheng shi* 父母未生時; J. *bumo mishō no toki* 父母未生の時). → “before your father and mother were born.”

**time in the world** (C. *zaishi* 在世; J. *zaise*). (1) In ordinary language, a reference to the time when any deceased person was alive and “existing” (C. *zai* 在; J. *zai*) in the “world” (C. *shi* 世; J. *se*). (2) In Buddhist texts, the lifetime of Śākyamuni Buddha, from his birth to his attainment of final *nirvāṇa* (death).

“**together, each extending a single hand**” (C. *gong chu yizhi shou* 共出一隻手; J. *tomo ni isseki wo dasu* 共に一隻手を出す). This is a line found in many Chan/Zen texts. It seems to come from a *kōan* involving Yaoshan Weiyan (745–828), which is raised in the *Discourse Record of Chan Master Yuanwu Foguo*:

Raised at a convocation in the dharma hall of the Xiejian Cloister: “Yaoshan one day spoke to [his disciple] Yunyan saying, ‘Help me by calling a *śrāmanera* to come here.’ Yunyan said, ‘Reverend, why do you want to call another?’ Yaoshan said, ‘I have a pot with a leg broken off, and need him to assist me by holding it in his hand.’ Yunyan said, ‘Well then, I will assist you, Reverend; together, we can each extend a single hand.’” The master [Yuanwu] said, “Speak of the head and know the tail. Raise one and clarify the other three [corners of a cloth]. This mountain monk has a small verse comment....”

《圓悟佛果禪師語錄》謝監院上堂舉。藥山一日語雲巖云、與我喚沙彌來。巖云、和尚喚他作什麼。山云、我有箇折脚鐺子、要伊提上挈下。巖云、恁麼則與和尚共出一隻手也。師云、道頭知尾。舉一明三。山僧有箇小頌。(T 1997.47.746b21-25)

**toilet manager** (C. *jingtou* 淨頭; J. *jinjū* or *chinjū*). The term translated here as “toilet manager” literally means “head” (C. *tou* 頭; J. *tō* or *zu*) of “purification” (C. *jing* 淨; J. *jō*). It was a mid-level but important position in the bureaucratic hierarchy of all major monasteries in Song and Yuan dynasty China, and Zen monasteries in Kamakura period Japan. The duties of the monk who served as *toilet manager* included: maintaining a supply of clean wiping spatulas (which had the function of modern toilet paper), ashes and bean pod soap (used to wash hands), clean towels, and hot water; keeping the lamps full of oil and lit at night; washing the soiled spatulas and towels; emptying the toilet pots; sweeping the floors; and generally keeping the toilet and adjoining wash room clean. In a large monastery that had hundreds or even thousands of monks and lay postulants in residence, there was one large communal toilet (C. *dongsi* 東司; J. *tōsu*) and a number of smaller, semi-private ones, such as in the *abbot's quarters*. The *toilet manager* oversaw a staff that included junior monks, postulants, and lay workers, but he was expected to participate in, and not just oversee, the dirty work. Chan/Zen rules of purity say that the job of *toilet manager*, because it is both highly unpleasant and a major benefit to others, is an excellent opportunity to burn off bad karma and generate merit.

**tonsure** (C. *luofa* 落髮; J. *rakubatsu*). Literally, to “drop” (C. *luo* 落; J. *raku*) one’s “[head] hair” (C. *fa* 髮; J. *hatsu*). To shave one’s head as a mark of going forth from household life and becoming a monk or nun.

“**topple the flagpole in front of the gate!**” (C. *daoque menqian chagan zhu* 倒却門前刹竿著; J. *monzen no sekkan wo tōkyakujaku seyo* 門前の刹竿を倒却著せよ). This is the punchline of a famous kōan involving the First Ancestor of the Chan/Zen Lineage in India, Mahākāśyapa, and his *dharma heir*, Ānanda. It appears as Case # 22, “Kāśyapa’s flagpole” (C. *Jiashe chagan* 迦葉刹竿; J. *Kashō sekkan*) in the *Gateless Barrier*:

Kāśyapa was asked by Ānanda, “Apart from the World-Honored One’s transmission of the *kāśāya* of gold brocade, what was transmitted separately?” Kāśyapa called, “Ānanda!” Ānanda answered, “Yes?” Kāśyapa said, “**Topple the flagpole in front of the gate!**”

《無門關》迦葉因阿難問云、世尊傳金襴袈裟外、別傳何物。葉喚云、阿難。難應諾。葉云、倒却門前刹竿著。(T 2005.48.295c13-15)

This exchange assumes familiarity with the story of the founding of the Chan/Zen Lineage, in which Śākyamuni Buddha selected Mahākāśyapa as his *dharma heir*, transmitting to him the *mind-dharma* and a *kāśāya* of gold brocade. → entrust to Mahākāśyapa. The oldest text in the records of the transmission of the flame genre that contains this kōan is the biography of Mahākāśyapa in the *Ancestors Hall Collection* (Yanagida 1984, p. 16a), compiled in 952. The kōan also appears in a list of three sayings attributed to Ānanda in the *Outline of the Linked Flames of Our Lineage* (Cbeta, X79, no. 1557, p. 18, b4-5 // Z 2B:9, p. 225, b4-5 // R136, p. 449, b4-5), written in 1183, and in Ānanda’s biography

in the *Collated Essentials of the Five Flame Records*, (Cbeta, X80, no. 1565, p. 31, c15-17 // Z 2B:11, p. 4, d6-8 // R138, p. 8, b6-8), compiled in 1252. The *kōan* is also raised and commented on in the discourse records of Chan masters who flourished in the Song dynasty, including Fenyang Shanzhao (947-102), Yuanwu Keqin (1063-1135), Dahui Zonggao (1089-1163), Hongzhi Zhengjue (1091-1157), and many others. The *locus classicus* of this *kōan* in extant Chan literature is found in the *Essentials of the Transmission of Mind* by Chan Master Duanji of Mt. Huangbo, a discourse record of Huangbo Xiyun (–850). In that text, the scholar official Pei Xiu (797-870), a lay practitioner, asks Huangbo why the illiterate Huineng had received the robe as Sixth Ancestor instead of the learned *sūtra* exegete, Senior Seat Shenxiu. In the course of his reply, Huangbo quotes a dialogue between Huineng and Senior Seat Ming, which resulted in the latter's awakening. He then cites the exchange between Ānanda and Kāśyapa as another example of the point he wants to make, which is that seeing the nature and attaining buddhahood “does not consist in verbal explanation” (C. *buzai yanshuo* 不在言說; J. *fuzai gonsetsu*):

Having arrived at that moment, for the first time he [Senior Seat Ming] understood that, “the ancestor came from the west, pointing directly at people's minds, [making them] see the nature and attain buddhahood” does not consist in verbal explanation. Have you not seen [the dialogue in which] Ānanda asked Kāśyapa: “Apart from the World-Honored One's transmission of the gold brocade, what was transmitted separately?” Kāśyapa called, “Ānanda!” Ānanda answered, “Yes?” Kāśyapa said, “Topple the flagpole in front of the gate!”

《黃檗山斷際禪師傳心法要》到此之時方知、祖師西來直指人心見性成佛、不在言說。豈不見、阿難問迦葉云、世尊傳金襴外別傳何物。迦葉召阿難。阿難應諾。迦葉云、倒却門前剎竿著。(T 2012A.48.384a5-9)

Earlier in the same text, Huangbo says,

Thus, [Buddha] summoned Kāśyapa to share his *dharma* seat and entrusted him with the *dharma* of the one mind, which is separate from verbal explanation.

《黃檗山斷際禪師傳心法要》故召迦葉同法座別付一心離言說法。(T 2012A.48.382b7-8)

It seems from this that Huangbo, at least, took the expression “topple the flagpole” to mean something like, “realize the one mind — the *buddha-mind* within you — which can never be grasped through verbal explanation.” The intended meaning of the expression “topple the flagpole in front of the gate” can be guessed from Huangbo's comments, but the precise thrust of the “flagpole” metaphor is unclear. Some scholars point out that Buddhist monasteries in China had a long pole (C. *chagan* 剎竿; J. *sekkan*), capped with a metal ball, that stood in front to show that the premises were a “place of purity” (C. *fancha* 梵剎; J. *bonsetsu* or *bonsatsu*; S. *brahmakṣetra*); as a result, the word *cha* 剎 came to mean “Buddhist temple” in ordinary Chinese. Other scholars argue that the pole in question was a flagpole, on which banners were raised to provide notice of sermons or debates that were open to the public. In India, they say, when there was a debate between two scholar monks, each side would erect a flagpole with their own banner on it,

and the loser of the debate would have to take down their flagpole. In any case, the “flagpole in front of the gate” (C. *menqian chagan* 門前刹竿; J. *monzen sekkan*) that Kāśyapa refers to is a *sign* of something, and the point he makes to Ānanda is that the *dharma* transmitted to him by Buddha is *signless* (although the *kāśāya of gold brocade* is, of course, is an outward sign of it). → *saṃghāṭi robe sewn with gold thread*.

“**total darkness**” (C. *hei manman* 黑漫漫; J. *koku manman*). (1) An absence of any light whatsoever; a state in which one cannot see anything. (2) In the literature of Chan/Zen, a metaphor for *insentience*, with a negative connotation. In Chapter 12 of the *Denkōroku*, Keizan uses the expression “total darkness” to describe the mental state of *blockheads* and *bare pillars*. He may have gotten the expression from the following passage in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

[Someone] asked, “What about the *single phrase*, ‘*separate transmission apart from the teachings*’?” The master [Yunmen] said, “Face the congregation and ask them what is to come.” The master [further] said: “Don’t say that I have deceived you today. However, I can’t control myself and have already made a big mess in front of you. If I were to be seen by a *clear-eyed person* right now, what a *laughingstock* I’d be. But as it is now, I can’t escape [my duty to give a sermon]. Now then, I ask all of you, up to now, what issue have you had? What do you lack in the least bit? If I talk to you about *having no concerns*, then the *sign* of this is already covered up. You must arrive at this *standpoint* on your own; only then will you get it, so don’t ask any loud-mouthed, haphazard questions. The interior of your own *mind* is *total darkness*, but tomorrow morning or some day later there will very much be an issue there.”

《雲門匡真禪師廣錄》問、如何是教外別傳一句。師云、對衆問將來。師云、莫道今日瞞諸人好。抑不得已向諸人前作一場狼藉。忽被明眼人見、成一場笑具。如今避不得也。且問汝諸人、從來有什麼事。欠少什麼。向汝道無事、已是相埋沒也。須到者箇田地始得、亦莫趁口亂問。自己心裏黑漫漫地、明朝後日大有事在。(T 1988.47.545b14-21)

**traces** (C. *zongji* 蹤跡, *ji* 跡; J. *shōseki*, *seki*). (1) The tracks left by animals walking across mud or snow, or footprints left by people. (2) Metaphorically, the major accomplishments or teachings of historical personages (e.g., Śākyamuni Buddha), the influence of which is still apparent. (3) Also metaphorically, a reference to *episodes* or *kōans* found in the *discourse record of Chan/Zen masters* that might help one “track down” and gain for oneself their awakened state of mind. In the chapter of his *Treasury of the True Dharma Eye* entitled “Principles of Seated Meditation” (*Zazengi* 坐禪儀), for example, Dōgen says:

There are traces from the past of those who sat on a *vajra* [seat] or sat on a rock.

《正法眼藏、坐禪儀》かつて金剛のうへに坐し、盤石のうへに坐する蹤跡あり。(DZZ 1.100)

(4) In the literature of Chan/Zen, the expression “leave no traces,” conversely, is used to describe the *sublime dharma*, the *ultimate truth*, or the contents of a person’s *awakening*, etc., meaning that those are utterly beyond verbal expression.



**tracks** (C. *ji* 跡; J. *seki*). Synonymous with → traces.

**train as an acolyte** (C. *canshi* 參侍; J. *sanji*). To “seek instruction” (C. *can* 參; J. *san*) from a Chan/Zen master while serving as their “acolyte” (C. *shizhe* 侍者; J. *jisha*).

**train in the inferior** (C. *xuexiao* 學小; J. *gaku shō*; *shō wo gaku shi* 小を學し). (1) To “practice,” or “study” (C. *xue* 學; J. *gaku*) non-Buddhist practices, such as wizardry, that are “small,” or “inferior” (C. *xiao* 小; J. *shō*). (2) To “practice,” or “study” the “lesser vehicle” (C. *xiaosheng* 小乘; J. *shōjō*; S. *hīnayāna*) of Buddhism.

**trance of cessation** (C. *miejin ding* 滅盡定; J. *metsujin jō*; S. *nirodha-samāpatti*). All Chinese Buddhist texts present the “trance of cessation” as the highest possible level of trance that *dhyāna* practice can ever attain. It is said to be accessible only from the highest of the four formless concentrations, those ranked above the four *dhyānas*, which together comprise the list of “eight *dhyānas*” (C. *bachan* 八禪; J. *bachizen*). Thus, the “trance of cessation” was regarded as the highest of what were known as the “nine successive concentrations” (C. *jiu cidi ding* 九次第定; J. *kyū shidai jō*). The monk Huiyuan (523-592), writing in his *Essay on the Meaning of the Mahāyāna*, explained:

The so-called “nine successive concentrations” are the basic eight *dhyānas* plus the concentration of cessation, which when joined together in one formula are called a “sequence of nine.”

《大乘義章》謂九次第定。根本八禪及滅盡定。轉相趣入名九次第。(T 1851.44.666b20-21)

Other Chinese renderings of the Sanskrit *nirodha-samāpatti* (which are thus synonyms of “trance of cessation”) include: (a) “samadhi of cessation” (C. *miejin sanmei* 滅盡三昧; J. *metsujin zanmai*); (b) “concentration in which sensation and ideation are extinguished” (C. *mie shouxiang ding* 滅受想定; J. *metsu jusō jō*); (c) “concentration in which ideation is extinguished” (C. *mie xiang ding* 滅想定; J. *messō jō*); (d) “concentration of extinction” (C. *mie ding* 滅定; J. *metsujō*), which is a contraction of the preceding two translations; and (e) “concentration in which thought is extinguished” (C. *miexin ding* 滅心定; J. *metsushin jō*). Most Sanskrit and Chinese texts make it clear that practitioners who enter the “trance of cessation” also emerge from it, and that it is not the gateway to final liberation from suffering in the round of rebirth. That is the orthodox position. However, there is evidence that some Buddhists in ancient India once considered the “trance of cessation” equivalent to *nirvāṇa*, which would imply that one could attain final liberation through the practice of trance alone, without gaining any insight, or wisdom.

**tranquility** (C. *xianjing* 閑靜; J. *kanjō*). (1) Literally, “shut off” (C. *xian* 閑; J. *kan*) and “quiet” (C. *jing* 靜; J. *jō*). Stillness; silence. (2) A term used to describe the solitary existence of a hermit, withdrawn from all human society. Seclusion.

**transmigrate** (C. *liuzhuan* 流轉; J. *ruten*; S. *samsāra*). Literally, to “flow” (C. *liu* 流; J. *ru*) and “arise” (C. *zhuan* 轉; J. *ten*). Short for 生死流轉 (C. *shengsi liuzhuan*; J. *shōji ruten*; S. *samsāra*), which is rendered herein as “transmigration through birth and death.”

**transmigration through birth and death** (C. *shengsi liuzhuan* 生死流轉; J. *shōji ruten*; S. *saṃsāra*). To be born, to die, and to be reborn repeatedly in one or another of the *six destinies*, in accordance with karma.

**transmission of mind** (C. *chuanxin* 傳心; J. *denshin*). This is the central trope used to define the Chan/Zen Lineage. The *lineage* is said to have been founded when Śākyamuni Buddha transmitted his *awakening* — his “*sublime mind of nirvāṇa*” — directly to one of his disciples, the monk Mahākāśyapa, in what is characterized as a “*separate transmission apart from the teachings*” that does “*not rely on scriptures*.” Mahākāśyapa, the First Ancestor of the lineage in India, later transmitted the “*mind-dharma*” of Buddha to Ānanda, who became the Second Ancestor. The *mind-dharma*, also called the *buddha-mind*, was then handed down from master to disciple through the generations until it reached Bodhidharma, the Twenty-eighth Ancestor. Bodhidharma famously “*came from the west*,” from India to China, becoming the Founding Ancestor of the Chan Lineage in that country. The *mind-dharma*, it is said, was subsequently transmitted down through five more generations of Chinese *ancestral teachers* until it reached Huineng, the Sixth Ancestor, whose succession to the *lineage* is celebrated in the *Platform Sūtra*. Traditional accounts depict a ramification of the Chan family tree in the generations following Huineng, resulting in five main branches, also known as the “*five houses*.” The so-called *transmission of mind* in the Chan/Zen Lineage is explicitly contrasted with the “*transmission of teachings*” (C. *chuanjiao* 傳教; J. *dengyō*) — the verbal *teachings* of Śākyamuni Buddha that were handed down to posterity in the Buddhist canon — that is said to characterize all other schools of Buddhism. The trope of “*transmitting mind*” is used to claim the superiority of the Chan/Zen Lineage over all other branches of the Buddhist tradition in East Asia. Because Buddha himself was *awakened* before he ever opened his mouth to preach, the argument goes, his “*mind*” is what is primary and essential, while his “*teachings*” are secondary and derivative. The *ancestral teachers* of the Chan/Zen Lineage, having inherited Buddha’s *mind-dharma*, are in effect *buddhas* themselves who can work to transmit their *awakening* to others using their native languages (Chinese, Korean, or Japanese). Monks who transmit the “*teachings*” of Buddha, the polemic goes, have only secondhand, hearsay access to his *awakening*, and they are limited to transmitting the *dharma* using stilted Chinese translations of Indic sūtras and scholastic commentaries on them. The trope of the “*transmission of mind*” is conceptually problematic because, according to Mahāyāna scriptures (including Chan/Zen texts), the *buddha-mind* is innate in all *living beings*; it is not an external object, or “*thing*,” that can be handed down from one person to another. Unlike the *buddha-dharma* that is preserved in scriptures, moreover, the “*mind-dharma*” of the Chan/Zen Lineage is by definition *inconceivable* and *ineffable*. Thus, the mechanics of the “*transmission of mind*” from master to disciple is explained by likening it to various forms of non-verbal interaction, such as: communicating by mental telepathy (→ “*transmission of mind by means of mind*”); using the flame of one’s own lamp to light another person’s (→ *transmission of the flame*); stamping a piece of paper with an official seal (→ *seal of the buddha-mind*); verifying a contract (→ *matching tallies*); and the “*stimulus and response*” (C. *ganying* 感應; J. *kannō*) that takes place when one bell is struck and another bell nearby begins to resonate sympathetically. In the final analysis, the literature of Chan/Zen makes

clear, all a master can do is model the awakened state of mind through speech and gesture, and try to cajole or shock student trainees into verifying their own innate *buddha-mind*. The “transmission of mind,” viewed in this light, is nothing but a Chan/Zen master’s certification, or “seal of approval” of a disciple’s awakening, thereby recognizing them as a *dharma heir* in the lineage.

“transmission of mind by means of mind” (C. *yixin chuanxin* 以心傳心; J. *ishin denshin*; *kokoro wo motte kokoro wo tsutau* 心を以て心を傳ふ). Literally, to “use mind” (C. *yixin* 以心; J. *ishin*) to “transmit mind” (C. *chuanxin* 傳心; J. *denshin*). This saying appears in the *Commentary on the Flower Garland Sūtra* by Chengguan (738–838):

In the second assembly [of the *Flower Garland Sūtra*], in response to a question that is merely thought [and not voiced], the Tathāgata answers with the first sign [that arises in the questioner’s mind], while the *bodhisattvas* answer by means of verbal expression. *Buddha-mind* is autonomous and need not wait for artful words; *buddha-power* is superb and can answer by manifesting signs. In the eighth assembly, where the questions are in words and the answers are in words, this shows that the *bodhisattvas* are not the equal of *buddhas*. In the ninth assembly, where the questions are mental and the answers are by [mental] signs, this shows *transmission of mind by means of mind*, whereby the response is by verificatory signs alone, removed from verbal expression.

《大方廣佛華嚴經疏》第二會唯念請、如來初相答、菩薩言說答。佛心自在不待興言、佛力殊勝現相能答。第八會言請言答、此顯菩薩不同佛故。第九會念請示相答、顯以心傳心、唯證相應離言說故。(T 1735.35.562c26-563a1)

The first appearance of the saying “transmission of mind by means of mind” in extant Chan literature is in the Dunhuang manuscript of the *Platform Sūtra*, which probably dates from about 780–800. In that text, the Sixth Ancestor, Huineng, is depicted attributing the saying “transmit mind by means of mind” to the Fifth Ancestor, Hongren:

At the third watch in the night the Fifth Ancestor called Huineng [me] into the hall and preached the *Diamond Sūtra* to me. Hearing his words once, I had an awakening. That night I received the *dharma*, entirely unknown to anyone. He transmitted to me the sudden *dharma* and robe [saying], “I recognize you as the sixth generation. The robe is to serve as proof and should be handed down face-to-face from generation to generation. The *dharma* is a matter of transmitting mind by means of mind. You should make people awaken to themselves.”

《南宗頓教最上大乘摩訶般若波羅蜜經六祖惠能大師於韶州大梵寺施法壇經》五祖夜知三更、喚惠能堂內、說金剛經。惠能一聞言下便悟。其夜受法、人盡不知。便傳頓法及衣、汝為六代。祖衣將為信、稟代代相傳。法以心傳心。當令自悟。(T 2007.48.338a14-18)

This passage equates the “mind” that was transmitted from Hongren to Huineng with the “sudden dharma” (C. *dunfa* 頓法; J. *tonbō*), i.e., the teaching of sudden awakening. That doctrine holds that because *all living beings* are already possessed of *buddha-mind*, or *buddha-nature*, they have only to realize that fact: there is no need to engage in any regimen of cultivating moral purity or meditation practice.

To “transmit mind by means of mind,” in short, is to make people attain “self-awakening,” i.e., to realize that their own-nature is the *buddha-nature*. It is clear from these two early occurrences of the saying “transmission of mind by means of mind” that it was current in Chinese Buddhism around the start of the ninth century C.E., but there is no way of knowing for certain where its origin lies. In Chengguan’s use of the term, it is a means of communication limited to *buddhas*, who can use their magical powers to make “signs” (visions and thoughts) appear in people’s minds, and it is not available to *bodhisattvas*. In the *Platform Sūtra*, on the other hand, it is a power attributed to mere mortals (albeit sagely ones) such as the Fifth Ancestor, Hongren. Later Huayan School commentators on the *Flower Garland Sūtra* do associate the saying with Bodhidharma, and there is no doubt that all Chinese Buddhists eventually came to regard it as emblematic of the Chan Lineage. In Chan texts dating from the ninth century onward, the saying “I use mind to transmit mind” is attributed directly to Bodhidharma, as a statement of his own teaching method. By the tenth century, it had come to be widely used as a characterization of dharma transmission in the Chan Lineage going all the way back to its purported inception in ancient India, when Śākyamuni Buddha is said to have entrusted his sublime mind of *nirvāṇa* to the First Ancestor, Mahākāśyapa. The “mind” that is said to be transmitted is the so-called *buddha-mind*, or *mind-dharma*: the awakened *mind* of Buddha, as opposed to his verbal teachings that were handed down in *sūtra* literature. To transmit the *buddha-mind* “by means of mind” implies that the process does not rely on words, even if words are spoken, but takes place as some kind of tacit understanding or mental telepathy. In the *Dharma Treasure Platform Sūtra of the Sixth Ancestor*, an expanded version of the *Platform Sūtra* that was best known in Song dynasty China and Kamakura period Japan, that understanding is made more explicit:

The [Fifth] Ancestor also said: “Long ago when the great teacher Bodhidharma first came to this land [China], people did not yet have faith in him. Thus he transmitted this robe as physical evidence. The handing down of the *dharma* from person to person through the generations, however, is a matter of *transmitting mind by means of mind*, causing each to awaken by oneself and resolve matters by oneself. Since ancient times, *buddha* after *buddha* has only transmitted the essence; teacher after teacher has secretly passed on the *original mind*. The robe is a cause of conflicts, so it should stop with you and not be transmitted. If you were to transmit this robe, [the recipient’s] life would be as if hanging by a thread. You must hasten away from here. I am afraid that people may harm you.”

《六祖大師法寶壇經》祖復曰、昔達磨大師初來此土、人未之信。故傳此衣以爲信體。代代相承法則以心傳心、皆令自悟自解。自古、佛佛惟傳本體、師師密付本心。衣爲爭端、止汝勿傳。若傳此衣、命如懸絲。汝須速去、恐人害汝。(T 2008.48.349a28-b3)

It seems from this that what is conventionally called “transmission” is refuted on the grounds that the *buddha-mind* is innate in *all living beings*, not any sort of separate “thing” that could be passed from one person to another. So-called “transmission,” we are told, is not really a transmission at all, but rather a ratification by the teacher of an understanding that the *student* has arrived at on their own. In this scenario, the role of a *Chan/Zen master* is not to convey any

particular information, but rather to spur on their disciples to gain awakening through their own devices, to test them, and to grant approval to those who meet the test. A master who spells things out too explicitly runs the risk that their disciples may become attached to their words, which are at best only conventionally true, and may try to present the hearsay version of the *dharma* that they get from him as their own understanding. True *dharma* transmission, according to this interpretation, occurs when master and disciple reach a private, or “secret” understanding that the true *dharma* is not something that is or can be transmitted. That meeting of the minds is called “transmission of mind by means of mind,” and unless a robe or some other visible sign is used as “proof,” there is no way for anybody other than the two people directly involved to know that it has taken place. That is what Keizan means when he states in Chapter 2 of the *Denkōroku* that, “Using mind to transmit mind, after all, is not something known to people” (*kokoro wo motte kokoro wo tsutau, owari ni hito no shiru tokoro ni arazu* 心を以て心を傳ふ、終に人の知る所に非ず). In his *Chart of the Master-Disciple Succession of the Dhyāna Gate that Transmits the Mind Ground in China*, Zongmi (780-841) wrote:

When Bodhidharma came from the west he only transmitted the mind-dharma. Thus he himself said, “My method is to transmit mind by means of mind, not relying on scriptures.” This mind is the pure original awakening possessed by all living beings. It is also called buddha-nature, or numinous awakening. When delusion arises, then so do all the afflictions, but those afflictions are not apart from this mind. When awakening arises, then there is marvelous functioning without bounds, but that marvelous functioning is not apart from this mind. Whether there are marvelous functioning or afflictions, good works or bad, a state of awakening or one of delusion, this mind does not change. If you wish to seek the way of the buddhas you should awaken to this mind. Thus, all the generations of ancestors in the lineage only transmit this. If there is sympathetic resonance and a mutual tallying [of the mind of the disciple with the mind of the teacher], then even if a single flame is transmitted to a hundred or a thousand lamps, then in flame after flame there is no difference.

《中華傳心地禪門師資承襲圖》然達磨西來、唯傳心法。故自云、我法以心傳心、不立文字。此心是一切衆生清淨本覺。亦名佛性、或云靈覺。迷起一切煩惱、煩惱亦不離此心。悟起無邊妙用、妙用亦不離此心。妙用煩惱、功過雖殊、在悟在迷、此心不異。欲求佛道。須悟此心。故歷代祖宗唯傳此也。然若感應相契。則雖一燈傳百千燈。而燈燈無殊。(CBETA, X63, no. 1225, p. 33, a5-10 // Z 2:15, p. 435, c5-10 // R110, p. 870, a5-10)

As seen in this passage, the saying “transmission of mind by means of mind” became closely linked to the phrase “not rely on scriptures,” and they were often interpreted as two different ways of saying exactly the same thing. In the Chan and Zen schools of Song and Yuan dynasty China and Kamakura period Japan, there was a big debate on the question of the proper role of the *sūtras* in the Chan/Zen tradition. → *not relying on scriptures*.

**transmission of the flame** (C. *chuandeng* 傳燈; J. *dentō*). (1) A metaphor that likens the “transmission” (C. *chuan* 傳; J. *den*) of Śākyamuni Buddha’s awakening down through the successive generations of ancestral teachers in the Chan/

Zen Lineage to the “flame” (C. *deng* 燈; J. *tō*) of an oil lamp, which is kept alive indefinitely by being passed from one lamp to another, even when the lamps that formerly supported it have run out of fuel or been extinguished. The *transmission of a flame* from one lamp to another is an image that is useful for imagining how *dharma transmission* from master to disciple might take place in the Chan/Zen Lineage when the *dharma* in question is avowedly not the *teachings* of Buddha handed down in scriptures, but is rather Buddha’s *signless*, ineffable “*mind-dharma*.” The idea is that the mere proximity of *master and disciple*, if the former has *attained the way*, is enough to “ignite” awakening in the latter. Because the lighting of one lamp with another is an example of a process in which the giver loses nothing of the thing given, and because the flame of a lamp produces light, which symbolizes clarity of vision and comprehension, the “*transmission of the flame*” is an apt metaphor for the communication of *awakening*. (2) Many English translations render the glyphs 傳燈 (C. *chuandeng* 傳燈; J. *dentō*) as “transmission of the lamp,” as if it were a lamp, rather than the flame of a lamp, that is (figuratively) transmitted from *Chan/Zen masters* to their disciples in succeeding generations. Such an image makes little sense, however, because if it were the body of the lamp that was handed down, only a single disciple would be able to receive a master’s lamp, and once they did, the master himself would be left in the dark. The whole point of the metaphor is that a single lamp that is burning can light many other lamps without itself losing anything of its illumination. The use of the glyph 燈 (C. *deng*; J. *tō*) to mean the flame of a lamp, as opposed to the body of the lamp, is attested in the *Dharma Treasure Platform Sūtra of the Sixth Ancestor*, where the Sixth Ancestor Huineng compares the fundamental sameness of *concentration and wisdom* to the relation between a flame and the light it gives off. The text reads:

Good friends, to what may we compare *concentration and wisdom*? They are like the flame [of a lamp] and its light. If there is a flame, there is light. If there is no flame, there is darkness. Flame is the *substance* of light, and light is the *function* of flame. In name they are two things, but in essence they are one and the same. The phenomena of *concentration and wisdom* are also like this.

《六祖大師法寶壇經》善知識、定慧猶如何等。猶如燈光。有燈即光、無燈即闇。燈是光之體、光是燈之用。名雖有二、體本同一。此定慧法、亦復如是。(T 2008.48.352c21-24)

If we translate the glyph 燈 (C. *deng*; J. *tō*) as “lamp” in this context, then the third sentence would read, “If there is a lamp, there is light,” which is problematic because a lamp may easily exist — unlit — without there being any light. Indeed, when real lamps are “transmitted” (sold by the maker or given from one person to another), they are generally not burning at the time. Furthermore, to call a lamp “the substance of light” is strange, whereas the idea that “flame is the substance of light” makes perfect sense. (3) The metaphorical use of the flame of a lamp to represent the spread of the *dharma* occurs from an early time in Indian and Chinese Buddhist texts, including ones that were influential in the formation of Chan motifs. The *Vimalakīrti Sūtra* uses the image of “one lamp lighting hundreds or thousands of other lamps” (C. *yideng ran baiqian deng* 一燈燃百千燈) to make the point that a single *bodhisattva* can lead numerous beings to

arouse the thought of bodhi (i.e., to become bodhisattvas themselves); the text calls this the dharma gate of the “eternal flame” (C. *wujindeng* 無盡燈; J. *mujintō*) (T 475.14.543b19-23). In the *Record of the Transmission of the Dharma Treasury*, translated into Chinese in 472, Buddha’s death is likened to an extinguishing of the “flame of the dharma” (C. *fadeng* 法燈; J. *hottō*) (T 2058.50.330a2).

**transmission of the robe** (C. *chuan yi* 傳衣; J. *den’ē*). The “robe” (C. *yi* 衣; J. *e*, *koromo*) referred to here is not just any garment, but a dharma robe, also known as a *kāṣāya*, or *saṃghāṭi*, which is a formal vestment emblematic of membership in the Buddhist saṃgha of ordained monks and nuns. Such robes were in no way unique to the Chan/Zen tradition in East Asia: all monks and nuns received them from their ordination masters when they first went forth from household life, shaved their heads, and received the novice precepts. In Chan/Zen literature, however, the expression “transmission of the robe” does not refer to the commonplace act of receiving and donning a robe at the time of formally entering the monastic order. It refers, rather, to a Chan/Zen master’s conferral of a robe upon an accomplished disciple in conjunction with their recognition of the latter as their dharma heir in the Chan/Zen Lineage. The idea that dharma transmission from master to disciple in the Chan/Zen lineage is (or once was) marked by the simultaneous “transmission” (C. *chuan* 傳; J. *den*) of a monastic “robe” (C. *yi* 衣; J. *e*) has a long and complex narrative history. It was sparked by the notion that the dharma brought to China by Bodhidharma was ineffable and signless, and thus in need of some visible sign of possession, and it was fueled in the eighth century by competition among several groups of monks that each claimed to represent the “true” or “main” line of descent (C. *zhengzong* 正宗; J. *shōshū*) from Bodhidharma. The motif of “transmitting the robe” began with the monk Heze Shenhui (670-762), who argued (successfully, it turned out) that the rightful heir to the Fifth Ancestor, Hongren, was not Shenxiu, founder of the so-called “Northern Lineage,” but Huineng. In his *Treatise Determining the Truth About the Southern Lineage of Bodhidharma*, a transcription of a talk he gave in 732, Shenhui stated that:

Bodhidharma thereupon revealed his buddha-knowledge, which was the hidden tally, and transmitted a single *kāṣāya*, which was proof of the dharma, giving them to Huike. Huike transmitted them to Sengcan; Sengcan transmitted them to Daoxin; Daoxin transmitted them to Hongren; and Hongren transmitted them to Huineng. Through six generations of directly receiving, this continued without being cut off.

《菩提達摩南宗定是非論》達摩遂開佛知見、以爲密契、便傳一領袈裟、以爲法信、授與惠可。惠可傳僧璨。僧璨傳道信。道信傳弘忍。弘忍傳慧能。六大相承、連綿不絕。(Hu Shi 1970, p. 263)

Shenhui’s understanding of the relationship between the robe and dharma is explained in a tract attributed to him in the *Jingde Era Record of the Transmission of the Flame*:

The robe serves as proof of the dharma, and the dharma is the underlying meaning of the robe. Although I point out the defining attributes of the robe [on the one hand] and the dharma [on the other hand], when they are transmitted they are not separate things. Inwardly, one transmits the mind-seal, and the seal tallies with the original mind. Outwardly, one transmits

the *kāṣāya*, and that displays the import of the *lineage*. Without the robe, there is no *transmission of the dharma*; without the *dharma*, there is no reception of the robe. The robe is the robe of *dharma* proof; the *dharma* is the *dharma* of *non-arising*. What I mean by “*non-arising*” is the absence of *delusion*; it is, in other words, the *mind of emptiness*. When one understands *emptiness*, one awakens to the *dharma body*; when one awakens to the *dharma body*, that is true *liberation*.

《景德傳燈錄》衣爲法信、法是衣宗。唯指衣法相、傳更無別法。內傳心印、印契本心。外傳袈裟、將表宗旨。非衣不傳於法、非法不受於衣。衣是法信之衣、法是無生之法。無生即無虛妄、乃是空寂之心。知空寂而了法身、了法身而真解脫。(T 2076.51.459b1-6)

Two ideas are evident in these passages by Shenhui. First, the robe is conceived as a visible sign, or “proof” (C. *xin* 信; J. *shin*) of the *dharma* transmitted in Bodhidharma’s Lineage. Such a tangible sign is necessary because the “tallying” of the disciple’s mind with that of their master is something “secret,” “intimate,” or “hidden” (C. *mi* 密; J. *mitsu*): it is known only to the two of them, and not visible to anyone else. Secondly, there can only be one legitimate *dharma heir* — one ancestral teacher — in each generation of the lineage. If a *kāṣāya* were to be cut into two or more pieces, it would no longer be wearable, and the act of cutting it would be to defile a sacred emblem of the Buddhist monastic order. Thus, having received “a single *kāṣāya*” from Bodhidharma, Huike could only pass that on to a single disciple as a mark of the latter’s legitimacy, and so on down the line. Shenhui was also the first to explain “*transmission of the robe*” in Bodhidharma’s lineage by referring to the well-known story of Śākyamuni giving his “gold-brocaded *kāṣāya*” (C. *jinlan jiasa* 金蘭袈裟; J. *kinran kesa*) to Mahākāśyapa:

Dharma Master Yuan asked, “I still don’t see how the *dharma* can reside in a robe, such that use of a robe could be considered *transmission of the dharma*.” The Reverend [Shenhui] answered: “Although the *dharma* does not reside in the robe, in order to display its person-to-person inheritance down through the generations, *transmission of the robe* is used as proof. It allows those who spread the *dharma* to be able to bestow and receive it, and it enables trainees in the way to know the import of the *lineage*, without mistaking it. In the past, the Tathāgata Śākyā [had a] *kāṣāya* of gold brocade, which is presently in Cocksfoot Mountain. Kāśyapa now guards that *kāṣāya*, awaiting Maitreya’s appearance in the world, to pass the robe on to him. This shows that the Tathāgata Śākyā *transmitted the robe* as proof. Our six generations of ancestral teachers are also like this.

《菩提達摩南宗定是非論》遠法師問、未審法在衣上、將衣以爲傳法。和上答、法雖不在衣上、表代代相承、以傳衣爲信。令弘法者得有稟承、學道者得知宗旨不錯謬故。昔釋迦如來金蘭袈裟見在雞足山。迦葉今見持此袈裟、待彌勒出世、分付此衣。表釋迦如來傳衣爲信。我六大祖師而復如是。(Hu Shi 1970, pp. 284-285)

This implies that the Chan practice of *transmission of the robe* was established by Buddha himself, while also suggesting (falsely, of course) that the *sūtras* which tell of Śākyamuni’s entrusting his robe to Mahākāśyapa provide scriptural evidence of the latter’s special status as the First Ancestor of Bodhidharma’s Lineage in India.



The *Record of the Dharma Treasure Through the Generations*, a text written in the late eighth century, drew on Shenhui's writings to make a similar case:

Thus the Tathāgata Śākya transmitted his *kāśāya* of gold brocade, commanding Mahākāśyapa to remain in Cock's Foot Mountain to await the descent of the World-Honored One, Maitreya, and pass it on to him. In the present evil age, when practitioners of *dhyāna* are numerous, our ancestral teacher Bodhidharma thus transmitted his *kāśāya* as an external sign that his *dharma* was truly [received], and commanded that subsequent practitioners should continue bestowing and receiving it.

《曆代法寶記》所以釋迦如來傳金襴袈裟、令摩訶迦葉在鷄足山。待彌勒世尊下生分付。今惡世時、學禪者衆、我達摩祖師遂傳袈裟表其法正、令後學者有其稟承也。(T 2075.51.183b26-c1)

In the Dunhuang text of the *Platform Sutra of the Sixth Ancestor*, a late eighth-century text that embraced Shenhui's claim about the identity of the legitimate heir to the Fifth Ancestor Hongren, the Sixth Ancestor Huineng states:

At midnight the Fifth Ancestor called me into the hall and expounded the *Diamond Sutra*. Hearing it but once, I was immediately awakened, and that night I received the *dharma*. None of the others knew anything about it. Then he transmitted to me the *dharma* of sudden [awakening] and the robe, saying: "I recognize you as the Sixth Ancestor. The robe is the proof and is to be handed down face-to-face, from generation to generation. The *dharma* is a 'transmission of mind by means of mind,' so you must cause people to awaken to themselves."

五祖夜知三更、喚惠能堂內、說金剛經。惠能一聞、言下便悟、其夜受法。人盡不知。便傳頓法及衣、汝爲六代祖、衣將爲信、稟代代相傳、法以心傳心、當令自悟。(Yampolsky, 1967, pp. 4-5 in Chinese text. Translation here partially indebted to Yampolsky, p. 133)

If, as the Fifth Ancestor Hongren is made to say in the *Platform Sutra* passage quoted above, "the robe is the proof and is to be handed down from generation to generation," then Huineng should have passed it on to a single *dharma heir*, recognizing him as the "seventh ancestor." Several competing claims to that title were, in fact, floated in late eighth-century China, and at least one — found in the *Record of the Dharma Treasure Through the Generations* — asserted that Bodhidharma's robe had been passed down for several generations beyond the Sixth Ancestor, Huineng. By the early ninth century, however, the Lineage of Bodhidharma had come to be conceived as a family tree with multiple legitimate branches, and standard accounts of it compiled in the tenth century and later took the position that the Sixth Ancestor, Huineng, had a number of equally legitimate *dharma heirs*. Two of those successors, Nanyue Huairang (677-744) and Qingyuan Xingsi (–740), were regarded as the direct ancestors of all living branches of the Chan/Zen Lineage, Linji (Rinzai) and Caodong (Sōtō) prominent among them. With that conceptual shift to a multi-branched lineage deriving from the Sixth Ancestor, Shenhui's model of a single legitimate heir in each generation who inherited both the *dharma* and the robe became a matter of purely historical interest. The *Platform Sutra* itself, in what is evidently a passage added later than the one cited above, has the monk Fahai ask Huineng, "Master,

after you leave, who will inherit your robe and dharma?" Huineng replies that, "The dharma has already been entrusted... the robe may not be handed down" (Yampolsky 1967, pp. 25-26 in Chinese text). The biography of the Second Ancestor, Huike, that appears in the *Baolin Biographies* (compiled in 801) echoes the views of Shenhui, but then goes on to speak of the end of the transmission of the robe, framing that as a prediction made by Bodhidharma himself:

When nine years had passed, [Bodhidharma] took the jewel of the unsurpassed dharma, together with a *kāśāya*, and entrusted them to Huike.... He further said, "You have obtained my dharma, and received the robe of proof. Each has a significance that can be explained intelligibly." Huike said, "Please, Master, tell me about these things and what they signify." The master said, "Inwardly, transmission of the dharma-seal tallies the realization of mind. Outwardly, reception of the *kāśāya* establishes the import of the lineage. Because there is no mistaking this, everything will be clear of itself. Within two hundred years after I have passed away, this robe will not be transmitted and the dharma will spread throughout countless realms."

《寶林傳》經于九年、即以無上法寶及以一領袈裟付囑惠可。。。又告曰、汝得吾法並受信衣。各有所稟宜可知矣。可曰、請和尚、述其本事、而有何表。師曰、內傳法印、以契証心。外受袈裟、以定宗旨。不錯謬故、而自明焉。吾滅度後二百年中、此衣不傳、法周沙界。(Tanaka, p. 412)

The *Preface to the Collected Writings on the Source of Chan*, composed by Zongmi (780-841) around 833, contains the following statement concerning the practice of giving a robe along with the dharma:

Through six generations of the Chan Lineage, when masters and disciples transmitted the Chan dharma, they all said, "Within, I give secret words; outwardly, I transmit the robe of proof." The robe and dharma, reinforcing each other, are understood as the seal of guarantee. After Caoxi [Huineng], we do not hear of this matter.

《禪源諸詮集都序》六代禪宗師資傳授禪法、皆云、內授密語、外傳信衣。衣法相資以爲符印。曹溪已後不聞此事。(T 2015.48.410b2-4)

By Zongmi's time, the identity of the Sixth Ancestor was no longer in dispute, the idea of a multi-branched Chan Lineage was predominant, and the robe transmitted by Bodhidharma was assumed to be in storage at Mount Caoxi, the monastery where Huineng had served as abbot. Shenhui and the authors of the *Record of the Dharma Treasure Through the Generations*, writing in the latter half of the eighth century, both drew an analogy between two distinct events: Bodhidharma's purported conferral of a robe on Huike, and Śākyamuni's entrusting of his robe to Mahākāśyapa to give to Maitreya. When it comes to the *Baolin Biographies* (compiled in 801), however, what began as a mere comparison of two distinct acts of bestowing a robe starts to look like a claim of historical continuity. That is because the *Baolin Biographies* has Buddha entrust Mahākāśyapa with the robe for Maitreya at the same time that he singles Mahākāśyapa out as the sole heir to his signless dharma, thereby founding the Lineage of Bodhidharma. Subsequent accounts of the founding of the Chan/Zen Lineage, such as those found in the *Jingde Record of the Transmission of the Flame*, compiled in 1004, and the *Tiansheng Era Record of the Spread of the Flame*, completed in 1036, all echoed the

*Baolin Biographies* version of the event, in which Buddha says to Mahākāśyapa: “I give to you this *saṃghāṭī*, sewn with gold thread, to be transmitted in turn to the buddha-to-be [Maitreya].” → entrust to Mahākāśyapa. However, the latter text describes Buddha transmitting the *treasury of the true dharma* eye and the *saṃghāṭī* to be held for Maitreya on two separate occasions: first, in secret at the Stūpa of Many Sons, and then publicly at the assembly on Vulture Peak. As time went on, there was a tendency in Chan/Zen literature to gloss over the fact that Mahākāśyapa was merely a custodian of the robe entrusted to him by Śākyamuni, and to suggest (by neglecting to mention Maitreya) that he was the intended recipient. Thus, Dōgen and many other Chan/Zen masters of his day were able to claim that the robe transmitted from Bodhidharma to Huike and on down to Huineng was in some sense (symbolically, if not literally) the “same” as the one that Śākyamuni gave to Mahākāśyapa. In the chapter of his *Treasury of the True Dharma Eye* entitled “Transmission of the Robe” (*Den'e* 傳衣), Dōgen writes:

The direct transmission to Cīnasthāna of the robe and *dharma* directly transmitted by *buddha* after *buddha* was truly done only by the Eminent Ancestor of Shaolin. The Eminent Ancestor is the *ancestral teacher* in the twenty-eighth generation after Śākyamuni Buddha. Passed down from successor to successor through twenty-eight generations in India in the West, they were directly transmitted in person through six generations in Cīnasthāna. In the “Western Heavens and Eastern Earth,” it is thirty-three generations in all.

《正法眼藏、傳衣》佛佛正傳の衣法、まさに震旦に正傳することは、少林の高祖のみなり。高祖は、すなはち釋迦牟尼佛より第二十八代の祖師なり。西天二十八代、嫡嫡あひつたはれ、震旦に六代、まのあたり正傳す。西天・東地、都盧三十三代なり。(DZZ 1.353)

This suggests that the “robe and *dharma*” that Bodhidharma (the “Eminent Ancestor of Shaolin”) brought to China were the very same as those originally given to Mahākāśyapa by Śākyamuni. At the time when Dōgen’s *Treasury of the True Dharma Eye* and Keizan’s *Denkōroku* were written, the item that Chan/Zen masters most often bestowed on their disciples as proof of *dharma* inheritance was the *inheritance certificate*. However, there is evidence that the motif of “transmitting the robe,” which was well known from the “records of the transmission of the flame” literature, was sometimes reenacted in Zen rituals of *dharma* transmission in medieval Japan. In the Chapter of his *Treasury of the True Dharma Eye* entitled “Inheritance Certificate” (*Shisho* 嗣書), Dōgen states that his teacher Tiantong Rujing (1162–1227) had received a robe that had originally belonged to Furong Daokai (1043–1118) and been handed down through six generations of *dharma* transmission (DZZ 1.429). In his *Record of the Sacred Last Will and Testament*, Daijō Gikai (1219–1309) states that Dōgen had received that robe from Rujing and transmitted it to his *dharma heir* Ejō (1198–1280), who in turn had transmitted it to Gikai himself, together with an inheritance certificate (DZZ 7.192).

**transmission of words** (C. *chuanyu* 傳語; J. *dengo*). (1) In some early Chinese Buddhist sources, this expression refers to the act of translating texts from Indic languages into Chinese or acting as a bilingual interpreter for a multi-national team of interpreters. (2) In the literature of Chan/Zen, the “transmission of

words” is a pejorative term, synonymous with “transmission of teachings” (C. *chuanjiao* 傳教; J. *dengyō*), that stands in contrast to → *transmission of mind*.

**transmit and uphold** (C. *chuanchi* 傳持; J. *denji*). To “transmit” (C. *chuan* 傳; J. *den*) and “maintain,” preserve,” or “uphold” (C. *chi* 持; J. *ji*) something. This compound verb takes a number of different objects in Chan/Zen texts, including *sūtras*, robes, observances, and the *treasury of the true dharma eye*.

**transmit separately** (C. *bie chuan* 別傳; J. *betsuden*). An abbreviated reference to → “separate transmission apart from the teachings.”

**transmit the dharma** (C. *chuanfa* 傳法; J. *denpō*; *hō wo tsutau* 法を傳ふ). Verb form of → *dharma transmission*.

**transmit the flame** (C. *chuandeng* 傳燈; J. *dentō*). Verb form of → *transmission of the flame*.

**transmit the robe** (C. *chuan yi* 傳衣; J. *den’i*; *koromo wo tsutau* 衣を傳ふ). Verb form of → *transmission of the robe*.

**travel about seeking instruction** (C. *biancan* 遍參; J. *henzan*). Literally, to “inquire” (C. *can* 參; J. *san*) “everywhere” (C. *bian* 遍; J. *hen*). Said of student trainees who travel about to a number of monasteries seeking instruction from different Chan/Zen masters.

**treasure store** (C. *baozang* 寶藏; J. *hōzō*). (1) In ordinary language, a repository (room, vault, lockbox, etc.) for precious items such as jewels, gold, and the like. Such a repository would be kept hidden and locked. (2) Used in Mahāyāna literature to refer metaphorically to the *buddha-nature*, or “womb of the *tathāgata*” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*), which is a storehouse of wisdom and spiritual powers, inaccessible to ordinary people who cannot break through the veil of delusion that obscures it. The *Sūtra of the Great Nirvāṇa* explains the metaphor of the “treasure store” as follows:

Buddha said: “Good sons! The word ‘self’ here refers to the womb of the *tathāgata*. All living beings, without exception, possess *buddha-nature*. This is the meaning of ‘self.’ This is the meaning of ‘self,’ but from the beginning it has always been obscured by countless *mental afflictions*, on account of which *living beings* are unable to see it. Good sons! It is like a poor woman who had a vast store of pure gold in her house, but the family members, young and old, did not know [where it was]. At the time there was a stranger who well understood *skillful means*, and he said to the poor woman: ‘I will hire you. You can do gardening and remove weeds for me.’ The woman replied, ‘I cannot do it. But if you can show me where my store of gold is, then I will go to work for you right away.’ That person said, ‘I have *skillful means* that will be able to show you.’ The woman replied, ‘My family, young and old do not know. How could you know?’ That person said, ‘I have the ability to investigate.’ The woman replied, ‘I also want to see, so I’ll join you, and you can show me.’ That person thereupon dug up the store of pure gold. When the woman saw it, her heart was filled with joy and amazement, and she deeply respected that person. Good sons! The *buddha-nature* of *living beings* is also like this. That all *living beings* are unable to see it is just like the treasure store that poor people do not know of. Good sons! I now broadly show that all *living beings* possess *buddha-nature*, which has been

concealed by *mental afflictions*. This is like the poor woman who had a store of pure gold but was not able to see it. The Tathāgata today broadly instructs *living beings* to all awaken to their treasure store, which is called the *buddha-nature*. And, when living beings have seen that, their hearts will fill with joy, and they will take *refuge* in the Tathāgata. The person with a good command of *skillful means* represents the Tathāgata. The poor woman represents all innumerable *living beings*. The store of pure gold represents the *buddha-nature*.”

《大般涅槃經》佛言、善男子、我者卽是如來藏義。一切衆生悉有佛性、卽是我義。如是我義、從本已來常爲無量煩惱所覆、是故衆生不能得見。善男子、如貧女人舍內多有真金之藏。家人大小無有知者。時有異人善知方便語貧女人、我今雇汝。汝可爲我藝除草穢。女卽答言、我不能也。汝若能示我子金藏、然後乃當速爲汝作。是人復言、我知方便能示汝子。女人答言、我家大小尚自不知、況汝能知。是人復言、我今審能。女人答言、我亦欲見并可示我。是人卽於其家掘出真金之藏。女人見已心生歡喜、生奇特想宗仰是人。善男子、衆生佛性亦復如是。一切衆生不能得見、如彼寶藏貧人不知。善男子、我今普示一切衆生所有佛性、爲諸煩惱之所覆蔽、如彼貧人有真金藏不能得見。如來今日普示衆生諸寶藏、所謂佛性。而諸衆生見是事已、心生歡喜歸仰如來。善方便者卽是如來。貧女人者卽是一切無量衆生。真金藏者卽佛性也。(T 374.12.407 b9-28)

**treasury** (C. *zang* 藏; J. *zō*). (1) As a transitive or intransitive verb, the glyph 藏 (C. *zang*; J. *zō*) means to “cover,” “conceal,” or “be obscured.” (2) A repository for the safekeeping of valuable items; for the figurative meanings of “treasury” in this sense, → *storehouse*, → *treasure store*. (3) A reference to the Buddhist canon (C. *dazang jing* 大藏經; J. *daizō kyō*; S. *tripitaka*). (4) A reference to any kind of “dharma treasury” (C. *fazang* 法藏; J. *hōzō*), understood either as a collection of sacred texts or, more abstractly, as a store of wisdom held in people’s minds; → *treasury of the true dharma eye*. (5) In Tantric Buddhism, an “esoteric canon” of texts dealing with *dhāraṇīs*, *maṇḍalas*, *mudras*, etc. (6) An abbreviated reference to the “storehouse consciousness” (C. *zangshi* 藏識; J. *zōshiki*; S. *ālaya-vijñāna*), as explained in the Yogācāra theory of → “mind only.”

**treasury of the true dharma eye** (C. *zhengfayan zang* 正法眼藏; J. *shōbōgen zō*). This expression is found only in texts associated with the Chan/Zen tradition, but its meaning changed over time in that tradition. (1) In the *Baolin Biographies* (compiled in 801), *Ancestors Hall Collection* (952), and *Jingde Era Record of the Transmission of the Flame* (1004), “treasury of the true dharma eye” refers to the “treasury of sūtras” (C. *xiuduoluo zang* 修多羅藏; J. *shutara zō*; S. *sūtra-piṭaka*) that was compiled (C. *jieji* 結集; J. *ketsujū*) at the First Council, after the death of Buddha. It is said that the compilation was organized by Mahākāśyapa, and that the sūtras were recited from memory by Ānanda, each one beginning, “Thus have I heard...” In those three texts, the “subtle true dharma, the true sign of which is signless” (C. *shixiang wuxiang, weimiao zhengfa* 實相無相、微妙正法; J. *jissō musō, mīmō shōbō*) that Buddha is said to have entrusted to Mahākāśyapa in person, which is synonymous with the *sublime mind of nirvāṇa* and clearly does not consist of verbal teachings, is called the “clear dharma eye”; it is not called the “treasury of the true dharma eye.” (2) In the *Tiansheng Era Record of the Spread*

of the Flame (compiled in 1036) and many subsequent Chan/Zen histories, the expression “treasury of the true dharma eye” refers to the “subtle true dharma, the true sign of which is signless” that Buddha entrusted to Mahākāśyapa in person. It is thus synonymous with awakening, or *buddha-mind*: that which is the source of all Buddha’s verbal teachings, but was purportedly conveyed to Mahākāśyapa apart from them. Because “treasury of the true dharma eye” is substituted for the term *clear dharma eye* that appears in the same context in earlier texts, we know that the adjective “true” (C. *zheng* 正; J. *shō*) and the adjective “clear” (C. *qingjing* 清淨; J. *shōjō*) both modify the noun “dharma eye” (C. *fayan* 法眼; J. *hōgen*). The references, in other words, are to a “clear eye of the dharma” and a “true eye of the dharma.” The adjectives “true” and “clear” are virtual synonyms here: both refer to an “eye” (C. *yan* 眼; J. *gen*) that sees the dharma in a manner that is clear-sighted and accurate, as opposed to vision that is clouded or distorted. (3) Many Sōtō Zen monks and scholars in Japan have interpreted the grammar of the glyphs 正法眼藏 (C. *zheng fayan zang*; J. *shōbōgenzō*) in a different way, taking the first two glyphs as a semantic unit that means “true dharma” (C. *zhengfa* 正法; J. *shōbō*) and treating that compound as an adjective that modifies “eye” (C. *yan* 眼; J. *gen*). Based on that reading, the English translation of the four glyphs would be “treasury of the eye of the true dharma.” Having taken “true dharma” as one semantic unit, many Sōtō monks also treat the final two glyphs, 眼藏 (C. *yan zang*; J. *genzō*), as a second unit that means “eye collection,” or “eye treasury.” Based on that reading, the English translation of the four glyphs would be “eye treasury of the true dharma.” Neither of these readings are grammatically incorrect, but the philological evidence adduced above shows that they were not the readings intended when the glyphs 正法眼藏 (C. *zheng fayan zang*; J. *shōbōgenzō*) were used in Chan texts dating from the ninth, tenth, and eleventh centuries. (4) By the twelfth century, the expression “treasury of the true dharma eye” had also begun to be used as a name for a “canon,” or “treasury” (C. *zang* 藏; J. *zō*) that was made up entirely of written records of the sayings of numerous Chan masters, as opposed to the sayings of Buddha preserved in the Tripiṭaka. Examples include a *kōan* collection compiled by Dahui Zonggao (1089–1163) entitled *Treasury of the True Dharma Eye*, and one by Dōgen known as *Three Hundred Cases from the Treasury of the True Dharma Eye*, a.k.a. *Treasury of the True Dharma Eye in Chinese Characters*. (5) *Treasury of the True Dharma Eye* is also the title of a famous collection of essays (which survives in six editions with different numbers of chapters) by Dōgen, founder of the Sōtō school of Zen in Japan. The work contains a great many quotations in classical Chinese taken from the records of various Chan masters and other Buddhist texts (especially the *Lotus Sūtra*), all of which Dōgen comments on in Japanese. Because he uses those quotes to illustrate a wide range of doctrines and practices common to the Buddhist tradition in East Asia, it is reasonable to conclude that he intended the title to refer in a general way to the teachings of Śākyamuni Buddha, as those were interpreted within the Chan/Zen tradition down to his day.

**treatise** (C. *lun* 論; J. *ron*; S. *śāstra*). (1) As a verb, the glyph 論 (C. *lun*; J. *ron*) means “debate,” or “argue a case.” (2) As a noun, the glyph refers to a written argument, treatise, or commentary. (3) The concluding judgement made at the end of an essay or biography. (4) A reference to the *Analects* of Confucius. (5) The “treatise collection” (C. *lunzang* 論藏; J. *ronzō*; S. *abbhidharma-piṭaka*) is one of

the “three collections” (C. *sanjang* 三藏; J. *sanzō*; S. *tripiṭaka*) that comprise the Buddhist canon. (6) In the context of East Asian Buddhism, a close commentary on a *sūtra*; or, a philosophical work that builds a systematic philosophy using *sūtras* passages as a source of inspiration and authority.

**treatise master** (C. *lunshi* 論師; J. *ronshi*). A monk who specializes in the study of philosophical treatises (C. *lun* 論; J. *ron*; S. *śāstra*) found in the “treatise collection” (C. *lunjang* 論藏; J. *ronzō*; S. *abhidharma-piṭaka*) of the Buddhist canon. One of the → five kinds of master.

**triple gate** (C. *sanmen* 三門; J. *sanmon*). The main gate of a major monastery, also called the → mountain gate. The mountain gates at many large Buddhist monasteries in China and Japan have three portals, a fact that led to the close association of the two terms, but the mountain gates at many Buddhist temples across East Asia are more modest structures that have just a single portal. The terms “triple gate” and “mountain gate” are homonyms in Japanese (they sound exactly the same when spoken and are only distinguishable when written), but they are pronounced differently in the original Chinese (C. *sanmen* 三門 vs. *shanmen* 山門). Nevertheless, in both China and Japan, even mountain gates with a single portal have often been called “triple gates.” That nomenclature could be explained simply by the human tendency to exaggerate, or to call things what they ought to be rather than what they actually are. The *Encyclopedia of Buddhism*, compiled in China in 1019, says that the expression “triple gate” refers not to the number of portals in the main gate of a monastery, but metaphorically to the “three gates of liberation” (C. *san jietuo men* 三解脫門; J. *san gedatsu mon*) used by those who enter the monastery: the gate of emptiness (C. *kongmen* 空門; J. *kūmon*); the gate of signlessness (C. *wuxiangmen* 無相門; J. *musōmon*); and the gate of the unproduced (C. *wuzuomen* 無作門; J. *musakumon*):

#### The Triple Gate of Monasteries and Cloisters

Most monasteries and cloisters have an entrance with three portals, but even those with just a single portal are called “triple gates.” Why is that? The *Treatise on the Buddha-bhūmi-sūtra* says: “A great palace has ‘three gates of liberation’ that are used to enter the grounds.” The term “great palace” here is a metaphor for the *nirvāṇa* that is the emptiness of *dharma*s. The “three gates of liberation” are the so-called gate of emptiness, gate of signlessness, and gate of the unproduced. At present, monasteries and cloisters are where people dwell who maintain the precepts and cultivate the way because they wish to reach *nirvāṇa*, so they enter through the triple gate.

#### 《釋氏要覽·寺院三門》

凡寺院有開三門者、只有一門亦呼爲三門者何也。佛地論云、大宮殿、三解脫門、爲所入處。大宮殿喻法空涅槃也。三解脫門謂空門、無相門、無作門。今寺院是持戒修道、求至涅槃、人居之、故由三門入也。(T 2127.54.264a8-13)

**true axiom** (C. *zhengzong* 正宗; J. *shōshū*). The glyphs 正宗 (C. *zhengzong*; J. *shōshū*) have several different meanings, depending on context. (1) The “orthodox,” or “true” (C. *zheng* 正; J. *shō*) “doctrine,” “tradition,” or “school of thought” (C. *zong* 宗; J. *shū*). (2) The “true,” or “main” (C. *zheng* 正; J. *shō*) “line of succession,” or “lineage” (C. *zong* 宗; J. *shū*) of ancestral teachers. (3) The “essential principle,” or

“axiom” (C. *zong* 宗; J. *shū*) that is “primary” and “genuine” (C. *zheng* 正; J. *shō*). In Chapter 14 of the *Denkōroku*, the term “true axiom” refers to awakening.

**true dharma** (C. *zhengfa* 正法; J. *shōbō*; S. *saddharma*). (1) The teachings (C. *fa* 法; J. *hō*; S. *dharma*) of Śākyamuni Buddha, which are said to be “true” (C. *zheng* 正; J. *shō*; S. *sad*) in that they accord with reality. (2) A period of time following the death of Buddha, variously set at 500 or 1000 years, in which his dharma (teachings and practices) is said to have been successfully followed by disciples, who gained liberation. → true, semblance, and enfeebled.

**true dharma eye** (C. *zheng fayan* 正法眼; J. *shōbōgen*). A “dharma eye” (C. *fayan* 法眼; J. *hōgen*) — i.e., a view of Buddhist teachings or a view of reality — that is “true” (C. *zheng* 正; J. *shō*) in the sense of being clear and accurate, as opposed to clouded or distorted. A synonym of → clear dharma eye.

**true eye** (C. *zhengyan* 正眼; J. *shōgen*). An abbreviation of → true dharma eye.

**true form** (C. *zhense* 真色; J. *shinjiki*). In Mahāyāna scriptures, the “true form” of any dharma (thing) is emptiness, or thusness. Synonymous with → original form.

**true inside meaning** (C. *zhenjue* 真訣; J. *shinketsu*). (1) Explanations of the key points or deeper implications of spiritual training, given by a master to a close disciple. (2) The contents of a secret initiation.

**true master** (C. *zhengshi* 正師; J. *shōshi*). (1) A Chan/Zen master who is judged truly qualified to teach, by virtue of their own awakening. (2) The right teacher, or best teacher, for a particular student. A term that is often explained in terms of a karmic bond from a previous life.

**true people** (C. *zhenren* 真人; J. *shinjin*). Plural of → true person.

**true person** (C. *zhenren* 真人; J. *shinjin*). (1) A person who has attained awakening. (2) Short for “true person of no rank” (C. *wuwei zhenren* 無位真人; J. *mui shinjin*); → “upon this lump of red meat, there is one true person of no rank.”

**true refuge** (C. *shigui* 實歸; J. *jikki*). The place where the Buddhist practitioner can find ultimate security and peace of mind. (1) A reference to the → threefold refuge. (2) A reference to the innate buddha-nature.

**true, semblance, and enfeebled** (C. *zheng xiang mo* 正像末; J. *shō zō matsu*). In keeping with the doctrine of impermanence, Buddhist sūtras predict the eventual demise of Śākyamuni Buddha’s teachings, or dharma, after his death. Theories arose, especially in East Asia, positing three periods or phases in that process: 1) the period of the true dharma, in which people follow Buddhist doctrines and practices and attain liberation; 2) the period of the semblance dharma, in which the doctrines and practices are nominally followed but nobody attains liberation; and 3) the period of the enfeebled dharma, in which the doctrines remain but are not practiced. After those three periods, even the doctrine disappears. The first two periods are both said to last either 500 or 1000 years; the third period is said to last 2,500 years or 10,000 years.

**true sign** (C. *shixiang* 實相; J. *jissō*). (1) A name for ultimate reality, a.k.a. the dharma body, or original nature. (2) Short for → true sign of all dharmas. The true attribute of dharmas, which is their emptiness, or thusness. (3) In Chan/Zen texts, it is said that the true sign of the “subtle true dharma” (C. *weimiao zhengfa*



微妙正法; J. *mimyō shōbō*) originally transmitted from Śākyamuni Buddha to Mahākāśyapa is signless.

**true sign of all dharmas** (C. *zhufa shixiang* 諸法實相; J. *shohō jissō*). The true (C. *shi* 實; J. *jitsu*) “mark,” or “sign” (C. *xiang* 相; J. *sō*) of all dharmas, according to Mahāyāna philosophy, is emptiness. The *locus classicus* of that idea is in the perfection of wisdom genre of sūtras. For example, the *Great Perfection of Wisdom Sūtra* says:

All dharmas are marked by emptiness. They do not arise and are not extinguished; they are not impure and not pure; they do not increase and do not decrease; they are not past, not future, and not present.

《大般若波羅蜜多經》諸法空相、不生不滅、不染不淨、不增不減、非過去非未來非現在。(T 220.5.22b6-7)

The following passage from Kumārajīva’s translation of the *Lotus Sūtra*, however, has a more nuanced take on the “true sign of all dharmas”:

Only buddhas together with buddhas can thoroughly investigate the true sign of all dharmas, which is to say, that dharmas are of such a sign, such a nature, such a substance, such a power, such an action, such a cause, such a condition, such an effect, such a recompense, and such an ultimate equality from beginning to end.

《法華經》唯佛與佛乃能究盡諸法實相。所謂諸法如是相、如是性、如是體、如是力、如是作、如是因、如是緣、如是果、如是報、如是本末究竟等。(T 262.9.5c10-13)

In the Tendai (C. Tiantai) School in which Dōgen was originally trained, the glyphs 諸法實相 (C. *zhufa shixiang*; J. *shohō jissō*) are often read as “all dharmas are marked by reality,” meaning that “all phenomena are ultimately real.” Dōgen, who discusses the phrase at length in the chapter of his *Treasury of the True Dharma Eye* entitled “True Sign of All Dharmas” (*Shohō jissō* 諸法實相), read the phrase in that way, so probably Keizan would have, too. In any case, because the expression was often discussed in Tendai literature, its mention in the *Denkōroku* is emblematic of Tendai doctrine in general.

**true son** (C. *zhenzi* 眞子; J. *shinshi*). (1) Short for “true child of Buddha” (C. *fo zhenzi* 佛眞子; J. *butsu shinshi*); → child of Buddha. (2) The recognized dharma heir, a.k.a. legitimate heir, of a Chan/Zen master.

**true standpoint** (*shinko no denchi* 眞箇の田地). The standpoint of an awakened person.

**true vehicle** (C. *zhensheng* 眞乘; J. *shinjō*). The term “vehicle” (C. *sheng* 乘; J. *jō*) is a metaphor for religious teachings or practices, which are conceived as conveying people to liberation. The expression “true vehicle” can refer to the → buddha-vehicle, in all of the meanings of that term, or to the → true dharma.

**true verification** (C. *zhenzheng* 眞證; J. *shinshō*). There are two possible ways of interpreting the glyphs 眞證: (1) a “verification” (C. *zheng* 證; J. *shō*) that is “genuine,” or “real” (C. *zhen* 眞; J. *shin*); and (2) a “verification” of “reality” (C. *zhen* 眞; J. *shin*). The first seems to be the intended meaning in the *Denkōroku*, hence the translation given here.

“trusting in the innate, wander free and easy” (C. *renxing xiaoyao* 任性逍遙; J. *shō ni makasete, shōyō su* 性に任せて、逍遙す). This phrase appears in the biography of “Longtan Chongxin of Lizhou” in the *Jingde Era Record of the Transmission of the Flame*, where he is listed as a dharma heir of Daowu Yuanzhi (769–835):

Daowu said, “If you look, then right here, immediately, you will see. If you hesitate and contemplate, right then you will miss it.” The master [Chongxin] immediately had a clear understanding. Then he asked, “What about embodying it?” Daowu said, “*Trusting in the innate, wander free and easy*; according with karmic conditions, be disengaged and have no worries. Just exhaust your ordinary [deluded] mind; there is no other superior understanding.”

《景德傳燈錄》悟曰、見則直下便見、擬思即差。師當下開解。乃復問如何保任。悟曰、任性逍遙、隨緣放曠。但盡凡心、無別勝解。(T 2076.51.313b22-25)

Daowu’s saying, “trusting in the innate, wander free and easy,” is a conflation of two phrases that appear in the *Inscription on Faith in Mind*, a work attributed to the Third Ancestor in China, Sengcan:

*Trusting in the innate and according with the way,  
wander free and easy, being done with vexation.*

《景德傳燈錄、三祖僧璨大師信心銘》任性合道、逍遙絕惱。(T 2076.51.457b6)

The expression “wander free and easy” comes originally from the Daoist classic, the *Zhuangzi*. It is used in the literature of Chan/Zen to describe the unfettered outlook of one who has attained awakening.

**try raising it** (C. *shi ju kan* 試舉看; J. *shi kyo kan*). A stock phrase in Chan/Zen texts. The verb “raise” (C. *ju* 舉; J. *kyo*) refers to the act of “bringing up” a kōan, or any other saying, as a topic for a Chan/Zen master or student trainee to comment on. The original context seems have been a situation where a master asks a student what they have learned from another teacher. In the *Discourse Record of Chan Master Weishan Lingyou*, for example, we find:

[Chan Master] Xiangyan said, “If you have some episode, try raising it.” Shushan, accordingly, raised the previous saying.

《潭州瀉山靈祐禪師語錄》香巖云、有何因緣、試舉看。疎山遂舉前話。(T 1989.47.581a1-2)

The “episode” referred to here is a kōan, i.e., an account of a dialogue between a Chan master and a student trainee. Another such instance occurs in the *Extensive Record of Chan Master Yunmen Kuangzhen*:

At a convocation in the dharma hall, [Yunmen] said: “You people go and come for no reason; what are you looking for here? This old monk only knows how to eat, drink, and shit. What else could I pretend to know? You have been making pilgrimages all over, inquiring into Chan and asking about the way. So, let me ask you: what have you gotten from all that inquiring? Try raising it.”

《雲門匡真禪師廣錄》上堂云、爾諸人無端走來、這裏覓什麼。老僧祇解喫飲屙屎。別解作什麼。爾諸方行脚參禪問道。我且問、爾諸方參得底事作麼生。試舉看。(T 1988.47.553a13-16)

It seems from this that Yunmen is challenging any of the monks in attendance to come forward and raise a Chan saying, one that they have learned elsewhere, for him to comment on. At the same time, Yunmen's subsequent remarks show that he is critical of students who collect the sayings of Chan masters, as if that alone would put them in actual possession of any wisdom, so when he says "try raising it," he is also inviting them to come forward and demonstrate, in their own words, what understanding they have attained. In the *Blue Cliff Record*, the compiler Yuanwu Keqin (1063-1135) ends his preliminary "pointer" (C. *chishi* 垂示; J. *suiji*) for ten of the hundred cases with the words, "I'll try raising it." That is followed immediately by his citation of the root case.

**turn the wheel of dharma** (C. *zhuan falun* 轉法輪; J. *tenbōrin*; *hōrin wo tenzu* 法輪を轉ず). The → "wheel of dharma" (C. *falun* 法輪; J. *hōrin*) is a name for the teachings of Buddha, or buddha-dharma. To "turn" (C. *zhuan* 轉; J. *ten*) that wheel is a metaphor for spreading Buddhist teachings and practices. The buddha-dharma is often called a "vehicle" (C. *sheng* 乘; J. *jō*; S. *yāna*), and to turn the wheels of a vehicle is to propel it forward. In Indian mythology, a "wheel-turning king" is a mighty emperor, or world ruler; the expression derived, perhaps, from the image of a king's chariots — his wheels — conquering a vast area. In the life story of Śākyamuni Buddha, a sage predicts before his birth that if he remains in the world he will become a wheel-turning king, but if he chooses the path of an ascetic renunciant he will become a spiritual conqueror instead: the man called Buddha, who after his awakening begins to preach and thus "turns the wheel of dharma."

**turn the wheel of the sublime dharma** (C. *zhuan miaofa lun* 轉妙法輪; J. *myōhō rin wo tenzu* 妙法輪を轉ず). (1) Synonymous with → turn the wheel of dharma. (2) In the literature of Chan/Zen, the expression "wheel of the sublime dharma" (C. *miaofalun* 妙法輪; J. *myōhō rin*) is sometimes used to refer to the mind-dharma that was entrusted to Mahākāśyapa by Śākyamuni Buddha and subsequently handed down exclusively in the Chan/Zen Lineage, as opposed to the teachings of Buddha that were spoken (and subsequently recorded in sūtras) when he "turned the wheel of dharma" in the ordinary sense of that expression.

**twelve austerities** (C. *shier toutuo* 十二頭陀; J. *jūni zuda*). According to the *Sūtra on the Twelve Austerities Preached by Buddha* (T 783.17.720b-722a), translated by Guṇabhadra (394-468), the twelve austerities recommended for a monk are: 1) dwelling in a forest (C. *zai alanruo chu* 在阿蘭若處; J. *zai arannya sho*); 2) always obtaining food by alms-gathering (C. *chang xing qishi* 常行乞食; J. *jōgyō kotsujiki*); 3) seeking food in sequence [from all houses, poor as well as rich] (C. *cidiqi shi* 次第乞食; J. *shidai kotsujiki*); 4) obtaining but one meal a day (C. *shou yishi fa* 受一食法; J. *ju ichijiki hō*); 5) restricting the amount eaten (C. *jieliang shi* 節量食; J. *sechiryō jiki*); 6) taking no liquids after the midday meal (C. *zhonghou bude yinjiang* 中後不得飲漿; J. *chūgo futoku inshō*); 7) wearing robes made from discarded rags (C. *zhu fensaoyi* 著糞掃衣; J. *chaku funsōe*); 8) wearing only the three robes (C. *dan sanyi* 但三衣; J. *dan sanne*); 9) dwelling among graves (C. *zhongjian zhu* 塚間住; J. *chōken jū*); 10) dwelling beneath a tree (C. *shuxia zhu* 樹

下住; J. *juge jū*); 11) sitting on the bare ground (C. *ludi zuo* 露地坐; J. *roji za*); and 12) only sitting and never lying down (C. *danzuo buwo* 但坐不臥; J. *danza fuga*).

**twelve divisions of sūtras and śāstras** (C. *shierbu jinglun* 十二部經論; J. *jūnibu no kyōron* 十二部の經論). Synonymous with → twelve divisions of the teachings.

**twelve divisions of the teachings** (C. *shierfen jiao* 十二分教; J. *jūnibun kyō*; S. *dvādaśāṅga-dharma-pravacana*). A traditional categorization of twelve narrative genres said to be found in the teachings of the buddhas. They are listed as:

- 1) discourses (C. *xiuduoluo* 修多羅, *jing* 經; J. *shūlara*, *kyō*; S. *sūtra*)
- 2) corresponding verses (C. *qiye* 祇夜, *yingsong* 應頌; J. *giya*, *ōju*; S. *geya*)
- 3) predictions (C. *heqieluona* 和伽羅那, *shouji* 授記; J. *wakarana*, *juki*; S. *vyākaraṇa*)
- 4) verses (C. *qietuo* 伽陀, *fengsong* 諷頌; J. *gyada*, *fuju*; S. *gāthā*)
- 5) sermons preached without prompting (C. *youtuona* 優陀那, *zishuo* 自說; J. *udana*, *jisetsu*; S. *udāna*)
- 6) causal narratives (C. *nituona* 尼陀那, *yinyuan* 因緣; J. *nidana*, *innen*; S. *nidāna*)
- 7) accounts of previous lives of Buddha's disciples (C. *yidimuduoqie* 伊帝目多伽, *benshi* 本事; J. *itaimokutaka*, *honji*; S. *itivṛttaka*)
- 8) accounts of previous lives of Buddha (C. *sheduoqie* 闍多伽, *bensheng* 本生; J. *jataka*, *honshō*; S. *jātaka*)
- 9) expanded discourses (C. *pifolüe* 毘佛略, *fangguang* 方廣; J. *hibutsuryaku*, *hōkō*; S. *vaipulya*)
- 10) miracles performed by Buddha (C. *afudamo* 阿浮達磨, *xifa* 希法; J. *abudatsuma*, *kehō*; S. *adbhuta-dharma*)
- 11) parables (C. *abotuona* 阿波陀那, *piyu* 譬喻; J. *apadana*, *hiyu*; S. *avadāna*)
- 12) instruction in doctrine (C. *youpotishe* 優婆提舍, *lunyi* 論議; J. *yūbadai-sha*, *rongi*; S. *upadeśa*)

In Chan/Zen texts, the expression “twelve divisions of the teachings” is often coupled with the “three vehicles,” and stands in a loose way as a reference to “all the verbal teachings” of Buddha, which are typically contrasted with his *mind-dharma*.

**twelve links of dependent arising** (C. *shier yinyuan* 十二因緣; J. *jūni innen*; S. *dvādaśāṅga pratityasamutpāda*). A basic Buddhist doctrine, outlined in early sūtras, that diagnoses the causes of suffering in the round of rebirth in terms of a twelve-link chain, each link of which is a pre-condition for the next. Although this is a well-known numerical category, there is no version of the list that is universally accepted by all Buddhists. Sūtras present several different versions; non-scriptural literature and premodern textbooks present more versions; and the explanations of modern scholars also differ from one to the next. A list of twelve causal links commonly found in modern Japanese Buddhist textbooks includes:

- 1) ignorance (C. *wuming* 無明; J. *mumyō*; S. *avidyā*)
- 2) action (C. *xing* 行; J. *gyō*; S. *saṃskāra*)
- 3) consciousness (C. *shi* 識; J. *shiki*; S. *vijñāna*)
- 4) name and form (C. *mingse* 名色; J. *myōshiki*; S. *nāma-rūpa*)
- 5) six sense faculties (C. *liu ruchu* 六入處; J. *roku nyūsho*; S. *ṣaḍ-āyatana*);

- 6) contact (C. *chu* 觸; J. *soku*; S. *sparsā*)
- 7) sensation (C. *shou* 受; J. *ju*; S. *vedanā*)
- 8) craving (C. *ai* 愛; J. *ai*; S. *trṣṇā*)
- 9) grasping (C. *qu* 取; J. *shu*; S. *upādāna*)
- 10) becoming (C. *you* 有; J. *u*; S. *bhava*)
- 11) birth (C. *sheng* 生; J. *shō*; S. *jāti*)
- 12) old age (C. *lao* 老; J. *rō*; S. *jarā*), death (C. *si* 死; J. *shi*; S. *maraṇa*), grief (C. *you* 憂; J. *u*; S. *śoka*), lamentation (C. *fei* 悲; J. *hi*; S. *paridevana*), suffering (C. *ku* 苦; J. *ku*; S. *duḥkha*), and vexation (C. *nao* 惱; J. *nō*; S. *upahanti*)

This list of twelve links comes from Chapter 7 of the *Lotus Sūtra*, entitled “Parable of the Phantom City,” where it is attributed to a tathāgata named Mahābhijñānābhībhū:

Moreover, he widely proclaimed the doctrine of the twelve links of dependent arising: ignorance conditions action; action conditions consciousness; consciousness conditions name and form; name and form condition the six sense faculties; the six sense faculties condition contact; contact conditions sensation; sensation conditions craving; craving conditions grasping; grasping conditions becoming; becoming conditions birth; and birth conditions old age, death, grief, lamentation, suffering, and vexation.

《妙法蓮華經》及廣說十二因緣法、無明緣行、行緣識、識緣名色、名色緣六入、六入緣觸、觸緣受、受緣愛、愛緣取、取緣有、有緣生、生緣老死憂悲苦惱。(T 262.9.25a4-8)

This is a version of the “twelve links of dependent arising” that Keizan would certainly have been familiar with.

**twelve links of the round of rebirth** (C. *shier lunzhuān* 十二輪轉; J. *jūni rinten*).  
Synonymous with → *twelve links of dependent arising*.

**twelve periods of the day** (C. *shier shi* 十二時; J. *jūnji*). In medieval China the day was divided into twelve “hours” (C. *shi* 時; J. *ji*) that were labeled using the twelve astrological stems and branches (C. *ganzhi* 干支; J. *kanshi*). Each Chinese “hour” corresponds to two hours on the modern Western clock.

**twelve sense fields** (C. *shier chu* 十二處; J. *jūni sho*; S. *dvādaśāyatana*). A standard list of twelve dharmas, or factors that make up what is conventionally called the “self.” A list that combines the six sense faculties and six sense objects:

- 1) eye (C. *yan* 眼; J. *gen*; S. *caḥṣu*)
- 2) ear (C. *er* 耳; J. *ni*; S. *śrota*)
- 3) nose (C. *bi* 鼻; J. *bi*; S. *ghrāṇa*)
- 4) tongue (C. *she* 舌; J. *zetsu*; S. *jihvā*)
- 5) body (C. *shen* 身; J. *shin*; S. *kāya*)
- 6) thinking faculty, or “mind” (C. *yi* 意; J. *i*; S. *manas*)
- 7) forms (C. *se* 色; J. *shiki*; S. *rūpa*)
- 8) sounds (C. *sheng* 聲; J. *shō*; S. *śabda*)
- 9) smells (C. *xiang* 香; J. *kō*; S. *gandha*)
- 10) tastes (C. *wei* 味; J. *mi*; S. *rasa*)
- 11) tactile and other physical sensations (C. *chu* 觸; J. *soku*; S. *sparsā*)
- 12) objects of mind (C. *fa* 法; J. *hō*; S. *dharmāḥ*)

**two truths** (C. *erdi* 二諦; J. *nitai*). Two sets of criteria for determining the truth of a statement or proposition: 1) “ultimate truth” (C. *diyi yidi* 第一義諦, *diyi yi* 第一義; J. *daiichi gitai*, *daiichi gi*; S. *paramārtha-satya*), and 2) “conventional truth” (C. *sudi* 俗諦; J. *zokutai*; S. *saṃvṛti-satya*). The doctrine of “two truths” is a corollary of the Mahāyāna doctrine of emptiness, which holds that there are actually no “things” (C. 法 *fa*; J. *hō*; S. *dharmāḥ*) that exist in the way that we ordinarily conceive of them: as unitary, quasi-permanent, independent entities that have distinctive attributes and are clearly demarcated from all other entities. If there are no “things” (*dharmas*) as such, then all of the names we have for them are merely conventional designations; those may serve useful purposes, but they are ultimately false. From the standpoint of *ultimate truth*, in other words, no statements about “things” of any sort can be accurate descriptions of *reality*; the only statement that meets this standard of truth is that *reality* is “*thus*” (i.e., it is what it is), which is a tautology. Nevertheless, on the level of *conventional truth*, which is to say, within the conventionally agreed upon parameters of the lexicon and grammatical rules of any given language, statements about all the things of this world and the ways in which they interact can be judged either true or false on the bases of empirical evidence, adherence to rules of grammar and logic, internal consistency, accordance with other statements held to be true, the perceived reliability of the speaker, and so on.

**two types of speech** (C. *erzhong yu* 二種語; J. *nishu no kotoba* 二種の語). (1) A number of Mahāyāna scriptures distinguish between two modes of speech employed by *buddhas* or *bodhisattvas*, following the principle of *skillful means*, which holds that teachings should be adjusted to the level of comprehension of the listeners. The *Flower Garland Sūtra*, for example, says:

At that time, the *bodhisattva*, having subdued the army of Māra, dwelt at the adamant site of awakening and gathered to himself all the *skillful means* of the *perfection of wisdom*. He preached the *dharma* with two types of speech, gentle and coarse, rendering Māra Pāpīyān unable to use his [Māra’s] techniques. When Māra’s army saw the *bodhisattva*’s autonomy and majestic power, all of them aroused the thought of *anuttarā-samyak-sambodhi*.

《華嚴經》爾時、菩薩爲摧伏魔軍故、住金剛道所攝般若波羅蜜方便善巧智慧門、以柔軟、麁獷二種語而爲說法、令魔波旬不得其便。魔見菩薩自在威力、皆發阿耨多羅三藐三菩提心。(T 279.10.309c14-18)

The *Treatise on the Great Perfection of Wisdom* says:

Sages have two types of speech. The first is speech that employs *skillful means*, and the second is direct speech.

《大智度論》聖人有二種語。一者方便語。二者直語。(T 1509.25.170c4-5)

(2) Within the Chan/Zen tradition, however, the idea of “two types of speech” was criticized, most famously in the biography of Baofu Congzhan (–928) in the *Jingde Era Record of the Transmission of the Flame*. Here, “master” refers to the subject of the biography, Baofu, who studied under Changqing Huileng (854–932):

Reverend Changqing once said, “It is better to say that *arhats* have the *three poisons*, and not to say that *tathāgatas* have two types of speech. I do not say that *tathāgatas* lack speech, just that they lack two types of speech.”

The master [Baofu Congzhan] asked, “What is the speech of a *tathāgata*?” [Changqing] replied, “How could deaf people hear?” The master said, “Honestly, Reverend, you are speaking on a secondary level.” Changqing, in turn, asked, “What is the speech of a *tathāgata*?” The master said, “Go drink some tea.”

《景德傳燈錄》長慶稜和尚有時云、寧說阿羅漢有三毒、不說如來有二種語。不道如來無語、只是無二種語。師曰、作麼生是如來語。曰、聾人爭得聞。師曰、情知和尚向第二頭道。長慶却問、作麼生是如來語。師曰、喫茶去。(T 2076.51.354b27-c2)

This dialogue is also Case #95 in the *Blue Cliff Record* (T 2003.48.218a23-b1). The Chan/Zen position seems to be that all speech is, at best, a mode of *skillful means*, but that any speech (even the mundane saying, “Go drink some tea”) can directly communicate the *ultimate truth* if the mind of the disciple tallies with that of the awakened master. In other words, the “speech of a *tathāgata*” may or may not be understood by a listener, who may or may not be spiritually “deaf,” but the speech itself is not of “two types.”

**two vehicles** (C. *ershang* 二乘; J. *nijō*). The term “vehicle” (C. *sheng* 乘; J. *jō*) is a metaphor for religious teachings or practices, conceived as conveying people to *liberation*. The expression “two vehicles” was coined in Mahāyāna sūtras as a shorthand way of referring to two aspects of the so-called “lesser vehicle” (C. *xiaosheng* 小乘; J. *shōjō*), or Hinayāna: 1) the “vehicle of *śrāvakas*” (C. *shengwen sheng* 聲聞乘; J. *shōmonjō*; S. *śrāvaka-yāna*), or “voice-hearers” who were Śākyamuni Buddha’s initial disciples and aimed for arhatship; and 2) the vehicle of *pratyeka-buddhas* (C. *yuanjue sheng* 緣覺乘; J. *engakujō*; S. *pratyekabuddha-yāna*), or those who are “awakened by conditions,” also called “privately awakened ones” (C. *dujue* 獨覺; J. *dokukaku*). Mahāyāna texts hold that these *two vehicles* are inferior to a third “*bodhisattva vehicle*” (C. *pusa sheng* 菩薩乘; J. *bosatsu jō*; S. *bodhisattva-yāna*), which aims at attaining buddhahood for the sake of all living beings. Some Mahāyāna scriptures posit that Buddha taught those *three vehicles* as alternative paths to *liberation* for beings of different capacities. Others, such as the *Lotus Sūtra*, argue that Buddha taught only one *true vehicle*, namely the *buddha-vehicle*.

**udumbara flower** (C. *youtan hua* 優曇華; J. *udonge*). (1) The *udumbara* (*ficus glomerata*) is a kind of flowerless fig tree. According to Buddhist lore, however, it produces flowers on extremely rare occasions, about once every three thousand years. The *udumbara flower* (C. *youtan hua* 優曇花, *youtanbo hua* 優曇鉢花; J. *undon ge*, *undonhatsu ge*) is thus a symbol of something extremely rare and valuable. The *udumbara* is said to blossom when a *tathāgata* (fully awakened buddha) or a *cakravartin* (universal monarch) appears in the world. For a passage in the *Flower Garland Sūtra* that makes this point, → “difficult to encounter, difficult to hear.” (2) “*Udumbara Flower*” (*Udonge* 優曇華) is the title of a chapter of Dōgen’s *Treasury of the True Dharma Eye*. Dōgen says that the flower held up by Śākyamuni Buddha on Vulture Peak at the time of the founding of the Chan/Zen Lineage was an *udumbara*, but it is not clear whether he got that idea from some Chinese source that is no longer extant, or whether he thought it up himself. → *hold up an udumbara flower*.

**ultimate principle** (C. *zhili* 至理; J. *shiri*). A synonym for → *thusness*. Equivalent to the East Asian Buddhist term “apex of reality” (C. *shiji* 實際; J. *jissai*); → “the ground of principle at the apex of reality does not admit a single mote of dust.”

**ultimate truth** (C. *diyi yidi* 第一義諦, *diyi yi* 第一義; J. *daiichi gitai*, *daiichi gi*; S. *paramārtha-satya*). One of two sets of criteria for determining the truth of a statement or proposition, the other being that of *conventional truth*. For details, → *two truths*.

“unable to chew even a single grain [of rice]” (C. *bude yaopo yili mi* 不得咬破一粒米; J. *hitotsubu wo yōha shi gatashi* 一粒をも咬破し難し). (1) A metaphor for monks who completely waste the opportunity for spiritual nourishment that life in a monastery and instruction from a Chan/Zen master affords them. The *locus classicus* of the saying seems to be in the biography of Yaoshan Weiyan (745-828) in the *Jingde Era Record of the Transmission of the Flame*:

A monk asked, “What about when I, your student, intend to return to my village?” The master [Yaoshan] said, “When your father’s and mother’s bodies are entirely rotted and lying in a forest of thorns, what place will you return to?” The monk said, “If that were the case, I would not go back.” The master said, “You should, on the contrary, go back. If you return to your village, I will show you how to [arrange your] contingency funds” [i.e., money carried by monks on pilgrimage to pay for a funeral if they die en route]. The monk said, “Please do.” The master said, “You go to the [dining] hall twice a day, but you are *unable to chew even a single grain of rice*.”

《景德傳燈錄》僧問、學人擬歸鄉時如何。師曰、汝父母遍身紅爛臥在荊棘林中、汝歸何所。僧曰、恁麼即不歸去也。師曰、汝却須歸去。汝若歸鄉、我示汝箇休糧方。僧曰、便請。師曰、二時上堂不得齧破一粒米。(T 2076.51.311c28-312a3)

In this context, are “unable to chew even a single grain of rice” evidently means “unable to understand the slightest bit” of what the master is talking about. (2) In another context, however, the claim “not to chew even a single grain of rice” seems to have a different meaning. The following sermon is found in the *discourse record* of Chushi Fanqi (1296–1370):

Two *lay practitioners*, Zhenru and Shanzhu, entered the monastery and held a *maigre feast* for the monks. At the *convocation in the dharma hall* [Fangqi] said: “Śramaṇa sons of Śākya, your heads are covered by the patrons’ roof. Your feet tread the patrons’ earth. Your mouths eat the patrons’ food. Your bodies wear the patrons’ robes. How will you repay the patrons?

*Entering the way but not penetrating principle,*  
he returned in a different body to repay the *alms of the faithful*.  
When you reach eighty-one years of age,  
this tree will no longer grow the fungus.

Perhaps [you think], ‘I eat food all day long, but I have yet to *chew even a single grain*. I wear robes all day long, but have yet to don a single thread. In walking I do not see walking, and in standing I do not see standing. Throughout the twelve periods of the day, I do not rely on a *single thing*. I do not see the donor, do not see the recipient, and there is no donation.’ With such views, you are the epitome of arrogant people! There is a spe-



cially built hell to which you are assigned! How is this not such a time for all of you? Members of the great assembly, go back to your hall and drink some tea.”

《楚石梵琦禪師語錄》真如善住二居士、入山齋僧。上堂、沙門釋子、頭戴施主屋。腳踏施主地。口喫施主飯。身著施主衣。將什麼報答施主。入道不通理。復身還信施。長者八十一。其樹不生耳。若終日喫飯、不曾咬破一粒米。終日著衣、不曾掛著一縷絲。行不見行、立不見立。十二時中、不依倚一物。不見施者、不見受者、亦無施物。恁麼見解。正是增上慢人、別造地獄著你在。總不恁麼時如何。大眾歸堂喫茶去。(CBETA, X71, no. 1420, p. 559, b1-8 // Z 2:29, p. 47, a6-13 // R124, p. 93, a6-13)

The verse that Fanqi recites in the middle of his sermon is one attributed to the Fifteenth Ancestor, Kāṇadeva, elsewhere in the literature of Chan/Zen. The context, as repeated in Chapter 16 of the *Denkōroku*, is the story of a *bhikṣu* who, while failing to “clarify his eye of the way,” nevertheless “consumed the alms of the faithful” and was reborn as a delicious tree mushroom as karmic recompense. Many Buddhist texts state that the way for monks to “repay the patrons,” as Fanqi puts it, is to use the opportunity afforded them by monastic life to train assiduously, generate merit, and attain awakening. By the same token, monks who squander the alms of the faithful are said to be destined for rebirth in a hell. In this passage, Fanqi mocks and challenges monks who would pretend to be awakened (and thus to have repaid the lay donors) by claiming insight into the “threefold emptiness” (C. *sankong* 三空; J. *sankū*) of giver, recipient, and gift, and by using the emptiness doctrine to assert that there is not a “single thing” on which they rely.

**un arisen nature** (*fushō no shō* 不生の性). The buddha-nature, which is “unborn,” or “un arisen” (*fushō* 不生) and “undying” (*fumetsu* 不滅).

**unblemished purity** (C. *chunqing jue dian* 純清絕點; J. *junshō zettēn*). To be “pure” (C. *chunqing* 純清; J. *junshō*) and without the slightest “trace,” or “speck” (C. *dian* 點; J. *ten*) of defilement. The realm of equanimity, completely beyond the realm of distinctions.

**unclean vessel** (C. *chuqi* 觸器; J. *shokuki*). (1) Literally, a “vessel” (C. *qi* 器; J. *ki*) that has been “sullied,” or “touched” (C. *chu* 觸; J. *shoku*) by something impure. According to the *Supplement to the Mūlasarvāstivāda Vinaya*:

Buddha said: “You *bhikṣus* should know there are five kinds of worthless vessels. First is a vessel used for feces; second is a vessel used for urine; third is a wine vessel; fourth is an oil vessel; and fifth is a cream vessel. The first three vessels must not be used for receiving donations. If something is offered in them, then it should be discarded far away.”

《根本說一切有部尼陀那目得迦》佛言、汝等苾芻、應知有五種瓊器。一者大便器、二者小便器、三者酒器、四者油瓊、五者酥瓊。前之三器不應貯物、設令貯者遠可棄之。(T 1452.24.450c20-23)

(2) One of the aforementioned “unclean vessels,” a “wine vessel” (C. *jiuqi* 酒器; J. *shuki*), is mentioned in the *Sūtra of Brahmā’s Net*, a Mahāyāna vinaya text:

If a child of Buddha deliberately drinks alcohol then they produce alcohol-related transgressions beyond count. If their own hand takes an alcohol

vessel and gives it to another person to drink, then for five hundred lifetimes they will be reborn without hands. How much worse, then, if they themselves drink. They should not lead any people to drink, nor lead any *living beings* to drink alcohol, and certainly not drink alcohol themselves. If they themselves drink or lead people to drink, they have committed a minor offense.

《梵網經》若佛子、故飲酒而生酒過失無量。若自身手過酒器與人飲酒者、五百世無手。何況自飲。不得教一切人飲、及一切衆生飲酒、況自飲酒。若故自飲教人飲者、犯輕垢罪。(T 1484.24.1005b6-9)

(3) In Chapter 7 of the *Denkōroku*, the future Seventh Ancestor, Vasumitra, is described as a wandering monk who wore a pure robe (a *kāṣāya*) but always carried an “unclean vessel” — a wine vessel — with him, openly enjoying drinking from it. Ordinarily, a monk who flouted the moral precepts in that way would not be considered a good → “vessel of the dharma,” but rather an “unclean vessel” in his own right. Nevertheless, in his initial encounter with the Sixth Ancestor, Miśraka, in which they discussed the true ownership of the wine vessel, Vasumitra is said to have “greatly awakened to the non-arising original nature” and been accepted as heir to the Chan/Zen Lineage. In his “Investigation” of that episode, Keizan says that concepts such as the idea that “mind is the way,” or that “body is buddha,” as well as views regarding “past,” “present,” or “future,” are all “unclean vessels.” The point he makes is that all *discriminating thought*, even the concept of a “vessel” itself, is in some sense an “unclean vessel.” A vessel, after all, is a receptacle, but as Keizan says, “not a single dharma can be received from another and not a single dharma can be bestowed on another.”

**unconditioned** (C. *wuwei* 無爲; J. *mui*). (1) In ordinary language, the glyphs 無爲 (C. *wuwei*; J. *mui*) mean “without doing,” or “inaction.” (2) In Daoist texts such as *The Way and its Power*, “without doing” (C. *wuwei* 無爲; J. *mui*) describes the natural and spontaneous functioning of the → way, which has no intentionality, or purposeful goals, and thus accomplishes everything perfectly. (3) As a Buddhist technical term, the glyphs 無爲 (C. *wuwei*; J. *mui*) translate the Sanskrit *asaṃskṛta*, meaning “unconstructed,” or “uncreated.” They can refer either to: (a) *nirvāṇa* or *thusness*, in a loose sense; or (b) “unconditioned dharmas” (C. *wuwei fa* 無爲法; J. *mui hō*; S. *asaṃskṛtā-dharmāḥ*), in a more technical sense. Most dharmas (really existing things) are said to be → “conditioned” (C. *youwei* 有爲; J. *ui*; S. *saṃskṛta*), meaning that they arise and cease in a nexus of causes and conditions, but a few (most notably, *nirvāṇa*) have been deemed “unconditioned” by Buddhist scholiasts. According to the Sarvāstivāda view reflected in the *Treatise of the Great Commentary on the Abhidharma*, for example, there are “three unconditioned [phenomena]” (C. *san wuwei* 三無爲; J. *san mui*; S. *trividham asaṃskṛtam*): 1) the “unconditioned state that is empty space” (C. *xukong wuwei* 虛空無爲; J. *kokū mui*; S. *ākāśa-asaṃskṛta*); 2) the “unconditioned state of analytical cessation” (C. *zemie wuwei* 擇滅無爲; J. *chakumetsu mui*; S. *pratisaṃkhyā-nirodha-asaṃskṛta*); and 3) the “unconditioned state of nonanalytical cessation” (C. *fei zemie wuwei* 非擇滅無爲; J. *hi chakumetsu mui*; S. *apratisaṃkhyā-nirodha-asaṃskṛta*) (T 1545.27.2296-16). The latter two are aspects of *nirvāṇa*, which is said to be attained through “analytical” insight and sustained by the “nonanalytical” factor that prevents conditioned dharmas from ever arising again. The Yogācāra tradition names “six unconditioned [dharmas]” (C. *liu wuwei* 六無爲; J. *roku mui*; S. *ṣaḍ-*

*asaṃskṛta*): the three found in the Sarvāstivāda scheme plus: 4) “motionlessness” (C. *budong* 不動; J. *fudō*; S. *āniñjya*); 5) “cessation of perception and sensation” (C. *xiangshou mie* 想受滅; J. *sōju metsu*; S. *saṃjñāvedayita-nirodha*); and 6) “thusness” (C. *zhenru* 真如; J. *shinnyo*; S. *tathatā*).

**uncontaminated** (C. *wulou* 無漏; J. *muro*; S. *anāsrava*, *nirāsrava*). To be without the “outflows,” “taint,” or “contamination” (C. *luo* 漏; J. *ro*; S. *āsrava*) that vitiates all mundane (C. *shijian* 世間; J. *seken*; S. *laukika*) consciousness, including mundane stages of the Buddhist path. The adjective “uncontaminated” describes the supramundane (C. *chushijian* 出世間; J. *shusseken*; S. *lokottara*) path attained by sages. For details, → *contamination*.

**uncontaminated wisdom** (C. *wulouzhi* 無漏智; J. *murochi*; S. *anāsrava-jñāna*). (1) The wisdom of beings on the supramundane (C. *chushijian* 出世間; J. *shusseken*; S. *lokottara*) stages of the Buddhist path (e.g., arhats, pratyeka-buddhas, and bodhisattvas who have reached the ten stages), who are free from → *contamination*. Wisdom that is free from *mental afflictions* and has no goal-orientation, including the desire for awakening. (2) A synonym of *buddha-wisdom*.

**undefiled** (C. *bu ranwu* 不染污; J. *fuzenna*). Also translated herein as “not defiled.” (1) In ordinary language, to be clean, pure, unsoiled, etc. (2) In Buddhist texts, the glyphs 不染 (C. *buran*; J. *fuzen*) translate the Sanskrit *akliṣṭā*, which means “without → *mental afflictions*.” (3) The *locus classicus* of the term “not defiled” in the literature of Chan/Zen is a dialogue featuring the Sixth Ancestor, Huineng, and his disciple Nanyue Huairang (677-744). The version of the dialogue found in Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters* reads as follows:

Chan Master Dahui of Mount Nanyue (descendant of Caoxi, named Huairang) visited the Sixth Ancestor. The ancestor asked him, “Where do you come from?” The master said, “I come from National Teacher An on Mount Song.” The ancestor said, “What thing is it that comes in such a way?” The master was without means [to answer]. After attending [the ancestor] for eight years, he finally understood the previous conversation. Thereupon, he announced to the ancestor, “I have understood what you, Reverend, put to me when I first came: ‘What thing is it that comes in such a way?’” The ancestor asked, “How do you understand it?” The master replied, “To say it’s like any thing wouldn’t hit it.” The ancestor said, “Then does it depend on practice and verification?” The master answered, “It’s not that it lacks practice and verification, but it is not defiled by them.” The ancestor said, “Just this ‘not defiled’ is what the buddhas bear in mind. You are also like this; I am also like this; and all the ancestors of Sindh in the West [i. e., India] are also like this.”

《真字正法眼藏》南嶽山大慧禪師〈嗣曹谿、諱懷讓〉參六祖。祖曰、從什麼處來。師曰、嵩山安國師處來。祖曰、是什麼物恁麼來。師罔措。於是執侍八年、方省前話。乃告祖云、懷讓會得、當初來時、和尚接某甲、是什麼物恁麼來。祖云、爾作麼生會。師曰、說似一物即不中。祖曰、還假修證否。師曰、修證即不無、染污即不得。祖曰、祇此不染污、是諸佛之所護念。汝亦如是、吾亦如是、乃至西天諸祖亦如是。(DZZ 5.178, Case #101)

In the chapter of his *Treasury of the True Dharma Eye* entitled “Department of the Practicing Buddha” (*Gyōbutsu iigi* 行佛威儀), Dōgen says:

Therefore, the practicing buddha is not defiled by practice and verification. It is not that practice and verification are not defiling; it is that this “undefiled” is “not lacking.”

ゆゑに行佛の修證に染汚せられざるなり。修證の不染汚なるにはあらず。  
この不染汚、それ不無なり。(DZZ 1.60)

Dōgen indicates here that, in some cases, “practice and verification” can be defiling, but that buddhas are not defiled by them. The difference between “defiled” and “undefiled,” therefore, must have something to do with the attitude or understanding of the person who is engaged with them.

**understandings matched** (C. *qihui* 契會; J. *kaie*). Said of a circumstance in which master and disciple have the same understanding and thus, metaphorically, → match tallies.

**unproduced** (C. *wuzuo* 無作; J. *musa*; S. *akṛta*). (1) Not arising from causes and conditions. (2) Not created, constructed, or put together. (3) Occurring or existing naturally. (4) In the literature of Chan/Zen, the term is used to describe the spontaneous, non-intentional, or uncontrived action of an awakened person. (5) The glyphs 無作 (C. *wuzuo*; J. *musa*) are also translated herein as → “without acting.” In some contexts their meaning is virtually synonymous with → unconditioned and → no purpose.

**unproduced merit** (C. *wuzuo gongde* 無作功德; J. *musa no kudoku* 無作の功德). The *Denkōroku* speaks of two kinds of merit: the “produced and unproduced” (C. *youzuo wuzuo* 有作無作; J. *usa musa*). The first kind is merit as it is ordinarily conceived: good karma (in quasi-cash form) that is generated by performing good deeds. The meaning of the converse term, “unproduced merit,” is open to a number of interpretations. It could mean: (1) merit that arises spontaneously, rather than from any causes and conditions; but that does not make much sense. A more cogent interpretation is: (2) merit that results from restraining oneself from doing bad deeds, as in the common Buddhist admonition to “do no evil” (C. *zhue wuzuo* 諸惡無作; J. *shoaku musa*). Or, the term could refer to: (3) the “virtue” (i.e., attribute, S. *guṇa*) of being entirely “without acting,” either good or bad. However, the most likely meaning in the *Denkōroku* is: (4) merit that arises from actions that are unproduced in the sense of being non-intentional and uncontrived. Accounts of the bodhisattva path that appear in Mahāyāna sūtras say that the six perfections can be practiced on two levels: a mundane level that is still not free of deluded conceptualizing, and a supramundane level that is informed by insight into the emptiness of dharmas. Thus, for example, “giving” (C. *bushi* 布施, or *tanna* 檀那; J. *fuse*, or *danna*; S. *dāna*), a kind of good deed that produces merit and should be cultivated by the bodhisattva, ordinarily involves the notion of a giver, a recipient, and a gift (or the act of giving). When the bodhisattva realizes the “threefold emptiness” (C. *sankong* 三空; J. *sankū*) of giver, recipient, and gift, however, “giving” is said to be perfected. Because the “perfection of giving” (C. *bushi poluomi* 布施波羅蜜; J. *fuse haramitsu*; S. *dāna-pāramitā*) is a kind of action that is spontaneous, uncontrived, and free from attachment, it might be said to result in merit that is unproduced.

**unsurpassed** (C. *wushang* 無上; J. *mujō*; S. *anuttarā*). (1) The highest or best of anything. (2) Buddha is said to be “unsurpassed in seven ways” (C. *qī wushan* 七無上; J. *shichi mujō*). (3) An abbreviation of → *anuttarā-samyak-sambodhi*.

**unsurpassed wisdom** (C. *wushang zhi* 無上智; J. *mujō chi*; S. *anuttara-jñāna*). The supreme wisdom of buddhas and bodhisattvas. It is called “unsurpassed” (C. *wushang* 無上; J. *mujō*) to distinguish it from the worldly wisdom (C. *shijian zhi* 世間智; J. *seken chi*) of ordinary people and followers of other paths, and from the supramundane wisdom (C. *chu shijian zhi* 出世間智; J. *shusseken chi*) of śrāvakas and pratyeka-buddhas.

**“upon this lump of red meat, a cliff rising one thousand fathoms”** (C. *chirou tuan shang, bili qianren* 赤肉團上、壁立千仞; J. *shaku nikudan jō, hekiryū sennin*). A saying attributed to Nanyuan Huiyong (–930) and raised as a kōan and commented on in the *Discourse Record of Chan Master Dahui Pujue*:

Nanyuan, at a convocation in the dharma hall, said, “Upon this lump of red meat, a cliff rising one thousand fathoms.” At the time there was a monk who said, “‘Upon this lump of red meat, a cliff rising one thousand fathoms’ — are these not your words, Reverend?” Nanyuan said, “They are.” The monk then lifted and overturned the meditation seat [of the abbot, Nanyuan]. Nanyuan said, “You, look! This blind fool has acted in confusion.” The monk hesitated. Nanyuan hit him and proceeded to exit the cloister.

《大慧普覺禪師語錄》南院上堂云、赤肉團上壁立千仞。時有僧問、赤肉團上壁立千仞、豈不是和尚道。院云、是。僧便掀倒禪床。院云、爾看這瞎漢亂做。僧擬議。院便打趁出院。(T 1998A.47.854b10-13)

The expression “lump of red meat” refers to the human body; for more details on the connotation and use of this trope in Chan/Zen literature → *lump of red meat*. The expression “cliff rising one thousand fathoms” is a metaphor in this context for the *buddha-nature*, or *buddha-mind*, which is the life principle present in *all living beings*. It is simply “there” at all times, as unavoidable and awesome in its presence as a cliff that towers one thousand fathoms (roughly 8000 feet) in front of one. However, it is essentially formless and signless, and cannot be grasped through language, just as a sheer cliff provides no handholds or footholds with which to climb it. For more details on the meaning of this trope → *cliff rising one thousand fathoms*. Nanyuan’s saying was frequently raised as a kōan by other Chan masters, as well, such as Xuedou Zhongxian (980–1052). In his *Discourse Record of Chan Master Mingjue* we find:

Raised, the [Third] Ancestor said, “The six dusts [sense objects] are not hateful; they return to the same place as *perfect awakening*.” This staff is dust. What fault does it have? Its faults are actually none, but they obey the boss that is our combining and distinguishing. Thus it is said, “A heap of discarded rags manifests a sixteen-foot golden [buddha] body.” However, to bring up [that saying] is to be one-sided. [As for] “Upon this lump of red meat, a cliff rising one thousand fathoms,” I can also excuse that one remark. Even if it has eight faces in four directions, at the right moment the linked seats [i.e., platforms in the *samgha hall*] will be hit [by me].

《明覺禪師語錄》舉。祖師道、六塵不惡還同正覺。拄杖子是塵、有甚麼過。過既無、應合辯主。所以道、糞掃堆上現丈六金身。且拈在一

邊。赤肉團上壁立千仞、又放過一著。直饒八面四方、正好連架打。(T 1996.47.692a19-23)

The quote attributed to the Third Ancestor Sengcan in this passage comes from the *Inscription on Faith in Mind* (T 2010.48.3376c16).

“upon this lump of red meat, there is one true person of no rank” (C. *chirou tuan shang, you yi wuwei zhenren* 赤肉團上、有一無位真人; J. *shaku nikudan jō, yū ichi mui shinjin*). This is a saying from a famous *kōan* attributed to Linji Yixuan (–866), which appears in the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou*:

At a convocation in the dharma hall, [Linji] said: “Upon this lump of red meat there is one true person of no rank. It is constantly going in and out from all of your noses and mouths. Those who have yet to witness and grasp it, look, look!”

《鎮州臨濟慧照禪師語錄》上堂云、赤肉團上有一無位真人。常從汝等諸人面門出入。未證據者看看。(T 1985.47.496c10-11)

The expression “lump of red meat” refers to the human body; for more details on the connotation and use of this trope in Chan/Zen literature → *lump of red meat*. The term “true man,” or “true person” (C. *zhenren* 真人; J. *shinjin*) appears in the *Zhuangzi*, a classic text of Daoism, in Chapter 6: “The Great and Most Honoured Master.” There, it refers to the sage who accords with the great → way, by having → no purpose:

The True men of old knew nothing of the love of life or of the hatred of death. Entrance into life occasioned them no joy; the exit from it awakened no resistance. Composedly they went and came. They did not forget what their beginning had been, and they did not inquire into what their end would be. They accepted (their life) and rejoiced in it; they forgot (all fear of death), and returned (to their state before life). Thus there was in them what is called the want of any mind to resist the Dao, and of all attempts by means of the Human to assist the Heavenly. Such were they who are called the True men. Being such, their minds were free from all thought; their demeanour was still and unmoved; their foreheads beamed simplicity.

古之真人、不知說生、不知惡死。其出不訢、其入不距。儻然而往、儻然而來而已矣。不忘其所始、不求其所終。受而喜之、忘而復之。是之謂不以心捐道、不以人助天。是之謂真人。若然者、其心志、其容寂、其顙頤。(Translation by James Legge. Chinese Text Project 中國哲學書電子化計劃, *Zhuangzi* 莊子, Inner Chapters 內篇, “The Great and Most Honoured Master” 大宗師; <http://ctext.org/text>).

The “true person” in this context can also be interpreted as the great way itself, which is “in” birth and death but nevertheless transcends them. In the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou*, similarly, the “true person” refers to the innate buddha-mind, or buddha-nature possessed by all living beings. It is “without” (C. *wu* 無; J. *mu*) any “location,” “position,” or “rank” (C. *wei* 位; J. *i*) because, like the way (Dao), it is a universal and transcendent principle, not a thing that can be singled out and identified by *discriminating thought*. That which “constantly goes in and out” from everyone’s nose and mouth (C. *mianmen*

邊。赤肉團上壁立千仞、又放過一著。直饒八面四方、正好連架打。(T 1996.47.692a19-23)

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面門; J. *menmon*, literally “gates of the face”) — provided one is breathing — is air, which is understood in East Asian culture as a kind of life force (C. *qi* 氣; J. *ki*). The *Record of Linji* thus suggests that the “one true person of no rank,” the *buddha-nature*, is the life principle itself. Those who “see the nature” are awakened to the fact that they are already, by virtue of being alive, *buddhas*. Those who do not see are enjoined to “look, look!”

**upright and/or inclined** (C. *zheng pian* 正偏; J. *shōhen*). (1) The glyphs 正 (C. *zheng*; J. *shō*) and 偏 (C. *pian*; J. *hen*), translated herein as “upright” and “inclined,” are used in ordinary language to indicate: (a) the “main” vs. “side” doors of a building; (b) the “center” vs. “flanking” spaces set up for a ritual, which are occupied by the “main” vs. “secondary” performers; (c) “fair” vs. “biased” judgements; and (d) “correct” vs. “deviant” behavior. (2) In the technical language of Chinese divination, the glyphs 正偏 (C. *zheng pian*; J. *shōhen*) indicate the “one middle and two outer” lines of a trigram. (3) In the context of Chan/Zen teachings, the expression “upright and/or inclined” is used metaphorically to refer to: (a) *ultimate truth* and *conventional truth*; or (b) “true emptiness” (C. *zhenkong* 真空; J. *shinkū*) and “marvelous existence” (C. *miaoyou* 妙有; J. *myōu*). Some English translations render the pair as “absolute and relative.” (4) For the use of “upright and/or inclined” in Caodong/Sōtō doctrine, → “five positions of inclined and upright.”

**upstanding person** (C. *geren* 箇人; J. *konin*; *kono hito* 箇の人). (1) In ordinary language, the glyphs 箇人 (C. *geren*; J. *konin*) simply mean “this person.” (2) In Chan/Zen discourse, when the term is predicated of a subject who has just been named, it signifies approbation. Thus, the Japanese expression “*nanji wa kore kono hito* 汝は是れ箇の人,” which might be rendered literally as “you are this person,” is translated herein as “you are an upstanding person.”

**ūrṇā** (C. *baihao* 白毫; J. *byakugō*). Literally, “downy hair” (C. *hao* 毫; J. *gō*) that is “white” (C. *bai* 白; J. *byaku*). A small tuft of white hair between the eyebrows of a *buddha*, which is said to emit various rays of light. In Buddhist iconography, the *ūrṇā* is sometimes represented by a jewel. One of the *thirty-two marks* of a *tathāgata*.

**use mind to transmit mind** (C. *yixin chuanxin* 以心傳心; J. *ishin denshin*; *kokoro wo motte kokoro wo tsutau* 心を以て心を傳ふ). → “transmission of mind by means of mind.”

**use one’s hand like a visor** (C. *zhuo e* 斲額; J. *shaku gaku*). (1) In ordinary language, this means to hold a hand up to one’s forehead to shield one’s eyes from the sun when trying to see something distant. (2) In the literature of Chan/Zen, the saying appears in at least two famous dialogues. First, in the biography of Baizhang Huaihai (720–814) found in the *Jingde Era Record of the Transmission of the Flame*, we read:

At a convocation in the *dharma hall*, the master [Baizhang] said, “Keeping your throat and lips shut, speak quickly!” Weishan said, “I won’t speak. Please, Reverend, you speak.” The master said, “If I do not recklessly speak with you, in the future I will mourn my descendants.” Wufeng said, “Reverend, you must also shut up.” The master said, “In a place with no people, I use my hand like a visor and gaze in the distance for you [to appear].”



《景德傳燈錄》師上堂云、併却咽喉脣吻、速道將來。瀉山云、某甲不道請和尚道。師云、不辭與汝道、久後喪我兒孫。五峯云、和尚亦須併却。師云、無人處斫額望汝。(T 2076.51.249c19-22)

The following dialogue appears in the *Collated Essentials of the Five Flame Records* under the heading “Chan Master Tiantong Zongjue of Mingzhou”:

A monk asked, “What about the way?” The master [Zongjue] said, “When you are in the middle of a busy crossroad, do not use your hand like a visor.”

《五燈會元》僧問、如何是道。師曰、十字街頭休斫額。(CBETA, X80, no. 1565, p. 300, b10-11 // Z 2B:11, p. 273, d1-2 // R138, p. 546, b1-2)

Zongjue’s point here seems to be that the monk is looking for the way of the buddhas and ancestors in some far-off place, when in fact it is to be found in the midst of everyday life.

**useless furniture** (C. *xianjiaju* 閑家具; J. *kenkagu*). (1) Literally, the “implements,” or “furnishings” (C. *ju* 具; J. *gu*) of a “closed-up house” (C. *xianjia* 閑家; J. *kenka*), meaning a house that is old and abandoned. (2) Metaphorically, anything that no longer has any usefulness or function.

**uṣṇīṣa** (C. *wuse* 烏瑟; J. *ushitsu*). The protuberance on top of a buddha’s head, also explained in Chinese as a “fleshy topknot” or “buddha head” (C. *foding* 佛頂; J. *butchō*). One of the thirty-two marks of a tathāgata, called the “head mark” (C. *dingxiang* 頂相; J. *chinsō*). (1) In non-Buddhist Sanskrit texts, the term *uṣṇīṣa* refers to a crown, or diadem, or to anything wound around the head, such as a turban. Textual and art historical evidence suggests that in early (e.g., Gandharan) sculptures the bun shaped protuberance that later came to be explained as part of Buddha’s anatomy — his *uṣṇīṣa* — may not have been intended to represent anything more than a topknot of hair. (2) Once it was identified as flesh, however, it came to be understood as an outward sign of Buddha’s awakening, and as the anatomical “location” of his awakening. In the esoteric Buddhist tradition, the idea developed that Buddha’s true *uṣṇīṣa*, or “head mark,” was “invisible” (C. *wujian* 無見; J. *muken*), and that it contained the concentrated wisdom and merit of all the tathāgatas. In many Mahāyāna sūtras, the *uṣṇīṣa* is said to emit rays of light which transform and reveal fantastic scenes of jeweled trees and palaces, etc., within them. (3) In Song dynasty China, the mortuary portraits of Buddhist abbots (many but not all of them members of the Chan Lineage) also came to be known as “head marks” (C. *dingxiang* 頂相; J. *chinsō*). That designation implied that the monks depicted were awakened beings whose portraits could be seen but whose true state of being — the innate buddha-mind — was signless and invisible.

**utter extinction** (C. *mieque* 滅却; J. *mekkyaku*). → utterly extinguish.

**utterings of frogs** (*gama no kusetsu* 蝦蟆の口説). (1) A metaphor for ordinary, commonsense language, which does not prepare one to grasp the meaning of Chan/Zen sayings. (2) A metaphor for meaningless chatter. (3) In Japanese Zen, a disparaging term for the Pure Land School practice of repeatedly chanting the *nenbutsu*: “Hail Amitābha Buddha” (*namu Amida Butsu* 南無阿彌陀佛).

**utterly cut off** (C. *zuoduan* 坐斷; J. *zadan*). The first glyph, 坐 (C. *zuo*; J. *za*), usually means “sit,” while the second glyph, 斷 (C. *duan*; J. *dan*) means “sever,” or “destroy,” so the etymology of this term is problematic. (1) Iriya and Koga (p. 153a) say that the glyph 坐 (C. *zuo*; J. *za*) is probably a substitution for 挫 (C. *cou*;

J. *za*), because the expression “suppress and cut off” or “destroy” (C. *cuoduan* 挫斷; J. *zadan*) is attested in Tang dynasty literature. According to that theory, the orthography changed to 坐斷 (C. *zuoduan*; J. *zadan*) from the Song dynasty on, but the meaning remained the same. (2) The glyphs 坐斷 (C. *zuoduan*; J. *zadan*) are so strongly suggestive of “sitting” (*suwaru* 坐る), however, that in Japanese Sōtō Zen it came to mean → “fixed sitting.”

**utterly extinguish** (C. *mieque* 滅却; J. *mekkyaku su* 滅却す). (1) The term “extinction” (C. *mie* 滅; J. *metsu*) is used to translate the Sanskrit *nirvāṇa*, meaning final escape from the round of rebirth and the non-arising of all *dharma*s. The term “utterly extinguished” is not attested as a direct translation of the Sanskrit *nirvāṇa* in East Asian Buddhist texts, but the verbal association is there nevertheless, and may have influenced Keizan’s choice of words in the *Denkōroku* when speaking about the career of Śākyamuni Buddha. In his *Commentary on the Sūtra of Perfect Awakening*, Zongmi (780-841) writes:

You should know that *samsāra* and *nirvāṇa* have no beginning and no end. When *delusion* prevails, *samsāra* does not begin and *nirvāṇa* does not end. When awakening prevails, it is not the utter extinguishing of *samsāra* or the advent of *nirvāṇa*.

《大方廣圓覺修多羅了義經略疏》當知生死及與涅槃無起無滅。迷時生死無起涅槃無滅。悟時非滅却生死發起涅槃。(T 1795.39.547a19-20)

(2) In some early Chinese meditation (C. *chan* 禪; J. *zen*; S. *dhyaṇa*) manuals based on Indian materials, “utterly extinguish” means to “pay absolutely no attention” to one thing while focusing entirely on another, in such a way that the former, figuratively speaking, ceases to exist. For example, in his *Four Bases of Mindfulness*, Zhiyi (538-597) writes:

With [awareness of one’s own] internal [impurity] utterly extinguished, one uses the skeleton [of another person] as an external form for contemplating impurity.

《四念處》內滅却骨人以不淨心觀外色。(T1918.46.568c20)

(3) In Chan/Zen texts, there is talk of the *dharma* eye being “utterly extinguished” by ignoramuses. An example of that occurs in the biography of Linji Yixuan (–866) in the *Jingde Era Record of the Transmission of the Flame*:

On the tenth day of the fourth month of the seventh year of the Xiantong era of the Tang [866], when the master [Linji] was about to pass away, at a convocation in the *dharma* hall he said, “Even after my death, you must not allow the utter extinguishing of my treasury of the true *dharma* eye.” Sansheng came forward and said, “How could we ever dare to utterly extinguish the Reverend’s treasury of the true *dharma* eye?” The master said, “In the future, if there is someone who asks you about it, what will you say to him?” Sansheng gave a shout. The master said, “Who knew that my treasury of the true *dharma* eye, upon reaching this one-eyed donkey, would be utterly extinguished?”

《景德傳燈錄》時唐咸通七年丙戌四月十日、師將示寂上堂云、吾滅後不得滅却吾正法眼藏。三聖出云、爭敢滅却和尚正法眼藏。師云、已後有人

問爾向他道什麼。三聖便喝。師云、誰知吾正法眼藏向這瞎驢邊滅却。(T 2076.51.300b25-c1)

**vaiśya** (C. *pishe* 毘舍, *pisheluo* 毘舍羅; J. *bisha*, *bishara*). The “commoner” class. One of the four social classes (S. *varṇa*) in ancient India. → *four classes*.

**vajra seat** (C. *jingang zuo* 金剛座; J. *kongō za*). A translation of the Sanskrit *bodhi-maṇḍa*, or “seat of awakening” on which Śākyamuni is said to have sat when he attained buddhahood. The glyphs 金剛 (C. *jingang*; J. *kongō*) translate the Sanskrit *vajra*, meaning “diamond [hard],” “adamantine,” or “indestructible,” a term that refers metaphorically to the wisdom attained in awakening.

**various schools** (C. *zhujia* 諸家; J. *shoke*). (1) In ordinary language, various philosophers or thinkers. (2) In Buddhist texts, different denominations of Buddhism, of which the Chan/Zen School is but one. Others mentioned in the *Denkōroku* include the Japanese Tendai and Shingon schools. (3) In Chan/Zen texts, different branches of the Chan/Zen Lineage.

**veil of gauze** (C. *luohu* 羅縠, *luogu* 羅縠; J. *ragoku*, *rakoku*). (1) The material referred to is extremely light silk cloth, so thin and loosely woven as to be translucent. In Buddhist texts it is said to be what the gods use for clothing. (2) The expression “veil of gauze” is also used metaphorically to refer to the minute amount of *delusion* that distinguishes *bodhisattvas* of the highest stage (C. *jiujingdi pusa* 究竟地菩薩; J. *kukyōji bosatsu*) from *tathāgatas*, who have perfect awakening. The *Sūtra of Stages of the Bodhisattva Path* says:

What difference is there between the awareness of *bodhisattvas* and the awareness of *tathāgatas*? The awareness of *bodhisattvas* at the highest stage of the path is like seeing through a *veil of gauze*, whereas the awareness of *tathāgatas* is like when that *veil of gauze* is removed. The awareness of *bodhisattvas* is like seeing colors/forms from a distance, whereas the awareness of *tathāgatas* is like seeing colors/forms up close. The awareness of *bodhisattvas* is like vision that is slightly occluded [by cataracts], whereas the awareness of *tathāgatas* is like seeing with clear eyes.

《菩薩地持經》菩薩智如來智有何差別。究竟地菩薩智如羅縠中視、如來智如去羅縠。菩薩智如遠見色、如來智如近見色。菩薩智如微瞽視、如來智如淨眼見。(T 1581.30.959a3-6)

**venerable** (C. *zunzhe* 尊者; J. *sonja*). Literally, one who is “respected,” or “honored” (C. *zun* 尊; J. *son*). (1) Said of arhats. (2) A sage; an adept practitioner who is worthy of respect. (3) An *eminent monk*; an *elder*. (4) When juxtaposed with a person’s name, an honorific title that is translated herein as “Venerable [Name].”

**venerable old awl** (C. *lao guzhui* 老古錐; J. *rō kosui*). The glyph 錐 (C. *hui*; J. *sui*) can refer to any tool with a sharp point used to make holes, such as an “awl,” “gimlet,” or “drill.” In the literature of Chan/Zen, the expression “old awl” (C. *guzhui* 古錐; J. *kosui*) is commonly used to refer to an experienced, incisive Chan/Zen master; the force of the metaphor, presumably, is that such a master is able to “pierce” through the *delusions* and pretensions of their students. There is some disagreement among scholars as to what the word “venerable” (C. *lao* 老; J. *rō*) means in this context. Most regard it as an honorific prefix, as it seems to be in Chapter 50 of the *Denkōroku*. However, the Japanese Zen scholar monk Mujaku Dōchū (1653-1754), in his *Tangled Vines Vocabulary Notes*, suggests that the

adjectives “venerable and old” (C. *lao gu* 老古; J. *rō ko*) may also be used ironically to suggest that the “awl” (i.e., the abilities of the Chan/Zen master) is worn out, dull, and less incisive than it once was.

**verbal actions** (C. *kouye* 口業; J. *kugō*; S. *vāk-karman*). The second of the → three modes of karma (C. *sanye* 三業; J. *sangō*), which are body, speech, and mind (C. *shen kou yi* 身口意; J. *shin ku i*).

**verbal understanding** (C. *huahui* 話會; J. *wae*). (1) An understanding that is based on or caught up in semantics. As it is used in Chapter 35 of the *Denkōroku*, this term clearly has a pejorative connotation. (2) According to ZGDJ (p. 1324d, s.v. わえ), the glyphs 話會 (C. *huahui*; J. *wae*) mean to “understand” (C. *hui* 會; J. *e*) by means of the “sayings” (C. *hua* 話; J. *wa*) of Chan/Zen masters. If so, then “verbal understanding” may have a positive connotation in some contexts.

**verification** (C. *zhengming* 證明, *zheng* 證; J. *shōmei*, *shō*). Noun form of → verify.

**verify** (C. *zhengming* 證明, *zheng* 證; J. *shōmei*, *shō*; *shōmei su* 證明す, *shō su* 證す). (1) In ordinary language, the glyph 證 (C. *zheng*; J. *shō*) means “witness,” or “experience first-hand.” (2) A synonym of “verify through awakening” (C. *zhengwu* 證悟; J. *shōgo*). (3) In Chan/Zen texts, to attain awakening and thereby ascertain for oneself, directly and not via hearsay, the reality of Buddha’s mind-dharma.

**verify and tally** (C. *zhengqi* 證契; J. *shōkai*). (1) In Chan/Zen texts, said of a disciple who grasps the deep meaning of their master’s words and thereby attains awakening. The translation here takes the glyphs 證契 (C. *zhengqi*; J. *shōkai*) as two separate verbs: → verify (C. *zheng* 證; J. *shō*) what the master is pointing to, and → tally (C. *qi* 契; J. *kai*) with the master’s understanding; → match tallies. (2) Some Japanese scholars, however, take the two glyphs as a subject-predicate compound, with the meaning that a student’s “verification tallies” with that of the master.

**verse** (C. *ji* 偈, *song* 頌; J. *ge*, *ju*; S. *gāthā*). The glyphs 偈 (C. *ji*; J. *ge*) and 頌 (C. *song*; J. *ju*), used independently or in the combination 偈頌 (C. *jisong*; J. *geju*), are Chinese renderings of the Sanskrit term *gāthā*, or “verse,” one of the twelve divisions of the teachings, or narrative genres attributed to Buddha. (1) In Chinese translations of Indian *sūtras*, there are “verse” sections that consist of stanzas of two or four lines each, with a set number of glyphs (4, 5, or 7) per line, but no rhyme scheme. Such verses reiterate material from the preceding prose sections of the text in a manner that is suitable for chanting. The prose/verse structure mirrors that of the Indic originals. (2) Later in the development of Chinese Buddhism, monks used the term “verse” (C. *ji* 偈, *song* 頌, *jisong* 偈頌; J. *ge*, *ju*, *geju*) as a label for various forms of didactic poetry that they themselves composed on Buddhist themes. These later verses, unlike the ones found in translated *sūtras*, often conform to the structural norms of Chinese literary prosody. Eventually the ability to compose quatrains or couplets in agreement with the rules of Chinese regulated poetry (C. *lushi* 律詩; J. *risshi*) became a kind of cultural capital for Buddhist teachers throughout East Asia. (3) In Buddhist monastic life, verses (C. *ji* 偈; J. *ge*) are short liturgical texts that are chanted in the context of various daily, monthly, annual, and occasional observances (C. *xingshi* 行事; J. *gyōji*). Examples, to name just a few of the dozens in regular use, include: *Verse of Tonsure*; *Verse for Ringing Bell*; *Verse for Donning Kāṣāya*; *Verse for Opening Sūtras*; *Verses for Face*

*Washing*; and *Verses of Purification*. (4) In Chan/Zen records of the transmission of the flame and discourse records, ancestral teachers and their disciples are often depicted employing proper Chinese verses (C. *ji* 偈; J. *ge*) at crucial points in their interactions with each other. There are three main contexts in which this is found. First, there are the so-called “dharma transmission verses” (C. *chuanfa ji* 傳法偈; J. *denbō ge*) that Chan/Zen masters are said to give their disciples at the time when they recognize the latter as dharma heirs. The *Records that Mirror the Axiom*, completed in 961, collects the “dharma transmission verses” attributed to each of the twenty-eight ancestral teachers in India as well as the ancestral teachers in China down to the Sixth Ancestor, Huineng, and quotes them all in a few pages of text (T 2016.48.937c26-940a28). Second, Chan/Zen masters are depicted using formal dharma verses that they themselves have composed as a way of instructing their students. Numerous examples of this are found in the *Denkōroku*. Third, students are depicted using formal dharma verses as a means of demonstrating their awakened state of mind to their teachers. Various examples of this, too, are found in the *Denkōroku*. The most famous instance, which first appears in the *Platform Sūtra* and is retold in Chapter 33 of the *Denkōroku*, is the story of how the Fifth Ancestor, Hongren, challenged all of his followers to compose a “mind-verse” — a dharma verse that demonstrated their state of mind — and write it on a wall in the monastery for all to see. Senior Seat Shenxiu wrote a good verse, but he was bested by the young postulant, Huineng, who produced the brilliant verse that led Hongren to choose him, not Shenxiu, as the Sixth Ancestor in the lineage. (5) Chan/Zen discourse records and *kōan* collections include thousands of proper Chinese verses (C. *song* 頌; J. *ju*) that were written by Chan/Zen masters as comments on the sayings of earlier ancestral teachers. These are called → verses on old cases. In the *Denkōroku*, Keizan sometimes refers to his own verse comments using the self-deprecating terms “humble verse” and “humble words.”

**verse comment** (C. *song* 頌; J. *ju*). A translation of the glyph 頌 (C. *song*; J. *ju*), meaning “verse,” that is used herein when it is clear from the context that the reference is to a → verse on an old case.

**verse on an old case** (C. *songgu* 頌古; J. *juko*). A → “verse” (C. *song* 頌; J. *ju*) written by a Chan/Zen master as a comment on an “old case” (C. *guze* 古則; J. *kosoku*). A poem that demonstrates a person’s understanding or judgement of a *kōan*. In the *Denkōroku*, Keizan sometimes refers to his own verses on an old case as → “attached words” or → “appended words.”

**vertical and horizontal** (C. *zongheng* 縱橫; J. *jūō* or *shōō*). Also translated herein as → “every direction.”

**vessel** (C. *qi* 器; J. *ki*). (1) A container or receptacle, used to hold liquids, grain, etc. (2) A tool, implement, utensil, or weapon. (3) A metaphor for “people,” who are to be utilized or employed according to their capabilities. (4) The function, capability, or capacity of a container, tool, or person. (5) In the Buddhist context, a person who has the capacity or potential to receive and uphold the *buddha-dharma*. An able disciple, as judged by a teacher, of whom the teacher has great expectations. → vessel of the dharma.

**vessel of the dharma** (C. *faqi* 法器; J. *hōki*; S. *bhājana*). (1) A person who has the capacity or potential to receive and uphold the *buddha-dharma*. (2) In the Chan/Zen tradition, a disciple judged by a master to be a potential *dharma-heir*.

**veteran's mind** (C. *houxin* 後心; J. *goshin*). A mature mind; the mind of a person with many years of experience in Buddhist practice. The opposite of “beginner's mind.”

**view** (C. *jianjie* 見解, *jian* 見; J. *kenge*, *ken*; S. *dr̥ṣṭi*). (1) In ordinary language, an understanding, or knowledge of something. An intellectual or doctrinal position taken on some point of theoretical or philosophical controversy. (2) In the Buddhist tradition, the term “view” has the same meaning, but often with a pejorative connotation. Even in early (non-Mahāyāna) *sūtras*, where Buddha is depicted refuting the philosophical positions held by “followers of other paths,” it is not simply a question of the former's views being true and the latter's views being false. Rather, there is a strong sense that holding on to views of any kind is a mode of *attachment* that hinders *liberation*, and that the angry disputation of views is to be eschewed by religious seekers who have *gone forth from household life*. (3) Mahāyāna scriptures that promote the doctrine of *emptiness* take the position that all views are grounded in the *deluded* belief in *dharma*s (really existing “things”), and they caution against the “mistaken view of emptiness.” Because *buddhas* see reality as it is, they are said to discard all views.

**view of emptiness** (C. *kongjian* 空見; J. *kūken*). (1) As a translation of the Sanskrit *nāstika*, the philosophical position of *nihilism*, which denies all *karmic* recompense. (2) As a translation of the Sanskrit *śūnyatā-dr̥ṣṭi*, the *deluded* “view” (C. *jian* 見; J. *ken*; S. *dr̥ṣṭi*) that “emptiness” (C. *kong* 空; J. *kū*; S. *śūnyatā*) is some kind of really existing thing or state of being. → *mistaken view of emptiness*.

**views** (C. *suojian* 所見; J. *shoken*). (1) The glyphs 所見 (C. *suojian*; J. *shoken*) can be rendered literally as “that which is seen.” (2) An intellectual or doctrinal position; → *view*.

**views and perceptions** (C. *jiansi* 見思; J. *kenshi*). Two types of *deluded thinking*: 1) “views” (C. *jian* 見; J. *ken*), meaning erroneous doctrines or theories that are learned (or formulated) in one's present lifetime and held onto more or less consciously; and 2) “perceptions” (C. *si* 思; J. *shi*), which are more subtle, deep-seated, habitual biases that develop over multiple lifetimes and operate at a subconscious or semiconscious level.

**vigor** (C. *jingjin* 精進; J. *shōjin*; S. *vīrya*). Diligence, effort, zeal. The fourth of the → *six perfections*.

**vinaya** (C. *lǜ* 律; J. *ritsu*). Rules of discipline for the Buddhist clergy and laity. In East Asia, the term is used in two senses, one that is narrow and another that is more loosely defined. (1) Strictly speaking, the term “vinaya” refers to moral rules for individuals and procedural guidelines for monastic communities that are contained in Indian *vinaya collections* translated into Chinese. For a list of the texts in question and an overview of their contents, → *vinaya collection*. (2) When used more loosely, the term “vinaya” refers to a long tradition — one that began in China and subsequently spread to Korea and Japan — of interpreting, implementing, modifying, and supplementing rules of monastic discipline that first appeared in recensions of the *vinaya collection* received from India in the

fifth century C.E. The East Asian *vinaya* tradition, broadly conceived, began with Chinese translations and adaptations of Indian *vinaya* rules; it evolved to include the compilation and widespread use of → *bodhisattva precepts*, which were not found in any *vinaya collection* but were inspired by Indian Mahāyāna scriptures; and it culminated in Song and Yuan dynasty China with the production of indigenous monastic codes known as “rules of purity” that were subsequently transmitted to and elaborated on in Korea and Japan. There have been a number of different “schools” of *vinaya* exegesis in the history of Chinese Buddhism. The most influential was the Nanshan Vinaya School that was based on the *Guide to Practice of the Four Part Vinaya* by Daoxuan (596–667); that work alone was the subject of no less than sixty separate commentaries written between the seventh and the twelfth centuries. Two other traditions of *vinaya* exegesis worthy of note are: the Hsiangbu School, which took the *Commentary on the Four Part Vinaya* by Fali (569–635) as its authoritative text; and the Dongta School, which was based on a commentary written in 682 by Huaisu (d.u.) entitled *Revealing the Meaning of the Four Part Vinaya*. All of these commentaries were based primarily on the *Four Part Vinaya*, being organized along the same lines and treating the same topics, but they also took into account the *Ten Chapter Vinaya* and other translated *vinaya collections*. In general, the monks who specialized in interpreting and adapting Indian monastic rules for use in China were known as → *vinaya masters*, but throughout the history of Chinese Buddhism there has rarely been such a thing as a “Vinaya School” in the sense of an independent religious institution. *Vinaya masters* were charged by the imperial government with regulating the ordination of monks and nuns, mainly by overseeing the ritual procedures for that and enforcing state-imposed limits on the size of the *saṃgha*. There were a few great monasteries, scattered around the empire, that were designated as official ordination sites. Such monasteries had many monks in residence who were not *vinaya* specialists, but the latter ran the specialized cloisters (C. *yuan* 院; J. *in*) that were outfitted with *ordination platforms*. In the thirteenth century, however, the Nanshan Vinaya School did gain exclusive rights to the abbacies of a few major monasteries that thereafter came to be called “Vinaya [School] monasteries” (C. Lǜsì 律寺, Lǜyuan 律院; J. Ritsuji, Ritsuin). That development followed a pattern established by the much stronger Chan and Tiantai schools, which had held official claim to the abbacies of certain public monasteries since early in the Song. The interpretation and implementation of *vinaya* rules inherited from India was always paralleled in China by the development of supplementary, indigenous rules known generically as “*saṃgha* regulations” (C. *sengzhi* 僧制; J. *sōsei*). The latter, some of which were formulated by monks who were not known as *vinaya masters*, nevertheless belong to the Chinese *vinaya* tradition in the looser sense of that designation. Some “*saṃgha* regulations” were little more than laws promulgated by rulers to control the monastic order in their territories. Early examples include: the “Regulations for Monks and Nuns” (C. *Sengni yaoshi* 僧尼要事; J. *Sōni yōji*), written during the reign of Emperor Hsiao-wu of the Song (454–464) by a monk official who was designated by the court as “superintendent of the *saṃgha*” (C. *sengzheng yuezhang* 僧正悅衆; J. *sōjō esshu*) in the capital; and the “*Saṃgha* Regulations in 47 Clauses” (C. *Sengzhi sishi qi tiao* 僧制四十七條; J. *Sōsei shijūshichi jō*) composed in 493 at the behest of Emperor Hsiao-wen of the Northern Wei dynasty. In 637, Emperor Taizong of the Tang dynasty had a

new legal code written that contained a section called “Regulations Regarding the Daoist and Buddhist Clergies” (C. *Dao seng ge* 道僧格; J. *Dō sō kaku*); the text was nominally based on the *vinaya*, but it covered a wider range of clerical activity and prescribed harsher penalties for offenses. Other *saṃgha* regulations were developed by Buddhist abbots who were motivated by religious concerns to reform the organization and operation of their monasteries. The oldest such rules on historical record are: the “Standards for Monks and Nuns” (C. *Sengni guifan* 僧尼規範; J. *Sōni kihan*) by Daoan (312-385); the “Rules of Conduct for Monks in Communal Training” (C. *Zhongsengji yidu* 衆僧集儀度; J. *Shusōshū gido*) by Zhi Dun (314-366); and the “Rules for Dharma Assemblies” (C. *Fashe jiedu* 法社節度; J. *Hōsha setsudo*) by Daoan’s disciple Huiyuan (334-416). The rules by Zhi Dun and Huiyuan do not survive, but Daoan’s are outlined in the *Biographies of Eminent Monks*, which states:

There were three types of provisions. First, procedures for offering incense, taking seats, reading the *sūtra* to be lectured on, and the lecture proper. Second, procedures for the six daily religious services, and for mealtime chanting. Third, procedures for the bi-monthly *poṣadha*, sending representatives [from the monks’ confessional to the nuns’ and vice-versa], repentances, and so on. Monasteries everywhere in the land adopted these and followed them.

《高僧傳》條爲三例。一曰、行香定座上講經上講之法。二曰、常日六時行道飲食唱時法。三曰、布薩差使悔過等法。天下寺舍遂則而從之。(T 2059.50.353b24-27)

Another relatively early example of indigenous Chinese monastic regulations is found in the “Rules in Ten Clauses” (C. *Lizhi fa shitia* 立制法十條; J. *Ryūsei hō jūjō*) formulated in 595 by Zhiyi (538-597) for his monastery on Mount Tiantai. These are recorded in the *One Hundred Records of Guoqing [Monastery]*, compiled by Zhiyi’s disciple Guanding (561-632). The rules begin by establishing basic principles of monastery organization that have no precedent in the *vinaya*. They divide the community into three groups: those who concentrate on seated meditation in a common hall (C. *yitang zuochan* 依堂坐禪; J. *edō zazen*); those who practice repentances in isolated sanctuaries (C. *biechang chanhui* 別場懺悔; J. *betsujō sange*); and those who are engaged in the administration of monastery affairs (C. *zhi sengshi* 知僧事; J. *chi sōji*). The rules go on to lay out the schedule of activities for the monks in the common hall, stipulating four periods of seated meditation and six periods of venerating Buddha daily. A work by Daoxuan that tries to justify procedures established in Chinese *saṃgha* regulations by linking them to the *vinaya* is a section of his *Guide to the Practice of the Four Part Vinaya* entitled “Miscellaneous Practices” (C. *Zhuza yaoxing* 諸雜要行; J. *Shizō yōgyō*). The practices treated include such things as: rites for venerating Buddha; the duties of monastery officers; procedures for the toilet; rites for releasing animals out of compassion; and rules for tending sick monks. Daoxuan was at pains in the text to cite *vinaya* passages in support of each of the regulations, but the procedures in question had no exact precedents in any *vinaya* collection. Daoxuan also compiled a handbook of monastic etiquette called “Instructions on the Ritual Restraints to be Observed by New Monks in Training” (C. *Jiaojie xinxue biqiu xinghu lüyi* 教誡新學比丘行護律儀; J. *Kyōkai shingaku biku gyōgo*



*ritsugi*). That text lays out very detailed points of personal etiquette to be adhered to under the following circumstances:

- 1) entering a monastery (C. *rusi* 入寺; J. *nyūji*)
- 2) standing before one's teacher (C. *zai shiqian li* 在師前立; J. *zai shizen ritsu*)
- 3) serving one's teacher (C. *shishi* 事師; J. *jishi*)
- 4) dwelling in a monastery (C. *zai sizhu* 在寺住; J. *zai jijū*)
- 5) dwelling in a cloister (C. *zai yuanzhu* 在院住; J. *zai injū*)
- 6) dwelling in a common hall (C. *zai fangzhū* 在房住; J. *zai bojū*)
- 7) interacting with ācāryas five years one's senior (C. *dui da yiwuxia sheli* 對大已五夏闍梨; J. *tai daii goge jari*)
- 8) two daily meals (C. *ershi shi* 二時食; J. *niji shoku*)
- 9) exiting hall after meals (C. *shiliao chutang* 食了出堂; J. *shokuryō shutsudō*)
- 10) washing one's bowls (C. *xibo* 洗鉢; J. *senpatsu*)
- 11) storing one's bowls (C. *hubo* 護鉢; J. *gohatsu*)
- 12) joining the [saṃgha hall] assembly (C. *ruzong* 入衆; J. *nisshu*)
- 13) entering the hall for poṣadha (C. *rutang pusa* 入堂布薩; J. *nyūdō fusatsu*)
- 14) going to the toilet (C. *shangce* 上廁; J. *jōshi*)
- 15) not talking or laughing during the six daily services (C. *yu liushi bude yuxiao* 於六時不得語笑; J. *yo rokuji futoku goshō*)
- 16) entering the bath (C. *ru yunshi* 入溫室; J. *nyū onshitsu*)
- 17) being excused from rising upon seeing a reverend ācārya (C. *jian heshang sheli de buqi* 見和尚闍梨得不起; J. *ken oshō jari toku fuki*)
- 18) being excused from bowing upon seeing a reverend ācārya (C. *jian heshang sheli bude li* 見和尚闍梨不得禮; J. *ken oshō jari futoku rai*)
- 19) tending the illness of a reverend ācārya (C. *kan heshang sheli bing* 看和尚闍梨病; J. *kan oshō jari byō*)
- 20) respecting senior seats (C. *jingzhong shangzuo* 敬重上座; J. *keijū jōza*)
- 21) sweeping the grounds (C. *saodi* 掃地; J. *sōchi*)
- 22) using a water pitcher (C. *yongshui* 用水; J. *yūsui*)
- 23) entering towns (C. *ru juluo* 入聚落; J. *nyū juraku*)

Some of these procedures had a basis in rules found in translated vinaya collections, but most did not. As time went on, indigenous monastic rules compiled by monks such as Zhiyi (538-597) and Daoxuan (596–667) continued to evolve in China. Those were the direct precursors of a genre of state-approved regulations that emerged in the Song dynasty known as → *rules of purity*. Many of the major monasteries that were regulated by *rules of purity* in Song and Yuan dynasty China had abbacies that were reserved for dharma heirs in the Chan Lineage, but some had Tiantai or Nanshan Vinaya school abbots. The Chan School tried to take credit for the formulation of the *rules of purity* genre by claiming that it had been invented by Chan Master Baizhang (720–814), but that claim has been disproven by recent historical research; → Baizhang Huaihai. In Japan, Song and Yuan Chinese *rules of purity* were introduced mainly (but not exclusively) by monks affiliated with the Chan/Zen Lineage, so this latest genre of vinaya text

became known there as “Zen” monastic rules. Dōgen (1200–1253), because he used Chinese *vinaya* collections and Daoxuan’s *saṃgha* regulations as well as the *Rules of Purity for Chan Monasteries*, was an active contributor to the ongoing development of the *vinaya* tradition in Japan. The same may be said of Keizan (1264–1325), compiler of the monastic regulations that later became known as *Keizan’s Rules of Purity*.

**vinaya collection** (C. *lūzang* 律藏; J. *ritsuzō*; S. *vinaya-piṭaka*). In Indian Buddhism, one of the “three collections” (C. *sanzang* 三藏; J. *sanzō*; S. *tripiṭaka*) that comprise the Buddhist canon, the other two being the *sūtra* collection (C. *jīngzang* 經藏; J. *kyōzō*; S. *sūtra-piṭaka*) and treatise collection (C. *lunzang* 論藏; J. *ronzō*; S. *abhidharma-piṭaka*). A total of five complete Indian *vinaya* collections were translated into Chinese:

- 1) *Ten Chapter Vinaya* [Vinaya of the Sarvāstivādins], translated 404-409.
- 2) *Four Part Vinaya* [Vinaya of the Dharmaguptakas], translated 410-412.
- 3) *Mahāsāṃghika Vinaya*, translated 416-418.
- 4) *Five Part Vinaya* [Vinaya of the Mahīśāsakas], translated 418-423.
- 5) *Mūlasarvāstivāda Vinaya*, translation completed in 701.

The rules found in these *vinaya* collections can be divided into two general types: 1) those that pertain to the functioning of monastic communities and the *saṃgha* as a whole, and 2) those that pertain to the morality and etiquette of individual monks, nuns, and lay people. The first type of rules, found in the canonical *Skandhaka* (C. *Jiandu* 健度; J. *Kendo*) and paracanonical *Karmavācanā* (C. *Jiemoben* 羯磨本; J. *Katsumabon*) literature, include such major corporate “actions” (C. *jiemo* 羯磨; J. *katsuma*; S. *karma*) of a monastic community as: novice ordinations (C. *chujia* 出家; J. *shukke*; S. *pravrajyā*); full ordinations (C. *shou juzujie* 受具足戒; J. *ju gusokukai*; S. *upasampadā*); bi-monthly assemblies (C. *busa* 布薩; J. *fusatsu*; S. *poṣadha*) for recitation of the *Prātimokṣa* (C. *Jieben* 戒本; J. *kaihon*) and ritual purification; residence during the annual retreats (C. *anju* 安居; J. *ango*; S. *varopagamana*); the public confession of faults (C. *zizi* 自恣; J. *jishi*; S. *pravāraṇa*) held at the end of retreats; and regulations concerning the use of leather, the use of medicines, the distribution of robes, the handling of sick and deceased monks’ possessions, and so on. The second type of rules, those that pertain to individual behavior, fall into sub-categories that correspond to the classes of people who have vowed to uphold them. The major sets of rules belonging to this type are: the → *ten novice precepts* binding on *śrāmanera* who have entered the Buddhist order by going forth from household life; the → *full precepts* undertaken by fully ordained monks or nuns; the → *five precepts* for Buddhist laymen and laywomen; and the → *eight precepts* to be followed by lay people on *poṣadha* days when they visit monasteries wearing white robes. Not found in any *vinaya* collections translated into Chinese are the → *bodhisattva precepts* that were frequently administered to monastic and lay Buddhists alike in East Asia. Those were inspired by Mahāyāna texts translated from Indic originals, but the text that became the standard scriptural authority for the *bodhisattva precepts*, the *Sūtra of Brahmā’s Net*, has been determined by modern scholars to be an apocryphal *sūtra*, i.e., one composed in China that falsely claimed to be a translation of an Indian original.

**vinaya master** (C. *lǚshī* 律師; J. *risshi*). (1) Any monk considered an expert in the interpretation or ritual enactment of the → *vinaya* (rules of discipline for the Buddhist clergy and laity). Also known as an “illuminator of the *vinaya*” (C. *mínglǜ* 明律; J. *myōritsu*); → *five kinds of master*. (2) An official title given by the state to senior monks in China, Korea, and Japan who were charged by the government with overseeing the Buddhist *samgha* and enforcing laws designed to control it. (3) In Song and Yuan dynasty China as well as Kamakura period Japan, an abbot or other eminent monk who was a member of the Nanshan Vinaya School.

**“vines wither, trees topple”** (C. *teng ku shu dao* 藤枯樹倒; J. *tōko jutō*). These words come from an encounter between Shushan Kuangren (837–909) and Weishan Daan (793–883), which was raised as a *kōan* by Hongzhi Zhengjue (1091–1157), as reported in the *Extensive Record of Chan Master Hongzhi*:

Raised: Shushan went to Weishan and asked, “I am informed that you, Master, have a saying: ‘Whether there are phrases or no phrases, it is like vines clinging to a tree.’ If the tree suddenly topples and the vines wither, to what place do the phrases return?” Weishan laughed, “Ha, ha!” Shushan said, “I came four thousand miles to sell these [Chan] household goods. Reverend, how can you toy with me?” Weishan called to his acolyte, “Get some cash and repay this senior seat.”

《宏智禪師廣錄》舉。疎山到漚山、便問、承師有言、有句無句、如藤倚樹。忽然樹倒藤枯、句歸何處。漚山呵呵大笑。疎云、某甲四千里、賣布單來、和尚何得相弄。漚喚侍者、取錢還者上座。(T 2001.48.26b7-10)

This *kōan* also appears as Case #87 in the *Congrong Hermitage Record* (T 2004.48.283b14-18), and many other Chan/Zen texts.

**virtue in the way** (C. *daode* 道德; J. *dōtoku*). Said of a person who is “accomplished,” or “virtuous” (C. *de* 德; J. *toku*) in their practice of the “way of the buddhas and ancestors” (C. *fozu dao* 佛祖道; J. *bussodō*). → *way*.

**vital bloodline** (C. *míngmò* 命脈; J. *myōmyaku* or *meimyaku*). Literally, “vital” (C. *míng* 命; J. *myō*) “flow of blood,” or “artery” (C. *mò* 脈; J. *myaku*). A metaphor for the unbroken transmission of the *dharma* from master to disciple in the Chan/Zen Lineage. The lineage is said to transmit the very awakening of Śākyamuni Buddha, referred to as the *buddha-mind*, or *mind-dharma*, as opposed to a *dharma* that is contained in scriptures (C. *wenzi* 文字; J. *monji*). To keep the Chan/Zen *dharma* “alive” (C. *míng* 命; J. *myō*), therefore, it is deemed important that “master and disciple have a face-to-face encounter” (C. *shizi xiangjian* 師資相見; J. *shishi shōken*), so the former can stimulate and verify the awakening of the latter.

**voice-hearer** (C. *shengwen* 聲聞; J. *shōmon*; S. *śrāvaka*). (1) In early Buddhist texts, a direct disciple of Buddha: one who “heard” (C. *wen* 聞; J. *mon*) his “voice” (C. *sheng* 聲; J. *shō*). (2) In Mahāyāna sūtras, disciples of Buddha, including arhats, who remain ignorant of or do not accept the *bodhisattva* path to *buddhahood*, and thus are reproved as followers of the “Hinayāna,” or “lesser vehicle.”

**vulgarity** (C. *suqì* 俗氣; J. *zokuki*). Literally, a “worldly air.” The manners of worldly people, who lack the wisdom of sages.

**wait for awakening** (C. *daiwu* 待悟; J. *taigo*; *satori wo matsu* 悟を待つ). A mistaken approach to Chan/Zen practice that was criticized by Caodong/Sōtō

and Linji/Rinzai masters alike in Song and Yuan dynasty China and Kamakura period Japan. Dōgen, in the chapter of his *Treasury of the True Dharma Eye* entitled “Great Awakening” (*Daigo* 大悟), wrote:

Recently, shavelings in the Land of the Great Song say, “Awakening to the way is the basic expectation.” So saying, they vainly wait for awakening. However, they seem not to be illumined by the radiance of the buddhas and ancestors. Given over to laziness, they miss the fact that they should just make inquiries of a true good friend. Even during the advent of the old buddhas, they would probably not have been delivered to liberation.

《正法眼藏、大悟》近日大宋國禿子等いはく、悟道是本期。かくのごとくいひて、いたづらに待悟す。しかあれども、佛祖の光明にてらされざるがごとし。ただ眞善知識に參取すべきを、懶墮にして蹉過するなり、古佛の出世にも度脱せざりぬべし。(DZZ 1.97)

What Dōgen criticizes in this passage is not the study of *kōans* — i.e., the practice of “contemplating the sayings” (C. *kanhua* 看話; J. *kanna*) of ancestral teachers — in an attempt to gain awakening. It is, rather, the “laziness” (*randa* 懶墮) of monks who do not “inquire” (*sanshu* 參取) of teachers, and who make no effort to gain deliverance to liberation. The eminent Linji master Dahui Zonggao (1089–1163) also frequently criticized “waiting for awakening.” For example, in response to a lay follower who wrote that, “In my later years, blocked by knowledge, I have not had a single experience of awakening,” Dahui replied:

You have three inverted views. You yourself say it is on account of knowledge that you are blocked; that is one. You yourself say you are not yet awakened and are fine with being a *deluded* person; that is [the second] one. Moreover, in the midst of *delusion*, you set your mind on waiting for awakening; that is [the third] one.

《大慧普覺禪師語錄》顛倒有三。自言爲知解所障是一。自言未悟甘作迷人是一。更在迷中將心待悟是一。(T 1998A.47.921a23-25)

The claim that someone is “waiting for awakening” has always been directed as a criticism against others; it has never been endorsed by any Chan/Zen masters as a legitimate approach. The idea that Dahui’s approach to gaining awakening through *kōan* contemplation was a form of “waiting for awakening” is a charge commonly found in modern Sōtō scholarship, but there is nothing in Dōgen’s or Keizan’s writings to suggest that, when they criticized others for “waiting for awakening,” what they had in mind was *kōan* study in general or Dahui’s approach to it in particular. In their writings and sermons, both Dōgen and Keizan, like Dahui, repeatedly urge both *kōan* study and exerting oneself to gain awakening. **wake and feel** (C. *juechu* 覺觸; J. *kakusoku*). To have an awareness, or realization, that is direct, immediate, or intuitive.

**walk, stand, sit, and/or recline** (C. *xing zhu zuo wo* 行住坐臥; J. *gyō jū za ga*). These are the so-called → *four deportments*, which represents all possible bodily postures and, by extension, came to mean “whatever one is doing, at all times.”

**walking about** (C. *jingxing* 經行; J. *kinhin*). (1) In ordinary language, said of any walking done by anyone for any purpose, including exercise, sight-seeing, or the pursuit of some peripatetic occupation or calling. In Chapter 38 of the

*Denkōroku*, Dongshan's mother is said to have taken up with ordinary beggars, "walking about with them, to and fro." (2) In Chinese Buddhist texts, walking about is treated as one of three basic deportments, or postures that human beings can assume. The expression "[whether] walking about, sitting, or reclining" (C. *jingxing zuo wo* 經行坐臥; J. *kinhin za ga*) is used to mean "whatever one is doing," in exactly the same way as the expression → "walking, standing, sitting, or reclining." (3) In Chinese translations of Indian Buddhist sūtras, (a) the terms "seated meditation" and "walking about" are often coupled in a way that marks the latter as an alternative mode of meditation practice. As such, "walking about" may be a means of combating the drowsiness or physical pain that can accompany long periods of seated meditation, but it is not conceived as a break from meditation per se. However, (b) walking about is also recommended as physical exercise, especially following the midday meal, and it does not necessarily involve meditation. The sūtras depict monks following along with Buddha or other monks when walking about and sometimes engaging in discussions of doctrine while doing so. In both cases (meditation or exercise), walking about is treated as a distinct mode of Buddhist practice that is different from other activities that involve walking, such as making the rounds of lay households begging food (C. *qishi* 乞食; J. *kojiki*) or "going by foot" (C. *xingjiao* 行脚; J. *angya*) on pilgrimage to various monasteries and sacred sites. Chinese translations confirm that Indian monasteries had fixed "places for walking about" (C. *jingxing chu* 經行處; J. *kinhin sho*; S. *caṅkramaṇa*), which included roofed corridors and prepared outdoors terraces or walkways. Some texts stipulate the length of the walkway as between twenty and forty paces, which suggests a practice of walking slowly back and forth on a relatively short path, something that can be observed in Theravāda monasteries today. The expression "bare ground walking about" (C. *loudi jingxiang* 露地經行; J. *roji kinhin*) refers to walking outdoors. That was not limited to fixed "places for walking about," but could also be done anywhere on the grounds of a monastery or in the forests and hills outside its gates. (4) Buddhist monasteries in China may once have had special "places for walking about" constructed on the Indian model, but no evidence of such facilities survives in even the oldest written records of Chinese monastic practice, which date from the Sui and Tang dynasties. The biographies of individual Chinese monks do, however, depict them walking about, for meditation or exercise, both on and off the grounds of monasteries. Chapter 32 of the *Denkōroku* relates how the Fifth Ancestor Hongren was walking about in the corridors (C. *langxia* 廊下; J. *rōka*) of his monastery when he first saw the verse written on a wall by the senior seat, Shenxiu. Other buildings frequently mentioned in Chinese monastic rules as suitable for walking about include the tea hall (C. *chatang* 茶堂; J. *sadō*) and common quarters (C. *zhongliao* 衆寮; J. *shuryō*). Chinese rules of purity dating from the Song dynasty and later show that walking about was not just an activity engaged in by individual monks at will, but a regularly scheduled communal practice involving the great assembly of monks in *sangha hall* training, which was signalled at the start and finish by percussion instruments (drums, bells, clappers, etc.) and timed by the burning of a stick of incense. (5) In contemporary Japanese Zen monastic practice, the glyphs 經行 (C. *jingxing*; J. *kinhin*) refer to the communal practice of "walking meditation" that is performed in training monasteries as a break from seated meditation. In Sōtō monasteries, walking meditation takes place inside a *samgha*

hall and is characterized by an extremely slow pace in which the monks in training take just one half step at a time, coordinated with their breathing. In Rinzai monasteries, walking meditation typically involves circumambulating the exterior of a meditation hall (*zendō* 禪堂) at a rapid pace that occasionally breaks into jogging.

**wall** (C. *qiangbi* 牆壁 or 牆壁; J. *shōheki*). (1) In some contexts, the two glyphs 牆壁 (C. *qiangbi*; J. *shōheki*) can refer to → “fences and walls.” (2) The glyph 壁 (C. *bi*; J. *heki*), standing alone, means “partition,” “screen,” or “wall,” but when combined with the glyphs 牆 or 牆 (both pronounced C. *qiang*; J. *shō*) the resulting compound can also refer to an “enclosing wall,” such as one that surrounds a courtyard and prevents intruders from entering except through a gate that can be locked. In Chapter 29 of the *Denkōroku*, Bodhidharma is quoted as telling his disciple Huike:

“Externally, stop all karmic involvements; internally, have no mental agitation; and make your mind like a wall. By doing this, you can enter the way.”

《傳光錄》外、諸縁を息め、内、心喘ぐことなく、心、牆壁の如くにして以て道に入るべし。

The *locus classicus* for this quotation is the *Preface to the Collected Writings on the Source of Chan* by Zongmi (780-841):

Bodhidharma used wall contemplation to teach people how to calm the mind: to externally stop all karmic involvements, to internally have no mental agitation, to make the mind like a wall, and thus be able to enter the way. Is this not the correct method of seated meditation?

《禪源諸詮集都序》達摩以壁觀教人安心。外止諸縁、内心無喘、心如牆壁、可以入道。豈不正是坐禪之法。(T 2015.48.403c27-29)

The kind of “wall” (C. *qiangbi* 牆壁; J. *shōheki*) that Zongmi refers to here is not the inner wall of a room or the outer wall of a building; it is a long outdoors wall, usually made of earth and/or stone, that serves as a fence to mark off and protect a courtyard or compound. Thus, when he says that the mind is “like a wall” when engaged in this mode of contemplation, he seems to be alluding to a wall’s function of enclosing an area and keeping out intruders. In this case, the “intruders” would be sense objects or thinking, blocked out of the mind by the practice of concentration. This interpretation is confirmed later in the same text, where Zongmi says that Bodhidharma used the expression “wall contemplation” as a “figure of speech” (C. *yu* 喻; J. *yu*) to indicate a state of mind in which one “forcibly cuts off all karmic involvements” (C. *ling jue zhuyuan* 令絕諸縁; J. *ryō zetsu shoen*) (T 2015.48.405b5). The passage from Zongmi’s *Preface to the Collected Writings on the Source of Chan* was reiterated by Yongming Yanshou (904–975) in his *Records that Mirror the Axiom*, completed in 961. For more details, → wall contemplation.

**wall contemplation** (C. *biguan* 壁觀; J. *hekikan*). A practice that Bodhidharma, the Founding Ancestor of the Chan/Zen Lineage in China, is said to have engaged in himself and taught to others. A problem that has faced proponents of Bodhidharma’s Chan/Zen Lineage from the ninth century down to the present, however, is how to interpret the glyphs 壁觀 (C. *biguan*; J. *hekikan*), translated here literally as “wall contemplation.” The oldest text that connects Bodhidharma

with *biguan* is the *Additional Biographies of Eminent Monks* by Daoxuan (596–667), which states that he instructed his disciples in:

How to calm the mind, which is called *biguan*. How to engage in practices, namely the four *dharma*s; how to give instructions about things and teachings while guarding against [reacting negatively to] ridicule and ill will; and how to use *skillful means* to teach while not allowing attachment.

《續高僧傳》如是安心謂壁觀也。如是發行謂四法也。如是順物教護謙嫌。如是方便教令不著。(T 2060.50.551c5-7)

Daoxuan says that Bodhidharma taught that *entering the way* can be boiled down to just two approaches: via *principle* (C. *li* 理; J. *ri*) and via *practice* (C. *xing* 行; J. *gyō*). “Entrance by principle” (C. *liru* 理入; J. *ri’nyū*) means to “awaken to the truth by means of the teachings,” which is to say, to take an intellectual approach. Specifically, the *student* is enjoined to:

Have a deep faith that sentient beings, all alike, have the *real nature*, which is obscured due to adventitious *dust*. In order to abandon the false and return to the real, dwell fixedly in *biguan* [contemplating the fact that there is] no self and no other, and that *ordinary and sagely* [beings] are at the same level.

《續高僧傳》深信含生同一眞性、客塵障故。令捨偽歸眞、凝住壁觀、無自無他凡聖等一。(T 2060.50.551c9-10)

So, what does *biguan* mean in this context? At the time when the *Additional Biographies of Eminent Monks* was written, the *dhyāna* practitioner Bodhidharma had yet to be identified (retrospectively) as the Founding Ancestor of the Chan/Zen Lineage in China, and the tale of him *sitting in meditation* for nine years “facing a wall” (C. *mianbi* 面壁; J. *menpeki*) at Shaolin Monastery had yet to be told. Thus, the interpretations of *biguan* floated by Chan/Zen masters from the ninth century down to the present have scant probative value when it comes to the philological problem at hand. Fortunately, the expression *biguan* does appear in a contemporaneous work that has nothing to do with Bodhidharma: the *Miscellaneous Examination of Various Chapters in the Flower Garland Sūtra*, compiled by Zhiyan (602–668). There, it appears to be a Chinese rendering of the Sanskrit word *vipaśyanā*, meaning “contemplation,” a locution that combines the phonetic element *bi* 壁, which represents the Indic “*vi-*,” with the semantic element *guan* 觀, which translates the Indic “*-paśyanā*,” or “seeing.” Zhiyan uses the term *vipaśyanā* (C. *biguan* 壁觀; J. *hekikan*) as the heading for a list of contemplative techniques that predate the rise of the Mahāyāna, including: the contemplation of suffering and impermanence (C. *ku wuchang guan* 苦無常觀; J. *ku mujō kan*); contemplation of no-self (C. *wuwo guan* 無我觀; J. *muga kan*); breath-counting contemplation (C. *shuxi guan* 數息觀; J. *sūsoku kan*); and contemplation of impurity (C. *bujing guan* 不淨觀; J. *fujō kan*). The heading “*vipaśyanā*” serves to distinguish those from contemplative techniques associated with the Mahāyāna that Zhiyan also lists, including: the contemplation of consciousness only (C. *weishi guan* 唯識觀; J. *yuishiki kan*); contemplation of emptiness (C. *kong guan* 空觀; J. *kūkan*); contemplation of signlessness (C. *wuxiang guan* 無相觀; J. *musō kan*); and contemplation of buddha-nature (C. *foxing guan* 佛性觀; J. *bussō kan*). Given the philological evidence of the *Miscellaneous Examination*

of *Various Chapters in the Flower Garland Sūtra*, it seems most likely that the *biguan* practice attributed to Bodhidharma by Daoxuan was simply the Indian Buddhist practice of *vipaśyanā*. That is consistent with Daoxuan's statement that *biguan* is categorized as "entrance by principle" (C. *liru* 理入; J. *ri'nyū*), which is an intellectual approach, and that it involves contemplating "no self and no other" (C. *wuzi wu* 無自無他; J. *muji muta*). The scholarly monk Zongmi (780-841), whose extant writings are a prime source for the intellectual history of the Chan/Zen Lineage myth, argued that *biguan* meant "wall contemplation," and that it was a figure of speech used by Bodhidharma to refer to a kind of "calming of the mind" (C. *anxin* 安心; J. *anshin*) in which it was walled off from external karmic involvements and internal agitation. For details of his interpretation, → wall. The interpretation of *biguan* that gained the most widespread acceptance within the Chan/Zen tradition takes Bodhidharma's "wall contemplation" literally, understanding it as a mode of "contemplation" (C. *guan* 觀; J. *kan*) practiced while "facing a wall" (C. *mianbi* 面壁; J. *menpeki*). This usage is first attested in the *Wanling Record of Chan Master Huangbo Duanji*, traditionally said to have been compiled by a lay disciple of Huangbo (751-850) named Pei Xiu (797-870). The usage is echoed in numerous subsequent works, such as the *Jingde Era Record of the Transmission of the Flame*, completed in 1004. According to that text, Bodhidharma

stayed at the Shaolin Monastery on Mount Song, where he faced a wall and sat every day, in silence. People did not fathom what he was doing, so they called him the "brāhmaṇa who does wall contemplation."

《景德傳燈錄》寓止于嵩山少林寺。面壁而坐終日默然。人莫之測、謂之壁觀婆羅門。(T 2076.51.219b3-5)

This account, interestingly, argues that the attribution of "wall contemplation" to Bodhidharma, while admittedly well established by tradition, originated in a misunderstanding of his practice.

**wandering monk** (C. *yunshui* 雲水; J. *unsui*). Literally "clouds" (C. *yun* 雲; J. *un*) and "water" (C. *shui* 水; J. *sui*). (1) In Song and Yuan dynasty China, monks who wandered about seeking teachers and novel experiences were likened, in their lack of any fixed abode, to "fleeting clouds and flowing water" (C. *xingyun liushui* 行雲流水; J. *kōun ryūsui*). They thus came to be known as "clouds and water monks" (C. *yunshui seng* 雲水僧; J. *unsui sō*), an expression that was then abbreviated as "clouds and water." Because Buddhist monks wore patched robes, another term for wandering monks was "clouds and water patch-robed ones" (C. *yunshui nazi* 雲水衲子; J. *unsui nōsu*), which came to be abbreviated as "cloud robes" (C. *yunna* 雲衲; J. *unnō*). In Chinese monasteries, monks who had formally registered (C. *guada* 掛搭; J. *kata* or *katō*) for one or more retreats resided in the *saṃgha hall*, while wandering monks who sought temporary lodging were put up in the "clouds and water hall" (C. *yunshui tang* 雲水堂; J. *unsui dō*). (2) In Edo period Japan (1600-1868), the designations *unsui* 雲水 and *unnō* 雲衲 came to apply to young monks who had not yet become resident priests (*jūshoku* 住職) — i.e., the abbots of ordinary temples — but were still in a training monastery (*sōdō* 僧堂) or "wandering on foot" (*angya* 行脚) among training monasteries to learn from different Zen masters. In modern Japanese Zen, only young monks who are registered (*katō* 掛搭) in a training monastery are called *unsui* 雲水.



**waters of Dong** (C. *Dongshui* 洞水; J. *Tōsui*). (1) The literal meaning is: “water” (C. *shui* 水; J. *sui*) — i.e., a stream — flowing down “[Mount] Dong” (C. *Dong* 洞; J. *Tō*). (2) Figuratively, the reference is to the awakened mind of Dongshan Liangjie (807–869), and the lineage of dharma transmission said to flow down from him, which is the Caodong/Sōtō Lineage. There are two episodes in the biography of Dongshan to which the expression “waters of Dong” may refer. The first, which is recounted in Chapter 38 of the *Denkōroku*, tells how Dongshan “greatly awakened to the gist” of his teacher Yunyan’s instruction “when he went across some water and saw his own reflection.” The second, which appears in the *Discourse Record of Chan Master Liangjie of Mount Dong in Ruizhou*, is a *kōan* that involves Dongshan and a student monk named Longya:

Longya asked, “What about ‘the ancestral teacher’s intention in coming from the west?’” The master [Dongshan] said, “When the waters of Dong [Mountain] flow uphill, I will speak to you.” Longya, for the first time, awakened to his meaning.

《瑞州洞山良价禪師語錄》龍牙問、如何是祖師西來意。師云、待洞水逆流、即向汝道。龍牙始悟厥旨。(T 1986b.47.522c19-20)

**way** (C. *dao* 道; J. *dō*). One literal meaning of the glyph 道 (C. *dao*; J. *dō*; *michi*) is a “road,” “path,” or “way” that people travel on, or a “course,” or “way” along which water flows. Another literal meaning is “speak.” Figuratively, the glyph 道 means the correct, most natural or efficacious “way,” or “method” of doing anything. (1) In Daoist texts, the term *dao* or “way” is used in a metaphysical sense to refer to an undifferentiated, ineffable ground of being, a “primal nothingness” (C. *benwu* 本無; J. *honmu*) out of which all existing things — the myriad phenomena — arise. The term *dao* also refers to a principle of order that underlies the entire universe, manifesting itself in movement between the polarities of yang and yin. That order is said to be a natural one that unfolds spontaneously (C. *ziran* 自然; J. *shizen*), with “no purpose” (C. *wuwei* 無爲; J. *mui*), in contrast to the artificial order that human beings try to impose on things. (2) In Chinese Buddhist texts, the glyph 道 (C. *dao*; J. *dō*), or “way” translates at least three different Sanskrit technical terms. The first is *marga*, meaning the “path” to liberation, which is reflected in expressions such as the “way of the buddhas” (C. *fodao* 佛道; J. *butsudō*). The second is *gati*, meaning “destiny,” as in the six destinies (C. *liudao* 六道; J. *rokudō*) that comprise the round of rebirth. The third is *bodhi*, or “awakening,” which is the meaning in expressions such as “attain the way” (C. *cheng dao* 成道; J. *jōdō*) or seek the way (C. *qiudao* 求道; J. *gudō*).

**way of birds** (C. *niaodao* 鳥道; J. *chōdō*). (1) A metaphor for an unmarked, indeterminate “way” (C. *dao* 道; J. *dō*), or path of spiritual progress that one must explore by oneself, without following in other people’s footsteps (although it is a Chan/Zen master who tells students to follow that path), and without being held back by one’s teacher. The first of → “Dongshan’s three paths.” (2) Modern commentators offer several other interpretations of the saying “way of the birds.” ZGDJ (p. 866d, s.v. ちょうどう) gives two meanings: 1) “A narrow, steep path that is impassable to all but birds”; 2) “One of ‘Dongshan’s three paths’: the path that birds fly through the air; because birds leave no tracks in the sky, a metaphor for leaving no traces or cutting off all contact with others.” DDB (s.v. 鳥道) also gives two meanings: 1) “A Chan metaphor, seen especially in the Dongshan school,

where it is one of the three paths. The paths of the birds, unlike the paths of persons, are not clearly defined”; 2) “The path of the birds, evasive, mysterious, difficult, as is the mystic life. Also a fabulous island only reached by flight.”

**way of master and disciple** (C. *shizi dao* 師資道; J. *shishi no michi* 師資の道). The term “way” (C. *dao* 道; J. *dō*), in this context, signifies the “proper” and “natural” relationship between → master and disciple in the Chan/Zen Lineage. The ideal is that the understanding, or “mind” of the disciple must tally with that of the master before the latter can recognize the former as a *dharma heir* in the lineage. → way.

**way of naming** (C. *mingzi dao* 名字道; J. *myōji dō*). The term “way” (C. *dao* 道; J. *dō*), in this context, signifies the “proper” use of names. (1) In the Confucian tradition, much weight is put on the “rectification of names” (C. *zhengming* 正名; J. *shōmyō*), which means ensuring that words correspond to reality. (2) According to the Mahāyāna doctrine of emptiness, however, all names are ultimately false because the “things” (*dharma*s) they refer to do not actually exist as separate, independent entities that stand there waiting, as it were, to be named. By that standard, the best the “way of naming” can achieve is a use of names that employs *skillful means*.

**way of the ancestors** (C. *zudao* 祖道; J. *sodō*). The term “way” (C. *dao* 道; J. *dō*), in this context, signifies either: (1) the exemplary careers of the ancestral teachers in the Chan/Zen Lineage; or (2) the *bodhi* that they are said to have attained. The two meanings are not mutually exclusive, so even when one is clearly denoted the other remains as a connotation. → way.

**way of the ancestral teachers** (C. *zushi dao* 祖師道; J. *soshi dō*; *soshi no michi* 祖師の道). The “ancestral teachers” (C. *zushi* 祖師; J. *soshi*) referred to here are the monks who comprise the Chan/Zen Lineage in India, China, and Japan. Their way is said to consist of the transmission and inheritance of the *mind-dharma* — the awakening of Śākyamuni Buddha, as opposed to his verbal teachings that were handed down in the *sūtras*. The expression “way of the ancestral teachers” is unique to the Chan/Zen tradition, but it mirrors the term “way of the buddhas,” which all Buddhists in East Asia accept as a name for their religion. When the *Denkōroku* speaks of Ānanda’s “non-entry” (C. *buru* 不入; J. *fu’nyū*) into the “way of the ancestral teachers,” it means two things: 1) he has not yet attained awakening, and 2) he has not yet been recognized as a *dharma heir* in the Chan/Zen Lineage. → way.

**way of the buddhas** (C. *fodao* 佛道; J. *butsudō*). The term “way” (C. *dao* 道; J. *dō*), in this context, signifies either: (1) the path leading to *buddhahood*; or (2) the *bodhi* that *buddhas* are said to have attained. → way.

**way of the buddhas and ancestors** (C. *fozu dao* 佛祖道; J. *bussodō*; *busso no michi* 佛祖の道). An expression, unique to the literature of Chan/Zen, that combines the two sayings → “way of the buddhas,” and → “way of the ancestors.”

**way-seeking mind** (C. *qiudao xin* 求道心, *daoxin* 道心; J. *gudōshin*, *dōshin*). (1) The term “way” (C. *dao* 道; J. *dō*), in this context, signifies *bodhi*, or awakening. The “mind,” or “intention” (C. *xin* 心; J. *shin*) to attain awakening is the “way-seeking mind.” (2) By extension, a person who has gone forth from household life to seek awakening.

“wear clothes and eat food” (C. *zhaoyi chifan* 著衣喫飯; J. *chakue kippan*). An expression that occurs in the *Extensive Record of Chan Master Mazu Daoyi*, and various other Chan/Zen texts. → Mazu Daoyi. Its meaning is clearest, perhaps, in the *Discourse Record of Chan Master Linji Huizhao* of *Zhenzhou*:

Followers of the way, the buddha-dharma does not require any effort. It is just ordinary life, with no concerns. Shit and piss, wear clothes and eat food. When you get tired, lie down. Fools laugh at me, but the wise know of what I speak.

《鎮州臨濟慧照禪師語錄》道流、佛法無用功處。祇是平常無事。屙屎送尿著衣喫飯。困來即臥。愚人笑我、智乃知焉。(T 1985.47.498a16-18)

It is clear from this that the expression “wear clothes and eat food” exemplifies an attitude that regards everything, even the specialized training of Buddhist monks and the awakening they seek, as “ordinary life” (C. *pingchang* 平常; J. *heijō*). → no concerns.

“welcome, bhikṣu” (C. *shanlai biqiu* 善來比丘; J. *zenrai biku*). An expression attributed to Śākyamuni Buddha in the early days of the monastic order founded by him. Before there were any ordination rites based on receiving the precepts, all it took to go forth from household life as a Buddhist monk was to have Buddha say to the ordinand, “Welcome, bhikṣu.” The new monk would then shave his head and beard and don monastic robes.

**west hall** (C. *xitang* 西堂; J. *seidō*). (1) A small building or separate living quarters on the grounds of a monastery, also called the “west hermitage” (C. *xian* 西庵; J. *seian*), used to house eminent monks who had served as abbots elsewhere. Such monks could be present because they anticipated being appointed as the next abbot, or could simply be retirees who chose to live there. Monks who completed a stint as abbot and remained in residence at the same monastery were accommodated in an “east hall” (C. *dongtang* 東堂; J. *tōdō*), or “east hermitage” (C. *dongan* 東庵; J. *tōan*). (2) An honorific title given to an eminent monk who had previously served as an abbot at another monastery.

“what about the signless place of practice?” (C. *ruhe shi wuxiang daochang* 如何是無相道場; J. *ikan kore musō no dōjō* 如何れ是無相の道場). A stock question used to test the understanding of Chan/Zen masters; for its textual origins, → signless place of practice. That this question was in common use in the tenth century is clear from the following dialogue, which occurs in the *Jingde Era Record of the Transmission of the Flame* in the biography of Wensui, a disciple of Fayen Wenyi (885–958):

Someone asked, “What is your house style, Reverend?” The master [Wensui] said, “The wooden door to the abbot’s quarters asks, ‘What about the signless place of practice?’”

《景德傳燈錄》問、如何是和尚家風。師曰、方丈板門扇問如何是無相道場。(T 2076.51.412a2-3)

This stock question elicits many different responses in Chan/Zen records. For example, in the *Tiansheng Era Record of the Spread of the Flame*, “Chan Master Jian of Mount Taiyang” is said to have responded as follows:

[Someone] asked, “What about the signless place of practice?” The master [Jian] said, “Inside the buddha hall there are hanging banners.”

《天聖廣燈錄》問、如何是無相道場。師云、佛殿裡懸幡。(CBETA, X78, no. 1553, p. 541, a9-10 // Z 2B:8, p. 418, c6-7 // R135, p. 836, a6-7)

A different response is attributed to Jian in the *Jiatai Era Record of the Pervasive Spread of the Flame*:

A monk asked, “What about the profound import?” [Jian] said, “Cash donations hung on the wall.” [The monk] asked, “What about the signless place of practice?” [Jian] said, “Not sitting under the bodhi tree; lazily wandering toward the Snowy Mountains.”

《嘉泰普燈錄》僧問、如何是玄旨。曰、壁上挂錢財。問、如何是無相道場。曰、不坐菩提樹、懶向雪山游。(CBETA, X79, no. 1559, p. 291, b13-15 // Z 2B:10, p. 23, b1-3 // R137, p. 45, b1-3)

A famous kōan that begins with this stock question appears (among other places) as Case #42 of Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters*:

Great Master Ming’an of Mount Taiyang in Yingzhou (heir to Liangshan, personal name: Jingxuan) asked Liangshan, “What about the signless place of practice?” Liangshan pointed to Avalokitesvara and said, “This was painted by Retired Scholar Wu.” The master [Ming’an] was thinking over what to say when Liangshan interjected, saying, “This one has signs. Which is the signless one?” At these words, the master had an awakening. He paid obeisance, returned to his original place, and stood. Liangshan said, “Why don’t you say something, just a *single phrase*?” The master said, “It is not that I refuse to speak, but I am afraid it would be difficult to put it in ink on paper.” Liangshan gave his seal of approval.

《真字正法眼藏》鄧州大陽明安大師〈嗣梁山、諱警玄〉因問梁山、如何是無相道場。梁指觀音曰、此是吳處士畫。師擬進語。梁急索云、這箇是有相底、那箇是無相底。師於言下領悟、作禮却依本位立。梁云、何不道取一句來。師曰、道即不辭、恐難上紙墨。梁乃印可。(DZZ 5.252)

“what about this student’s own self?” (C. *ruhe shi xueren ziji* 如何是學人自己; J. *ikan ga kore gakunin no jiko* 如何が是れ學人の自己). A very common, formulaic question posed by disciples (who refer to themselves as “this student”) to Chan/Zen masters in formal settings such as a convocation in the dharma hall. The literature of Chan/Zen features numerous masters responding to this question in various ways. In the *Extensive Record of Chan Master Yunmen Kuangzhen*, for example, we find the following exchange:

[Someone] asked, “What about this student’s own self?” The master [Yunmen] said, “Relaxing in the mountains and playing in the waters.” [The same questioner] proceeded to say, “What about your own self, Reverend?” The master said, “You’re lucky that the rector [i.e., officer in charge of discipline] isn’t present.”

《雲門匡真禪師廣錄》問、如何是學人自己。師云、遊山翫水。進云、如何是和尚自己。師云、賴遇維那不在。(T 1988.47.545c4-6)

Another example of a reply to this question is Liangshan Yuanguan's → "within the imperial domain, the son of heaven; beyond the frontier, the commander of the army."

**what Buddha received and used** (C. *Fo shouyong* 佛受用; J. *Butsu juyū*). (1) The material support (food, clothing, and shelter) that Śākyamuni Buddha originally received from lay donors. (2) By extension, the same kinds of material support that members of the monastic *saṃgha* — *children of Buddha* — enjoy in later generations, thanks to the precedent established by Buddha. Chapter 17 of the *Lotus Sūtra*, entitled "Discriminating Merits" (C. *Fenbie gongde* 分別功德; J. *Funbetsu kudoku*), ends with the following verse:

If children of Buddha dwell in this place,  
then it is what Buddha receives and uses;  
[He] will always reside among them,  
walking about or sitting or reclining.

佛子住此地、則是佛受用、常在於其中、經行及坐臥。(T 262.9.46b11-13)

The "place" referred to in this verse is one where a virtuous and accomplished *dharma* master resides and leads disciples in Buddhist practice. The point is that whenever Buddhist monks receive and use a place of practice, they are enjoying the same benefit that Buddha himself received and used, and in that sense, he is always with them. A passage that appears in the opening chapter of *Rules of Purity for Chan Monasteries* under the heading "Receiving the Precepts" reads:

It is no trifling matter to adopt the appearance and deportment of Buddha, equip oneself with Buddha's moral precepts, and obtain what Buddha received and used.

《禪苑清規》像佛形儀、具佛戒律、得佛受用、此非小事。(CBETA, X63, no. 1245, p. 523, a22 // Z 2:16, p. 439, a9 // R111, p. 877, a9)

In this case, "what Buddha received and used" means the material support that members of the Buddhist clergy enjoy, but the sense of having that "just as Śākyamuni Buddha did" is palpable. In the chapter of his *Treasury of the True Dharma Eye* entitled "Transmission of the Robe" (*Den'e* 傳衣), Dōgen says:

Now, not only have we seen and heard the *buddha-dharma* that we had yet to meet for vast kalpas, but we have been able to see and hear about the *buddha robe*, to study the *buddha robe*, to receive and maintain the *buddha robe*. This is precisely to see *Buddha*; it is to hear the voice of *Buddha*, to emit the radiance of *Buddha*, and to receive and use what *Buddha* received and used; it is to individually transmit the *buddha-mind*; it is to get the *buddha marrow*.

《正法眼藏、傳衣》われらいま、曠劫以來、いまだあはざる佛法を見聞するのみにあらず、佛衣を見聞し、佛衣を學習し、佛衣を受持することえたり。すなはちこれ、まさしく佛を見たてまつるなり。佛音聲をきく、佛光明をはなつ、佛受用を受用す、佛心を單傳するなり、得佛髓なり。(DZZ 1.369)

For more on the glyphs 受用 (C. *shouyong*; J. *juyū*) → receive and use.

“what is prior to your physical body” (C. *tiqian* 體前; J. *taizen*). This expression comes from the *Extensive Record of Chan Master Hongzhi*, where it appears several times. Hongzhi Zhengjue (1091–1157) twice speaks of “illuminating and penetrating what is prior to your physical body” (C. *zhaoche tiqian* 照徹體前; J. *shōtetsu taizen*). For example, in a verse entitled “Mortuary Portrait Eulogy for Reverend Bao Feng,” Hongzhi writes:

Mountains embrace the clouds and soil,  
rivers cherish the months and days.  
Having illuminated and penetrated what is prior to the physical body,  
he profoundly survives after his person [literally “body”] is gone.  
At the head of the loom, the path of the weaver’s shuttle is infinitesimal;  
at the nose of the needle, the tip of the thread begins to pass through.  
His spirit contains the myriad phenomena, but alas! he does not remain;  
I am utterly cut off in the ten directions, but oh! I have no leaking contamination.

《宏智禪師廣錄、寶峯照和尚真贊》山擁雲腴、水懷月晝。照徹體前、湛存身後。機頭梭路微分、針鼻線芒初透。靈涵萬象兮彼不遺餘。坐斷十方兮我無滲漏。(T 2001.48.78c26-29)

This is the record of a verse that Hongzhi actually inscribed on a mortuary portrait (C. *dingxiang* 頂相; J. *chinsō*) of a monk he knew. Thus, the words “head” and “nose” have a double meaning, and the expression “leaking contamination” refers both to “contamination” (C. *lou* 漏; J. *ro*; S. *āsrava*) in the Buddhist technical sense and to tears of grief. It is clear from this verse that both “what is prior to the physical body” and “what survives after the body is gone” is the so-called → original face, or innate → buddha-nature.

“what is right, I will verify for you; what is wrong, I will prune away for you” (C. *shichu yu ni zhengming, bushichu yu ni chanque* 是處與爾證明、不是處與爾剗却; J. *fusesho wa nanji to senkyaku shi zesho wa nanji to shōmyō su* 不是處は爾と剗却し是處は爾と證明す). Words spoken by Yantou Quanhao (828–887) to his fellow disciple Xuefeng Yicun (822–908). The full context of the exchange appears (among other places) in Case #22 of the *Blue Cliff Record*:

Xuefeng pilgrimaged together with Yantou and Qinshan. All in all, he went to Touzi [Monastery, and its abbot Yiqing] three times, and climbed Mount Dong [to see its abbot Liangjie] nine times. Finally he sought instruction from Deshan [Xuanjian], and only then smashed the lacquer bucket. One day he accompanied Yantou and went to visit Qinshan. When they got as far as an inn on Mount Juao, they got snowed in. Yantou spent every day just sleeping, but Xuefeng devoted himself to seated meditation. Yantou shouted at him: “Go get some sleep! Every day [you sit] on that platform, you look exactly like an earth god [image] in some little village. At another time in some later day, you will be an evil spirit who bewitches men and women in people’s homes.” Xuefeng pointed to his breast and said, “I am not yet at peace in here. I don’t dare deceive myself.” Yantou said, “I had thought that you, later on, would go to the top of a solitary peak [*feng*, a pun on Xuefeng’s name], weave together a grass hut, and widely sow the seeds of the great teaching, but you are still making a statement like this?” Xuefeng

said, “I am truly not yet at peace.” Yantou said, “If you are truly like this, take hold of your views and communicate them one by one. *What is right, I will verify for you; what is wrong, I will prune away for you.*”

Xuefeng, accordingly, recalled, “When I saw Yanguan raise [the *kōan*] ‘the meaning of form and emptiness’ at a convocation in the *dharma hall*, I gained an entry.” Yantou said, “For the next thirty years, you are absolutely forbidden to raise this [again].” Xuefeng also recalled, “When I saw Dongshan’s ‘crossing over water’ verse, I gained an entry.” Yantou said, “If that’s it, you’ll never save yourself.” [Xuefeng said] “Later I went to Deshan and asked, ‘When it comes to the matter conveyed in the *lineage vehicle* up to now, does even this student have a part in it, or not?’ Deshan hit me once and said, ‘What are you talking about?’ At that time I felt as if the *bottom of the bucket had dropped out*.” Yantou then shouted and said, “Haven’t you heard the saying, ‘What comes in through the gate is not the family treasure’?” Xuefeng said, “Well then, what is right?” Yantou said, “Someday, if you want to widely sow the seeds of the great teaching, let each point flow out from within your own breast for me, covering heaven and covering earth.” Xuefeng, with these words, was greatly awakened. He made prostrations, stood up and cried out repeatedly, “Today I have for the first time attained the way on Mount Juao! Today I have for the first time attained the way on Mount Juao!”

《碧巖錄》雪峯與巖頭欽山同行。凡三到投子九上洞山。後參德山、方打破漆桶。一日率巖頭訪欽山。至鰲山店上阻雪。巖頭每日只是打睡。雪峯一向坐禪。巖頭喝云、噯眠去。每日床上、恰似七村裏土地相似。他時後日、魔魅人家男女去在。峯自點胸云、某甲這裏未穩在。不敢自瞞。頭云、我將謂爾已後、向孤峯頂上、盤結草庵、播揚大教。猶作這箇語話。峯云、某甲實未穩在。頭云、爾若實如此、據爾見處、一一通來。是處我與爾證明。不是處與爾剗却。峯遂舉、見鹽官上堂舉色空義、得箇入處。頭云、此去三十年。切忌舉著。峯又舉、見洞山過水頌、得箇入處。頭云、若與麼自救不了。後到德山、問從上宗乘中事、學人還有分也無。山打一棒、道什麼。我當時如桶底脫相似。頭遂喝云、爾不聞道、從門入者、不是家珍。峯云、他後如何即是。頭云、他日若欲播揚大教、一一從自己胸襟流出將來與我、蓋天蓋地去。峯於言下大悟。便禮拜、起來連聲叫云、今日始是鰲山成道、今日始是鰲山成道。(T 2003.48.162c11-163a3)

The expressions “what is right” (C. *shichu* 是處; J. *zesho*) and “what is wrong” (C. *bushichu* 不是處; J. *fusesho*) appear as a pair in Chapter 16 of the *Denkōroku*, and in the chapter of Dōgen’s *Treasury of the True Dharma Eye* entitled “Avalokiteśvara” (Kannon 觀音). It is clear from the context of the exchange between Xuefeng and Yantou that “what is [judged] right” and “what is [judged] wrong” are views about, or insights into, *kōans*. Given the manner in which Yantou rejected, or “pruned away” all three of the insights that Xuefeng recalled having, it would seem that “what is wrong” is any view that is tinged by *thinking* (which all views necessarily are).

“**what thing is it that comes in such a way?**” (C. *shi shimo wu renmo lai* 是什麼物恁麼來; J. *ze jūmo butsu inmo rai*). A line from a dialogue featuring the Sixth Ancestor, Huineng, and his disciple Nanyue Huairang (677-744). The version

of the dialogue found in Dōgen's *Treasury of the True Dharma Eye in Chinese Characters* reads as follows:

Chan Master Dahui of Mount Nanyue (descendant of Caoxi, named Huairang) visited the Sixth Ancestor. The ancestor asked him, "Where do you come from?" The master said, "I come from National Teacher An on Mount Song." The ancestor said, "What thing is it that comes in such a way?" The master was without means [to answer]. After attending [the ancestor] for eight years, he finally understood the previous conversation. Thereupon, he announced to the ancestor, "I have understood what you, Reverend, put to me when I first came: 'What thing is it that comes in such a way?'" The ancestor asked, "How do you understand it?" The master replied, "To say it's like any *thing* wouldn't hit it." The ancestor said, "Then does it depend on *practice and verification*?" The master answered, "It's not that it lacks *practice and verification*, but it is not *defiled* by them." The ancestor said, "Just this '*not defiled*' is what the *buddhas* bear in mind. You are also like this; I am also like this; and all the ancestors of Sindh in the West [i. e., India] are also like this."

《真字正法眼藏》南嶽山大慧禪師〈嗣曹谿、諱懷讓〉參六祖。祖曰、從什麼處來。師曰、嵩山安國師處來。祖曰、是什麼物恁麼來。師罔措。於是執侍八年、方省前話。乃告祖云、懷讓會得、當初來時、和尚接某甲、是什麼物恁麼來。祖云、爾作麼生會。師曰、說似一物即不中。祖曰、還假修證否。師曰、修證即不無、染污即不得。祖曰、祇此不染污、是諸佛之所護念。汝亦如是、吾亦如是、乃至西天諸祖亦如是。(DZZ 5.178, Case #101)

**wheel of dharma** (C. *falun* 法輪; J. *hōrin*; S. *dharmacakra*). (1) A name for the teachings of Buddha, or *buddha-dharma*, the widespread propagation of which is compared to the conquests of a → *wheel-turning king*. To preach the *buddha-dharma* is to → "turn the wheel of dharma." (2) Iconographically, a wheel with eight spokes, representing the eight-fold path, used in sculpture and painting to symbolize the teachings of Śākyamuni Buddha.

**wheel of suffering** (C. *kulun* 苦輪; J. *kurin*). A reference to "revolving in rebirth" (C. *lunhui* 輪迴; J. *rinne*; S. *samsāra*), a.k.a. the "round of rebirth" (C. *lunzhuan* 輪轉; J. *rinten*; S. *samsāra*), which inevitably involves "suffering" (C. *ku* 苦; J. *ku*).

**wheel of the true dharma** (C. *zhengfalun* 正法輪; J. *shōbōrin*). (1) Synonymous with → *wheel of dharma*. (2) In the literature of Chan/Zen, the expression "wheel of the true dharma" is sometimes used to refer to the *mind-dharma* that was entrusted to Mahākāśyapa by Śākyamuni Buddha and subsequently handed down exclusively in the Chan/Zen Lineage, as opposed to the teachings of Buddha that were spoken (and subsequently recorded in *sūtras*) when he "turned the wheel of dharma" in the ordinary sense of that expression. This is the meaning in Chapter 44 of the *Denkōroku*, where it is said that "as the Tathāgata's wheel of the true dharma was secretly transmitted across east and west, the five houses [of Chan] flourished."

**wheel-turning king** (C. *lunwang* 輪王; J. *rinnō*; S. *cakravartin*, *cakravartī-rāja*). (1) In Indian mythology, a "wheel-turning king" is a mighty emperor or world ruler; the expression derived, perhaps, from the image of a king's chariots — his wheels — conquering a vast area. (2) In Buddhist literature, a model of the ideal monarch who rules wisely, treats his subjects fairly, and generously supports the *saṃgha*.



**when Buddha was in the world** (C. *Fo zaishi* 佛在世; J. *Butsu no zaise* 佛の在世).  
Buddha's → time in the world.

**“when clouds dissipate, the mountains appear”** (C. *yun jin shan lu* 雲盡山露; J. *kumozuki yama arawaruru* 雲盡き山露はるる). This saying appears in Japanese in Chapter 44 of the *Denkōroku*. No Chinese source has been found that uses exactly the same four glyphs, but there is a near match in the *Extensive Record of Chan Master Hongzhi*:

People of the way fundamentally have no place that they dwell. White clouds obscure the roots of green mountains. The bright moon is harbored in the belly of flowing waters. When the clouds open, the mountains appear.

《宏智禪師廣錄》道人本無所住。白雲迷青山之根。明月懷流水之腹。雲開山露。(T 2001.48.75c20-21)

Given Keizan's familiarity with the discourse records of Hongzhi Zhengjue (1091–1157) and penchant for quoting them, this is likely his source.

**“when hunger comes, I eat my rice; when weariness comes, I get some sleep”** (C. *jilai chifan, kunlai damian* 飢來喫飯、困來打眠; J. *ue kureba kippan shi, kōnji kureba tamin su* 飢え来れば喫飯し、困じ来れば打眠す). This saying, which appears in Chapter 38 of the *Denkōroku* in Japanese transcription (*yomikudashi* 読み下し), is found in a number of Chinese Chan texts. The exact same saying occurs in the *Discourse Record of Chan Master Yuanwu Foguo*, where it is quoted as a pair of set phrases:

Ordinary people do not get it, and sages do not manage it. Rather than call out things like “birth and death, bodhi, nirvāṇa, mental afflictions,” it is better to [say] “when hunger comes, I eat my rice; when weariness comes, I get some sleep.”

《圓悟佛果禪師語錄》凡不收聖不管。更喚甚作生死菩提涅槃煩惱、不如饑來喫飯困來打眠。(T 1997.47.787b3-5)

The saying is also quoted in the commentary to Case #78 of the *Blue Cliff Record*; for a translation of the full context, → “clearly, there is no dharma of awakening.” A similar saying occurs in the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou*, as the first two phrases in a verse of four phrases:

Followers of the way, even if you are able to understand one hundred volumes of *sūtras* and *śāstras*, you will not be as good as one genuine teacher with no concerns. If you are able to understand, you will look down on other people. Like the *asuras* who win and lose [battles with Indra], and with the ignorance [that believes in] the self of a person, you will increase the karma that leads to hell. You will be like the *bhikṣu* Sunakṣatra, who understood the twelve divisions of the teachings, but fell into hell with the body he was born with. The great earth did not tolerate him. It is better to have no concerns. Take a break!

When hunger comes, I eat my rice;  
when sleepiness comes, I shut my eyes.  
Stupid people laugh at me;  
the wise, however, know what this is.

《鎮州臨濟慧照禪師語錄》道流、設解得百本經論、不如一箇無事底阿師。爾解得、即輕蔑他人。勝負修羅、人我無明、長地獄業。如善星比丘、解十二分教、生身陷地獄。大地不容。不如無事、休歇去。飢來喫飯、睡來合眼。愚人笑我、智乃知焉。(T 1985.47.502c16-20)

“when it is cold, the cold will kill you, Ācārya; when it is hot, the heat will kill you, Ācārya” (C. *han shi han sha sheli, re shi re sha sheli* 寒時寒殺闍黎、熱時熱殺闍黎; J. *samu no toki wa jari wo kansatsu shi, atsu no toki wa jari wo nessatsu su* 寒の時は闍黎を寒殺し、熱の時は闍黎を熱殺す). The punchline of a famous *kōan* that appears, among other places, in the *Extensive Record of Chan Master Hongzhi* and as Case #43 of the *Blue Cliff Record*, which reads as follows:

Raised. A monk asked Dongshan, “When cold or heat come, where can I turn to avoid them?” Dongshan said, “Why not go to a place with neither cold nor heat?” The monk said, “What is the place with neither cold nor heat?” Dongshan said, “When it is cold, the cold will kill you, Ācārya; when it is hot, the heat will kill you, Ācārya.”

《碧巖錄、四三》舉。僧問洞山、寒暑到來如何迴避。山云、何不向無寒暑處去。僧云、如何是無寒暑處。山云、寒時寒殺闍黎。熱時熱殺闍黎。(T 2003.48.180a16-20)

A “place with neither cold nor heat,” presumably, is one where there is no *discriminating thought*. Dongshan’s final remark is usually interpreted to mean that the monk should just “embody through and through” (*narikiru* 成り切る), or “become one with” the temperature, whatever it is, and stop discriminating between cold and hot. However, Dongshan could be saying that, because the monk has already shown with his follow-up question that he cannot grasp what such a state of *non-discrimination* would be, there is no escape for him.

“when Liangsui first sought instruction from Mayu” (C. *Liangsui chucan Mayu* 良遂初參麻谷; J. *Ryōsui shosan Mayoku*). This is a well-known *kōan*, quoted in full or in part in a great many Chan/Zen texts. The *locus classicus* seems to be the *Extensive Record of Chan Master Yunmen Kuangzhen*, where it is raised and commented on by Yunmen Wenyan (864-949) (T 1988.47.557c3-15). It also appears in the biography of “Liangsui of Shouzhou,” under the heading of “Dharma Heirs of Chan Master Mayu Che” in the *Collated Essentials of the Five Flame Records* (CBETA, X80, no. 1565, p. 99, b8-14 // Z 2B:11, p. 72, b7-13 // R138, p. 143, b7-13). The version that is closest to the one quoted in Japanese transcription in the *Denkōroku* appears in the *Grouped Sayings from the Chan Tradition*:

When Scholarly Abbot Liangsui first sought instruction from Mayu and Mayu saw him coming, the latter immediately took a hoe and went to hoe up weeds. The scholar [Liangsui] went to the place where he was hoeing weeds. Mayu, without even looking at him, immediately returned to his abbot’s quarters and shut the door. The scholar came back the next day, but Mayu still kept the door shut. The scholar thereupon knocked on the door. Mayu asked, “Who is it?” The scholar said, “Liangsui.” Just as he spoke his name, he suddenly tallied and awakened. He then said, “Reverend, do not hide from me. If I had not come to pay obeisance to you, Reverend, I would have spent the rest of my life being deceived by the twelve divisions of *sūtras*

and śāstras.” Mayu then opened the door, had him [Liangsui] penetrate the cause of awakening, and in the end gave him his seal of approval. At the time, [Liangsui] returned to his monastic lecture hall and dismissed the class, announcing to his followers: “What is known by you, I know completely; but what is known by me, you do not know.”

《禪林類聚》良遂座主初參麻谷、谷見來便將鋤頭去鋤草。主到鋤草處。谷殊不顧、便歸方丈閉却門。主次日復去、谷又閉門。主遂敲門。谷乃問、阿誰。主云、良遂。纔稱名忽爾契悟。乃云、和尚莫瞞良遂。良遂若不來禮拜和尚。洎合被十二部經論賺過一生。谷乃開門令通悟由、遂印可之。及歸講肆。散席告諸徒云、諸人知處良遂總知。良遂知處諸人不知。(CBETA, X67, no. 1299, p. 20, b18-24 // Z 2:22, p. 20, c1-7 // R117, p. 40, a1-7)

**“when not a single moment of thought arises, the entire substance is manifest”** (C. *yinian busheng quanti xian* 一念不生全體現; J. *ichinen fushō ni shite zentai genzu* 一念不生にして全體現ず). This is the third phrase of a verse in eight phrases said to have been spoken by Presented Scholar Zhang Zhuo at the time when he gained insight in an exchange with his teacher, Shishuang Qingzhu (807–888). For the entire verse, → Presented Scholar Zhang Zhuo. The single phrase “when not a single moment of thought arises, the entire substance is manifest” was also used as an interlinear comment (i.e., as attached words) in *kōan* collections.

**“when one lifts up a great net, all of its pieces are lifted up together”** (*daikō wo ageru toki, shumoku kotogotoku ageru* 大綱を舉るとき、衆目悉く舉る). This metaphor comes from the *Hidden Meaning of the Lotus Sūtra*, attributed to Tiantai Zhiyi (538–597):

The gist [of this passage in the *Lotus Sūtra*] is that Buddha himself practices cause and effect. Why is this the gist? He embraces the good verbal causes of all the infinite living beings, and he embraces the good verbal results of all the infinite living beings. It is like lifting a net: there are no nodes of its mesh that do not move. It is like pulling on one corner of a robe: there is no thread that does not come along.

《妙法蓮華經玄義》所謂佛自行因果以爲宗也。云何爲要。無量衆善言因則攝。無量證得言果則攝。如提綱維無目而不動。牽衣一角無縷而不來。(T 1716.33.683a9-12)

**“when one’s hundred bones are all broken up and scattered, the single thing that survives is the eternal spirit”** (C. *baihai ju kuisan, yiwu zhen changling* 百骸俱潰散、一物鎮長靈; J. *hyakugai tomo ni kaisan shite, ichimotsu osae ni chōrei nari* 百骸俱に潰散して、一物鎮へに長靈なり). This saying is raised as a *kōan* and commented on by many different Chan/Zen masters in their discourse records. In the *Discourse Record of Chan Master Dahui Pujue*, for example, Dahui Zonggao (1089–1163) cites the following exchange involving Zhaozhou Congshen (778–897):

Raised: A monk asked Zhaozhou, “What about ‘when one’s hundred bones are all broken up and scattered, the single thing that survives is the eternal spirit?’” Zhaozhou said, “This morning again a wind arises.”

《大慧普覺禪師語錄》舉。僧問趙州、百骸俱潰散、一物鎮長靈時、如何。州云、今朝又風起。(T 1998A.47.843b19-20)

In the *Extensive Record of Chan Master Yunmen Kuangzhen*, the saying is attributed to Danxia Tianran (739–824):

[Somebody] raised: “Tanxia said, ‘When one’s hundred bones are all broken up and scattered, the one thing that survives is the eternal spirit.’” The master [Yunmen] said: “This staff cannot be non-spirit. What is he calling the ‘hundred bones’? Where are they to be found?”

《雲門匡真禪師廣錄》舉。丹霞云、百骸俱潰散。一物鎮長靈。師云、拄杖不可不靈也。喚什麼作百骸。甚處得來。(T 1988.47.559a20-21)

In Chapter 25 of the *Denkōroku*, Keizan also quotes the saying in a manner that is disapproving.

**“when the one man has good fortune, his multitudinous subjects all share in it”** (C. *yiren you qing zhaomin lai zhi* 一人有慶兆民賴之; J. *ichinin yū kei chōmin so shi*). The locus classicus for this saying is the *Book of Documents*, one of the “five classics” of ancient Chinese literature, in a section (*Lü xíng* 呂刑, sec. 5) where the king refers to himself as the “one man” (C. *yiren* 一人; J. *ichinin*) and discusses his criteria for punishing and rewarding his subjects. Another section (*Yue ling* 月令, sec. 4) of the *Book of Documents* also says that the ruler “expresses his good fortune by bestowing favors on his multitudinous subjects” (C. *xing qing shihui xia ji zhaomi* 行慶施惠下及兆民). Both phrases became well-known maxims, cited by Confucian scholars and Buddhist clerics alike. An example of the saying in the literature of Chan/Zen is found in the *Discourse Record of Chan Master Fenyang Wude*:

[A monk] asked, “What about when a frenzied rutting elephant roars and bellows?” The master [Fenyang] said, “When he makes a noise from his belly, the walls of the imperial city shake.” [The monk asked] “Is this a case of ‘When the one man has good fortune, his multitudinous subjects all share in it’?” The master [Fenyang] said, “When the sacred ruler opens his treasure hall, heavenly flowers fall before the seat [of the abbot in the dharma hall].”

《汾陽無德禪師語錄》問香象咆哮時如何。師云、鼓腹宮城動。恁麼則一人有慶、兆民賴之。師云、聖君開寶殿、天花落座前。(T 1992.47.599a25-27)

The “one man” (C. *yiren* 一人; J. *ichinin*), or “sacred ruler” (C. *shengjun* 聖君; J. *shōkun*) in this context probably stands for the innate buddha-nature.

**when the Tathāgata was in the world** (C. *rulai zaishi* 如來在世; J. *nyorai zaise*). Buddha’s → time in the world.

**whisk** (C. *fuzi* 拂子; *fu* 拂; J. *hossu*, *hotsu*; S. *vyajana*). (1) In Indian Buddhism, the *vyajana* (rendered in Chinese as *fuzi* 拂子, or “sweeper”) was one of the “seven personal implements” (C. *qishi suishen* 七事隨身; J. *shichiji zuishin*) that monks were permitted. The Sanskrit term *vyajana* refers to any implement, such as a palm frond, used as a “fan,” or “whisk.” In the context of early Buddhist and Jain ascetic practice, however, the original function of the *vyajana* was to brush away insects without killing them, so the monkish implement in question was not a device used

for fanning oneself, but rather a “whisk,” as the Chinese translation indicates. The finer ones were made by attaching a bundle of hairs from the tail of a horse, ox, deer, or yak to a wooden handle, but the material used could be also yarn, strips of cloth, straw, etc. (2) In India and Central Asia, the “white whisk” (C. *baifu* 白拂; J. *byakuhotsu*; S. *vāla-vyajana*), or “chowry,” made from the tail hair of the white Himalayan yak (S. *chāmara*) attached to a costly decorated handle, was an insignia of high social class or royalty. In Chinese Buddhist texts translated from Sanskrit, eminent *brāhmaṇas*, kings, and occasionally *bodhisattvas* are described as holding a “white whisk.” (3) In East Asian Buddhism, the *whisk* became an emblem of authority that was held by senior *monks* in certain ritual settings. It seems that during the Tang dynasty, in formal doctrinal debates between two *eminent monks* of equal status, the speaker would raise their *whisk* to signal that they were holding forth, then lower it to allow their opponent a chance to speak. Paintings that depict the layman Vimalakīrti debating Mañjuśrī (a famous scene from the *Vimalakīrti Sūtra*) show him wielding a *whisk* in that way. In what was perhaps a vestige of that earlier form, the *abbots* of *major monasteries* in Song and Yuan dynasty China would hold a *whisk* when they mounted the *high seat* in the *dharma hall* to engage in public question and answer with the assembled *monks*. The *whisk* thus became part of the formal regalia of an *abbot*, and the *mortuary portraits* of *eminent monks* frequently depicted them holding one. The expression “wield the whisk” (C. *bingfu* 秉拂; J. *hinpotsu*) also became a synonym of “hold a convocation in the dharma hall.”

**white clothing** (C. *sufu* 素服; J. *sofuku*). (1) An abbreviation of the glyphs 紈素服 (C. *wansu fu*; J. *ganso no fuku*), meaning “clothing made from lightweight, pure white silk.” This is probably the meaning intended in the story, recounted in Chapter 14 of the *Denkōroku*, of the hermit *bhikṣu* who became a serpent but reappeared as an old man dressed in *white clothing* after receiving the precepts from the Thirteenth Ancestor, Kapimāla. (2) According to a note in the Shūmuchō edition of the *Denkōroku* (p. 90), the “white clothing” mentioned in Chapter 14 refers to “either the robes of a Buddhist householder or to very coarse, plain clothing.” For the former, → *white robe*. (3) According to ZGDJ (p. 775d, s.v. そふく), “white clothing” refers to white robes that are worn by *Zen monks* under their *dharma robes*, especially on the occasion of the funeral of an *abbot*.

**white clouds** (C. *baiyun* 白雲; J. *hakuun*). When used figuratively in Chan/Zen verses, the expression “white clouds” has at least two connotations. (1) On the positive side, the expression evokes the beauty of nature, the scenery of lofty mountain peaks that rise above worldly matters, and the freedom of the *itinerant monk* who is “patch-robed in clouds” (C. *yunna* 雲衲; J. *unnō*). The name White Clouds Monastery (C. *Baiyunsì* 白雲寺; J. *Hakuunji*), certainly, has an appealing ring to it in Chinese and Japanese. (2) On the negative side, in much of Chan/Zen verse, “white clouds” symbolize *delusion*, which prevents one from seeing reality and obscures the Buddhist path to liberation. In Chapter 45 of the *Denkōroku*, for example, Keizan says:

If there is a place that you are heading toward, then already this is “white clouds for ten thousand miles.” Your *delusion* concerning self will last a long time.

若し是れ趣向の處あらば、早く白雲萬里なり。己に迷ふこと久しし。

In Chapter 48 of the *Denkōroku*, to cite another example, Keizan quotes a Chinese passage that appears in the *Collated Essentials of the Five Flame Records* in the biography of “Chan Master Tiantong Zongjue of Mingzhou”:

The *white clouds* break against the *cold cliffs*. Numinous light cleaves the darkness, and the bright moon comes looking like a ship in the night.

《五燈會元》白雲向寒巖而斷。靈光破暗、明月隨夜船而來。(CBETA, X80, no. 1565, p. 300, b11-14 // Z 2B:11, p. 273, d2-5 // R138, p. 546, b3-4)

The suggestion here is that the “white clouds” of *delusion* are “cut off” (C. *duan* 斷; J. *dan*) by the “cold cliffs” of *awakening*. A similar passage is found in the *Discourse Record of Chan Master Yuanwu Foguo*:

Members of the *great assembly*, do you know what it comes down to? In case you do not know, I will point it out for you. In the place where the *white clouds* dissipate, there are green mountains. You trainees, however, are outside of the green mountains.

《圓悟佛果禪師語錄》大衆、還知落處麼。若也未知、爲諸人拈出。白雲盡處是青山。行人更在青山外。(T 1997.47.753c23-25)

The metaphor of “green mountains revealed” (C. *qingshan lu* 青山露; J. *seizan ro*) when “white clouds” are completely dispersed is a common one in Chan literature. It signifies the appearance of the real world when the *deluded conceptualizing* that obscures it dissipates. → “when clouds dissipate, the mountains appear.”

“white clouds for ten thousand miles” (C. *baiyun wanli* 白雲萬里; J. *bakuun banri*). A saying of unknown origin that is used often in the literature of Chan/Zen as “attached words” that critique a statement by some previous Chan/Zen master. In Case #85 of the *Blue Cliff Record*, for example, Yuanwu Keqin (1063-1135) uses the saying to comment on the first phrase of Xuedou Zhongxian’s (980-1052) verse on the root case, which begins:

If you see it but don’t grasp it, you will ponder it for a thousand miles.

《碧巖錄》見之不取、思之千里。(T 2003.48.211a11)

To the words, “If you see it but don’t grasp it,” Yuanwu attaches the comment, “Already ‘white clouds for ten thousand miles.’” What he means, perhaps, is that the opening words of Xuedou’s verse, which imply that there is some thing (*dharma*) to grasp, already obscure the truth. In any case, it is clear that this is a pejorative use of the expression → “white clouds.”

**white robes** (C. *baiyi* 白衣; J. *byakue*). (1) The white clothing that Buddhist laymen and laywomen customarily wear on *poṣadha* days, when they keep the eight precepts (instead of the usual five precepts) and visit monasteries to make offerings, hear sermons, etc. (2) By metonymy, the “white robes” are the Buddhist laity, regardless of what clothing they are actually wearing on any given day. In contrast, *ordained* members of the Buddhist clergy are called → *black robes*.

**wholesome seeds** (C. *shang zhong* 善種; J. *zenshu*). A metaphor for meritorious action, meaning good karma (actions), which will result in good karmic recompense at some later date, just as planting seeds will result in a crop that can be harvested later. A synonym of → *good karmic roots*.

“wife and children’s portion” (C. *qizi fen* 妻子分; J. *saishi bun*). A reference to food that is given to feed monks by donors who are householders and would otherwise use it to feed their own families. Buddhist scriptures warn monks not to waste food received from lay patrons, either by dropping it on the ground or, having consumed it, by failing to practice assiduously and thereby generate merit that the donors can share in. Such admonitions are found, first of all, in vinaya texts such as the *Commentary on the Procedures of the Four-Part Vinaya* by Daoxuan (596–667):

The *Mahāsāṃghika Vinaya* says: “I [Buddha] inform you *bhikṣus* that every single grain of rice should be used to accomplish a hundred [acts of] merit. You have taken it from a [donor’s] wife and children’s portion, which was donated in order to seek blessings. How can you waste it?”

《四分律行事鈔》僧祇云。告諸比丘、計此一粒米、用百功乃成。奪其妻子之分。求福故施。云何棄之。(T 1804.40.128b8-10)

Daoxuan was summarizing the following passage from the *Mahāsāṃghika Vinaya*:

Buddha was dwelling in Śrāvastī, preaching broadly as related above. At the time there were lay practitioners in the monastery who offered food to the *saṃgha*. At that time the gang of six [bad] *bhikṣus* spilled food, so that half entered their mouths and half fell on the ground. On account of this, the worldly people blamed them, saying, “How can these *śramaṇas*, sons of Śākya, be like careless people who drop food?” They asked, saying, “Virtuous Ones! How can you regard this food as if it took no seeds or money to produce? We took our wives and children’s portion and donated it in order to seek blessings. We think that every single grain should be used to accomplish a hundred [acts of] merit. You must eat all of it. How can you waste it?”

《摩訶僧祇律》佛住舍衛城、廣說如上。爾時有居士於精舍中設供飯僧。時六群比丘落飯食半入口中半墮地。爲世人所譏云、何沙門釋子如放逸人落飯食。問言、大德、謂呼此食是無種錢作耶。我奪妻子分布施求福。計此一粒百功乃成。當應盡食。何故棄地。(T 1425.22.406b9-14)

A collection of Buddhist lore entitled *Admonitions for Monastics* compiled by a Chan monk named Rujin (1425–?) contains an entry entitled “Small Convocation Talk by Chan Master Cuishou Shen,” in which Cishou Huaishen (1077–1132) admonishes his monk disciples in a similar way:

I’m afraid that you are wasting the donations of the faithful and the goods of the faithful, which are difficult for them to do without. They have all reduced what goes in the mouths of their wives and children and brought that here as offerings, in order to do what is necessary to seek blessings and repent sins. Thus, throughout the twelve periods of the day you receive and use all kind of things which derive entirely from the labor of others. Though not starving, you eat. Though not freezing, you wear robes. Though not dirty, you bathe. Though not sleepy, you sleep. Your eye of the way is not yet clear, and your mind is not yet free from contamination. How can you consume [the donations]?

《緇門警訓、慈受深禪師小參》恐損他信施信心物難消。他總是妻子口中減削、將來供養、爾了便要邀福懺罪。爾十二時中種種受用、盡出他人之力。未饑而食、未寒而衣、未垢而浴、未困而眠。道眼未明、心漏未盡。如何消得。(T 2033.48.1076c8-12)

→ *alms of the faithful*.

**wild fox spirit** (C. *yehu jing* 野狐精; J. *yakozei*). (1) In East Asian folklore, *wild fox spirits* are shape-shifting tricksters who can bewitch and deceive human beings. They may appear, for example, as beautiful women who seduce and entrap unsuspecting men. (2) In the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou*, Linji Yixuan (–866) uses the expression “wild fox spirits” to refer metaphorically to monks who feign spiritual attainment and thereby dupe the laity into supporting them:

Virtuous ones, just be ordinary; do not mimic some model [of awakened behavior]. There is a type of shaveling who doesn't know [the difference between] good and evil. They see gods and they see demons; they point east and mark it off from west; they desire fair skies and they desire rain. This type, without exception, will surely resist repaying their debts, but the day will come when they face Old Yama and are forced to swallow red-hot iron balls. Men and women of good families, bewitched by this type of *wild fox spirit*, regard them as extraordinary. The day will come when those blind fools have to repay the food [they have received from the laity].

《鎮州臨濟慧照禪師語錄》大德、且要平常、莫作模樣。有一般不識好惡禿奴。便即見神見鬼、指東劃西、好晴好雨。如是之流、盡須抵債、向閻老前吞熱鐵丸有日。好人家男女、被這一般野狐精魅所著、便即捏怪。瞎屢生、索飯錢有日在。(T 1985.47.497c20-25)

The “blind fools” mentioned here are the “shavelings” who Linji calls “*wild fox spirits*”: monks who pretend to be awakened, mimic the unconventional speech and behavior that is expected of *Chan* masters, claim to have power over spirits and the weather, and gain patronage from credulous lay donors. Because they accept food from the laity but do nothing to earn it, Linji says, they are destined for hell. → “wife and children's portion.” (3) In the *Extensive Record of Chan Master Yunmen Kuangzhen*, Yunmen Wenyan (864-949) seems to use the expression “*wild fox spirit*” to mean people caught up in *delusion*:

Addressing the congregation, the master [Yunmen] said: “The twenty-eight ancestors of Western Lands, the six ancestors of the Land of Tang, and old reverends throughout the world are all on the tip of this staff. But even if you can understand this, and even if you discern it clearly, you are still only halfway there. If you do not let it go, you are nothing but a *wild fox spirit*.”

《雲門匡真禪師廣錄》師示衆云、西天二十八祖唐土六祖天下老和尚、總在拄杖頭上。直饒會得、個個分明、祇在半途。若不放過、盡是野狐精。(T 1988.47.554a1-3)

Earlier in the same text, we find:

At a convocation in the *dharma hall*, when the great assembly had gathered and taken their places, [Yunmen] used his staff to point and said: “Buddhas of the entire universe and the great earth, as many as *infinitesimal motes of*



dust, are all right here, arguing over the *buddha-dharma* and inquiring who has won or lost [the debate]. Is there anyone here who can admonish them? If there is nobody who can admonish them, you'll need *this old monk* to try to admonish them for you." At the time a monk said, "Please, Reverend, admonish them." The master [Yunmen] said, "This *wild fox spirit*."

《雲門匡真禪師廣錄》上堂、大衆集定、乃以拄杖指云、乾坤大地微塵諸佛、總在裏許、爭佛法覓勝負。還有人諫得麼。若無人諫得、待老僧與汝諫看。時有僧云、請和尚諫。師云、這野狐精。(T 1988.47.549a8-11)

In this context, Yunmen is probably calling the monk who spoke up a "wild fox spirit" in the sense of a "deluded person." It is also possible, however, that he is referring ironically to his own opening statement as being something of a trick, one that suckered at least one credulous monk into taking his preposterous scenario seriously. (4) DDB (s.v. 野狐精) gives two meanings for "wild fox spirit": "either 1) a derogatory epithet for one who falsely claims to understand Chan/Seon/Zen, or 2) a congratulatory term praising one who deeply understands Chan/Seon/Zen." The evidence cited for meaning 2) is Case #1 of the *Blue Cliff Record*, which treats Bodhidharma's exchange with → Emperor Wu. To the line in the *kōan* that reads, "Bodhidharma then crossed the river and reached Wei," the compiler Yuanwu Keqin (1063-1135) attached words in an interlinear comment that reads:

This *wild fox spirit*. He can't avoid embarrassment. From the west he arrives in the east. From the east he arrives in the west.

《碧巖錄、一》達磨遂渡江至魏 (這野狐精。不免一場懺懺。從西過東。從東過西) (T 2003.48.140a20-21)

The assumption in the *Digital Dictionary of Buddhism* seems to be that Yuanwu must be praising Bodhidharma because the latter's awakening is beyond dispute in the Chan/Zen tradition, but that is not necessarily the case. Yuanwu is probably criticizing Bodhidharma by calling him a trickster. Even the Founding Ancestor "can't avoid embarrassment" because any attempt to point to the *mind-dharma*, which is *signless*, is at best a *skillful means* that is false from the standpoint of *ultimate truth*.

**wind** (C. *feng* 風; J. *fū*, *kaze*). A word that is often used metaphorically in East Asian Buddhist texts. (1) Blowing air; a gust, a breeze, a gale. (2) To blow; the blowing of the wind. (3) A teaching, guidance, or command. (4) To influence in a positive way. A famous Confucian saying for the influence that the charismatic "virtue" (C. *de* 德; J. *toku*) of a ruler has on the people is: "When the wind blows, the grass bends." (5) To scatter, to spread, as if by the wind. (6) Customs, usage, habits, practice; that which is in fashion, or popular. (7) Manner, style, taste, tradition. (8) Fame, reputation.

**wind-bell** (C. *fengling* 風鈴; J. *fūrei*). (1) A bell that hangs outdoors and rings when there is sufficient wind to bring the clapper into contact with the body of the bell. There is typically a strip of paper, cloth, or some other lightweight material attached to the clapper that is designed to catch the wind. → *bell with clapper*. (2) "Wind Bell" is the title of a verse by Tiantong Rujing (1162–1227):

Its entire body is a mouth, hanging in *empty space*,  
not in charge of whether the wind is east, west, south, or north.  
Equal with him, it discourses on *prajñā*:  
"di ding dong, di ding dong."

《如淨和尚語錄、風鈴》通身是口掛虛空、不管東西南北風。一等與渠談般若、滴丁東了滴丁東。(T 2002A.48.132b14-16)

See Girard (2007) for a discussion of this verse and its role in Japanese Zen and Pure Land Buddhism.

**wind of virtue** (C. *defeng* 德風; J. *tokufū*). (1) A metaphor for influencing people by setting a good example. A famous Confucian saying for the influence that the charismatic “virtue” (C. *de* 德; J. *toku*) of a ruler has on the people is: “When the wind blows, the grass bends.” (2) In Chan/Zen texts, the influence that a Chan/Zen master has on their disciples.

**wisdom** (C. *zhìhuì* 智慧, *zhì* 智, *huì* 慧; J. *chie*, *chi*, *e*; S. *prajñā*). (1) Insight into reality; to see things as they really are. (2) The sixth of the → six perfections.

**wisdom mother** (C. *zhimu* 智母; J. *chimo*). A metaphor that compares wisdom (C. *zhì* 智; J. *chi*) to the “mother” (C. *mu* 母; J. *mo*) from which buddhas are born.

**wisdom that knows everything** (C. *yiqiezhi* 一切智智; J. *issaichi chi*; S. *sarvajñatā-jñāna*). The wisdom (C. *zhì* 智; J. *chi*) of “one who knows everything” (C. *yiqiezhi* 一切智; J. *issaichi*), which is an epithet for a buddha. Also called the “wisdom of a buddha” (C. *fozhi* 佛智; J. *butchi*; S. *buddha-jñāna*). Omniscience, said to be a power possessed by buddhas. For the full context of this term as used in Chapter 27 of the *Denkōroku*, → “if form is pure, then the wisdom that knows everything is pure.”

**wise one** (C. *xianzhe* 賢者; J. *kenja*). (1) An exemplary person. A → sage. (2) A polite form of address, meaning “you,” used when a monk is speaking to others of equal or lesser status. (3) Someone who has made progress along the bodhisattva path but not yet reached its highest stages.

**wise teacher** (C. *mingshi* 明師; J. *myōshi*). A teacher who has clarified the principle of the buddha-dharma for himself and is skilled in guiding others.

**wish-granting jewel** (C. *ruyi zhu* 如意珠; J. *nyoi ju*; S. *cintā-maṇi*). → *maṇi jewel*.

**wish-granting maṇi-jewel** (C. *ruyi moni* 如意摩尼; J. *nyoi mani*; S. *cintā-maṇi*). → *maṇi-jewel*.

**withered tree** (C. *kumu* 枯木; J. *koboku*). (1) A tree that is standing but dead, without any leaves, buds, sap, or hint of life. (2) In ordinary Chinese, a metaphor for a decrepit old person. (3) In Buddhist texts, a metaphor for the trance of cessation or any state of profound mental calm attained through the prolonged and habitual practice of seated meditation. (4) An epithet for an ascetic monk who never lies down to sleep, but constantly sits. (5) “Withered tree hall” (C. *kumutang* 枯木堂; J. *kobokudō*) is a common name for a meditation hall (C. *chantang* 禪堂, *zuochantang* 坐禪堂; J. *zendō*, *zazendō*); the name is written on a plaque that hangs over the door of the hall. (6) In the literature of Chan/Zen, a pejorative term for a dhyāna practitioner who attains a state of deep mental calm and, though lacking true insight into the buddha-mind, mistakes that state for awakening. (7) The name of Chan Master Kumu Facheng (C. Kumu Facheng Chanshi 枯木法成禪師; 1071–1128). The pejorative connotation of the name “Withered Tree,” like “Great Fool” (C. Dayu 大愚; J. Daigu), becomes a backhanded compliment.

**within the halls of the buddhas and ancestors** (C. *fozu tangao* 佛祖堂奥; J. *busso no dōō* 佛祖の堂奥). (1) A metaphorical saying that means “within the Chan/Zen Lineage.” The “buddhas and ancestors” (C. *fozu* 佛祖; J. *busso*) are the seven buddhas of the past, twenty-eight ancestral teachers in India, six ancestral teachers in China, and all of their dharma heirs in subsequent generations. In this context, the term “halls” (C. *tang* 堂; J. *dō*) is used figuratively to refer to the records of the transmission of the flame, which contain biographies of the buddhas and ancestors who comprise the Chan/Zen Lineage. An early work belonging to that genre was the *Ancestors Hall Collection* (C. *Zutang ji* 祖堂集; J. *Sodōshū*), first compiled in 952. (2) The glyph 奥 (C. *ao*; J. *ō*; *oku*), translated here as “within,” does have the meaning of “interior,” but it also signifies an innermost “private,” or “secret” chamber within a house or palace; metaphorically, therefore, what is “within the halls” (C. *tangao* 堂奥; J. *dōō*) of the Chan/Zen Lineage is the *buddha-mind* that it is said to transmit; → *innermost recesses of the hall*. (3) In the major monasteries of Song and Yuan dynasty China, and the Zen monasteries of Kamakura period Japan that were modeled after them, there was a large building called the *buddha hall* (C. *fotang* 佛堂, *fodian* 佛殿; J. *butsudō*, *butsuden*). There was also a smaller building (or wing of the dharma hall) known as the “ancestors hall” (C. *zutang* 祖堂; J. *sodō*), or “portrait hall” (C. *zhentang* 眞堂; J. *shindō*), where the spirit tablets and mortuary portraits (either painted or sculpted) of ancestral teachers (e.g., Bodhidharma, Huineng, Baizhang) and former abbots of the particular monastery were enshrined and given regular offerings of food, drink, and merit. The expression “halls of the buddhas and ancestors,” as used by Keizan in the *Denkōroku*, would probably not have called the *buddha hall* to mind, but its force as a metaphor would have been influenced by a mental image of the “ancestors hall.”

**within the house** (C. *wu li* 屋裏; J. *okuri*). (1) Literally, that which exists within a person’s home, including their family members and property. Figuratively, a person’s private affairs, which are not open to public view. (2) In the literature of Chan/Zen, an allusion to one’s own *self*, or *real self*, which is the *buddha-mind*, or *buddha-nature*. Expressions such as “the old man within the house” (C. *wu li laoye* 屋裏老爺; J. *okuri no rōya*), “the true buddha sits within the house” (C. *zhenfo wu li zuo* 眞佛屋裏坐; J. *shinbutsu okuri za*), and “the lord master who is within the house” (*okuri no shujin kō* 屋裏の主人公) all have this meaning. (3) In the writings of Dōgen and Keizan, “within the house of the buddhas and ancestors” (*busso no okuri* 佛祖の屋裏) refers both to the Chan/Zen Lineage as a whole, and to the *buddha-mind* that it is said to preserve and transmit; → *within the halls of the buddhas and ancestors*.

**“within the imperial domain, the son of heaven; beyond the frontier, the commander of the army”** (C. *huanzhong tianzi, saiwai jiangjun* 寰中天子、塞外將軍; J. *kanchū wa tenshi, saigai wa shōgun* 寰中は天子、塞外は將軍). This saying is attributed to Liangshan Yuanguan (d.u.) in the *Collated Essentials of the Five Flame Records*, under the heading “Chan Master Yuanguan of Mount Liang in Dingzhou”:

[Someone] asked, “What about this student’s own *self*?” The master [Liangshan] said, “Within the imperial domain, the son of heaven; beyond the frontier, the commander of the army.”

《五燈會元、鼎州梁山緣觀禪師》問、如何是學人自己。師曰、寰中天子、塞外將軍。(CBETA, X80, no. 1565, p. 286, c7-8 // Z 2B:11, p. 260, a4-5 // R138, p. 519, a4-5)

The “son of heaven” (C. *tianzi* 天子; J. *tenshi*) is the emperor of China. During the latter part of the Tang dynasty, when the empire was threatened by “barbarian” invaders, Chinese armies (soldiers and their families) were permanently stationed at the frontier. Over time, as the central government weakened and the commanders of such armies gained power as regional warlords, they were able to ignore commands that issued from the imperial court. In the literature of Chan, we know from other contexts, the words “son of heaven” refer figuratively to a person’s own self, which is to say, the innate *buddha-mind*; for details, → “within the imperial domain, the son of heaven issues commands.” The words “commander of the army,” presumably, refer to phenomena in the external world that are beyond a person’s control. The saying also appears in a verse comment by Hongzhi Zhengjue (1091–1157), found in the *Extensive Record of Chan Master Hongzhi*:

Raised: A monk asked Reverend Xingyang Pou, “Sāgara [the dragon king] emerged from the ocean, and heaven and earth were tranquil. What would you offer if you met him face to face?” Xingyang said, “The *garuḍa*, king of birds, matches up to the universe; who would stick their head out here?” The monk said, “When you suddenly meet one sticking their head out, then what?” Xingyang said, “It would be like a falcon catching a pigeon. If you are not aware of this, check in front of the royal pavilion [of Sāgara], and you will learn the truth.” The monk said, “If it is so, then I will clasp folded hands to my chest and withdraw three steps.” Xingyang said, “There is a blind crow-tortoise below the Sumeru seat [used by the abbot when giving sermons in the *dharma hall*]. Don’t wait for another instructive pointer that will scar your forehead.”

[Hongzhi’s] verse comment says:

The emperor’s words come down;  
his order is understood.  
*Within the imperial domain, the son of heaven;*  
*beyond the frontier, the commander of the army.*  
He does not wait for thunder to roust the hibernating insects;  
one who regulates the wind can stop the movement of clouds.  
Under the device, a continuous weave of thread;  
existing of themselves, a golden needle and jade thread.  
Prior to the [imperial] seal, how vast and empty;  
originally there was no bird-claw seal script or wriggly worm calligraphy.

《宏智禪師廣錄》舉。僧問興陽剖和尚、娑竭出海乾坤靜、覲面相呈事若何。陽云、妙翅鳥王當宇宙、箇中誰是出頭人。僧云、忽遇出頭時、又作麼生。陽云、似鶻捉鳩。君不覺御樓前驗始知真。僧云、恁麼則叉手當胸退身三步。陽云、須彌座下烏龜子。莫待重教點額痕。

頌曰、

絲綸降號令分。寰中天子塞外將軍。不待雷驚出蟄。

那知風過行雲。機底聯綿今自有金針玉線。

印前恢廓兮元無鳥篆蟲文。(T 2001.48.22b22-c2)

Hongzhi's verse makes use of the trope of a king's words, which are compared to "silk filament and woven thread" (C. *silun* 絲綸; J. *shirin*). The trope derives from the *Book of Rites* and a commentary on it by the Confucian scholar Kong Yingda (574-648):

"The king's words are like silk filament; their emergence is like woven thread." Kong Yingda comments: "When the king's words first come out, they are thin like silk filament; when they emerge and are implemented in the outside world, the words become gradually stronger, like [filaments spun into] thread."

《禮記·緇衣》王言如絲、其出如綸。孔穎達疏、王言初出、微細如絲、及其出行於外、言更漸大、如似綸也。

The root case that appears in the *Extensive Record of Chan Master Hongzhi*, together with Hongzhi's verse comment on it, form the basis for Case #44 of the *Congrong Hermitage Record*, which is entitled "Xingyang's Wondrous [Garuda] Wings" (T 2004.48.255b12-256a1). A variant of the saying reads: "within the imperial domain, the son of heaven issues commands; beyond the frontier, the commander of the army gives orders" (C. *huanzhong tianzi chi, saiwai jiangjun ling* 寰中天子勅、塞外將軍令; J. *kanchū wa tenshi no mikotonori, saigai wa shōgun no rei* 寰中は天子の勅、塞外は將軍の令). This saying is found in many Chan/Zen texts. Yuanwu Keqin (1063-1135), for example, uses it to append words to the root case in Case #73 of the *Blue Cliff Record* (T 2003.48.200c24). Wansong Xingxiu (1166-1246) uses it in his address to the congregation, or "pointer" that begins Case #68 of the *Congrong Hermitage Record*:

Within the imperial domain, the son of heaven issues commands; beyond the city walls, the commander of the army gives orders. Sometimes the gate-keeper gains strength; sometimes the one within the room is called the venerable one. Now tell me: who is this?

《從容錄、第六十八則》示衆云、寰中天子勅、閫外將軍令。有時門頭得力、有時室內稱尊。且道、是甚麼人。(T 2004.48.269c12-14)

In the *Collated Essentials of the Five Flame Records*, the saying is raised as a kōan that "Chan Master Jusu" comments on (CBETA, X80, no. 1565, p. 245, c7-9 // Z 2B:11, p. 219, a7-9 // R138, p. 437, a7-9).

"within the imperial domain, the son of heaven issues commands" (C. *huanzhong tianzi chi* 寰中天子勅; J. *kanchū wa tenshi no mikotonori* 寰中は天子の勅). A common Chan/Zen expression in which the working of the innate buddha-mind is compared to an imperial command, which should not under any circumstances be disobeyed. This saying is usually coupled with a second one: "beyond the frontier, the commander of the army gives orders" (C. *saiwai jiangjun ling* 塞外將軍令; J. *saigai wa shōgun no rei* 塞外は將軍の令); → "within the imperial domain, the son of heaven; beyond the frontier, the commander of the army." Nevertheless, the saying sometimes stands alone. Chapter 45 of the *Denkōroku*, for example, recounts an incident from the Chinese biography of

Furong Daokai (1043–1118) in which his teacher, the Forty-fourth Ancestor Touzi Yiqing (1032–1083), challenges him:

“You tell me: when ‘*within the imperial domain, the son of heaven issues commands*,’ does he turn back and avail himself of Yao, Shun, Yu, and Tang, or not?”

《傳光錄》青曰、汝道、寰中天子勅、還假堯舜禹湯也無。

Confucians venerated the emperors Yao and Shun as ancient paragons of good government and virtue. After Yu tamed the rivers to prevent disastrous floods, Shun then abdicated his throne to him. In this way, Yu is said to have become the founder of the Xia Dynasty (traditionally dated from ca. 2100 to 1600 BCE). About 600 years later, Tang founded the Shang Dynasty (traditionally dated from ca. 1600 to 1046 BCE). The thrust of Yiqing’s question, in other words, is: “When the emperor issues commands, does he rely on the authority of his ancestors, the four sage emperors of China’s mythological past?” Later in Chapter 45 of the *Denkōroku*, in his commentary on this exchange, Keizan himself answers the question: “When the present [ruler] hands down an order, after all, he does not avail himself of the authority of King Yao or King Shun.” In other words, when a person awakens to the innate *buddha-mind*, that is the ultimate authority, even if it is said to have been “transmitted” from the seven *buddhas of the past* down to the present through the *ancestral teachers* of the Chan/Zen Lineage. Yiqing’s question to Furong Daokai (1043–1118) echoes a passage in a short piece by Caoshan Benji (840–890) entitled “Deep Meaning of the Five Positions,” found in the *Discourse Record of Chan Master Yuanzheng of Mount Cao in Muzhou*:

It is just like within the imperial domain, [where] the son of heaven does not borrow [the authority of] Yu, Tang, Yao, and Shun to give orders. The eyes see and the ears hear; they will never borrow the powers of another’s [eyes and ears].

《撫州曹山元證禪師語錄、五位旨訣》宛如寰中天子、不借禹湯堯舜令。

眼見耳聞、終不借他力。(T 1987A.47.533b29-c1)

It is evident from the simile established in this passage that the “son of heaven,” an epithet of the emperor of China, is analogous to a person’s own *self*, which is to say, the innate *buddha-mind*.

“**without a face**” (C. *wu mianmu* 無面目; J. *mu menmoku*). (1) In ordinary language, where “face” refers to person’s reputation or standing in the world, to be “without a face” means to be someone who is either (a) unknown or (b) oblivious to their reputation. (2) In Chan/Zen texts, the meaning of “without a face” is metaphorical and open to interpretation. This expression appears in a number of Chan/Zen texts. In the *Discourse Record of Chan Master Wuben of Mount Dong in Junzhou*, which may be the *locus classicus*, it is attributed to Xuefeng Yicun (822–908):

When Xuefeng left the master [Dongshan], the master said, “Where are you going?” Xuefeng said, “I’m going back into the mountains.” The master said, “At this time, following what road will you depart?” Xuefeng said, “I’ll depart for the mountains following the leaping monkeys.” The master said, “Now, heading for what road will you go?” Xuefeng said, “I’ll go to the mountains following the leaping monkeys.” The master said, “There is

a person who will not go to the mountains following the leaping monkeys. Are you aware of him?" Xuefeng said, "I am not aware." The master said, "Why aren't you aware of him?" Xuefeng said, "He is *without a face*." The master said, "Given that you are not aware, how do you know he is *without a face*?" Xuefeng had no response.

《筠州洞山悟本禪師語錄》雪峯辭師、師曰、子甚處去。峯云、歸嶺中去。師曰、當時從甚麼路出。峯云、從飛猿嶺出。師曰、今回向甚麼路去。峯云、從飛猿嶺去。師曰、有一人不從飛猿嶺去。子還識麼。峯云、不識。師曰、爲甚麼不識。峯云、他無面目。師曰、子既不識、爭知無面目。峯無對。(T 1986A.47.514c3-8)

In this context, when Dongshan says that "there is a person who will not go to the mountains," he is evidently referring to the innate *buddha-nature*, which is always present and thus does not "come" or "go" anywhere. When Xuefeng says that he is not aware of that "person" because it is "*without a face*," he means that the *buddha-nature* is *signless*, and thus not an object of awareness, or *consciousness* (C. *shi* 識; J. *shiki*; S. *vijñāna*). Dongshan does not reject Xuefeng's use of the words "*without a face*," but he challenges Xuefeng's assertion that being "*without a face*" renders the *buddha-nature* unknowable. Yuanwu Keqin (1063-1135) also used the descriptive term "*without a face*" to refer to the *buddha-nature*, as is exemplified in the following three passages from the *Discourse Record of Chan Master Yuanwu Foguo*:

At a convocation in the *dharma hall* [Yuanwu] said: "The great void is boundless, and the myriad categories are dense like a forest; when the true eye discerns thoroughly, there is no positing of even the tiniest thing. When a place is isolated and steep, [even] the ancestral teachers do not approach it; when a place is flat and level, humans and gods all know it. Smash open the great gate of liberation and gain awareness of the one *without a face*. Now then, what is this one *without a face*? A peony blossom reveals a bodhisattva's visage; a palm leaf shows a *yakṣa*'s head."

《圓悟佛果禪師語錄》上堂云、太虛寥廓萬彙森然、正眼洞明纖毫不立。孤峻處祖師莫近、坦夷處人天共知。擊開大解脫門、識取無面目底。且作麼生是無面目底。芍藥華開菩薩臉、椶櫚葉現夜叉頭。(T 1997.47.722b9-13)

Buddhas do not appear in the world or preach for forty-nine years: "anterior to Majestic Voice," there are no such dealings. The ancestral teacher did not come from the west or have a sublime meaning at Shaolin: Bodhidharma's one axiom sweeps the ground until it is utterly pure. If people are aware of the ancestral *buddha*, why is he *without a face*? In what place is one aware of him? When you go beyond this place, in front are the triple gate and *buddha hall*; in the rear are the abbot's quarters and [abbot's] private rooms; and to the sides are the kitchen-cum-storehouse and *saṃgha hall*. Why do I speak of going beyond this place? Do you fully understand? Releasing your grip and going to people's houses is [Bodhidharma's reply to Emperor Wu] "I don't know." Then, with [Huineng's] "*there not a single thing*," make offerings in the hall of the venerable.

《圓悟佛果禪師語錄》諸佛不出世、四十九年說。威音已前沒交涉。祖師不西來、少林有妙訣。達磨一宗掃土淨盡。若人識祖佛、渠無面目。甚處識渠。當處便超越、前是三門佛殿、後是方丈寢堂、左右厨庫僧堂。作麼生說當處超越。還委悉麼。撒手到家人不識。更無一物獻尊堂。(T 1997.47.725a27-b4)

To benefit the country, the empress invited [the abbot Yuanwu] to hold a small convocation. There a monk asked: “In the beginning there is King Majestic Voice, and at the end there is Rudita Buddha. I wonder, who did Majestic Voice seek an audience with [to get instruction]?” The master [Yuanwu] said, “He had an audience with the one *without a face*.” The monk said, “If that is just like a person *without a face*, then who did he see?” The master said, “[This] mad dog chases a clod of dirt.”

《圓悟佛果禪師語錄》益國夫人請小參。僧問、最初威音王、末後樓至佛。未審威音參見什麼人。師云、參見無面目底。僧云、只如無面目人、復見阿誰。師云、狂狗趁塊。(T 1997.47.763b27-c1)

In all three of these passages, Yuanwu seems to be cognizant of the issue at stake in the dialogue between Dongshan and Xuefeng, which is the possibility of “being aware” of, or “seeing” the *buddha-nature*, even though it is “*without a face*.” Also → *face*; *original face*; “*change faces and turn the head*.”

**without acting** (C. *wuzuo* 無作; J. *musa*; S. *akarana*). (1) The Chinese biography of the Twenty-third Ancestor Halenayaśas that is quoted in Chapter 24 of the *Denkōroku* has him saying: “If you are *without acting*, then this is *buddha-activity*.” In this context, “*without acting*” does not refer to inactivity in the literal sense, but rather to actions that occur naturally and spontaneously, free from self-centered intentionality and *deluded attachment* to *dharma*s; → *no purpose*. (2) The glyphs 無作 (C. *wuzuo*; J. *musa*; S. *akṛta*) are also translated herein as → “unproduced.”

**without cause** (C. *wuyin* 無因; J. *muin*; S. *ahetu*, *akāraṇa*). A fundamental principle of Buddhist doctrine is that all things (*dharma*s) arise in a nexus of causes and conditions (C. *yinyuan* 因緣; J. *innen*) — a web of karmic connections — and that nothing in the phenomenal world happens “*without*” (C. *wu* 無; J. *mu*) “*cause*” (C. *yin* 因; J. *in*). The “theory of non-causality” (C. *wuyin lun* 無因論; J. *muin ron*), which denies cause and effect and claims that actions (bad or good) have no karmic recompense, is rejected in Buddhist texts as the *false view* of an *other path*.

**wizard** (C. *xian* 仙, *xianren* 仙人; J. *sen*, *sennin*; S. *ṛṣi*, or *muni*). (1) In Indian religions generally, forest dwelling, world-renunciant religious practitioners. Originally regarded as progenitors of the Vedas: inspired singers of sacred hymns who could invoke the *devas*. Later known for their severe ascetic discipline, or for their advanced yogic practices and resulting magical powers. (2) In Indian Buddhism, an epithet for Śākyamuni: “Sage of the Śākya clan.” (3) In Chinese religions in general, a mountain hermit, or recluse, generally regarded as eccentric and sometimes credited with magical powers. (4) In Chinese Daoism specifically, a sage who lives in the lofty mountains away from the secular world, usually thought to be practicing alchemical or yogic techniques of purification, longevity, or immortality.



**wizardry** (C. *xianfa* 仙法; J. *senbō*). Literally, the “procedures,” or “methods” (C. *fa* 法; J. *hō*) of a → wizard.

**womb of ignorance** (C. *wumingtai* 無明胎; J. *mumyōtai*). The meaning of this metaphor in Chapter 10 of the *Denkōroku* seems clear enough: it likens the state of ignorance in which a person lives and acts to a “womb” (C. *tai* 胎; J. *tai*), or enveloping matrix in which a fetus develops. This locution, however, is unusual: it almost never appears in East Asian Buddhist scriptures, and thus cannot be considered a Buddhist technical term.

**wooden doll** (C. *muren* 木人; J. *bokujin*). Literally, “wooden” (C. *mu* 木; J. *boku* or *moku*) “man/person” (C. *ren* 人; J. *jin*). A doll or puppet made of wood. When used metaphorically in the literature of Chan/Zen, this expression has a number of different meanings. (1) Chapter 49 of the *Denkōroku* quotes a passage from the *Nirvāṇa Sūtra* in which a magician’s wooden doll, one that appears to move miraculously of its own accord but actually has a driving mechanism hidden inside, is used as an analogy for a secret teaching, or “secret treasury” that some people might (erroneously) attribute to Buddha. The point is that Buddha, in his preaching, does *not* try to hide anything from his audience in the manner of a magician, but rather to fully reveal that which is ultimately real. (2) In Chapter 43 of the *Denkōroku*, Keizan uses the metaphor of a wooden doll to describe the mental state of Taiyang Mingan just before the words of his teacher, Liangshan Yuanguan, triggered his awakening. “At that time,” Keizan says, Taiyang “had already completely escaped from seeing forms and hearing sounds”: although possessed of all six sense faculties, he was as if in some kind of cataleptic trance. Keizan implies that Taiyang, having attained an advanced state of mental calm and detachment from sense objects, falsely took that to be spiritual liberation. Only when Liangshan pointed out to him that such a state is not the truly *signless* one did Taiyang suddenly *gain insight*. (3) According to ZGDJ (p. 1148d, s.v. 木人), “wooden doll” refers metaphorically to “a state that transcends *thinking and discrimination*” (*shiryō funbetsu wo koeta kyōgai* 思量分別を超えた境涯). ZGDJ also explains the expression “a wooden man sings, a stone woman dances” (C. *muren ge shinu wu* 木人歌石女舞; J. *mokunin utai sekinyo mau* 木人歌い石女舞う) as “a metaphor for the freedom and autonomy of activity that is separated from *thinking and discrimination*” (*shiryō funbetsu wo hanareta jiyu jizai na hataraki no tatōe* 思量分別を離れた自由自在なはたらきのたとえ). This, however, is a modern scholarly interpretation that is not unambiguously attested in the literature of Chan/Zen. As it is used in the *Denkōroku*, the expression “wooden doll” does not have that sort of positive connotation. (4) The expression “a wooden doll sings” (C. *muren ge* 木人歌; J. *mokunin utai* 木人歌い) is most often used as an evocative image in Chan/Zen verses, and as appended words that comment on a *kōan*. It may stand for something that can be stated in words and visualized in one’s imagination, despite the fact that it will never be encountered in real life.

**wooden stake** (C. *mujue* 木橛; J. *mokketsu*). A “peg,” “spike,” or “stake” (C. *jue* 橛; J. *ketsu*) made of “wood” (C. *mu* 木; J. *moku*). In the literature of Chan/Zen, the image of driving a “stake” or being “staked down” is a metaphor for *deluded conceptualizing*; → *stake*. In Chapter 43 of the *Denkōroku*, Keizan says that Liangshan spoke to his student Taiyang “to help him not be held by a wooden stake” (*mokketsu ni todomarazarashimen toshite* 木橛に住まらざらしめんとし),

which is to say, to help him overcome his *deluded attachment* (in this case, to a state of mental calm that he mistook for awakening). In the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou*, the expression “wooden stake” also represents *delusion*:

Once, when the master [Linji] entered an army camp to attend a *maigre feast*, at the gate he saw a staff officer. The master pointed to a *bare pillar* and asked, “Is this ordinary or is it *sagely*?” The officer was speechless. The master hit the *bare pillar* and said, “Even if you [or it] could speak, precisely this is a *wooden stake*.” Then he went in.

《鎮州臨濟慧照禪師語錄》師因入軍營赴齋、門首見員僚。師指露柱問、是凡是聖。員僚無語。師打露柱云、直饒道得、也祇是箇木橛。便入去。(T 1985.47.503c3-5)

If the officer could “speak” — i.e., demonstrate that he understood Linji’s question — then he would show himself to be *sagely*, but he cannot speak, so he is just an *ordinary person*. Linji’s final remark, “precisely this is a *wooden stake*,” is a pun that refers both to the *wooden bare pillar* itself, and to the fact that it stymied the officer and left him “*staked down*” in *deluded conceptualizing* about it.

**work of the way** (C. *daoye* 道業; J. *dōgō*). The “action” (*karma*), or “work” (C. *ye* 業; J. *gō*) that constitutes the “way of the buddhas” (C. *fodao* 佛道; J. *butsudō*). The practices one engages in to pursue the way and cultivate the way. Some Buddhist texts distinguish the “work of the way,” which aims at *buddhahood*, from the “work of merit-making” (C. *fuyue* 福業; J. *fukugō*), which aims at rebirth as a *human* or *god*.

**worker** (C. *rengong* 人工; *renli* 人力; J. *ninku*, *ninriki*). Menial laborers and servants who, while remaining members of the laity, live and work in and around Buddhist monasteries. Ground plans of monasteries in Song and Yuan dynasty China show separate quarters for *workers* located away from the central axis with its large buildings. The *rules of purity* that regulated major monasteries mention *workers* in a number of different contexts: they were servants in the abbot’s quarters who assisted the monk acolytes; menials in the kitchen who were supervised by the *head cook*; handymen who helped maintain the buildings and grounds as directed by the labor steward (C. *zhisui* 直歲; J. *shissui*); and laborers in outlying areas such as stables, mills, and estate lands. It is clear from the *rules of purity* that *workers* had the lowest status of all the residents of a monastery; they were, for example, the last to enter the communal bathhouse on the regular days when it was open, and the last to pay formal respects to the abbot on special holidays. Just above *workers* on the social hierarchy were *postulants*, who were also laymen and also did the same kind of work, but who were training (e.g., by following the *five precepts* and learning to read and chant scriptures) to someday be ordained as *novice monks*.

**“World-Honored One held up a flower”** (C. *Shizun nian hua* 世尊拈華 or 世尊拈花; J. *Seson nenge*). The event that is said to have occasioned the founding of the Chan/Zen Lineage, when Śākyamuni preached a wordless sermon by “*holding up a flower*” and Mahākāśyapa *smiled slightly*, showing that he understood Buddha’s meaning. For more details, → *hold up a flower*; → *entrust to Mahākāśyapa*.

**“World-Honored One held up a flower and blinked his eyes”** (C. *Shizun nian hua shun mu* 世尊拈華瞬目; J. *Seson nenge shunmoku*). In one version of the story of the founding of the Chan/Zen Lineage, Śākyamuni Buddha is said to have → *held up a flower and blinked his eyes*, thereby eliciting a *slight smile* from his disciple Mahākāśyapa, to whom he then publicly transmitted the dharma. For more details, → *entrust to Mahākāśyapa*; → *hold up a flower*; → *blink the eyes*.

**world-honored ones** (C. *shizun* 世尊; J. *seson*). An epithet for any and all buddhas.

**worldly attachment** (C. *shizhi* 世執; J. *sesshū*). The state of clinging to worldly dharmas and worldly matters.

**worldly dharmas** (C. *shifa* 世法; J. *sehō*; S. *loka-dharmaḥ*). (1) Mundane phenomena. Affairs of the world. (2) When contrasted with the term “buddha-dharma” (C. *fofa* 佛法; J. *buppō*), as it is in Chapter 47 of the *Denkōroku*, “worldly dharmas” may refer to secular “teachings” (C. *fa* 法; J. *hō*) and “methods” (C. *fā* 法; J. *hō*) that are aimed at gaining worldly success.

**worldly household** (C. *chenjia* 塵家; J. *jinke*). Literally, a “family,” or “house” (C. *jia* 家; J. *ke, ie*) of “dust” (C. *chen* 塵; J. *jin*), i.e., one that is caught up in the → *dust of the world*. A household, or family of ordinary people who marry, have children, and strive to make a living in the world. The home life that monks and nuns abandon when they go forth from household life.

**worldly matters** (C. *sushi* 俗事; J. *zokuji*). (1) Secular affairs. The everyday concerns and tasks of ordinary people. (2) Any activity motivated by mental afflictions such as greed, anger, and delusion. (3) In some contexts, contrasted with → *buddha-activity* (C. *foshi* 佛事; J. *butsuji*).

**worldly people** (C. *shiren* 世人; J. *sejin*; S. *jana, manusya, loka*). (1) People who are neither monks nor nuns. (2) People who are not sages; a synonym of → *ordinary people*.

**worldly toil** (C. *chenlao* 塵勞; J. *jinrō*). Literally, “exhaustion” (C. *lao* 勞; J. *rō*) on account of “dust” (C. *chen* 塵; J. *jin*), i.e., the → *dust of the world*. (1) Life in a → *worldly household*. The life of a householder, as opposed to that of a monk or nun who has gone forth from household life. (2) The glyphs 塵勞 (C. *chenlao*; J. *jinrō*) also translate the Sanskrit term *kleśa*, meaning the mental afflictions that bind living beings to the round of rebirth. There are said to be “84,000 kinds of worldly toil” (C. *bawan siqian chenlao* 八萬四千塵勞; J. *hachiman yonsen jinrō*).

**worship Buddha** (C. *lifo* 禮佛; J. *raibutsu*). (1) In the setting of a Buddhist monastery, a ceremony in which monks line up in ranks on either side of a *buddha hall* (or any building where an image of Śākyamuni or another *buddha* is enshrined on an altar) and pay formal obeisance. Typically the monks make *prostrations* and *offerings* of various sorts: flowers, food, decoctions of tea and other drinks, and *burning incense*. The merit generated by that and by chanting *sūtras* and *dhāraṇīs* is subsequently given over to Buddha in a *verse for the dedication of merit* that includes prayers for various benefits to the monastic community, lay donors, and *living beings at large*. The rite is led by a *guiding teacher* (the abbot or some other senior monk) who directly faces the *buddha image* when making *prostrations*. They approach the altar accompanied by the *incense acolyte*, make *offerings*, then withdraw. According to some Chinese monastic rules, such services were to be carried out → *six times a day*. (2) In some

cases, worship of Buddha involves clockwise circumambulation (C. *raoxing* 遶行, *raoza* 遶匝, *xingdao* 行道; J. *nyōgyō*, *nyōsō*, *gyōdō*) of a buddha image on a central altar while chanting sūtras, *dhāraṇīs*, or buddha names. From the Song dynasty on in China, and in medieval Japanese Zen, the large “Sumeru altar” (C. *xumitan* 須彌壇; J. *shumidan*) that enshrined Buddha was located at the back (north side) of a buddha hall in the manner of an imperial throne, so circumambulation became a matter of walking in a circle, or in a serpentine pattern if there were a large number of participants, in front of the altar. (3) In a Buddhist monastery or temple where a buddha image is enshrined, any monk or lay person who has free access can go before that buddha and worship on an individual basis. Since it is not a public rite, the form it takes may vary considerably, but there is usually some kind of simple offering (e.g., burning incense, putting coins in a box, bowing) and a prayer for benefits. (4) To → recollect buddha(s) by visualizing them and their pure lands (C. *jingtu* 淨土; J. *jōdo*), mentally recalling their virtues, or calling their names. Such worship may be done individually or in a group, and it does not necessarily involve a painted or sculpted buddha image.

**worthy sage** (C. *xiansheng* 賢聖; J. *kenjō*). (1) A sage; the opposite of an → ordinary person. This translation takes the glyph 賢 (C. *xian*; J. *ken*) as an adjective that modifies the noun 聖 (C. *sheng*; J. *shō*). (2) The glyphs 賢聖 (C. *xiansheng*; J. *kenjō*) can also be read as a contraction of two nouns: “wise ones” (C. *xianzhe* 賢者; J. *kenja*) and “sages” (C. *shengzhe* 聖者; J. *shōja*).

**“would that expunge the myriad phenomena, or not expunge the myriad phenomena?”** (C. *shi bo wanxiang, bubo wanxiang* 是撥萬象、不撥萬象; J. *ze hatsu banshō, fuhatsu banshō*). This is a challenging question that Fayen Wenyi (885–958) poses to Head Seat Zizhao (d.u) in the following kōan, which appears in Case #64 of the *Congrong Hermitage Record*:

Head Seat Zizhao asked Fayen: “You, Reverend, have opened the hall [i.e., been installed as new abbot]. Who did you receive [dharma] inheritance from?” Fayen said, “Dizang.” Zizhao said, “You are very ungrateful to our late master, Changqing.” Fayen said, “I do not understand Changqing’s single turning word.” Zizhao said, “Why don’t you ask me?” Fayen said, “What is the meaning of, ‘amidst the myriad phenomena there is a solitary exposed body’?” Zizhao raised his whisk. Fayen said, “That is something you got studying at Changqing’s place. What do you make of it on your own, Head Seat?” Zizhao was speechless. Fayen said, “If it were the case that, ‘amidst the myriad phenomena there is a solitary exposed body,’ would that expunge the myriad phenomena, or not expunge the myriad phenomena?” Zizhao said, “Not expunge.” Fayen said, “[That leaves] a duality.” Everyone in attendance [in the dharma hall] said, “It would expunge the myriad phenomena.” Fayen said, “Then what about, ‘amidst the myriad phenomena there is a solitary exposed body’?”

《從容錄》子昭首座問法眼、和尚開堂、承嗣何人。眼云、地藏。昭云、太辜負長慶先師。眼云、某甲不會長慶一轉語。昭云、何不問。眼云、萬象之中獨露身意作麼生。昭乃豎起拂子。眼云、此是長慶處學得底、首座分上作麼生。昭無語。眼云、只如萬象之中獨露身、是撥萬象不撥萬象。昭云、不撥。眼云、兩箇。參隨左右皆云、撥萬象。眼云、萬象之中獨露身。 (T 2004.48.267a4-13)

Fayan and Zhizhao had been fellow students under Changqing Huileng (854–932). When the latter died, Fayan moved on to attain *dharma inheritance* from Dizang Guichen (867–928). Then he returned to assume the abbacy of Changqing’s former monastery, an event that was marked by a ceremonial “opening of the [dharma] hall” (C. *kaitang* 開堂; J. *kaidō*), with him presiding. Zhizhao, who held the position of head seat in the monastery, challenged Fayan by asking him whom he had *inherited the dharma* from. In the course of the exchange that followed, Fayan raised a famous saying attributed to Changqing — “amidst the myriad phenomena there is a solitary exposed body” — and challenged Zhizhao to comment on it. The “solitary exposed body” refers to one’s own-nature, or *buddha-nature*, so what Fayan’s question amounts to is, “When a person sees the *buddha-nature* (i.e., is awakened), do they still experience all the myriad things of the world in the same way as before, or not?” From Fayan’s point of view, both the “yes” and the “no” answer are mistaken.

“**Xiangyan hits bamboo**” (C. *Xiangyan ji zhu* 香嚴擊竹; J. *Kyōgen gekichiku*). A famous story involving Xiangyan Zhixian (–898), who is said to have attained awakening when he heard a bit of debris that he had accidentally sent flying go “clunk” as it hit a stalk of bamboo. His biography in the *Jingde Era Record of the Transmission of the Flame* reads as follows:

Chan Master Zhixian of Xiangyan in Dengzhou was a man from Qingzhou. Abhorring secular life, he left his parents and looked in every direction, searching for the way. He took refuge in the Chan assembly at Weishan [Mount Wei], where Reverend [Weishan] Lingyou recognized him as a vessel of the *dharma*. Wanting to arouse in him the light of wisdom, one day [Lingyou] said to him: “I do not ask you about what you have learned by studying throughout your life, or what you remember from *sūtras* and books, but about the time before you emerged from the womb, and before you could tell east from west. Please try to say a *single phrase* about the matter of your *original disposition*. I want to give you a *prediction*.” The master [Zhixian] was stupefied and had *no response*. Caught up in doubt for a long time, he offered numerous words to express his understanding, but Lingyou did not approve any of them. The master said, “Please, Reverend, explain it for me.” Lingyou said, “What you would get from my explanation is my view; what benefit would it be to your eyes?” The master returned to the hall and searched through all of the sayings [of abbots] everywhere that he had collected, but there was not a single word that he could use as a suitable reply. Sighing, he said to himself, “Painted cakes cannot allay hunger.” With this, he burned all of them and said: “In this life I will not study the *buddha-dharma*. I will just grow old as a meal-serving monk and will avoid employing my mental energy.” Shedding tears, he bid adieu to Weishan and left. Arriving at the abode of the late National Teacher Nanyang Duzhong, he rested there. One day, when he was in the mountains removing grasses and underbrush with a sickle, a bit of debris hit a bamboo stalk and made a noise. In the instant it took him to unconsciously laugh, he had an *expansive awakening*. Rushing back, he bathed, burned incense, and made *prostrations* to Weishan from afar. Praising him, he said, “Reverend, your great compassionate blessings exceed those of my father and mother. If at that time you had explained it for me, how could this day have ever come?”

《景德傳燈錄》鄧州香嚴智閑禪師青州人也。厭俗辭親觀方慕道。依瀉山禪會。祐和尚知其法器。欲激發智光。一日謂之曰。吾不問汝平生學解及經卷冊子上記得者。汝未出胞胎未辨東西時。本分事試道一句來。吾要記汝。師懵然無對。沈吟久之。進數語陳其所解。祐皆不許。師曰。却請和尚爲說。祐曰。吾說得是吾之見解。於汝眼目何有益乎。師遂歸堂。遍檢所集諸方語句無一言可將酬對。乃自歎曰。畫餅不可充飢。於是盡焚之曰。此生不學佛法也。且作箇長行粥飯僧免役心神。遂泣辭瀉山而去。抵南陽觀忠國師遺迹遂憇止焉。一日因山中芟除草木。以瓦礫擊竹作聲。俄失笑間廓然[2]悟悟。遽歸沐浴焚香遙禮瀉山。贊云、和尚大悲恩逾父母。當時若爲我說却、何有今日事也。(T 2076.51.283c27-284a13)

The point of this story is that Xiangyan only attained awakening after he gave up trying to grasp it conceptually. His breakthrough was made possible, however, by the extended effort that his teacher Weishan Lingyou (771-853) instigated in him, and by Weishan's steadfast refusal to either approve a *single phrase* from him or supply him one to cling to.

“Xuefeng’s old valley stream” (C. *Xuefeng gujian* 雪峰古澗; J. *Seppō kokan*). The title of a well-known *kōan*. The glyph 澗 (C. *jian*; J. *kan*), translated here as “valley stream,” also has the meaning of “mountain stream” and “valley.” “Jian” is also the name of a river in the Xin’an District of Henan Province, so it is possible (but not likely) that the reference in the *kōan* is to that particular body of water. The *kōan* appears, for example, as Case #31 of the *Qingyi Record*:

Raised: A monk asked Xuefeng, “When an old valley stream has a cold source, what is it like?” Xuefeng said, “Staring eyes do not see to the bottom.” The monk said, “What about the one who drinks it?” Xuefeng said, “It doesn’t come in through the mouth.” The monk raised [another *kōan* involving] Zhaozhou: “Zhaozhou said, ‘It doesn’t come in through the nose.’ A monk then asked Zhaozhou, ‘When an old valley stream has a cold source, what is it like?’ Zhaozhou said, ‘Suffering.’ The monk said, ‘What about the one who drinks it?’ Zhaozhou said, ‘Death.’” When Xuefeng heard this he said, “Zhaozhou is an *old buddha*. From now on, I will not reply.”

《請益錄、第三十一則、雪峯古澗》舉。僧問雪峰、古澗寒泉時如何。峰云、瞪目不見底。僧云、飲者如何。峰云、不從口入。僧舉似趙州。州云、不可從鼻孔裏入。僧却問州、古澗寒泉時如何。州云、苦。僧云、飲者如何。州云、死。雪峰聞云、趙州古佛。從此不答話。(CBETA, X67, no. 1307, p. 475, c20-p. 476, a2 // Z 2:22, p. 420, d8-14 // R117, p. 840, b8-14)

This root case, which features a *kōan* within a *kōan*, is followed in the *Qingyi Record* by Hongzhi Zhengjue’s comment. The same root case also appears in the *Extensive Record of Chan Master Hongzhi*, where it is followed by the same comment by Hongzhi (T 2001.48.29c23-30); in the *Discourse Record of Chan Master Yuanwu Foguo*, where it is commented on by Yuanwu (T 1997.47.799a15-25); in the *Discourse Record of Chan Master Dahui Pujue*, where it is commented on by Dahui (T 1998A.47.834c23-835a3); and in various other Chan/Zen collections.

**yang and yin** (C. *qiankun* 乾坤; J. *kenkon*). (1) In the *Book of Changes*, the masculine, or positive principle, *yang* 陽, is represented by the glyph 乾 (C. *qian*; J. *ken*) and the trigram ☰; the feminine, or negative principle, *yin* 陰, is represented by the glyph 坤 (C. *kun*; J. *kon*) and the trigram ☷. For this reason the glyphs 乾坤 (C. *qiankun*; J. *kenkon*) function as a synonym for *yang* and *yin*, which is how they are translated herein. (2) Traditional commentaries on the *Book of Changes* identify *qian* with the firmament (i.e., fixed heavens) and *kun* with the terra (unstable earth). Accordingly, in many contexts, the glyphs 乾坤 (C. *qiankun*; J. *kenkon*) refer metaphorically to “all things in heaven and on earth,” or the “entire universe.” → *yin and yang*.

“Yangshan asks a monk, ‘Where did you spend the summer retreat?’” (C. *Yangshan wen seng, jin li shenchu* 仰山問僧、近離甚處; J. *Kyōzan sō ni tō, kin ri izure no tokoro zo* 仰山僧に問う、近離甚處ぞ). This is the title of a famous *kōan*, referred to in the *Jingde Era Record of the Transmission of the Flame* as the “Phrases in front of Wulao Peak” (C. *Wulaofeng qian ju* 五老峰前句; J. *Gorōhō mae no ku* 五老峰前の句), but known in the *kōan* collections *Blue Cliff Record* (Case #34) and *Qingyi Record* (Case #62) as “Yangshan asks a monk, ‘Where did you spend the summer retreat?’” The *locus classicus* is the *Extensive Record of Chan Master Yunmen Kuangzhen*:

One day the master [Yunmen] said, “The old venerables of yore all, on account of compassion, had discussions that entered the weeds. It is by following their words that we know those people. If their discussions had left the weeds, then it would not be so. Because it is so, we have their piled-up sayings and assembled records. Have you not seen [the following account]?”

Reverend Yangshan asked a monk, “Where did you spend the summer retreat?” The monk said, “Mount Lu.” Yangshan said, “Have you wandered around Wulao Peak?” The monk said, “I’ve never wandered there.” Yangshan said, “Acārya, you have not yet wandered in the mountains.”

The master [Yunmen] said. “These words are all [examples of] ‘on account of compassion, having discussions that enter the weeds.’”

《雲門匡真禪師廣錄》師一日云、古來老宿皆爲慈悲之故有落草之談。隨語識人。若是出草之談、即不與麼。若與麼便有重話會語。不見、仰山和尚問僧、近離甚處。僧云、廬山。仰山云、曾遊五老峯麼。僧云、不曾遊。仰山云、闍梨不曾遊山。師云、此語皆爲慈悲之故有落草之談。(T 1988.47.554a4-9)

For a detailed explanation of why the glyphs 近離甚處 (C. *jin li shenchu*; J. *kin ri izure no tokoro zo*) mean “where did you spend the summer retreat?” → “three threes in front, three threes in back.”

**yin and yang** (C. *yin yang* 陰陽; J. *in'yō* or *onmyō*). A simple theoretical model, developed in ancient China, for explaining observable differences and regular changes that occur in the natural world. The basic meaning of the glyph 陰 (C. *yin*; J. *in*) is “shadow,” or the “dark side” of anything on which the sun is shining. The basic meaning of the glyph 陽 (C. *yang*; J. *yō*) is “sun,” or the “sunny side” of anything. The terms “*yin and yang*” thus form a pair of opposites, but it is

not an “either/or” kind of opposition because shadows only appear when the sun shines. Because “dark” is nothing but the relative absence of “light,” this way of thinking goes, it can only exist as a modulation of light: there is no such thing as a pure or absolute darkness that exists apart from light. In the world as humans experience it, of course, the sun comes up and moves across the sky, so any given spot on the earth (e.g., a mountainside) will exhibit a regular shifting back and forth between the poles of dark and light. “Yin and yang” came to signify “night and day,” as well as “winter (when there are fewer hours of daylight) and summer.” Because sunlight and summer bring warmth, “yin and yang” were also associated with the alternation of “cold and hot” with regard to air temperature. By the time the philosophical text *Huinanzi* was compiled (ca. 100 BCE), the terms “yin and yang” had come to be used in an abstract sense to refer to all kinds of alternating processes and dualisms, even ones that are not really analogous to the relations between light and shadow, day and night, or summer and winter. The process of breathing, for example, came to be explained as the alternation of the “yang breath” (C. *yangqi* 陽氣; J. *yōki*), which means “inhalation,” with the “yin breath” (C. *yingqi* 陰氣; J. *inkyi*), or “exhalation.” Because “breath” (C. *qi* 氣; J. *ki*) was understood as the basic life force in some schools of Chinese philosophy, the ebb and flow of all existence could be understood as the alternation of yin and yang tendencies. It is not clear, however, why inhalation should be associated with “light” and exhalation with “shadow.” The manner in which the yin/yang polarity was extended to other sets of opposites, such as female/male, soft/hard, yielding/assertive, passive/aggressive, stillness/movement, weak/strong, etc., also looks somewhat arbitrary (or positively sexist). In any case, in ancient Chinese philosophical works such as the *Book of Changes*, the concept of a “yin and yang” polarity evolved into a universal metaphysical principle that could be used to explain and predict all kinds of differences and changes in the natural world. Whenever a phenomenon reaches the “extreme of yin” (C. *jiyin* 極陰; J. *gokuin*) or “extreme of yang” (C. *jiyang* 極陽; J. *gokuyō*), the theory goes, like a pendulum it is certain to move back in the opposite direction. In Chinese cosmology, the myriad phenomena of the world as we know it are said to emerge out of an original chaos of material energy (C. *qi* 氣; J. *ki*) that bifurcates and organizes itself according to the principles of yin and yang. That is what is alluded to in Chapter 44 of the *Denkōroku* by the expression “something formed by yin and yang” (*in'yō no shōzuru tokoro* 陰陽の成ずる所). In Chapter 16 of the *Denkōroku*, the term “blessings of yin and yang” refers to the benefits of the natural world. The “Yin-Yang school” mentioned in Chapter 16 of the *Denkōroku* is probably the Japanese tradition of divination (a combination of beliefs and practices learned from Chinese sources) known as the “Way of Yin and Yang” (*Onmyōdō* 陰陽道). → blessings of yin and yang. → yang and yin.

“you are also like this; I am also like this” (C. *ru yi rushi, wo yi rushi* 汝亦如是、吾亦如是; J. *nanji mo kono gotoku, ware mo kono gotoshi* 汝も是の如く、我も是の如し). A line from a dialogue featuring the Sixth Ancestor, Huineng, and his disciple Nanyue Huairang (677-744). The version of the dialogue found in Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters* reads as follows:

Chan Master Dahui of Mount Nanyue (descendant of Caoxi, named Huairang) visited the Sixth Ancestor. The ancestor asked him, “Where do you come from?” The master said, “I come from National Teacher An



on Mount Song.” The ancestor said, “*What thing is it that comes in such a way?*” The master was without means [to answer]. After attending [the ancestor] for eight years, he finally understood the previous conversation. Thereupon, he announced to the ancestor, “I have understood what you, Reverend, put to me when I first came: ‘*What thing is it that comes in such a way?*’” The ancestor asked, “How do you understand it?” The master replied, “To say it’s like any thing wouldn’t hit it.” The ancestor said, “Then does it depend on *practice and verification*?” The master answered, “It’s not that it lacks *practice and verification*, but it is not *defiled* by them.” The ancestor said, “Just this ‘*not defiled*’ is what the *buddhas* bear in mind. You are also like this; I am also like this; and all the ancestors of Sindh in the West [i. e., India] are also like this.”

《真字正法眼藏》南嶽山大慧禪師〈嗣曹谿、諱懷讓〉參六祖。祖曰、從什麼處來。師曰、嵩山安國師處來。祖曰、是什麼物恁麼來。師罔措。於是執侍八年、方省前話。乃告祖云、懷讓會得、當初來時、和尚接某甲、是什麼物恁麼來。祖云、爾作麼生會。師曰、說似一物即不中。祖曰、還假修證否。師曰、修證即不無、染污即不得。祖曰、祇此不染污、是諸佛之所護念。汝亦如是、吾亦如是、乃至西天諸祖亦如是。(DZZ 5.178, Case #101)

“**you are not there yet; say something more!**” (C. *weizai geng dao* 未<sub>レ</sub>在更道; J. *mizai, sarani ie* 未<sub>レ</sub>在、更に道え). A saying attributed to Qingyuan Xingsi (–740) in a dialogue between him and his future *dharma heir* Shitou Xiqian (700-790). The *locus classicus* is the biography of “Chan Master Xingsi of Mount Qingyuan in Jizhou” that appears in the *Jingde Era Record of the Transmission of the Flame*:

[Qingyuan asked,] “What place do you come from?” [Shitou] said, “Caoxi.” The master [Qingyuan] then raised his *whisk* and said, “Does Caoxi, too, have this?” [Shitou] said, “It is not only Caoxi, but the Western Lands, as well, that lack it.” The master [Qingyuan] said, “If I am not mistaken, you have never reached the Western Lands.” [Shitou] said, “If I had reached them, they would have it.” The master [Qingyuan] said, “You are not there yet; say something more!” [Shitou] said, “You, Reverend, should also say half of it; do not wholly rely on me, your student.” The master [Qingyuan] said, “If I do not refuse to speak to you, I am afraid that afterwards there will be no *acceding* to it by any person.”

《景德傳燈錄》汝什麼處來。曰、曹谿。師乃舉拂子曰、曹谿還有這箇麼。曰、非但曹谿、西天亦無。師曰、子莫曾到西天否。曰、若到即有也。師曰、未<sub>レ</sub>在、更道。曰、和尚也須道取一半。莫全靠學人。師曰、不辭向汝道、恐已後無人承當。(T 2076.51.240b14-18)

In this dialogue, the expression “you are not there yet” (C. *weizai* 未<sub>レ</sub>在; J. *mizai*) has a double meaning: on the face of it, Qingyuan is saying that Shitou has yet to reach the Western Lands in his travels, but the metaphorical meaning is that he has yet to attain *awakening*, or has yet to demonstrate his attainment satisfactorily. The request that the student “say something more” (C. *geng dao* 更道; J. *sarani ie* 更に道え) is a demand for verbal proof of *awakening*. Qingyuan himself, however, refuses to speak when Shitou asks him to. There are two possible meanings that Qingyuan may have intended when he said, “If I do not refuse to speak to you, I am afraid that afterwards there will be no *acceding* to it by any person.” The first

is: “Anything I might say would be unacceptable,” because language can never express the *ultimate truth*. The second is, “If I say anything, and you (my disciple) cling to my words in some deluded fashion, then you will be unable to accede to my real meaning, and there will be no person to become my *dharma heir*.” The saying “you are not there yet; say something more!” took on a life of its own in the literature of Chan/Zen. In Case #41 of the *Congrong Hermitage Record*, which is entitled “Luopu About to Die” (C. *Luopu linzhong* 洛浦臨終; J. *Rakuho rinjū*), the saying is attributed to Luopu Yuanan (834-898), who addresses it to a monk named Senior Seat Yancong (T 2004.48.254a9). In the root case of Chapter 48 of the *Denkōroku*, Keizan attributes the saying to Zhenxie Qingliao (1088–1151), who uses it in a dialogue with his student and future *dharma heir*, Hongzhi Zhengjue (1091–1157). There are various other Chan/Zen records in which different Chan/Zen masters use the same expression. It is always possible, but never certain, that such occurrences of the saying are intentional allusions to the well-known *old cases* involving Qingyuan or Luopu.

**young postulant** (C. *tongzi* 童子; J. *dōji*). The story of Huineng, the illiterate postulant who came to be recognized as the Sixth Ancestor of the Chan/Zen Lineage, is retold in Chapter 33 of the *Denkōroku*, where he relies on a “young postulant” to write his own verse on the wall next to that of Senior Seat Shenxiu. In this context, the glyphs 童子 (C. *tongzi*; J. *dōji*), which are translated elsewhere as “youth,” are rendered as “young postulant” because they are short for “youthful postulant” (C. *tongzi hangzhe* 童子行者; J. *dōji anja*), a term that was also abbreviated as 童行 (C. *tonghang* 童行; J. *dōan*). → youth; → postulant.

**“your own self prior to the kalpa of emptiness”** (C. *kongjie yiqian ziji* 空劫以前自己; J. *kūgō izen no jiko* 空劫以前の自己). A reference to the original disposition of one’s own self, which is the innate buddha nature. → “prior to the kalpa of emptiness.” This saying is raised as a *kōan* in several Chan/Zen records. In the *Discourse Record of Chan Master Wuben of Mount Dong in Junzhou*, for example, a monk asks Dongshan Liangjie (807–869) to comment on it:

A monk asked, “What about ‘your own self prior to the kalpa of emptiness’?” The master [Dongshan] said, “A white horse enters the [white] flowering reeds.”

《筠州洞山悟本禪師語錄》僧問、如何是空劫已前自己。師曰、白馬入蘆華。(T 1986A.47.511c14-15)

In the *Extensive Record of Chan Master Hongzhi*, it is raised by Danxia Zichun (1064–1117) and commented on by Hongzhi Zhengjue (1091–1157):

Chan Master Danxia Chun’s way was flourishing. The master [Hongzhi] arrived at his place. Danxia asked, “What about ‘your own self prior to the kalpa of emptiness’?” The master [Hongzhi] said, “If a frog at the bottom of a well swallows up the moon, at the third watch [i.e., midnight] you won’t need a night-brightness screen.”

《宏智禪師廣錄》丹霞淳禪師、道價方盛。師乃造焉。霞問、如何是空劫已前自己。師曰、井底蝦蟆吞却月、三更不借夜明簾。(T 2001.119c27-29)

In the root case of Chapter 47 of the *Denkōroku*, Danxia Zichun (1064–1117) raises it to test his student, Zhenxie Qingliao (1088–1151).

**youth** (C. *tongzi* 童子; J. *dōji*). (1) A boy; a male child under twenty years of age. (2) As a translation of the Sanskrit *kumāra*, a well-born child or prince. (3) A servant, or attendant, regardless of age or gender. (4) In Indian Buddhism, a boy (S. *paścācchramaṇa*) who is assigned to follow an older monk, carry things for him, and assist him in various way. (5) In East Asian Buddhism, a *postulant* (lay candidate for ordination who works as a servant in a monastery) who happens to still be a boy. (6) In East Asian Buddhist mythology, a “divine youth” who, as the attendant of a celestial *bodhisattva* or other deity, sometimes appears to humans as an intermediary. In Chapter 18 of the *Denkōroku*, it is said of the Eighteenth Ancestor, Venerable Gayaśata, that:

At the time of his birth, a single round mirror appeared and always accompanied this youth. The youth always took pleasure in tranquility. He never defiled himself with connections with the world.

《傳光錄》生る時より一圓鑑ありて現ず。尋常此童子に伴なふ。童子常に閑靜を好む。都て世縁に染みず。

In this context, where it is obvious that Gayaśata is no ordinary child, the title “youth” signals his supernatural connections.

“Yunmen’s two sicknesses” (C. *Yunmen liangbing* 雲門兩病; J. *Unmon ryōbyō*). This is the title of Case #11 in the *Congrong Hermitage Record*. The *locus classicus* of the root case that appears there is the *Extensive Record of Chan Master Yunmen Kuangzhen*:

The master [Yunmen] once said: “When the light has not broken through, there are two kinds of sickness. When one is unclear in all places and is faced with things, that is the first [kind of sickness]. Or [secondly], one may penetrate [the fact that] all *dharma*s are empty, but still feel as if there were some deeply hidden thing that the light does not break through to. Moreover, with regard to the *dharma* body, there are again two kinds of sickness. When one has attained the *dharma* body, but due to attachment to the *dharma* [i.e., teachings] one does not forget it, and one’s own views still remain, such that one sits beside the *dharma* body [as opposed to merging with it], that is the first [kind of sickness]. [Or,] even if one penetrates the *dharma* body, one is unable to let go of it. Examining it meticulously, [one asks] ‘what breath of life does it have?’ This too is [a second kind of] sickness.”

《雲門匡眞禪師廣錄》師有時云、光不透脱有兩般病。一切處不明面前有物、是一。又透得一切法空、隱隱地似有箇物相似、亦是光不透脱。又法身亦有兩般病。得到法身、爲法執不忘、已見猶存坐在法身邊、是一。直饒透得法身去、放過即不可。子細點檢來、有什麼氣息。亦是病。(T 1988.47.558a20-25)

It clear from this passage that what Yunmen means by “sickness” (C. *bing* 病; J. *byō*) is not physical disease but rather a range of spiritual ailments that are tantamount to *delusion*. Yunmen first explains “two kinds of sickness” (C. *liangban bing* 兩般病; J. *ryōban byō*) that pertain to a naive belief in *sense* objects and, for those who understand the *emptiness* of *dharma*s, a more subtle attachment to *mental* objects. He then explains “two kinds of sickness” that pertain to the *dharma* body.

The latter is what Keizan refers to in Chapter 34 of the *Denkōroku* when he says that “Yunmen called it the ‘two kinds of sickness concerning the dharma body.’”

**Zen ancestors** (C. *Chanzu* 禪祖; J. *Zenso*). All the ancestral teachers who belong to the Chan/Zen Lineage, beginning with the line of twenty-eight ancestral teachers in India and six in China, followed by all of the Chan/Zen masters who followed them as *dharma heirs* in that lineage.

**Zen master** (*Zenji* 禪師). A *dharma heir* in a Japanese branch of the Chan/Zen Lineage, also called the “Buddha-Mind Lineage” and the “Lineage of Bodhidharma.” Following the precedent set in China, Zen Buddhists in Japan have been keen to distinguish the ancestral teachers in their lineage from the *dhyāna* masters, a.k.a “*dhyāna practitioners*,” that were categorized as such in Chinese “biographies of eminent monks” (C. *gaosen zhuan* 高僧傳; J. *kōsō den*) literature. Zen masters are regarded as heirs to the *buddha-mind* originally entrusted to the First Ancestor, Mahākāśyapa, by Śākyamuni Buddha; they may or may not be specialists in the practice of meditation (C. *chan* 禪; J. *zen*; S. *dhyāna*). → *dhyāna master*.

**Zen worthy** (C. *Chande* 禪德; J. *Zentoku*). An honorific epithet for any Buddhist practitioner belonging to some branch of the Zen School in Japan. Used by Zen masters to address their audiences in formal settings such as convocations in the *dharma hall*.

**“Zhaozhou’s cypress in the garden”** (C. *Zhaozhou ting bo* 趙州庭柏; J. *Jōshū tei boku*). The title of a famous *kōan*. It appears, among many other Chan/Zen texts, as Case #47 of the *Congrong Hermitage Record* (T 2004.48.256c14-16) and Case #37 of the *Gateless Barrier*, where it reads as follows:

Zhaozhou was once asked by a monk, “What about ‘the ancestral teacher’s intention in coming from the west?’” Zhaozhou said, “The cypress tree in the front of the garden.”

《無門關》趙州因僧問、如何是祖師西來意。州云、庭前柏樹子。(CBETA, T48, no. 2005, p. 297, c5-6)

For an explanation of the stock question that Zhaozhou replied to, → *come from the west*.

## GLOSSARY PART TWO:

### NAMES OF PEOPLE, PLACES, AND TEXTS

*Abbreviated Commentary on the Treatise of Sengzhao* (C. *Zhaolun lüezhu* 肇論略註; J. *Jōron ryakuchū*; CBETA, X54, no. 873 // Z 2:1 // R96). 6 fascicles. By Hanshan Deqing (1546-1623). A summary and explanation of Chinese commentaries on the *Treatise of Sengzhao*.

*Abbreviated Continuation of the Collated Essentials of the Five Flame Records* (C. *Wudeng huiyuan xulüe* 五燈會元續略; J. *Gotō egen zokuryaku*; CBETA, X80, no. 1566 // Z 2B:11 // R138). 4 fascicles. By Yuanmen Jingzhu 遠門淨柱 (J. Enmon Jōchū; 1602-1655). Author's preface dated 1644. A work that lists names of dharma heirs in the Chan Lineage who appeared too late for inclusion in the *Collated Essentials of the Five Flame Records* (first version dated 1253), with brief biographical notes on many of them.

*Abhidharma Commentary Treatise* (C. *Apitan piposha lun* 阿毘曇毘婆沙論; J. *Abidon bibasha ron*; S. \**Abhidharma-vibhāṣā-śāstra*; T 1546). 60 fascicles. By Kātyāyaniputra (C. *Jiaduoyannizi* 迦多衍尼子; J. *Kataennishi*), a monk of the Sarvāstivāda tradition active in the second century BCE. Translated into Chinese in 437 by Buddhavarman (C. *Futuobamo* 浮陀跋摩; J. *Fudabama*; d.u.).

**Abhidharma Storehouse School** (C. *Jushezong* 俱舍宗; J. *Kushashū*). In Heian period (794-1185) Japan, the “Abhidharma Storehouse School” was listed among the so-called “six schools of the Southern Capital” (*Nanto rokushū* 南都六宗), meaning the older Buddhist schools centered in Nara, the former capital. The name of the school refers to a tradition of scholarly study of the → *Abhidharma Storehouse Treatise* that began in China and was transmitted to Japan in the seventh century.

*Abhidharma Storehouse Treatise* (C. *Apidamo jushe lun* 阿毘達磨俱舍論; J. *Abidatsuma kusha ron*; S. *Abhidharmakośa-bhāṣya*; T 1558). 30 fascicles. By Vasubandhu (C. *Shiqin* 世親; J. *Seshin*; ca. 4th or 5th centuries). Translated from Sanskrit into Chinese by Xuanzang (602-664) around 651-654. Best known in East Asia by the abbreviated title *Storehouse Treatise* (C. *Jushe lun* 俱舍論; J. *Kusha ron*). A summary of Buddhist doctrines and metaphysics (S. *abhidharma*) based on Sarvāstivāda and Sautrāntika schools, but representative of Indian Buddhist thought in general. Regarded as a comprehensive and detailed exposition of mainstream Buddhist scholastics. In premodern Japan, this text was the curricular foundation of a monastic education.

**Ācala-vidyā-rāja** (C. *Budong Mingwang* 不動明王; J. *Fudō Myōō*). One of the five “wisdom kings” (C. *mingwang* 明王; J. *myōō*; S. *vidyā-rāja*) of Tantric Buddhism: fierce deities who are messengers of Mahāvairocana Buddha and a manifestation of his wrath against evil spirits. The Sanskrit name *Ācala* (C. *Budong* 不動; J. *Fudō*) means “unmoving.” In East Asian Buddhist art, *Ācala-vidyā-rāja* is often depicted in human form (albeit with two fangs that protrude past his lips and a monstrous glaring mien), holding a sword in one hand and a noose in the other,

with a blue or black body that is wreathed in flames. However, he is also shown with four faces and four arms, and with *three heads and eight arms*.

**Ācārya Daoying** (C. Ying Sheli 膺闍黎; J. Yō Jari). Name used by Dongshan Liangjie (807–869) when addressing his student, Yunju Daoying (835–902), in a passage quoted in Chapter 39 of the *Denkōroku*.

**Ācārya Liangjie** (C. Jie Sheli 价闍黎; J. Kai Jari). Name used by Yunyan Tansheng (782–841) when addressing his student, Dongshan Liangjie (807–869), in a passage quoted in Chapter 38 of the *Denkōroku*.

*Accumulated Treasures Sūtra* (C. *Da baoji jing* 大寶積經; J. *Dai hōshaku kyō*; S. *Mahāratnakūta-sūtra*; T 262). A collection of Mahāyāna sūtras, translated from the Sanskrit by Bodhiruci (–527) and others during the Tang dynasty.

**Acolyte Guangping** (C. Guangping Shizhe 廣平侍者; J. Kōhei Jisha; d.u.). A monk from Fuzhou prefecture who served as an acolyte under Tiantong Rujing (1163–1228) at Tiantong Monastery. He is mentioned in the chapter of Dōgen's *Treasury of the True Dharma Eye* entitled “Continuous Practice, Part 2” (Gyōji, 行持, 下) as a monk who kept a daily ledger that reported on Rujing's refusal of a large gift of silver ingots from a government official, and who witnessed an exchange in which Rujing verified Dōgen's claim to have “sloughed off body and mind” (DZZ 1.201). Apart from the *Treasury of the True Dharma Eye* and Chapters 50 and 51 of the *Denkōroku*, nothing is known of him.

**Acolyte Ping** (C. Ping Shizhe 平侍者; J. Hei Jisha). Abbreviated name of → Acolyte Guangping.

**Acolyte Zi** (C. Zi Shizhe 資侍者; J. Shi Jisha; d.u.). A monk who served as an acolyte under Yuanjian Fayuan (991–1067) and, according to a passage quoted in Chapter 44 of the *Denkōroku*, had an exchange with another of Yuanjian's disciples, Touzi Yiqing (1032–1083).

*Additional Biographies of Eminent Monks* (C. *Xu gaoseng zhuan* 續高僧傳; J. *Zoku kōsō den*; T 2060). 30 fascicles. Compiled by Daoxuan (596–667) around 645, with some additional material added just before his death. A continuation of the → *Biographies of Eminent Monks* by Huijiao 慧皎 (497–554), it uses the same ten categories of specialization as that earlier work to organize the roughly 500 biographies that it contains.

*Admonitions for Monastics* (C. *Zimen jingxun* 緇門警訓; J. *Shimon kyōkun*; T 2033). 10 fascicles. Compiled by a Chan monk named Rujin 如璫 (J. Nyokon; 1425–), who republished it in 1470.

*Admonitions for the Head Cook* (*Tenzo kyōkun* 典座教訓; DZZ 6.2-25). Essay written by Dōgen in 1237. Earliest extant manuscript copy is dated 1502. First published in 1667 as part of *Zen Master Eihei Dōgen's Rules of Purity*, compiled by Kōshō Chidō 光紹智堂 (–1670), the thirtieth abbot of Eihei Monastery. The current version is based on the reprint edition of 1794 by Gentō Sokuchū (1729–1807), who served as the fiftieth abbot of Eihei Monastery. The text is basically a commentary on a section of the *Rules of Purity for Chan Monasteries* (compiled 1103) that establishes general guidelines and specific procedures for the office of head cook. Dōgen quotes that text, then comments on the meaning of said rules, using some autobiographical accounts of his interactions with head cooks in China and Japan. A striking and innovative feature of *Admonitions for the Head*

Cook is Dōgen's citation of a number of *kōans*, quoted from Chinese records, as a device for explaining the spiritual significance of particular guidelines and procedures. In general, texts belonging to the genre of monastic codes known as *rules of purity*, even if they are nominally identified as “Chan/Zen” works, are devoid of the kind of *question and answer* rhetoric found in the *discourse records* and traditional biographies of Chan/Zen masters.

**Āgama of Combined Discourses** (C. *Za ehan jing* 雜阿含經; J. *Zō agon kyō*; S. *Samyuktāgama*; T 99). 50 fascicles. Translation into Chinese from the Sanskrit of the *Samyuktāgama* by Guṇabhadra (C. Qiunabatuoluo 求那跋陀羅; J. Gunabaddara; 394-468), completed ca. 435 to 443. The text consists of 1,362 short *sūtras* arranged according to related topics, and is generally identified with the Sarvāstivāda tradition.

**Amitābha Buddha** (C. Emituo Fo 阿彌陀佛; J. Amida Butsu). The Sanskrit name “Amitābha Buddha” is also rendered in Chinese as “Buddha of Infinite Light” (C. Wulianguang Fo 無量光佛; J. Muryōkō Butsu). Also known as Amitāyus Buddha, or “Buddha of Infinite Life” (C. Wuliangshou Fo 無量壽佛; J. Muryōju Butsu). Amitābha is the central deity worshiped in the Pure Land School of Buddhism in East Asia. His career as a *bodhisattva* named Dharmākara, who in the presence of the *buddha* of his day made forty-eight vows concerning the nature of his future *buddha-land*, is explained in the *Sūtra of Infinite Life* (C. *Wuliangshou jing* 無量壽經; J. *Muryōju kyō*). Because Dharmākara swore not to attain *buddhahood* unless all of those vows were fulfilled, and because (as Śākyamuni Buddha declares in the *Sūtra of Infinite Life*) Dharmākara did in fact become a *buddha* named Amitābha, the “forty-eight vows” (C. *sishiba yuan* 四十八願; J. *shijūhachi gan*) were taken by devotees of Amitābha as descriptive of his pure *buddha-land* and prescriptive of how one should go about “going to birth” (C. *wangsheng* 往生; J. *ōjō*) there in one's next life. The eighteenth vow, in particular, became the basis for devotional practice because it stipulated that almost anyone who had faith in Amitābha, desired to be born in his pure land (C. *jingtu* 淨土; J. *jōdo*), and called his name just ten times, would certainly be born there. Another foundational scripture of the Pure Land School, the *Amitābha Sūtra*, also describes Amitābha's “paradise in the west” (C. *xifang jile* 西方極樂; J. *saihō gokuraku*) and emphasizes the devotional practice of calling his name as a means of being born there. → *recollect buddha*; → *buddha-land*; → Pure Land School.

**Amitābha Sūtra** (C. *Mituo jing* 彌陀經; J. *Mida kyō*). Abbreviated title of the *Amitābha Sūtra Spoken by Buddha* (C. *Fo shuo Emituo jing* 佛說阿彌陀經; J. *Bussetsu Amida kyō*; T 366). Also known as the *Smaller Sūtra of Infinite Life* (C. *Xiao Wuliangshou jing* 小無量壽經; J. *Shō Muryōju kyō*). 1 fascicle. Translated by Kumārajīva (344-413) in 402. The Sanskrit original is the so-called “smaller” *Depiction of the Land of Bliss* (S. *Sukhāvatīvūḥa*). A foundational text of the Pure Land School of Buddhist belief and practice in East Asia. The *Amitābha Sūtra* describes the layout and adornment of Amitābha Buddha's pure *buddha-land*, which is a place of “ultimate bliss” (C. *jile* 極樂; J. *gokuraku*; S. *sukhāvati*). It also explains that, to “go to birth” (C. *wangsheng* 往生; J. *ōjō*) there and escape the suffering of *samsāra*, one need only bear in mind the name of → Amitābha Buddha.

Ānanda (C. Enan 阿難; J. Anan). The commonly used two-glyph Chinese name is an abbreviation of the full transliteration: Enantuo 阿難陀 (J. Ananda). A monk recognized in all branches of the Buddhist tradition as one of the ten great disciples of Śākyamuni Buddha. Ānanda is said to have been a cousin of Śākyamuni and a fellow member of the Gautama clan. He is celebrated for his powers of memory, and in Chinese texts is known by the epithet “Foremost in Hearing” (C. Duowen Diyi 多聞第一; J. Tamon Daiichi). It is said that, as Śākyamuni’s personal attendant, he heard most of Buddha’s sermons, and his recitation of those after Buddha’s death is believed to form the basis of the canonical scriptures. All sūtras are supposed to begin with the words, “Thus have I heard,” and the “I” who is presumed to be speaking is Ānanda. Much of the lore concerning Ānanda found in Chan/Zen literature is drawn from a stock of legends known to and accepted by all Chinese Buddhists. For example, the *Denkōroku* story about Ānanda entering Vaibhāra Cave through the keyhole, first found in Chan works in the *Baolin Biographies* (compiled 801), has a precedent in the *Great Treatise on Perfect Wisdom* translated by Kumārajīva (344-413):

Ānanda reflected on various dharmas, seeking to exhaust his remaining contaminants. That night Ānanda practiced seated meditation and walking about as he ardently sought awakening. Although Ānanda’s wisdom was great, his powers of concentration were weak, and for this reason he could not attain awakening. Only people equally endowed with concentration and wisdom can attain it quickly. Later that evening, completely exhausted, he decided to rest. He lay down and just before his head was about to touch the pillow, he suddenly awakened. Like a flash of lightening emitted from dark clouds, he saw truth. Ānanda thus entered *vajra samādhi* and burst through his mountain of mental afflictions. He attained the three awarenesses, six supernormal powers, and liberation, thereby creating the great power of an arhat. That very night he went to the door of the *samgha hall* and called for the doorman. Great Kāśyapa questioned him, “Who is there?” He replied, “It is I, Ānanda.” Great Kāśyapa asked “Why have you come?” Ānanda said, “Tonight I completely exhausted my contaminants.” Great Kāśyapa said, “I will not open the door for you. You must enter through the keyhole.” Ānanda replied, “I can do it,” and thereupon used his spiritual powers to enter through the keyhole. He bowed down at [Kāśyapa’s] feet and repented. Great Kāśyapa did not reproach him again. Great Kāśyapa placed his hand on Ānanda’s head and said, “I deliberately made you attain the way.”

《大智度論》阿難思惟諸法、求盡殘漏、其夜坐禪經行慙慙求道。是阿難智慧多定力少。是故不即得道。定智等者乃可速得。後夜欲過疲極偃息。却臥就枕頭未至枕。廓然得悟。如電光出闇者見道。阿難如是入金剛定。破一切諸煩惱山。得三明六神通共解解脫。作大力阿羅漢。即夜到僧堂門敲門而喚。大迦葉問言。敲門者誰。答言。我是阿難。大迦葉言。汝何以來。阿難言。我今夜得盡諸漏。大迦葉言。不與汝開門。汝從門鑰孔中來。阿難答言。可爾。即以神力從門鑰孔中入。禮拜僧足懺悔。大迦葉莫復見責。大迦葉手摩阿難頭言。我故為汝使汝得道。(T 1509.25.69a7-20)

Likewise, the ideas that Ānanda’s reception and transmission of Buddha’s sermons was “like one vessel full of water being poured into another vessel, without spilling even a little,” and that “by attaining the *samādhi* of Buddha’s awakening” he was able to proclaim sūtras he had not heard when they were originally preached



(both of which are found in the *Denkōroku*), have a precedent in the *Explanation of the Lotus*, attributed to Tiantai Zhiyi (538–597):

Ānanda was born on the night Buddha attained the way. He attended Buddha for twenty years, but he could not have heard [Buddha's sermons] before he attended him. The *Treatise on the Great Perfection of Wisdom* says: "At the time Ānanda compiled the *dharma*, he himself said, 'When Buddha first turned the wheel of *dharma* I was not there to see it. I have heard about his presentation, but I have not heard all the details.'" The old interpretation says, "When Ānanda attained the power of the *samādhi* of Buddha's awakening, he was naturally able to hear." The *Sūtra on Repaying Blessings* says: "When Ānanda sought the four vows [of a bodhisattva], he prayed that Buddha would again preach the *sūtras* he had not yet heard." It also says, "Buddha preached them [for Ānanda] in esoteric speech." The *Sūtra on the Embryo in Utero* says, "When Buddha thrust his golden arms out from his golden coffin, he again manifested for Ānanda [everything that had happened since] entering his mother's womb, including information about all the *sūtras*, so what need was there for them to be preached?" This text [the *Lotus Sūtra*] says, "When Ānanda received his prediction, he recollected his original vow to learn and retain all of the previous teachings of Buddha, as if [hearing them] in the present." Let us interpret these accounts. If we take it from the position of the teachings, Ānanda, the Joyful, has a face like the pure full moon and eyes like blue lotus blossoms. His intimate reception of Buddha's meaning was like drinking up an entire vessel [of liquid], and his transmission [of that meaning] to convert others was like spitting it all out into a different bottle. He transmitted what he heard, and they heard the *dharma*. Ānanda, the Joyful, while dwelling at the stage of those who still need to practice, attained emptiness and the state that is *signless*, such that the organs of eye, ear, nose, and tongue were uncontaminated. Thus he transmitted and upheld the hearing of the *dharma* he had not heard.

《法華文句》阿難佛得道夜生。侍佛二十餘年。未侍佛時應是不聞。大論云、阿難集法時自云、佛初轉法輪。我爾時不見。如是展轉聞。當知不悉聞也。舊解云、阿難得佛覺三昧力自能聞。報恩經云、阿難求四願。所未聞經願佛重說。又云佛口密爲說也。胎經云、佛從金棺出金臂。重爲阿難。現入胎之相。諸經皆聞沉餘處說耶。此文云、阿難得記卽憶本願持先佛法皆如今也。此因緣釋也。若約教者。歡喜阿難、面如淨滿月、眼若青蓮華。親承佛旨如仰完器。傳以化人如瀉異瓶。此傳聞開法也。歡喜賢、住學地得空無相願。眼耳鼻舌諸根不漏。傳持聞不開法也。(T 1718.34.4b1-14)

The *Denkōroku* claims that, in a past eon ruled by the buddha "King of Emptiness," Ānanda and Śākyamuni had simultaneously entered the *bodhisattva* path. That information comes from the Chapter 9 of the *Lotus Sūtra*, entitled "Conferring Prediction on those In Training and Beyond Training" (C. *Shou xue wuxue ren ji* 授學無學人記; J. *Ju gaku mugaku nin ki*):

[The World-Honored One said,] "Good sons! I and Ānanda and others, in the presence of the buddha "King of Emptiness," simultaneously aroused the thought of *anuttarā-samyak-sambodhi*, but Ānanda delighted in hearing much while I always strove with vigor. For this reason, I have already attained

*anuttarā-samyak-sambodhi*, while Ānanda has protected and memorized my *dharma*. He will also protect the *dharma* treasure of future *buddhas*, and will teach, convert, and bring success to the multitude of *bodhisattvas*. Because his original vow was like that, I now *predict* [his future buddhahood].” When Ānanda, facing Buddha directly, heard this *prediction* about himself, and that the adornments of his [buddha-] land would be completed as he had vowed, his heart was filled with a joy it had never known previously. Instantly he remembered the *dharma* treasury of immeasurable thousands of myriads of billions of past *buddhas*, mastering them without obstruction, just like what he hears now. He also became aware of his original vow.

《妙法蓮華經》諸善男子、我與阿難等於空王佛所、同時發阿耨多羅三藐三菩提心。阿難常樂多聞。我常勤精進。是故我已得成阿耨多羅三藐三菩提。而阿難護持我法。亦護將來諸佛法藏。教化成就諸菩薩衆。其本願如是、故獲斯記。阿難面於佛前、自聞授記及國土莊嚴、所願具足、心大歡喜得未曾有。即時憶念過去無量千萬億諸佛法藏、通達無礙、如今所聞。亦識本願。(T 262.9.30a2-11)

The *Jingde Era Record of the Transmission of the Flame*, compiled in 1004, contains the following biography of Ānanda:

The Second Ancestor Ānanda was a native of Rājagṛha. He was a *kṣatriya* fathered by King Droṇodana; in fact, he was Buddha’s cousin. The Sanskrit word “Ānanda” translates to our “Jubilant” or “Joyful.” He was born on the night the Tathāgata perfected wisdom, hence his name. He heard much, was erudite and wise without obstructions. The World-Honored One, having deemed him “Number One in Memorization,” gave him much praise. Having gained much meritorious virtue in previous lives, he could memorize the *dharma* treasury like water transmitted in a vessel. Buddha therefore ordered him to be his attendant. Later, King Ajātaśatru addressed him, saying: “Kind Sir, my two teachers, the Tathāgata and Superior Kāśyapa, passed into *nirvāṇa*, but I was too busy and unable to attend. Kind Sir, when it is time for your final *nirvāṇa*, please inform me.” Ānanda consented to this. Later he thought to himself: “My body is as fragile as a bubble. Obviously I am old and feeble, how can I endure much longer in this world?” Then he thought: “King Ajātaśatru and I have an agreement.” Thereupon, he went to the king’s palace and informed them, saying: “I wish to enter *nirvāṇa*. I only came to say goodbye.” The man at the gate said, “The king is asleep and cannot hear you.” Ānanda replied, “When the king awakes, tell him what I said.” At that time, the king was dreaming of a jeweled canopy, adorned with the seven precious things and encircled by millions of billions of worshippers. Suddenly violent rain and wind blew down the canopy, breaking its central pole. The precious jewels and lapis lazuli all fell to the ground. His mind was extremely distressed and shocked. The king awoke. His gatekeeper told him of the previous events and the king listened to what he said. His voice cried out at this loss with a sound that shook and moved heaven and earth. He immediately went to Vaiśālī. He saw Ānanda sitting cross-legged at a ferry crossing on the Ganges River. The king performed a bow and recited a verse:

Bowing my head to the lord of the *three realms*,  
Abandoning me, you have arrived here.

Please stay longer on behalf of your vow of compassion.  
Do not yet enter *nirvāṇa*!

At that time the king of Vaiśālī also was at the side of the river. He also recited a verse:

Lord! It is so soon.  
Must you return to that place of tranquil extinction?  
Please dwell a little while  
And receive our offerings.

At that time Ānanda saw that the two kings had come to offer him invitations. He recited a verse:

Two kings, may you dwell well and majestic,  
Without suffering distressful changes on my behalf.  
*Nirvāṇa* is my future purification,  
Inasmuch as there is no existence.

Ānanda also thought, “If I enter final *nirvāṇa* while facing toward one country, then the two countries will fight for the privilege. Is there not some way to save all sentient beings equally?” Finally, he passed into *nirvāṇa* while sitting in the middle of the river. At that time, the mountains, rivers, and great earth shook in six ways. In the Himālaya mountains there were five hundred wizards who recognized this omen and flew through the air to him. They bowed at his feet in the genuflection of barbarians and addressed him, saying, “Elder, please help us authenticate the *buddha-dharma*. Favor us with your compassion and deliver us.” Ānanda silently assented to their request. Thereupon he transformed the Ganges River into a golden land and preached the great *dharma* on behalf of these wizards. Ānanda also thought that the previously delivered disciples [of Buddha] all should come and gather around. Then five hundred *arhats* came through the air and descended from the sky. They administered the ritual of *going forth from household life* for the wizards. Among those wizards there were two *arhats*. One was called Śāṇavāsin and the other Upagupta. Ānanda knew they were vessels of the *dharma*. Thereupon, he informed them, saying: “Long ago the Tathāgata entrusted the great *dharma* eye to Great Kāśyapa. Kāśyapa entered trance and entrusted it with me. Now that I am about to disappear, I will transmit it to you. You have received my teaching. Listen to my verse”:

Originally [each generation is] entrusted with *dharma*.  
Upon entrusting, it is called no *dharma*.  
Each generation must awaken for oneself and  
Upon awakening know [that there is] no no-*dharma*.

Once Ānanda had completed entrusting them with the treasury of the *dharma* eye, his body rose into empty space and changed eighteen times. He entered the rushing wind *samādhi* and divided his body into four divisions. One division was presented to Tuṣita Heaven. One division was presented to the dragon palace of Sāgara. One division was presented to the king of Vaiśālī and one division was presented to King Ajātaśatru. Each one of them erected a *stūpa* and worshiped it. This occurred in the junior water year of the snake, the twelfth year of King Li [of Zhou, 868 BCE].

《景德傳燈錄》第二祖阿難。王舍城人也。姓剎利帝。父斛飯王。實佛之從弟也。梵語阿難陀。此云慶喜。亦云歡喜。如來成道夜生因為之名。多

聞博達智慧無礙。世尊以爲總持第一。嘗所讚歎。加以宿世有大功德。受持法藏如水傳器。佛乃命爲侍者。後阿闍世王白言、仁者、如來迦葉尊勝二師皆已涅槃。而我多故悉不能親。仁者、般涅槃時願垂告別。阿難許之。後自念言、我身危脆猶如聚沫。況復衰老豈堪長久。又念、阿闍世王與吾有約。乃詣王宮告之曰。吾欲入涅槃來辭耳。門者曰、王寢不可以聞。阿難曰、俟王覺時當爲我說。時阿闍世王夢中見一寶蓋。七寶嚴飾千萬億衆圍繞瞻仰。俄而風雨暴至吹折其柄。珍寶瓔珞悉墜於地。心甚驚異。既寤。門者具白上事王聞語已。失聲號慟哀感天地。卽至毘舍離城。見阿難在常河中流踟躕而坐。王乃作禮而說偈言、

稽首三界尊 棄我而至此  
暫憑悲願力 且莫般涅槃

時毘舍離王亦在河側。復說偈言、  
尊者一何速 而歸寂滅場  
願住須臾間 而受於供養

爾時阿難見二國王咸來勸請。乃說偈言、  
二王善嚴住 勿爲苦悲戀  
涅槃當我淨 而無諸有故

阿難復念、我若偏向一國而般涅槃。諸國爭競。無有是處。應以平等度諸有情。遂於常河中流將入寂滅。是時山河大地六種震動。雪山中有五百仙人。覩茲瑞應飛空而至。禮阿難足胡跪白言、我於長老當證佛法。願垂大慈度脫我等。阿難默然受請。卽變旃伽河悉爲金地。爲其仙衆說諸大法。阿難復念。先所度脫弟子應當來集。須臾五百羅漢從空而下。爲諸仙人出家受具。其仙衆中有二羅漢。一名商那和修。二名末田底迦。阿難知是法器。乃告之曰。昔如來以大法眼付大迦葉。迦葉入定而付於我。我今將滅。用傳於汝汝受吾教。當聽偈言、  
本來付有法 付了言無法  
各各須自悟 悟了無無法

阿難付法眼藏竟。踊身虛空作十八變。入風奮迅三昧分身四分。一分奉忉利天。一分奉娑瑠羅龍宮。一分奉毘舍離王。一分奉阿闍世王。各造寶塔而供養之。乃厲王十二年癸巳歲也。(T 2076.51.206b7-c24)

The root case that the *Denkōroku* cites in its chapter on Ānanda — the *kōan* that ends “topple the flagpole in front of the gate!” — does not appear in this biography, but it is included in the biography of Ānanda found in the *Collated Essentials of the Five Flame Records*, compiled in 1252:

The Second Ancestor Ānanda was a native of Rājagṛha. He was a *kṣatriya* fathered by King Droṇodana. In fact, he was Buddha's cousin. The Sanskrit word “Ānanda” translates to our [Chinese] “Jubilant” or “Joyful.” He was born on the night the Tathāgata perfected wisdom, hence his name. He heard much, was erudite and wise without obstructions. The World-Honored One, having deemed him “Number One in Memorization,” gave him much praise. Having gained much meritorious virtue in previous lives, he could memorize the *dharma treasury* like water transmitted in a vessel. Buddha therefore ordered him to be his attendant. The Venerable one day addressed Buddha, saying: “Today I went into town and saw something strange.” Buddha said: “What did you see that was strange?” The Venerable

replied, “When I went into town I saw a crowd of happy people performing dances. When I left town, all I saw was impermanence.” Buddha said: “Yesterday when I went into town I also saw something strange.” The Venerable said, “I do not know about the strange thing you saw.” Buddha said: “When I went into town I saw a crowd of happy people performing dances. When I left town I again saw happy people performing dances.” One day [Ānanda] questioned Mahākāśyapa, saying: “Brother, apart from the World-Honored One’s transmission of the *kāśāya* of gold brocade, what is it that was transmitted separately?” Kāśyapa called, “Ānanda!” Ānanda answered, “Yes?” Kāśyapa said, “Topple the flagpole in front of the gate.”

《五燈會元》二祖阿難尊者、王舍城人也。姓剎利帝。父斛飯王。實佛之從弟也。梵語阿難陀、此云慶喜、亦云歡喜。如來成道夜生。因為之名。多聞博達、智慧無礙。世尊以為總持第一。嘗所讚歎。加以宿世有大功德。受持法藏。如水傳器。佛乃命為侍者。尊者一日白佛言、今日入城、見一奇特事。佛曰、見何奇特事。者曰、入城時見一攢樂人作舞、出城總見無常。佛曰、我昨日入城、亦見一奇特事。者曰、未審見何奇特事。佛曰。我入城時見一攢樂人作舞。出城時亦見樂人作舞。一日問迦葉曰、師兄、世尊傳金襴袈裟外、別傳箇甚麼。迦葉召阿難。阿難應諾。迦葉曰、倒却門前剎竿著。(CBETA, X80, no. 1565, p. 31, c7-17 // Z 2B:11, p. 4, c16-d8 // R138, p. 8, a16-b8)

**Ancestor Koun** (Koun So 孤雲祖). A designation for → Ejō.

**Ancestors Hall Collection** (C. *Zutang ji* 祖堂集; J. *Sodō shū*; CBETA, B25, no. 144). 20 fascicles. First compiled in 952 in China; first printed (and revised) in 1245 in Korea. The text is the oldest example of the genre of Chan/Zen literature known as “records of the transmission of the flame,” in which the biographies of *dharma heirs* in multiple branches of the Chan/Zen Lineage are arranged in genealogical order, and their short colloquial dialogues with various interlocutors are quoted in ostensibly verbatim fashion. The Ancestors Hall Collection gives biographical data and records of sayings for approximately two hundred Chinese Chan masters. The relationship between the Chinese original(s) and the Korean revision of the text is unclear. There is no standard edition. Modern scholars usually cite either the edition by Yanagida (1974) or that by Sun (2007).

**Ancestral Teacher Damei** (C. Damei Zushi 大梅祖師; J. Daibai Soshi). A reference to → Damei Fachang.

**Ancheng city** (C. Ancheng 安城; J. Anjō). A city in old Jizhou prefecture; the present-day Jian 吉安 prefectural city in Jiangxi 江西 province. Ancheng city included the districts (C. *qu* 區; J. *ku*) of Jizhou and Qingyuan.

**Antei era** (Antei 安貞). Japanese era name corresponding to the period from December 10, 1227 to March 5, 1229.

**Anthology of A, Sa, and Va** (*Asabashō* 阿婆縛抄; T 3190 [Zuzōbu 圖像部]). 228 fascicles. Compiled by Shōchō 承澄 (1205-1281). A massive compendium of iconography and ritual procedures, authoritative in the Japanese Tendai School, compiled on Mount Hiei over a thirty-year period during the thirteenth century. According to DDB (s.v. 阿婆縛抄): “the three syllables of the title refer to the three families (C. *sanbu* 三部; J. *sanbu*) of the East Asian esoteric pantheon: the

buddha family is 'A' 阿 (*S. anutpāda*), the dharma body of originally uncreated dharmas; the lotus family is 'Sa' 娑 (*S. sata*), the lotus of attachment to untainted dharmas; and the *vajra* family is 'Va' 縛 (*S. varjana*), the vajra of preaching dharmas which transcend words. Historical anecdotes and quotes from relevant texts accompany the presentations of iconography and ritual."

*Anthology of Commentaries on the Sūtra of the Great Nirvāṇa* (C. *Daban Niepan Jing jijie* 大般涅槃經集解; J. *Daihatsu Nehan Kyō shūge*; T 1763). 71 fascicles. A commentary by Baoliang 寶亮 (J. Hōryō; 444-509) on the "southern" version of the *Sūtra of the Great Nirvāṇa* (T 375). Baoliang is said to have lectured on the *Sūtra of the Great Nirvāṇa* more than eighty times. In the year 509 Emperor Wu of Liang ordered him to compile a commentary which became this text. In explicating each point Baoliang quotes the explanations of ten recognized pundits, thereby providing an exegetical history of early Chinese Buddhist thought.

*Ārāḍa Kālāma* (C. Alan Jialan 阿藍迦藍; J. Aran Karan). The meditation teacher under whom Śākyamuni is said to have practiced concentration on the basis of non-existence for three years, eventually deciding that it does not lead to liberation.

*Asaṅga* (C. Asengqie 阿僧伽, Wuzhao 無著; J. Asōgya, Mujaku). An Indian monk who flourished in the fourth century CE. He is famous as an early formulator of the Yogācāra School of Buddhist philosophy.

*Asita* (C. Asituo 阿私陀; J. Ashida). Also known as Ṛṣi Asita, Devala Asita, and Asita Daivala. A famous recluse and wizard said to have lived at the time of Śākyamuni Buddha's birth. According to biographies of Śākyamuni, when he was first born, Asita perceived signs that a great man must have appeared in the world. Thereupon, Asita flew through the air to the home of Śākyamuni's father and asked permission to examine the newborn baby. The father agreed. When Asita saw the baby, he immediately perceived the *thirty-two marks* on the baby's body. He prostrated himself at the baby's feet and began to cry. When asked why he cried, Asita replied by predicting that the baby would grow up to become a great buddha, but that Asita himself would miss that momentous event because he was already too old and would not live long enough to witness it.

*Aśvaghōṣa* (C. Maming 馬鳴; J. Memyō). (1) The Twelfth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. The Chinese name is a literal translation of the Sanskrit words "horse" (*aśva*), and "sound" or "cry" (*ghoṣa*). Tajima (p. 308b) provides background information on Aśvaghōṣa, in particular the texts attributed to him. He points out that the biographical data on Aśvaghōṣa presented in the *Denkōroku* is also found in the section on Puṇyayaśas in the *Record of the Transmission of the Dharma Treasury*, *Baolin Record*, *Ancestors Hall Collection*, *Jingde Era Record of the Transmission of the Flame*, and the *Collated Essentials of the Five Flame Records*. Some of the biographical data on Aśvaghōṣa found in that Chan literature was based on Indian sources, but much of it was concocted in China. (2) Modern scholarship on the historical Aśvaghōṣa treats him as a Buddhist monk and poet who came from a *brāhmaṇa* family in northwest India and flourished during the reign (ca. 127-151 CE) of the Kushan king Kaniṣka. Tradition has it that he was a critic of Buddhism who was subsequently converted to the religion by a Vaibhāṣika School monk named Pārśva. His most famous

work is the epic poem entitled *Career of Buddha* (S. *Buddhacarita*), the first half of which survives in Sanskrit. That text, which details the life of Buddha from his birth to the distribution of his relics, was translated into Chinese by Dharmakṣema (385-433) with the title *Praise of the Career of Buddha* (C. *Fo suoxing zan* 佛所行讚; J. *Butsu shogyō san*; T 192). Another work attributed to Āśvaghoṣa that also became very influential in East Asian Buddhism is the *Mahāyāna Awakening of Faith*, but modern scholarship now regards the latter as a text that was actually composed in China.

**Āśvajit** (C. Ebi 額鞞; J. Gakuhi). One of the five ascetics with whom Śākyamuni associated before he attained buddhahood. They later became his first disciples. → *five bhikṣus*.

**Auxiliary Rules of Purity for Chan Monasteries** (C. *Chanlin beiyong qinggui* 禪林備用清規; J. *Zenrin biyō shingi*; CBETA, X63, no. 1250). 10 fascicles. A work belonging to the → “rules of purity” genre, it also known as the *Rules of Purity for Mount Ze* (C. *Zeshan qinggui* 澤山清規; J. *Takusan shingi*), and as the *Zhida Era Rules of Purity* (C. *Zhida qinggui* 至大清規; J. *Shidai shingi*). The work was completed by Zeshan Yixian 澤山弋咸 (J. *Takusan Ichigen*; d.u.) in 1311 and published in 1317. Yixian was a Chan master in the Yangqi Branch of the Linji Lineage who was serving as abbot of the Donglin Monastery (C. *Donglinsi* 東林寺; J. *Tōrinji*) on Mount Lu (C. *Lushan* 廬山; J. *Rozan*) at the time when he compiled the text. Yixian’s work includes most of the religious rites, bureaucratic procedures, and guidelines for monastic officers previously published in the *Rules of Purity for Chan Monasteries* (compiled 1103) and the *Essentials of the Revised Rules of Purity for Major Monasteries* (1274). It also replicates Changlu Zongze’s “Verses on Baizhang’s Standards” (C. *Baizhang guisheng song* 百丈規繩頌; J. *Hyakujō kijō ju*) from the *Rules of Purity for Chan Monasteries*, as well as Wuliang Zongshou’s *Rules of Purity for Daily Life in the Assembly* (1209). In addition, the *Auxiliary Rules of Purity for Chan Monasteries* establishes procedures for a number of annual rites that were not treated in any of the aforementioned rules of purity, such as: *sūtra* chanting services (C. *fengjing* 諷經; J. *fukyō*) and prayer services for the emperor (C. *zhusheng* 祝聖; J. *shukushin*); celebrations of Buddha’s birthday (C. *jiangdan* 降誕; J. *gōtan*), attaining the way, and *nirvāṇa*; and memorial services for Bodhidharma, Baizhang, the founding abbot, and various ancestral teachers. The text is also noteworthy as the oldest of the extant “rules of purity” texts to include a schedule of events, albeit a sketchy one, under the heading of “Monthly Items” (C. *Yuefen biaoti* 月分標題; J. *Getsubun hyōdai*). Despite the heading, this is basically an annual calendar of major rites and observances, listed by the month (and often the day) of their occurrence. Fascicle 1 contains procedures for the annual rites mentioned above. Fascicle 2 explains the procedures for important routine activities such as seated meditation, convocations in the *dharmahall*, small convocations, and entering the room. Fascicle 3 treats a variety of tea services and other rites that mark the beginning of a retreat. Fascicle 4 explains the procedures for inviting and installing a new abbot. Fascicle 5 explains the procedures for entertaining eminent monks from other monasteries and important lay donors. Fascicle 6 treats the selection and installation of monastic officers such as the head seat, stewards (C. *zhishi* 知事; J. *chiji*), and acolytes. Fascicle 7 details the duties of all the various officers in the monastic bureaucracy. Fascicle 8 explains the procedures for registering (C. *guada* 挂搭; J. *kata*) for a retreat. Fascicle 9

details all of the rites that comprise the funeral of a sitting abbot. Fascicle 10 contains rules and procedures to be followed on a daily basis by monks of the great assembly, novices, and postulants, and it presents the texts of frequently chanted verses.

**Avalokiteśvara** (C. Guanyin 觀音 or Guanshiyin 觀世音; J. Kannon or Kanzeon). One of the most celebrated celestial bodhisattvas in the East Asian Mahāyāna pantheon. He is featured in Chapter 25 of the *Lotus Sūtra*, entitled “The Universal Gate of Avalokiteśvara” (C. *Guanshiyin Pusa pumen pin* 觀世音菩薩普門品; J. *Kanzeon Bosatsu fumon bon*). The chapter describes how Avalokiteśvara appears in this world to relieve the suffering of living beings and save them, when called upon, from every conceivable kind of illness, natural disaster, and human violence. It mentions thirty-three specific manifestations in which Avalokiteśvara can appear, all of which came to be represented in icons (statues and paintings) that serve as the focal point of this bodhisattva’s worship in East Asia. Although “Avalokiteśvara” is a masculine noun in Sanskrit, his appearance in Indian and Central Asian Buddhist art was somewhat androgynous, and in China he came to be regarded as a female deity, one who could be relied on to protect women in childbirth, and to watch over all people with her motherly compassion. He/she also became associated with Amitābha as one of two main attendants who assist people in being reborn in that buddha’s Pure Land. In Japan, Avalokiteśvara is arguably the most popular of the savior bodhisattvas, being worshiped in all branches of the Buddhist tradition. His/her icon is ubiquitous in Zen training monasteries and ordinary parish temples.

**Avīci Hell** (C. Wujianyu 無間獄; J. Mukengoku). The “uninterrupted” or “no-interval” (C. *wujian* 無間; J. *muken*) hell, where there is no break from suffering. The eighth, or worst, of the eight hells.

**Baiyun** 白雲 (J. Hakuun). Literally, “White Cloud.” (1) A reference to → Mount Baiyun, a mountain located in present-day Taihu County 樅陽縣 in Anhui 安徽 province. (2) A reference to → Haihui Monastery, located on Mount Baiyun. (3) The sobriquet of Chan master Baiyun Shoudan 白雲守端 (J. Hakuun Shutan; 1025-1072), a dharma heir of Yangqi Fanghui (995-1049), whose name derives from the fact that he served as abbot at a monastery on Mount Baiyun, among other places.

**Baizhang** 百丈 (J. Hyakujō). Literally, “Hundred Fathom.” (1) During the Tang dynasty, the name of a mountain located in old Hongzhou prefecture, where the Chan master [Baizhang] Huaihai had his monastery. (2) A mountain located near present-day Fengxin County 奉新縣 in northern Jiangxi 江西 province, also called Daxiong Peak (C. Daxiong feng 大雄峯; J. Daiyūhō) and Mount Daxiong (C. Daxiongshan 大雄山; J. Daiyūzan). (3) A Buddhist monastery located on Mount Daxiong during the Yuan dynasty, which had the mountain name of “Mount Baizhang” and was called Dazhi Shousheng Chan Monastery (C. Dazhi Shousheng Chansi 大智壽聖禪寺; J. Daichi Jushō Zenji). (4) A reference to → Baizhang Huaihai.

**Baizhang Huaihai** 百丈懷海 (J. Hyakujō Ekai; 720–814). The name means “Huaihai, abbot of the monastery on Mount Baizhang (in Hongzhou prefecture).” A Chan master who was a leading dharma heir of Mazu Daoyi (709–788). According to his biography in the *Ancestors Hall Collection* (Yanagida, p. 271a),



Baizhang Huaihai enjoined manual labor by monks and promulgated the famous dictum, “A day without work [should be] a day without eating” (C. *yiri buzuo yiri bushi* 一日不作一日不食; J. *ichinichi nasazareba ichinichi kurawazu* 一日作さざれば一日食らわす). He is depicted in later histories of the Chan/Zen Lineage as the founder of an independent system of Chan monastic practice based on an innovative set of guidelines that he is said to have instituted. A summary of Baizhang’s principles of monastery organization and operation appears in the *Jingde Era Record of the Transmission of the Flame* in a short text entitled “Regulations of the Chan School” (C. *Chanmen guishi* 禪門規式; J. *Zenmon kishiki*; T 2076.51.250c27-251b3), but no full set of monastic rules authored by him survives. The *Rules of Purity for Chan Monasteries* (compiled 1103) and various later manuals that belong to the “rules of purity” genre, whether or not they pay lip service to Baizhang, are all demonstrably the product of the Chinese monastic *saṃgha* at large, growing out of the varied efforts of numerous monks over more than a millennium to interpret, adapt, and augment the *vinaya* materials originally received from India. The traditional story of Baizhang the monastic rule-maker was a product of Chan School polemics. It served to justify the privileged position that the Chan School had come to occupy within the Buddhist monastic order at large in the Song, and it helped to defend that order against anti-Buddhist criticisms. The figure of Baizhang enabled the Chan School to claim as its own and legitimize a long tradition of indigenous Chinese monastic rule-making that lacked the imprimatur of the Indian Buddha, having been developed outside the scope of the *vinaya* and its associated commentaries. Baizhang’s famous dictum about manual labor (mainly farming) by monks, moreover, formally sanctioned what was a long-standing tradition of de facto monkish involvement in the economy of China. It also helped deflect the perennial charge that the Buddhist *saṃgha* was an economic parasite, by dint of its own *vinaya* that forbade farming and the handling of money by monks.

**Baofu Congzhan** 保福從展 (J. Hofuku Jūten; -928). The name means “Congzhan, abbot of the monastery on Mount Baofu.” A Chan master who was a *dharma heir* of Xuefeng Yicun (822-908).

**Baojing** (C. Baojing 寶靜; J. Hōjō; d.u.). “Chan Master Baojing of Mount Xiang in Longmen” is identified in the *Baolin Biographies*, and later in the *Jingde Era Record of the Transmission of the Flame*, as the monk under whom the Second Ancestor of the Chan Lineage in China, Huike, went forth from household life and received the full precepts. Nothing else is known about him.

*Baolin Biographies* (C. *Baolin zhuan* 寶林傳; J. Hōrin den; Yanagida, 1983; Tanaka). Compiled in 801 by a monk named Zhiju 智炬 (J. Chiko; d.u.) or Huiju 慧炬 (J. Eko; d.u.). Originally 10 fascicles, but only fascicles 1-6 and 8 survive, albeit with some lacunae. A collection of biographies of Chan masters, presented in genealogical order, that was evidently written to establish Mazu Daoyi (709–788) and his immediate heirs in the so-called Hongzhou Lineage as the main line of descent from Bodhidharma. Its title refers to the Baolin Monastery on Mount Caoxi, where the Sixth Ancestor, Huineng, was abbot. The *Baolin Biographies* is the oldest known work to posit the list of twenty-eight Indian and six Chinese ancestral teachers that has, from the tenth century onwards, been regarded as the orthodox configuration of the early Chan/Zen Lineage. Its account of the

individual members of the lineage from the seven buddhas of the past down to Huineng was largely repeated in subsequent “records of the transmission of the flame,” such as the *Ancestors Hall Collection* and *Jingde Era Record of the Transmission of the Flame*. The *Baolin Biographies* was printed in 1149 as part of the Jin 金 edition of the Chinese Buddhist canon, but followers of the Tiantai School of Buddhism, including royal princes, denounced it as a purveyor of falsehoods and called for the text to be burned. It soon disappeared, and was not rediscovered until its partial recovery by Japanese scholars in the twentieth century.

**Baolin Monastery** (C. Baolinsi 寶林寺; J. Hōrinji). Literally, “Jewel Grove Monastery.” A monastery located on Mount Caoxi in the present-day Qujiang District 曲江區 of northern Guangdong 廣東 province, near the Bei River 北江, where the Sixth Ancestor, Huineng, is said to have served as abbot. Chan tradition has it that the *postulant* Huineng, having been recognized as *dharma heir* by the Fifth Ancestor, came to Mount Caoxi in 670, where there were the ruins of an “old Baolin Monastery” that had been established by an Indian monk in 502. After being properly ordained, Huineng restored the monastery and became its abbot. In 707, it was renamed “Revival Monastery” (C. Zhongxingsi 中興寺; J. Chūkōji) by imperial decree, and its *buddha hall* and *sūtra* repository were granted imperial plaques that bore the name “Dharma Fount Monastery” (C. Faquansi 法泉寺; J. Hōsenji). In 713, when Huineng died, his remains were enshrined in a *stūpa* with an imperially sponsored stele. In 812, Huineng was granted the title of Chan Master Dajian by imperial decree, and the name “Numinous Light” (C. Lingzhao 靈照; J. Reishō) was bestowed on his *stūpa*. Early in the Song dynasty, in 970, the emperor renamed the monastery as Southern Flower Monastery (C. Nanhuasi 南華寺; J. Nankaji) and built a new seven-story *stūpa* for Huineng.

**Baoqing era** (C. Baoqing 寶慶; J. Hōkyō). A Chinese era name of the Song dynasty, roughly corresponding to the years 1225–1227. Because Dōgen’s visit to China coincided with that period of time, he gave the title *Record of the Baoqing* [J. Hōkyō] *Era* to the diary he kept of his travels to various Chinese monasteries and the encounters he had with his teacher Rujing.

**Baoshou Yanzhao** 寶壽延沼 (J. Hōju Enshō; d.u.). Yanzhao of Baoshou Monastery (C. Baoshousi 寶壽寺; J. Hōjuji) in Zhenzhou 鎮州 prefecture. According to the *Jingde Era Record of the Transmission of the Flame*, “Reverend Zhao of Baoshou in Zhenzhou” was a *dharma heir* of Linji Yixuan (–866) (T 2076.51.289b12). A colophon to the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou* names him as an editor of that text (T 1985.47.506c24–25). Yanzhao is the Chan master to whom the saying → “a blue sky suffers the staff” is attributed.

**Benevolent Kings Sūtra** (C. Renwang jing 仁王經; J. Ninnō kyō). Abbreviated title of a text that exists in two different translations from the Sanskrit. 1) *Perfection of Wisdom Sūtra of Benevolent Kings* (C. Renwang bore boluomi jing 仁王般若波羅蜜經; J. Ninnō hannya haramitsu kyō; T 245). 2 fascicles. Translation attributed to Kumārajīva (344–413); said to have been completed circa 402–409. 2) *Perfection of Wisdom Sūtra of Benevolent Kings who Protect the Country* (C. Renwang huguo bore boluomi [duo] jing 仁王護國般若波羅蜜(多)經; J. Ninnō gokoku hannya haramitsu [or, haramitta] kyō; T 246). 2 fascicles. Translation (or revision)

attributed to Amoghavajra (C. Bukōng 不空; J. Fukū; 705-774); said to have been completed in the year 765. The earlier version attributed to Kumārajīva is the more influential one. It first became prominent in the sixth century and later became the focus of many rituals, state ceremonies, and commentaries by eminent clerics. The version attributed to Amoghavajra is a revised and enlarged rewriting of the earlier one that adds maṇḍala and dhāraṇī. The *Benevolent Kings Sūtra* explains how, if earthly kings support Buddhism by patronizing and guarding the *three treasures* (especially the saṃgha), they will be rewarded not only by vast merit, but by the protection of the *deva kings* in the four directions. Those “benevolent kings” (C. *renwang* 仁王; J. *niō*) can cure illness, promote bountiful harvests, and bring other blessings, and their vast armies of celestial spirits will protect earthly dynasties from unrest and rebellion within a kingdom as well as invasion from without. The text was instrumental in shaping notions of Buddhist kingship in East Asia and in gaining support for the monastic order from rulers.

**Benxian** (C. Benxian 本先; J. Honsen; d.u.). According to the *Jingde Era Record of the Transmission of the Flame*, “Chan Master Benxian of Ruilu Monastery (C. Ruilusi 瑞鹿寺; J. Zuirokuji) in Wenzhou prefecture” was one of forty-nine *dharma heirs* of National Teacher Deshao (897-972) of Mount Tiantai (T 2076.51.419a7), who is regarded as the second ancestor of the Fayan Lineage. Deshao is said therein to have instructed Benxian using the saying, → “it is not wind or the flag that moves; gentlemen, your minds move” (T 2076.51.426a14-17).

**Bhadrika** (C. Bati 跋提; J. Batsudai). One of the five ascetics with whom Śākyamuni associated before he attained *buddhahood*. They later became his first disciples. → *five bhikṣus*.

**Bhāradvāja** (C. Poluoduo 頗羅墮; J. Harada). One of the six *brāhmaṇa* clans (S. *gotra*) in ancient India, said to be descended from the sage Bharadvāja.

**Bhikṣu Prātimokṣa of the Ten Chapter Vinaya** (C. *Shisong biqiu boluotimucha jieben* 十誦比丘波羅提木叉戒本; J. *Jūju biku haradaimokusha kaihon*; T 1436). 1 fascicle. A translation by Kumārajīva (344-413) of the *Prātimokṣa* (rules of training for fully ordained *bhikṣu*) of the Sarvāstivāda vinaya lineage.

**Bian River** (C. Bian 汴, Bianshui 汴水; J. Ben, Bensui). Originally a river that connected the Northern Song (960–1127) capital Kaifeng 開封 to the Yellow River (C. Huang He 黃河; J. Kōga). The Bian River became part of a system of canals (a.k.a. the Grand Canal) linking northeast China to Hangzhou in the south.

**Biographies from the Saṃgha Treasure of the Chan Community** (C. *Chanlin sengbao zhuan* 禪林僧寶傳; J. *Zenrin sōbō den*; T 2036). 30 fascicles. Compiled by Huihong Juefan (1071-1128) between 1119 and 1124. A collection of biographies of 100 Chan masters.

**Biographies of Eminent Monks** (C. *Gaoseng zhuan* 高僧傳; J. *Kōsō den*; T 2059). 14 fascicles. Compiled by Huijiao 慧皎 (497-554). A collection of biographies of 257 eminent Buddhist clerics (which mentions in passing about 240 others) who were active during the period from around 67 to 519. The text organizes the biographies under ten categories of eminent monk: 1) *sūtra* translators (C. *yijing* 譯經; J. *yakkyō*), 2) exegetes (C. *yijie* 義解; J. *gige*), 3) thaumaturges (C. *shenji* 神

異; J. *shin'i*), 4) dhyāna practitioners (C. *xichan* 習禪; J. *shūzen*), 5) illuminators of the vinaya (C. *minglü* 明律; J. *myōritsu*), 6) self-immolators (C. *wangshen* 亡身; J. *mōshin*), 7) sūtra chanters (C. *songjing* 誦經; J. *jukyō*), 8) promoters of meritorious works (C. *xingfu* 興福; J. *kōfuku*), 9) sūtra masters (C. *jingshi* 經師; J. *kyōshi*), and 10) proselytizers (C. *changdao* 唱導; J. *shōdō*). This mode of organization differed from later collections of biographies, the Chan “records of the transmission of the flame” prominent among them, that used sectarian affiliation and spiritual genealogy (lineages of masters and disciples) as an organizing principle. The dhyāna practitioners that the *Biographies of Eminent Monks* treats are often referred to as dhyāna masters (C. *chanshi* 禪師; J. *zenji*), but the concept of a Chan Lineage comprised of Chan masters (C. *Chanshi* 禪師; J. *Zenji*) who transmitted the mind-dharma of Śākyamuni Buddha had yet to be invented in Huijiao’s day.

**Blue Cliff Record** (C. *Biyan lu* 碧巖錄; J. *Hekigan roku*; T 2003). 10 fascicles. A famous kōan collection compiled by Yuanwu Keqin (1063-1135). Scholars assume that Yuanwu completed this work around the year 1111, but the earliest extant versions all consist of reprints based on a version titled *Yuanwu’s Blue Cliff Collection* (C. *Yuanwu Biyan ji* 圓悟碧巖集; J. *Engo Hekigan shū*) printed in 1300. In this edition, the words “Primary Text of Our Lineage” (C. *Zongmen diyishu* 宗門第一書; J. *Shūmon daiissho*) appear above the title. This version was reprinted repeatedly in Japan, first (in 1358) at Kennin Monastery in Kyōto and then at many other Zen monasteries (including Sōji Monastery in 1490). However, the recension most often used today, with the title word “record” (C. *lu* 錄; J. *roku*), is based on a Ming dynasty edition first reprinted in Japan in 1673. A 1677 reprint of that text serves as the basis of T 2003. The *Blue Cliff Record* is a highly complex and sophisticated literary production, so filled with unmarked quotations of other Chan records and allusions to episodes that occur in them as to be virtually indecipherable to the uninitiated. At its core is a pre-existing kōan collection compiled by Xuedou Zhongxian (980-1052), which originally circulated independently but now survives only within the *Blue Cliff Record*. That core text is known as *Master Xuedou’s Verses on One Hundred Old Cases* (C. *Xuedou Heshang baize songgu* 雪竇和尚百則頌古; J. *Setchō Oshō hyakusoku juko*) or *Xuedou’s Collection of Verses on Old Cases* (C. *Xuedou songgu ji* 雪竇頌古集; J. *Setchō juko shū*). It consists of one hundred old cases or kōans that Xuedou raised and then subjected to a verse comment. To this compilation by Xuedou, Yuanwu added another layer of commentary of his own. Specifically, he introduced each root case with a pointer (C. *chushi* 垂示; J. *suiji*), attached his own prose commentary (C. *pingchang* 評唱; J. *hyōshō*) to the root case, and added a prose commentary on the corresponding verse comment by Xuedou, as well. Moreover, Yuanwu broke each root case and associated verse comment into separate phrases that he commented on individually with brief, interlinear “attached words.”

**Bo Ya** 伯牙 (J. *Haku Ga*). A master lute (C. *qin* 琴; J. *kin*) player who, together with his friend Zhong Ziqi, is discussed in fascicle five (“The Questions of Tang”) of the *Book of Liezi*. For the Chinese original and English translation of the passage in question, → “know the music.”

**Bodhidharma** (C. *Putidamo* 菩提達磨 or 菩提達摩, *Damo* 達磨; J. *Bodaidaruma*, *Daruma*). An Indian monk who, while extremely famous in China, does not appear in any Indian sources or Chinese translations of Indian texts. According

to his biography in the *Additional Biographies of Eminent Monks* compiled by Daoxuan (596-667), Bodhidharma arrived in China in the late fifth century and distinguished himself as an eminent *dhyāna* practitioner. Subsequently, he came to be identified as the First Ancestor in China of the Chan Lineage, which had purportedly been founded in India by Śākyamuni, and was said to transmit Buddha's signless, ineffable *mind-dharma*: his very awakening. As time went on, various competing accounts of the Chan Lineage in India were superseded by one championed in the *Baolin Record* (compiled 801), which named Bodhidharma as the Twenty-eighth Ancestor in a line of twenty-eight Indian ancestral teachers. Much of the biography of Bodhidharma that appears in the traditional histories of the Chan/Zen Lineage known as "records of the transmission of the flame" is clearly a mythological overlay, one that is markedly thicker and more detailed in later records than in earlier ones. However, the documentary record that predates the formation of the Chan Lineage myth is sufficient to get a picture of the "real" Bodhidharma, even if he has little to do with the Bodhidharma of Chan/Zen lore. (1) The oldest Chinese source to mention an Indian monk named Bodhidharma (although there is no guarantee that he is the same person as the monk by that name featured in the *Additional Biographies of Eminent Monks*) is the *Record of Monasteries in Luoyang* (C. *Luoyang qielan ji* 洛陽伽藍記; J. *Rakuyō garan ki*; T 2092), preface dated 547. The text does not identify him as a specialist in *dhyāna*, nor does it attribute any teachings to him or mention any disciples. It simply calls him a "śramaṇa from regions west of China named Bodhidharma" who, being 150 years old and having traveled to many countries, had never seen a stūpa so splendid as the one at the Yongning Monastery (C. Yongningsi 永寧寺; J. Eineiji) in Luoyang (T 2092.51.100b19-24). The *Additional Biographies of Eminent Monks* is the only other source for the historical Bodhidharma. According to his biography in that text, which categorizes him as a *dhyāna* practitioner:

Bodhidharma came from a family of South Indian brāhmaṇas. He was very intelligent, readily grasped the import of whatever he heard, and was dedicated to the Mahāyāna [practice of] profound mental detachment. Thoroughly exploring all of its details and varieties, he became a master of training in concentration. Feeling pity for the people of this border region [China], he led them using the marks of dharmas. Initially he came into the Song kingdom [ruled 420-479] in the region of Nanyue; later he went north and crossed into the kingdom of [Northern] Wei. Wherever he stayed he instructed people in *dhyāna* teachings. At the time, lecturing [on scriptures] was flourishing throughout the country, so when people unexpectedly heard about these methods of concentration many gave rise to slander and disparagement.

《續高僧傳》菩提達摩、南天竺婆羅門種。神慧疎朗。聞皆曉悟。志存大乘冥心虛寂。通徹微數定學高之。悲此邊隅以法相導。初達宋境南越。未又北度至魏。隨其所止誨以禪教。于時合國盛弘講授。乍聞定法多生譏謗。(T 2060.50.551b27-c2)

The *Additional Biographies of Eminent Monks* goes on to say that Bodhidharma had two very dedicated disciples, the śramaṇas Daoyu (d.u.) and Huike (487-593), who stayed with him four or five years. They made offerings and approached him

with questions, and he responded to their sincere interest by instructing them in the following “real dharmas” (C. *zhenfa* 眞法; J. *shinpō*):

How to calm the mind, which is called *vipaśyanā*; how to engage in practices, namely the four *dharmas*; how to give instructions about things and teachings while guarding against [reacting negatively to] ridicule and ill will; and how to use *skillful means* to teach while not allowing attachment.

《續高僧傳》如是安心謂壁觀也。如是發行謂四法也。如是順物教護識嫌。如是方便教令不著。(T 2060.50.551c5-7)

Bodhidharma is said to have taught that although there are many ways of entering the way, they can be boiled down to just two types, namely, principle (C. *li* 理; J. *ri*) and practice (C. *xing* 行; J. *gyō*). “Entrance by principle” (C. *liru* 理入; J. *ri’nyū*) means to “awaken to the truth by means of the teachings,” which is to say, to take an intellectual approach. Specifically, the disciple is enjoined to

have a deep faith that sentient beings, all alike, have the *real nature*, which is obscured due to adventitious dust. In order to abandon the false and return to the real, dwell fixedly in *vipaśyanā* [contemplating the fact that there is] no self and no other, and that *ordinary and sagely* [beings] are at the same level.

《續高僧傳》深信含生同一眞性。客塵障故。令捨偽歸眞。凝住壁觀。無自無他凡聖等一。(T 2060.50.551c9-10)

The expression *biguan* 壁觀 (J. *hekikan*), translated here as “*vipaśyanā*,” is interpreted within the Chan/Zen tradition as “*wall contemplation*,” and much is made of it as a trademark meditation technique of Bodhidharma. However, from the ninth century there was already disagreement as to whether it meant “contemplation that, like a wall, shuts out the external world” (Zongmi’s interpretation), “contemplation engaged in while facing a wall” (now the standard Sōtō School interpretation), or something else. Despite all the theorizing, the term most likely originated as a hybrid transliteration-cum-translation of the Sanskrit *vipaśyanā* or “insight meditation.” For details, → *wall contemplation*. “Entrance by practice” (C. *xingru* 行入; J. *gyōnyū*) is analyzed into “four modes of practice” (C. *sixing* 四行; J. *shigyō*): 1) the practice of taking karmic responsibility for whatever ills befall one (C. *baoyuan xing* 報怨行; J. *hōen gyō*); 2) the practice of according with karmic conditions (C. *suiyuan xing* 隨緣行; J. *zuien gyō*); 3) the practice of having nothing that one seeks (C. *wu suoqiu xing* 無所求行; J. *mu shogu gyō*); and 4) the practice of according with the *dharma* (C. *chengfa xing* 稱法行; J. *shōhō gyō*) (T 2060.50.551c12-23). As presented in his biography in the *Additional Biographies of Eminent Monks*, Bodhidharma’s teachings stress *karma*, *no-self*, and *non-attachment*. These are basic doctrines of Indian Buddhism, things one might expect from any Indian monk. Bodhidharma’s teachings also seem to be grounded in Mahāyāna ideals of the *bodhisattva* path, with particular emphasis on *patience* (C. *renru* 忍辱; J. *ninniku*; S. *kṣānti*), *dhyāna* concentration, *wisdom*, and *expedient means*. In the elucidation of both the “entrance by principle” and the “entrance by practice,” moreover, we find the concept that all *sentient beings* are endowed with a *real nature*. Whether this is construed as *buddha-nature* or *dharma nature*, the idea is that *liberation* from the round of birth and death may be attained by cutting attachments to surface phenomena and seeing into the underlying *real nature*. Bodhidharma’s teachings are apparently influenced here

by the Mahāyāna doctrine of the “womb of the tathāgata” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*) as found in texts such as the *Sūtra on the Entry into Laṅka*, *Queen Śrīmālā Sūtra*, and *Mahāyāna Awakening of Faith*. On the other hand, the idea that “there is nothing to be sought” (C. *wu suoqiu* 無所求; J. *mu shogu*) is inspired more by the Mahāyāna doctrine of emptiness found in the perfection of wisdom genre of sūtras. In any case, there is little in the teachings of “two entrances and four practices” (C. *erru sixing* 二入四行; J. *n'nyu shigyō*) ascribed to Bodhidharma that sets him apart from the mainstream of Indian Mahāyāna Buddhism and its orthodox reception in China. (2) In its biography of a monk named Fachong 法沖 (J. Hōchū; 589–665), who is treated in the “oracles” (C. *gantong* 感通; J. *kantsū*) section, the *Additional Biographies of Eminent Monks* mentions a lineage of the “transmission of the flame” of the dharma through a line of masters and disciples that extends from Guṇabhadra (C. Qīunabaduoluo 求那跋陀羅; J. Gunabaddara; 394–468), the translator into Chinese of the *Sūtra on the Entry into Laṅka*, to Dhyāna Master [Bodhi-] Dharma (C. Tamo Chanshi 達磨禪師; J. Daruma Zenji), Dhyāna Master Huike (among many others) in the next generation, and Dhyāna Master Can (C. Can Chanshi 榮禪師; J. San Zenji) in the generation following Huike. They are called a “house that focused exclusively on the edicts of the *Laṅka [Sūtra]*,” and described as “taking as their axiom the correct insight that forgets the words, forgets thought, and gains nothing” (C. *wangyan wangnian wude zhengguan wei zong* 忘言忘念無得正觀爲宗; J. *mōgon mōnen mutoku shōkan i shū*). This is the basis of the perception, which persisted among proponents of the Lineage of Bodhidharma down through the Tang dynasty, that Bodhidharma had used the *Sūtra on the Entry into Laṅka* as a teaching device. (3) Later accounts of Bodhidharma’s teaching methods tend to emphasize the slogans “not relying on scriptures,” “separate transmission apart from the teachings,” and “using mind to transmit mind,” all of which were attributed to him in his putative role as Founding Ancestor of the Chan Lineage in China. In his *Essentials of the Transmission of Mind*, for example, the Chan master Huangbo Xiyun (751–850) wrote to Pei Xiu (797–870):

From the time Great Master Bodhidharma arrived in China he only preached the one mind and only transmitted one dharma. Using buddha to transmit buddha, he did not speak of any other buddhas. Using dharma to transmit dharma, he did not speak of any other dharmas. The dharma is the dharma that cannot be preached, and the buddha is the buddha that cannot be grasped, since its wellspring is the pure mind. [He said,] “Only this one matter is truth; all other things are not real. I take *prajñā* as wisdom. That wisdom is the signless original mind.”

《傳心法要》自達摩大師到中國。唯說一心唯傳一法。以佛傳佛不說餘佛。以法傳法不說餘法。法即不可說之法。佛即不可取之佛。乃是本源清淨心也。唯此一事實。餘二則非真。般若爲慧。此慧即無相本心也。(T 2012A.48.381b17-21)

Later in the same text we also find:

Apart from mind there is no other buddha. When the ancestral teacher came from the west he pointed directly [to the fact that] all people are, in their entire substance, buddhas.

《傳心法要》心外更無別佛。祖師西來直指一切人全體是佛。(T 2012A.48.383a9-10)

The *Essentials of the Transmission of Mind* is the oldest source in which the expression “directly point to a person’s mind” appears linked with the phrase “see the nature and attain buddhahood”:

Then you will understand that the “ancestral teacher came from the west, directly pointing to a person’s mind [to make them] see the nature and attain buddhahood” does not consist in verbal preaching.

《傳心法要》方知祖師西來直指人心見性成佛不在言說。(T 2012A.48.384a5-6)

The Chan historian Zongmi (780-841) echoed the understanding of his day when he wrote the following in his *Chart of the Master-Disciple Succession of the Chan Gate that Transmits the Mind Ground in China*:

When Bodhidharma came from the west he only transmitted the mind-dharma. Thus he himself said, “My method is to use mind to transmit mind; I do not rely on scriptures.”

《中華傳心地禪門師資承襲圖》然達磨西來、唯傳心法。故自云、我法以心傳心、不立文字。(CBETA, X63, no. 1225, p. 33, a5-6 // Z 2:15, p. 435, c5-6 // R110, p. 870, a5-6)

Zongmi was at pains, however, to refute the view of some of his contemporaries that “not relying on scriptures” meant any kind of literal rejection, or complete ignoring, of Buddhist sūtras on the part of Bodhidharma. In his *Preface to the Collected Writings on the Source of Chan*, he wrote:

When Bodhidharma received the dharma and brought it personally from India to China, he saw that most of the practitioners in this land had not yet obtained the dharma, and that they merely took names and numbered lists for understanding and took formal affairs as practice. He wanted to make them understand that the moon does not consist in the pointing finger and that the dharma is one’s own mind. Thus he simply used mind to transmit mind and did not rely on scriptures, manifested the axiom and destroyed attachments. It is for this reason that he spoke as he did. It was not that he preached liberation entirely apart from scriptures. Thus those whom he instructed, who understood what he meant, always praised the *Diamond* and the *Entry into Lanka*, saying, “These two sūtras are my mind’s guide.”

《禪源諸詮集都序》達摩受法天竺躬至中華。見此方學人多未得法。唯以名數爲解事相爲行。欲令知月不在指法是我心。故但以心傳心不立文字。顯宗破執。故有斯言。非離文字說解脫也。故教授得意之者。即頻讚金剛楞伽云、此二經是我心要。(T 2015.48.400b17-22)

The Song Chan “records of the transmission of the flame” contain many well-known stories about Bodhidharma that are not found in the one moderately reliable source we have for him, the *Additional Biographies of Eminent Monks*. He is said, for example, to have told Emperor Wu of the Liang that there is “no merit” in supporting the saṃgha or copying sūtras; to have crossed the Yangzi River standing on a reed on his way north after leaving the Liang; to have spent nine years in “wall contemplation” at the Shaolin Monastery; and to have left his stūpa mausoleum three years after his death, leaving one sandal behind. According



to legend, he was last spotted by Songyun, a Buddhist layman and attendant to Emperor Xiaoming, carrying the other sandal as he crossed the Congling mountains of Chinese Turkestan on his back to India. Keizan, however, did not find that final story credible. He states in Chapter 28 of the *Denkōroku* that, as a matter of fact, Bodhidharma remains buried on Bear's Ear Peak in China.

**Bodhidharma Bodhisattva** (C. Damo Dashi 達磨大士; J. Daruma Daishi). A title that Chan Master Baojing of Mount Xiang in Longmen used to refer to → Bodhidharma when advising Shenguang (the future Huike) to go study under him.

**Bodhiruci** (C. Putiliuzhi 菩提流支; J. Bodairushi; -527). An Indian monk who was a prolific translator of Sanskrit sūtras and treatises into Chinese, working at the Yongning Monastery (C. Yongningsi 永寧寺; J. Eineiji) in Luoyang (the capital of the Northern Wei dynasty) from 508 to 512. Assisted by a team of translators that included Buddhāśānta (d.u.) and Ratnamati (d.u.), Bodhiruci is credited with translating about thirty Mahāyāna scriptures, including many that represented the latest developments of the Yogācāra School in India.

**Bodhisattva Gestation Sūtra** (C. *Pusa chutai jing* 菩薩處胎經; J. *Bosatsu shotai kyō*; T 384). 7 fascicles. Abbreviated title of the *Vast Sūtra on the Descent of the Bodhisattva's Consciousness from the Tuṣita Heaven into his Mother's Womb* (C. *Pusa cong Doushu Tian jiangshen mutai shuo guangpu jing* 菩薩從兜率天降神母胎說廣普經; J. *Bosatsu jū Tosotsu Ten gōshin motai setsu kōfu kyō*). Translated by Zhu Fonian (d.u.). A Mahāyāna sūtra said to have been preached by the future Buddha as he lay in his golden coffin in the Tuṣita Heaven, using his supernormal powers to appear within a palace that was his future mother's womb, and there preach the dharma to bodhisattvas of the ten directions.

**Bodhitāra** (C. Putiduoluo 菩提多羅; J. Bodaitara). According to Chan records of the transmission of the flame, this was the name of the Twenty-eighth Ancestor of the Chan Lineage in India, Bodhidharma, before he was ordained as a monk.

**Book of Changes** (C. *Yi jing* 易經; J. *Eki kyō*). The popular name of the *Zhou Book of Changes* (C. *Zhouyi* 周易; J. *Shūeki*), one of the “five classics” (C. *wujing* 五經; J. *gokyō*) of the Confucian tradition. The text advances the metaphysics of yin and yang and uses a set of sixty-four hexagrams to provide an explanatory and predictive model for how change occurs in the phenomenal world. It has long been used as guide to divination.

**Book of Documents** (C. *Shu jing* 書經; J. *Sho kyō*). One of the oldest Chinese historical records, covering the affairs of early dynasties (viewed by modern scholars as largely mythological) down through those of the Zhou dynasty (1046-256 BCE). It is one of the “five classics” (C. *wujing* 五經; J. *gokyō*) of the Confucian tradition.

**Boyu Peak** (C. Boyu Feng 鉢孟峰; J. Hou Hō). Literally, “Monk's Bowl Peak.” Location unclear. The Shūmuchō edition of the *Denkōroku* (p. 270) says that Boyu Peak is on Mount Danxia in Henan 河南 province. The Buddhist Authority Database Project (<http://authority.ddbc.edu.tw/>), however, includes only one place with that name (PL000000016753), which it locates near present-day Chizhou 池州 city in Anhui 安徽 province.

**Brahmā Heaven** (C. Fan Tian 梵天; J. Bon Ten; S. Brahma-loka). (1) A heaven in the form realm, also called the “first dhyāna heaven” (C. *chu chan tian* 初禪天; J. *shozen ten*) because it is the place of rebirth for practitioners who are proficient in the first of the *four dhyānas*. It is said to have three heavens within it: 1) the “Heaven of the Followers of Brahmā” (C. Fanzhong Tian 梵衆天; J. Bonshu Ten; S. Brahmā-kāyika, Brahma-pāriṣadyāh); 2) the “Heaven of the Ministers of Brahmā” (C. Fanfu Tian 梵輔天; J. Bonho Ten; S. Brahma-purohita); and 3) the “Great Brahmā Heaven” (C. Dafan Tian 大梵天; J. Daibon Ten; S. Mahābrahman). (2) The glyphs 梵天 (C. *fantian*; J. *bonten*) are also used to translate the name of (a) Brahmā, a Vedic god, and (b) Brahman, conceived (e.g. in the Upanishads) as the world soul, the impersonal ground of all being.

**Brahmā King** (C. Fanwang 梵王; J. Bon’ō). An abbreviation of “King of the Great Brahmā Heaven” (C. Dafan Tian Wang 大梵天王; J. Daibon Ten Ō; S. Mahābrahmā Deva Rāja).

**Brahmā Virtue of Purity** (C. Fanmo Jinde 梵摩淨德; J. Bonma Jōtoku). Name of the father of Rahulabhadra, Sixteenth Ancestor of the Chan/Zen Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Brāhmaṇa Long Nails** (C. Changzhua Fanzhi 長爪梵志; J. Chōsō Bonshi). (1) According to ZGDJ (865d, s.v. ちょうそうぼんし), the Chinese name Changzhua 長爪 (J. Chōsō), “Long Nails,” is a translation of the Sanskrit Dirghanakha and the Pāli Dighanakha. The *Treatise on the Great Perfection of Wisdom* identifies him with Kauṣṭhila, an immediate disciple of Buddha who was also an uncle of the disciple Śāriputra, but the Pāli biographies of Dīghanakha do not make that connection. In any case, he is said to have gone forth from household life as a follower of an other path and spent a great deal of time reading all of the eighteen classics (C. *shiba jing* 十八經; J. *jūhachi kyō*) of non-Buddhist philosophy without cutting his fingernails, so that people came to call him “Long Nails.” Later he took refuge in Buddha under the guidance of Śāriputra, and became known as the disciple of Buddha who was “best in question and answer” (C. *wenda diyi* 問答第一; J. *mondō daiichi*). (2) There is a short *Sūtra of the Inquiries of Brāhmaṇa Long Nails* (C. *Changzhua Fanzhi qingwen jing* 長爪梵志請問經; J. Chōsō Bonshi *shōmon kyō*; T 584), translated by Yijing (635-713), which tells of a brāhmaṇa by that name who confronted Buddha and first challenged his teachings on karmic retribution, then asked him by what karma he had attained certain of his thirty-two marks. Buddha explained each of the marks as the result of upholding one or another of the eight precepts in a previous life, and told the brāhmaṇa that if anyone upheld all of the precepts for even a single day and night, or longer, they could get the same result. Upon hearing this the brāhmaṇa abandoned his pride, threw down his staff, made prostrations to Buddha and took refuge in the three treasures. (3) Logically speaking, the “Brāhmaṇa Long Nails” who appears in Chapter 27 of the *Denkōroku* (and in the *Jingde Era Record of the Transmission of the Flame*, which contains the Chinese original of the story) cannot be either of those two figures, because both were contemporaries of Buddha, whereas Venerable Prajñātāra (the Twenty-seventh Ancestor of the Chan Lineage in India) was not. However, the literature of Chan, when speaking of the Indian ancestral

teachers, often borrows names from *sūtras* known to have been translated from Indian originals in order to lend verisimilitude to those accounts.

**Brahmā's Palace** (C. Fangong 梵宮; J. Bongū). The residence of the god Brahmā, the highest god in the → Brahmā Heaven.

**Brief Record of the Awakenings and Activities of the Five Elders of the Flame Transmission Cloister of Tōkoku Monastery** (*Tōkoku Dentōin Gorō gosoku narabi ni gyōgō ryakki* 洞谷傳燈院五老悟則并行業略記). By Keizan Jōkin (1264-1325). Included in the so-called standard (*rufu* 流布) version of the *Chronicles of Tōkoku Monastery* (*Tōkokuki* 洞谷記), edited in 1718 by Chitō Shōgen 智燈照玄 (1665-1739). Keizan composed this work on the occasion of the dedication of the Dentō Cloister (Dentōin 傳燈院), or “Flame Transmission Cloister,” at Yōkō Monastery, a.k.a. Mount Tōkoku. It provides verbatim accounts of the “dialogues that confirmed the awakenings” (*gosoku* 悟則) of: Eminent Ancestor (Kōso 高祖) Rujing (1162-1227); Great Grand-Ancestor (Sōso 曾祖) Dōgen (1200-1253); Grand-Ancestor (Soō 祖翁) Ejō (1198-1280); Former Teacher (Senshi 先師) Gikai (1219-1309); and Keizan himself. For the first four individuals it also provides a few biographical details as well as their death poems.

**Buddha-Mind Lineage** (C. Foxinzong 佛心宗; J. Busshinshū). (1) In China, an alternate name for the Lineage of Bodhidharma, which was also known as the Chan Lineage. Because Bodhidharma was originally called (in the *Additional Biographies of Eminent Monks*, compiled ca. 645) a *dhyāna* practitioner, from the early ninth century on, when proponents of the lineage of *dharma* transmission that he had supposedly founded in China began to call it the “Chan Lineage,” it was natural for outsiders to assume that what he had handed down to posterity was some particular “method of *dhyāna*” (C. *chanfa* 禪法; J. *zenpō*). Insiders, however, insisted that the *dharma* transmitted by Bodhidharma was the awakened “mind” of Śākyamuni Buddha — the *buddha-mind* — not any particular meditation technique or verbal teaching. One such insider was a historian of the Chan Lineage, the monk Zongmi (780-841), who wrote the following in his *Chart of the Master-Disciple Succession of the Chan Gate that Transmits the Mind Ground in China*:

When Bodhidharma came from the west he only transmitted the *mind-dharma*. Thus he himself said, “My method is to use *mind* to transmit *mind*; I do not rely on scriptures.”

《中華傳心地禪門師資承襲圖》然達磨西來、唯傳心法。故自云、我法以心傳心、不立文字。(CBETA, X63, no. 1225, p. 33, a5-6 // Z 2:15, p. 435, c5-6 // R110, p. 870, a5-6)

According to the *Records that Mirror the Axiom*, completed by Chan master Yongming Yanshou (904-975) in 961:

Thus Great Master Bodhidharma said, “One who clarifies the axiom of the *buddha-mind* and, without an iota of discrimination, realizes the mutual correspondence of practice and understanding, is what we call an ancestor.”

《宗鏡錄》故達磨大師云、明佛心宗、寸無差悟行解相應、名之曰祖。(T 2016.48.b11-12)

In this context, the glyphs 佛心宗 (C. *foxin zong*; J. *busshin shū*) evidently indicate the “doctrine” or “principle” or “axiom” (C. *zong* 宗; J. *shū*) of the *buddha-mind*

(C. *foxin* 佛心宗; J. *buss shin*), rather than a particular “school” or “lineage” (C. *zong* 宗; J. *shū*) of same. However, as we know from the occurrence of nearly the same quotation in the *Jingde Era Record of the Transmission of the Flame* (T 2076.51.220a3-5), Bodhidharma was responding to a question about the basis on which he had “succeeded [to the lineage] and become an ancestor” (C. *cheng wei zu* 承爲祖; J. *shō i so*), so it is clear that transmission of the “axiom” is what defines the “lineage.” The ambiguity of the glyph 宗 (C. *zong*; J. *shū*) is scarcely felt in Chinese or Japanese, but it manifests itself in English translation when we are forced to choose between “axiom” or “principle,” and “lineage” or “school.” Often, the translation can go either way. For example, in his *Commentary on the Mahāyāna Sūtra on the Entry into Lañka*, the monk Baochen 寶臣 (J. Hōshin; d.u.), who flourished during the Northern Song dynasty, said:

When Bodhidharma came from the west, fundamentally he did not rely on scriptures. His delivery of the [*Sūtra on the Entry into*] *Lañka* to the east [China] was to seal his transmission of the Buddha-Mind Lineage [or, to seal his transmission of the axiom of the *buddha-mind*].

《注大乘入楞伽經》達磨西來、本自不立文字。楞伽東付、以印傳佛心宗。(T 1791.39.433b29-c1)

Yuanwu Keqin’s (1063-1135) commentary on Case #13 of the *Blue Cliff Record*, to cite but one other example, reads as follows:

Raised: A monk asked Baling, “What about the lineage of [Kāṇa] Deva?” Baling said, “Silver bowl filled with snow.”

People often misunderstand this *kōan* and say that it was a lineage of an other path. What does that have to do with anything? The Fifteenth Ancestor, the Venerable [Kāṇa] Deva, may have been numbered among the followers of an other path, but on the occasion when he met the Fourteenth Ancestor, Venerable Nāgārjuna, he took a needle and cast it into the bowl [of water that had been set out]. Nāgārjuna regarded him as a profound vessel and transmitted the Buddha-Mind Lineage [or, transmitted the axiom of the *buddha-mind*].

《碧巖錄》舉。僧問巴陵、如何是提婆宗。巴陵云、銀碗裏盛雪。這箇公案。人多錯會道。此是外道宗。有什麼交涉。第十五祖。提婆尊者。亦是外道中一數。因見第十四祖。龍樹尊者。以針投鉢。龍樹深器之。傳佛心宗。(T 2003.48.153c20-25)

(2) In Japan, the name “Buddha-Mind School” (Busshinshū 佛心宗) was also used in the Tendai School, from the time of its origins in the ninth century, to refer to what in China was called the Chan Lineage. Its place in the Tendai ranking of the various schools was fixed in the works of the important author Annen 安然 (841-915?), who wrote:

Ranking shallow and deep based on doctrine. First, the Shingon School [teaches that] the Tathāgata Mahāvairocana always abides without change; in all times and places, [he] teaches the one perfect principle that is the mystery of the *buddhas*. This represents the very first. Next, the Buddha-Mind School [teaches that] throughout his life the Venerable Śākyamuni provided many traps and snares; in the end, he transmitted his *mind*, unimpeded by the written teachings. As the *mind* of the *buddhas*, it represents number two.

《教時證》次依教理淺深。初真言宗大日如來常住不變。一切時處說一圓理諸佛祕密。最爲第一。次佛心宗一代釋尊多施筌蹄。最後傳心。不滯教文。諸佛心處故爲第二。(T 2395A.75.362a26-29)

Dōgen, who as a one-time Tendai School monk was familiar with this terminology, disapproved of its usage in China. In the chapter of his *Treasury of the True Dharma Eye* entitled “Way of the Buddhas” (*Butsudō* 佛道), he said:

Recently in the Great Song, mediocre types throughout the country hear the appellation of this falsely named “Chan Lineage,” and many lay followers spread talk of such false names as the “Chan Lineage,” or the “Lineage of Bodhidharma,” or the “Buddha-Mind Lineage,” which creates confusion about the way of the buddhas.

《正法眼藏、佛道》大宋の近代、天下の庸流、この妄稱禪宗の名をききて、俗徒おほく禪宗と稱し、達磨宗と稱し、佛心宗と稱する、妄稱きほひ風聞して、佛道をみだらんとす。(DZZ 1.475)

**Buddhamitra** (C. Futuomiduo 伏駄密多; J. Fudamitta). Also written as 佛陀蜜多羅 (C. Fotuomiduoluo; J. Buddamittara). Presented in traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame* as the Ninth Ancestor of the Chan Lineage in India, but otherwise unknown. His name is translated as “Kin to Awakening” (C. Jueqin 覺親; J. Kakushin).

**Buddhanandiya** (C. Fotuonanti 佛陀難提; J. Butsudanandai). Presented in traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame* as the Eighth Ancestor of the Chan Lineage in India. He is also listed as the eight patriarch in the *Record of the True Lineage of Dharma Transmission*, but is otherwise unknown.

**Buddhaśanta** (C. Fodashengduo 佛大勝多; J. Butsudaishōta). A figure mentioned in the *Jingde Era Record of the Transmission of the Flame* biography of the “Twenty-eighth Ancestor Bodhidharma”:

At the time there were two masters, Buddhasena and Buddhaśanta, who were originally fellow students of the Master [Bodhidharma] under Buddhahadra, [who taught] Hinayāna dhyāna contemplation.

《景德傳燈錄》時有二師。一名佛大先。一名佛大勝多。本與師同學佛陀跋陀小乘禪觀。(T 2076.51.217a28-b1)

In Chapter 28 of the *Denkōroku*, Keizan, who seems to assume that Buddhaśanta's identity as a fellow student of Bodhidharma under the translator Buddhahadra (358–429) is common knowledge, repeats the assertion of the *Jingde Era Record of the Transmission of the Flame* that:

Buddhaśanta divided the remainder [of his followers] into six schools.

《景德傳燈錄》佛大勝多更分途而爲六宗。(T 2076.51.217b2-3)

**Buddhaśānta** (C. Fotuoshanduo 佛陀扇多; J. Buddasenta; d.u.). An Indian monk who arrived in China in 511 and assisted in the translation project of Bodhiruci (–527) at the Yongning Monastery (C. Yongningsi 永寧寺; J. Eineiji) in Luoyang (the capital of the Northern Wei dynasty) from 508 to 512. He was later active as a translator at the Baima Monastery (C. Baimasi 白馬寺; J. Hakumaji) in Luoyang.

**Buddhasena** (C. Fodaxian 佛大先; J. Butsudaisen). According to DDB (s.v. 佛大先): “(5th c. CE); an Indian Sarvāstivādin 有部 master from Kashmir 罽賓國.

Also written 佛馱先 and 佛陀斯那.” According to Chapter 28 of the *Denkōroku*, he was a fellow disciple of Bodhidharma under the Twenty-seventh Ancestor of the Chan Lineage in India, Prajñātāra, who also received the latter’s seal of approval.

**Bunryaku era** (Bunryaku 文暦). A Japanese era name corresponding to the period from November 5, 1234 to September 19, 1235.

**Busshū Sen’ei** 佛洲仙英 (1794–1864). A prominent Sōtō School cleric of the nineteenth century, known today primarily for his role in editing and publishing the first edition of the *Denkōroku*, which introduced it to the world. Sen’ei also published several works by Dōgen, such as the “Talk on Pursuing the Way” (*Bendōwa* 辨道話). Sen’ei’s disciples compiled several collections of his discourse records, but only one survives: the *Discourse Record of Old Man Enjō Shiso* (*Enjō Shiso Rōjin goroku* 圓成始祖老人語錄; *Sōtōshū Zensho* 曹洞宗全書, “Shūi” 拾遺, pp. 79–186; 3 fascicles). The text contains lectures, essays, letters, and poems from 1841 to 1854, when Sen’ei served as abbot of Seiryō Monastery (Seiryōji 清涼寺) in Shiga 滋賀. At the time, it was one of the leading Zen monasteries in Japan, and was the mortuary temple of the Ii 井伊 clan of “insider feudal lords” (*fudai daimyō* 譜代大名) who were longtime allies and advisors to the Tokugawa shōguns. Seiryō Monastery was founded in 1602 by Gumei Shōsatsu 愚明祥察 (–1670) with the patronage of Ii Naomasa 井伊直政 (1561–1602), who stipulated that its abbots be selected solely on the basis of merit, without consideration of teacher-disciple lineages or family connections. Sen’ei’s inauguration as abbot of Seiryō Monastery was attended by Ii Naoaki 井伊直亮 (1794–1850), one of the most powerful officials in the shogunate (Yokoseki 1982, pp. 17 and 35).

**Butsujji** 佛慈. → Zen Master Butsujji.

**Candravimalatāra** (C. Yuejingduoluo 月淨多羅; J. Getsujōtara). According to Chapter 28 of the *Denkōroku*, the name of the first of three sons of “King Kāñci in South India.” The oldest extant source for this identification is the *Tiansheng Era Record of the Spread of the Flame* (CBETA, X78, no. 1553, p. 438, c24-p. 439, a1 // Z 2B:8, p. 316, d3-4 // R135, p. 632, b3-4).

**Canon Prefect Chuan** (C. Chuan Zangzhu 傳藏主; J. Den Zōsu). A monk who is unknown apart from his mention in accounts of Dōgen’s experiences in China, which are echoed in Chapter 51 of the *Denkōroku*.

**Caodong** 曹洞 (J. Sōtō). An abbreviated reference to the → Caodong/Sōtō Lineage.

**Caodong Lineage** (C. Caodongzong 曹洞宗; J. Sōtōshū). One of the so-called → five houses of Chan. For details, → Caodong/Sōtō Lineage.

**Caodong/Sōtō Lineage** (C. Caodongzong 曹洞宗; J. Sōtōshū). (1) In China, a branch of the Chan Lineage that traces its spiritual genealogy back to the Sixth Ancestor, Huineng, through Dongshan Liangjie (807–869). Also known in Song China and medieval Japan as “Dongshan’s House,” “Dongshan’s Tradition,” and the “Dong Lineage.” The etymology of the name “Caodong” has been interpreted in two ways. In China, it has often been held that the Caodong Lineage is named after its founder Dongshan and his *dharma heir* Caoshan Benji (840–901), the former providing the glyph 洞 (C. Dong; J. Tō) and the latter providing the glyph 曹 (C. Cao; J. Sō). Members of the Sōtō School in Japan, however, have

traditionally held that the Caodong Lineage was named after Huineng, the “Great Master of Caoxi” (C. Caoxi Dashi 曹溪大師; J. Sōkei Daishi), and Dongshan, his *dharma heir* in the seventh generation. From the standpoint of modern, critical scholarship, the latter etymology is more likely correct (Yanagida, 2004, p. 7). (2) Dōgen (1200-1253) is regarded as the founder of the Caodong/Sōtō Lineage in Japan, and all monks in the Sōtō School of Zen at present trace their line of spiritual descent back to him. The majority also trace their descent from Dōgen through Keizan Jōkin (1264–1325), the author of the *Denkōroku*, who was a *dharma heir* in the Sōtō Lineage in the third generation following Dōgen. Keizan and his heirs were instrumental in spreading Sōtō Zen around Japan, but the descendants of Dōgen were not the only Caodong/Sōtō Lineage monks who were active in medieval Japan. There was a *dharma heir* in the Hongzhi (J. Wanshi) Branch of the lineage named Dongming Huiji 東明慧日 (J. Tōmyō Enichi; 1272-1340) who was invited to Japan by the shōgun, Hōjō Sadatoki 北条貞時 (ruled 1284-1301), and was appointed abbot of many of the major Zen monasteries in Kamakura. He also served as abbot of Kennin Monastery in Kyōto, at the invitation of the Emperor Go-Daigo 後醍醐 (1288-1339). According to Collcutt (1981, pp. 74-75): “Many monks of this Wanshi school went to study in Yuan China and, upon their return to Japan, contributed to the *gozan* literature movement. The school was patronized initially by Sadatoki and the Hōjō and exerted great influence on Kantō warriors. Later, Wanshi monks came under the protection of the Shiba and Asakura warrior bands in Echizen and the Nijō and Asakai *kuge* in Kyōto.” For more details on the Caodong/Sōtō Lineage in Japan, → Sōtō Lineage.

**Caoshan** 曹山 (J. Sōzan). (1) Literally “Mount Cao.” The mountain name of the Chongshou Cloister (C. Chongshouyuan 崇壽院; J. Sūjuin or Sōjuin), a monastery once located in what is now Yihuang County 宜黃縣 of Jiangxi 江西 province, founded by Caoshan Benji (840–901). (2) A reference to → Caoshan Benji.

**Caoshan Benji** 曹山本寂 (J. Sōzan Honjaku; 840–890). The name means “Benji, abbot of the monastery on Mount Cao.” A famous *dharma heir* of Dongshan Liangjie (807–869). Also known by the posthumous honorific name of Chan Master Yuanzheng (C. Yuanzhen Chanshi 元證禪師; J. Genshō Zenji). A Chan master who, although he does not figure into any of its surviving branches, was instrumental in establishing the doctrinal identity of the → Caodong/Sōtō Lineage, which may (according to one theory) bear his name (“Cao” 曹). He is best known, perhaps, for his explanation of the “five positions of inclined and upright” and “five stages of meritorious work.”

**Caoxi** 曹溪 (J. Sōkei). (1) Mount Caoxi (C. Caoxishan 曹溪山; J. Sōkeizan) is the mountain name of the Baolin Monastery in present-day Guangdong 廣東 province, where the Sixth Ancestor Huineng is said to have served as abbot from the year 670. The name Caoxi, standing alone, can refer to either that location or the monastery situated there. (2) By metonymy, a name for Huineng, who came to be called the “Great Master of Caoxi” (C. Caoxi Dashi 曹溪大師; J. Sōkei Daishi). → Huineng.

**Central India** (C. Zhong Yindu 中印度; J. Chū Indo). One of the five regions of India, according to the Chinese pilgrim Xuanzang (602-664).

**Chan** 禪 (J. Zen). (1) A reference to the Chan School of Buddhism in China and (when used as an adjective) things associated with it. (2) For other, older meanings of the glyph 禪 (C. *chan*; J. *zen*), → *chan*.

**Chan Gate** (C. Chanmen 禪門; J. Zenmon). (1) In the Chan “records of the transmission of the flame” genre that first began to take shape in the mid-tenth century in China (and in all subsequent Chan/Zen literature), the term “Chan Gate” indicates the approach to Buddhist practice transmitted by the Chan Lineage, also called the Lineage of Bodhidharma. The “Chan” 禪 (J. Zen) referred to is the *mind-dharma* of Śākyamuni Buddha and the “gate” (C. *men* 門; J. *mon*) or “approach” in question is “using mind to transmit mind.” (2) In Chinese Buddhist literature dating from the Song dynasty and later, “Chan Gate” can also refer to the → Chan School: the group of living people (*Chan masters* and their followers) who identify themselves with the Lineage of Bodhidharma. (3) In Chinese Buddhist texts that precede the mid-tenth century and/or have no connection with the Lineage of Bodhidharma, the glyphs 禪門 (C. *chanmen*; J. *zenmon*) refer to the “gate” (C. *men* 門), or “approach,” taken by “practitioners of *dhyāna*,” as opposed to other modes of specialized practice that are categorized in the “biographies of eminent monks” genre of historical records. For example, in Daoxuan’s (596–667) *Additional Biographies of Eminent Monks*, the biography of a *dhyāna* practitioner named Jinglin 靜琳 says:

He immediately gave up the occupation of lecturing and devoted himself exclusively to the *dhyāna* gate (C. *chanmen* 禪門), initially training in [the contemplation of] impurity as a basis of *mindfulness*, and other such methods.

《續高僧傳》即捨講業專習禪門、初學不淨念處等法。(T 2060.50.590a24-25)

**Chan Lineage** (C. Chanzong 禪宗; J. Zenshū). A spiritual lineage of ancestral teachers through whom the “*mind-dharma*” of Śākyamuni Buddha is said to have been passed down to the present, as documented in “records of the transmission of the flame” that were produced by the Chan School in China. Two synonyms of “Chan Lineage” found in those traditional histories are → Lineage of Bodhidharma, and → Buddha-Mind Lineage. The basic claim made by proponents of the Chan Lineage is that it transmits the “*mind*” of Śākyamuni Buddha — the *awakening* that he had before he ever opened his mouth to preach — as opposed to his verbal *teachings*, which were recorded and handed down in *sūtra* literature. Because the Chan Lineage is said to transmit the “*mind-dharma*,” which is the “*buddha-mind*” itself, the Chinese *Chan masters* who are its *dharma heirs* are regarded in effect as native *buddhas*, whose vernacular pronouncements are no less authoritative than the words of Śākyamuni Buddha. Moreover, because it represents a “*transmission of mind by means of mind*” and a “*separate transmission apart from the teachings*,” the Chan Lineage (a.k.a. Chan Gate) is said to be superior to the “*teachings gate*,” a pejorative name for all the trends of Chinese Buddhism that derive their authority from the explication of translated *sūtras* and *śāstras*. Unlike *Chan masters*, the argument goes, even the most erudite monks who take the latter approach only access Buddha’s *awakening* in a third-hand, derivative way.

During the eighth and ninth centuries in China, when belief in the Chan Lineage was taking shape, several different groups of Buddhist monks organized themselves



around it and used it to claim spiritual authority and gain patronage. Its quasi-historical genealogy (conceived as a line of ancestral teachers reaching back to Śākyamuni) and cast of living *dharma heirs* was in flux and hotly contested. This is known from several “early Chan” texts discovered in Dunhuang in the early twentieth century, which give competing versions of Bodhidharma’s lineage and variously name either Faru (638-689), Shenxiu (606?-706), or Huineng (638-713) as the legitimate “sixth ancestor”; for details, → Lineage of Bodhidharma. The earliest attested use of the term “Chan Lineage” to refer to a multi-branched family tree stemming from Bodhidharma, where all of the competing branches are treated as his legitimate *dharma heirs*, is found in the writings of the Guifeng Zongmi (780-841); → *Preface to the Collected Writings on the Source of Chan*.

By the beginning of the eleventh century, with the imperially sanctioned publication of the *Jingde Era Record of the Transmission of the Flame*, the shape of the Chan Lineage was determined in a way that remained universally accepted as true ever after. According to that orthodox narrative, Mahākāśyapa, the First Ancestor of the Chan Lineage in India, received an *individual transmission* of the *mind-dharma* directly from Śākyamuni at an assembly on Vulture Peak where Buddha *held up a flower* in a wordless sermon. He later *transmitted the dharma* to Ānanda, who became the Second Ancestor. The *mind-dharma* was then handed down from master to disciple through the generations until it reached Bodhidharma, the Twenty-eighth Ancestor. Bodhidharma famously “*came from the west*,” from India to China, becoming the Founding Ancestor of the Chan Lineage in that country. The *mind-dharma*, it is said, continued to be transmitted in unilinear fashion (with only one main *dharma heir* per generation) down through five more generations of Chinese *ancestral teachers* until it reached Huineng, the Sixth Ancestor, whose succession to the *lineage* is celebrated in the *Platform Sūtra*. In the generations following Huineng there was a ramification of the Chan family tree that resulted in five main branches, known as the *five houses*. Two of those branches, the Linji (J. Rinzai) and Caodong (J. Sōtō), are the *lineages* through which all *dharma heirs* to the Chan/Zen Lineage have, since the middle of the Song dynasty, traced their spiritual descent. A notable feature of this narrative is its retrospective inclusiveness: the *Jingde Era Record of the Transmission of the Flame* is careful to include not only the ancestral teachers who constitute the “main line” (C. *zhengzong* 正宗; J. *shōshū*) of descent leading from Bodhidharma to Huineng, but various *collateral offshoots* as well, such as the Oxhead Lineage founded by Niutou Farong (594-657), a *dharma heir* of the Fourth Ancestor Daoxin (580-651), and the so-called Northern Lineage associated with Shenxiu (606?-706). This ecumenical view of the Chan Lineage as a multi-branched family tree probably derives from Zongmi (780-841), whose writings were a major source for the early Song dynasty historians.

The understanding of the Chan Lineage evinced in the *Jingde Era Record of the Transmission of the Flame* and all later Chan genealogies thus allows for both “living” and “dead” branches. The former are branches of the *lineage* that include living Chan masters who trace their spiritual ancestry back through them, and the latter are branches said to have died out (i.e., stopped producing *dharma heirs*) sometime in the past. However, a majority of members of even the living branches of the Chan Lineage, as that was conceived in the Song and Yuan dynasties, were dead people, because the number of *ancestral teachers* listed in the genealogical

records at any given time exceeded the number of living *Chan* masters. To be a deceased member of the *lineage* was to be a quasi-living (albeit invisible) presence, for living *Chan* masters led regular offerings of food, drink, and merit to their predecessors, prayed for the help and protection of those ancestral spirits in return, and honored the most important among them (e.g. the founders of branch *lineages*) by publicly rehearsing their *sayings* and holding up their biographies as models to be emulated. Even *ancestral teachers* who belonged to dead branches of the *lineage* and thus had no living descendants to make offerings to them were remembered and honored by the very fact of their inclusion in the *Chan* genealogical records. Some had their *sayings* included in *kōan* collections.

Modern scholarship, through the comparative study of extant Tang dynasty texts that floated competing versions of Bodhidharma's *lineage* in India and China, has shown that the early *Chan* Lineage (from Mahākāśyapa down through Huineng) is a mythological entity, pieced together retrospectively and elaborated on by several factions of Chinese Buddhist monks over the course of the eighth and ninth centuries. The names of some of the Indian *ancestral teachers* in the Lineage of Bodhidharma were known from Buddhist literature translated into Chinese, but the biographical data about them, including details of the *master and disciple* relationships imputed to them, are largely fiction composed in China. All of the individual monks featured in the first five generations of the *Chan* Lineage in China — Bodhidharma and his disciple Huike, Sengcan, and Daoxin and his disciple Hongren — appear in Daoxuan's (596–667) *Additional Biographies of Eminent Monks*, but they are not all linked together in that work as members of a single *lineage*. The connections between them, embellished with dialogues and more detailed biographical information, are later fictional constructs. Shenxiu (606?–706), who in the first half of the eighth century was widely recognized as the sixth ancestor in Bodhidharma's *lineage*, is a historical personage who was honored by the imperial court, and writings attributed to him survive. The figure of Huineng, however, is historically vague. Little is known of him apart from the works of Heze Shenhui (670–762), who championed him as the true Sixth Ancestor, and the *Platform Sūtra*, a work of uncertain authorship that echoes Shenhui's arguments. Huineng's biography, like that of Bodhidharma, was greatly embellished in later *Chan* literature, becoming very detailed. It is only in the generations following Huineng that the biographies of *ancestral teachers* found in "*records of the transmission of the flame*" begin to have more of a foundation in historical facts that can be corroborated by external sources. The biographies of *dharma heirs* in the *Chan* Lineage who flourished in the Song dynasty and later, while clearly hagiographical in some respects, are relatively reliable as historical documents. Because the figures in question were well known in their day, and because the records of their *sayings* and doings were compiled by multiple disciples who knew them personally, there was less opportunity for the outright fabrication of biographical data.

Modern Japanese scholarship speaks of the "history of the *Chan/Zen* Lineage" (*Zenshūshi* 禪宗史) as if that were a historiographically unproblematic category. However, the *Chan* Lineage as it is traditionally conceived has a membership that includes as many ghostly presences (ancestral spirits who interact with their descendants) as living people, and the only thing that all of the members have in common is their putative *inheritance* of a "*mind-dharma*" that is avowedly

signless and thus, in principle, beyond the scope of critical historical inquiry. Moreover, the Chan Lineage as traditionally conceived includes many figures, from the Indian *ancestral teachers* down through the Sixth Patriarch Huineng, whose biographies have been shown from the standpoint of modern scholarship to be largely if not entirely fictional.

The editor of the present work thus draws a fundamental distinction between the Chan Lineage, which is a product of the religious imagination, and the Chan School, understood as comprising all the real people in medieval China who ever promoted or believed in the story of the Chan Lineage, or reenacted it in social rituals such as the awarding of *inheritance certificates* to *dharma heirs*.

The aforementioned distinction between the Chan Lineage as a product of the religious imagination and the Chan School as the group of real people who did the imagining is foreign to the Chan/Zen tradition in East Asia, but the nomenclature we use here does have some precedent in the tradition. In Song and Yuan dynasty China, there was a clear recognition that membership in the Chan Lineage (C. Chanzong 禪宗; J. Zenshū) was limited to *ancestral teachers*, living *Chan masters*, and a few elite disciples whom the latter had formally recognized as *dharma heirs*. The Chan School (C. Chanjia 禪家, Chanmen 禪門; J. Zenke, Zenmon), on the other hand, was understood to include all the many monk followers and lay supporters of *Chan masters* and the monasteries they headed as abbots, not just the few *masters and disciples* who had *dharma inheritance* in the lineage. → Chan School.

**Chan Master Dajian** (C. Dajian Chanshi 大鑑禪師; J. Daikan Zenji). Literally, “Chan Master Great Mirror.” The posthumous title awarded by Emperor Xianzong 憲宗 (reigned 805–820) of the Tang dynasty in China to Huineng (638–713) of Caoxi, the Sixth Ancestor of the Chan/Zen Lineage in China. → Huineng.

**Chan Master Daman** (C. Daman Chanshi 大滿禪師; J. Daiman Zenji). Literally, “Chan Master Great Fullness.” The posthumous honorific title of Hongren (601–674), the Fifth Ancestor of the Chan/Zen Lineage in China. → Hongren.

**Chan Master Daopi** (C. Daopi Chanshi 道丕禪師; J. Dōhi Zenji). → Tongan Daopi.

**Chan Master Dayi** (C. Dayi Chanshi 大醫禪師; J. Daii Zenji). The posthumous honorific title of the Fourth Ancestor of the Chan/Zen Lineage in China, → Daoxin.

**Chan Master Fozhao** (C. Fozhao Chanshi 佛照禪師; J. Busshō Zenji). The Chan/Zen master title of → Zhuoan Deguang.

**Chan Master Fushan Yuanjian** (C. Fushan Yuanjian Chanshi 浮山圓鑑禪師; J. Fuzan Enkan Zenji). → Yuanjian Fayuan.

**Chan Master Huijian** (C. Huijian Chanshi 堅禪師; J. Ken Zenji). → Taiyang Huijian.

**Chan Master Wukong** (C. Wukong Chanshi 悟空禪師; J. Gokū Zenji). The posthumous honorific title of the Forty-seventh Ancestor of the Chan/Zen Lineage according to the *Denkōroku*. → Zhenxie Qingliao.

**Chan Master Xiatang Fohai Yuan** (C. Xiatang Fohai Yuan Chanshi 瞎堂佛海遠禪師; J. Katsudō Bukkai On Zenji). The Chan/Zen master title of → Xiatang Huiyuan.

**Chan Master Yunju Hongjue** (C. Yunju Hongjue Chanshi 雲居弘覺禪師; J. Ungo Kōgaku Zenji). The Chan/Zen master title of → Yunju Daoying.

**Chan Master Zhitong** (C. Zhitong Chanshi 智通禪師; J. Chitsū Zenji; d.u.). Mentioned in the *Collated Essentials of the Five Flame Records* as the monk under whom Taiyang Jingxuan (942-1027), the Forty-third Ancestor of the Chan/Zen Lineage according to the *Denkōroku*, went forth from household life. Otherwise, nothing is known about him.

**Chan Master Zhiyuan** (C. Zhiyuan Chanshi 智遠禪師; J. Chion Zenji; d.u.). Mentioned in the *Jingde Era Record of the Transmission of the Flame* as a monk whom the Sixth Ancestor, Huineng (when he was still just an illiterate woodcutter), encountered after he heard someone reciting the *Diamond Sūtra*. Zhiyuan was impressed with his intelligence and suggested that he go study with the Fifth Ancestor, Hongren, on Mount Huangmei. Nothing more is known of him.

**Chan School** (C. Chanjia 禪家, Chanmen 禪門; J. Zenke, Zenmon). A school of Buddhism that arose in China in the latter half of the Tang dynasty (618-907) and came to dominate the upper echelons of the imperially sanctioned Buddhist monastic institution in the Song (960-1278) and Yuan (1271-1368) dynasties. By the end of the Ming dynasty (1369-1644), most Chinese Buddhist monks were identified in some way with the Chan School and the designation “Chan” had come to refer to all of Han Chinese Buddhism in general, as opposed to the Tantric Buddhism of Tibet that was called “Lamaism” (C. Lamajiao 喇嘛教; J. Ramakyō). Both forms of Buddhism were patronized by the imperial court during the Qing dynasty (1644-1912).

Unlike most other schools of Buddhism that flourished in imperial China, membership in the Chan School was not determined by adherence to any particular philosophical position, exegetical tradition, or mode of religious practice. What united its followers, rather, was belief in a *lineage of ancestral teachers* through whom Śākyamuni Buddha’s awakening — his “*mind-dharma*,” as opposed to his verbal teachings as recorded in sūtras — had been transmitted from India to China. The central tenet of the Chan School, in short, was that an unbroken “*transmission of mind by means of mind*” from person to person (master to disciple) had taken place, first through a line of twenty-eight Indian *ancestral teachers* that culminated in Bodhidharma, and then (after Bodhidharma “*came from the west*” and became the *founding ancestor* in China) through a line of five Chinese *ancestral teachers* that culminated in the Sixth Ancestor, Huineng. That *lineage* is variously called the Buddha-Mind Lineage, the Lineage of Bodhidharma, and the Chan Lineage. It is said to have branched out following Huineng, and by the start of the Song dynasty to have produced about fifteen hundred *dharma heirs* over the course of some ten or twelve generations. All were acclaimed as “*Chan masters*” by virtue of their *face-to-face inheritance* of the *mind-dharma*, and virtually all were described as *ordained Buddhist monks*: only a handful of *nuns* and *lay practitioners* were named as *dharma heirs* in the Chan Lineage.

The conception of the Chan Lineage outlined in the previous paragraph comes from the *Jingde Era Record of the Transmission of the Flame* (compiled in 1004), a collection of biographies of Chan masters arranged in genealogical order that was recognized by the imperial court as the orthodox record of the lineage, reaching from the time of Śākyamuni Buddha in India down to the Song dynasty in China. The *Jingde Era Record* superseded and obscured all of the earlier lineage records that it drew on (including some that did not recognize Huineng as the Sixth Ancestor following Bodhidharma), and it served as a model for subsequent, similar texts in the “records of the transmission of the flame” genre of Chan literature. The compilation and updating of such genealogical records, which documented the *master and disciple* relationships and the specific acts of *dharma transmission* that “proved” membership in the lineage following Bodhidharma and Huineng, was crucial to the formation and ongoing propagation of the Chan School. The Chan Lineage, as that was understood by its proponents in China, included some *dharma heirs* in the most recent two or three generations who were still alive, but its membership consisted largely of those who had already passed away, and thus were called “ancestral teachers.” One reason for the success of the Chan School in China was its use of familiar, indigenous rites of ancestor worship (as practiced by biological families) to promote its concept of a spiritual lineage. That included the enshrinement of *ancestral teachers* on altars in mortuary halls, routine *offerings* of food and drink made to them, elaborate *memorial services* performed on the anniversaries of their deaths, and prayers for their ongoing protection and guidance.

The Chan School in the Song dynasty and later included a great number of monks, nuns, and lay followers who were not themselves recognized as members of the Chan Lineage. They were, for the most part, the disciples and patrons of living Chan masters, and their faith in those individual teachers was grounded in a more fundamental belief in the Chan Lineage itself. However, anyone who took inspiration from the literature of Chan, whether or not they had a direct relationship with a living Chan master, could also be considered a follower of the Chan School.

The literature in question comprises three main genres: 1) the aforementioned “records of the transmission of the flame,” which are collections of biographies of *dharma heirs* presented in genealogical order; 2) the *discourse records* of individual *ancestral teachers* in the lineage, which contain ostensibly verbatim accounts of their exchanges with students; and 3) *kōan* collections that compile the most pithy *sayings* of renowned *ancestral teachers* and hold them up for comment and contemplation. The dialogues featured in all three genres deal with basic Buddhist ideas inherited from India, such as *karmic recompense*, *liberation from the round of birth and death*, the *emptiness of dharmas*, and *mind only*. The “question and answer” form they take, however, is closer to the *Analects* of Confucius than anything found in translated Indian *sūtras* and *śāstras*. Their witty, ironic, and sometimes confounding rhetorical style, moreover, is reminiscent of the Daoist classic, the *Zhuangzi*. In general, the Chan *ancestral teachers* speak in an engaging vernacular Chinese that is easier to relate to than the stilted language of Buddhist scriptures translated from Sanskrit.

With its embrace of mostly native (i.e. Chinese) ancestors as spiritual guides (the two main exceptions being Śākyamuni and Bodhidharma), the Chan School was a form of Buddhism that was well adapted to indigenous cultural norms. Unlike the schools of Chinese Buddhism that derived their authority from the explication of Indian scriptures, which named only Indian *buddhas* and *bodhisattvas*, the legitimacy of the Chan School rested on its claim to transmit the very “mind” of Śākyamuni Buddha: the *awakening* that he had before he ever opened his mouth to preach. That meant that every *ancestral teacher* in the Chan Lineage, having directly inherited the “*buddha-mind*,” was in effect a Chinese *buddha* whose vernacular pronunciations were no less authoritative or worthy of recording than those of the original Indian Buddha. This dynamic accounts for the fact that the Chan School, while claiming to represent a “*separate transmission apart from the teachings*” that does “*not rely on scriptures*,” nevertheless produced a far larger body of sacred scriptures than any other school of Chinese Buddhism.

The Chan School did not promise *awakening* for all, but it did give its followers the opportunity to come into contact with living *buddhas* (i.e. *Chan masters*) and to strive hard for *awakening* under their guidance, with some reasonable prospect of success. Verified *Chan masters*, of course, retained for themselves the right to judge whether the spiritual attainment of their disciples was genuine, and the prerogative to grant *dharma transmission* in turn. The basic conception of the Chan Lineage, therefore, as well as its perpetuation in ritual as a matter of social practice, had the effect of creating a small, elite cadre of powerful *Chan masters* within the Buddhist monastic order at large.

By the same token, the Chan School of Buddhism was not a popular movement in the sense of being easily understandable and attractive to the mass of lay people. It was, rather, an elitist tradition that appealed with its literature and its live rhetoric to the “*literati*”: the class of Confucian scholar bureaucrats who held much of the political and economic power in imperial China. Many of the latter were indifferent or even hostile to Buddhism, but enough were attracted to Chan to associate with, patronize, and occasionally train under *Chan masters*. It was thanks to *literati* support that, during the Song dynasty, the abbacies of a majority of the leading, state-supported Buddhist monasteries were reserved for eminent monks who were members of the Chan Lineage. Those came to be known accordingly as “*Chan monasteries*,” but their basic organization and operation scarcely differed from other *major monasteries* that did not have Chan abbots. What set a Chan monastery apart was largely the fact that the *abbot*, whenever he engaged in formal instruction (e.g. in public *convocations in the dharma hall* or *small convocations in the abbot’s quarters*), would be expected to comment on and demonstrate his understanding of the *sayings of ancestral teachers* in the Chan Lineage, which could be *raised* as topics either by the *abbot* himself or by members of the audience who came forward to challenge him.

Because the name of the Chan School derives from the term *channa* 禪那, a Chinese transliteration of the Sanskrit *dhyāna*, meaning “*meditation*,” modern scholars have often described it as the “*meditation school*” of Chinese Buddhism. That is a misnomer. Early proponents of the Lineage of Bodhidharma in China, who were active from the middle of the Tang dynasty onward, were adamant that what it transmitted was the “*mind-dharma*” of Śākyamuni Buddha, not

any techniques of *dhyāna* practice. It is true that the *Additional Biographies of Eminent Monks*, compiled by Daoxuan (596–667), contains a biography of the Indian monk Bodhidharma that categorizes him as a *dhyāna* practitioner, along with Sengchou 僧稠 (J. Sōjū; 480–560), Tiantai Zhiyi (538–597), and hundreds of other monks who never came to be included in any genealogies of the Chan Lineage, the formulation of which had yet to begin in Daoxuan's day. During the Sui (581–618) and early Tang dynasties, the terms “*dhyāna* house” (C. *chanjia* 禪家; J. *zenke*) and “*dhyāna* gate” (C. *chanmen* 禪門; J. *zenmon*) referred in a general way to those Buddhist monks who specialized in *dhyāna* practice, not to any particular “school” of Buddhism or “lineage” of dharma transmission. As evidenced by the writings of Guifeng Zongmi (780–841), it was only in the early ninth century that various factions of monks who promoted one or another version of a “Lineage of Bodhidharma” began to refer to that lineage as “Chan.” By that time, however, the word *chan* 禪 (J. *zen*) had been redefined in such a way that it no longer referred to *dhyāna* practice in the original sense of sitting down and calming the mind in meditation, but indicated rather the “true calm” that came from insight into the emptiness of dharmas, or the wisdom that was associated with seeing buddha-nature. Such redefinitions of *chan* are evident in early Chan School texts like the *Treatise Determining the Truth About the Southern Lineage of Bodhidharma* by Heze Shenhui (670–762), which contains the following passage:

[Question] “What is seated meditation?” Reverend [Shenhui] replied: “If you instruct people to sit, to freeze the mind and enter into concentration, to settle the mind and observe its purity, to rouse the mind and illuminate what is outside, or concentrate the mind and verify what is inside, those are obstructions of bodhi. When I speak of ‘seated’ now, what I mean by ‘seated’ is thought not being roused. When I speak of ‘meditation’ (C. *chan* 禪; J. *zen*; S. *dhyāna*) now, what I mean by ‘meditation’ is seeing the original nature. If their [Northern Lineage] method of teaching were correct, then Vimalakīrti would not have been justified when he reproached Śāriputra for quiet sitting.”

《菩提達摩南宗定是非論》何名坐禪。和上答、若教人坐、凝心入定、住心看淨、起心外照、攝心內證者、此是障菩提。今言坐者、念不起爲坐。今言禪者、見本性爲禪。所以不教人坐身住心入定。若指彼教門爲是者、維摩詰不應訶舍利弗宴坐。(Ma Junwu 馬君武, ed. *Hu Shi xiao Dunhuang Tang xieben, Shenhui Heshang yiji, fu Hu Xiansheng wannian de yanjiu* 胡適校敦煌唐寫本、神會和尚遺集、附胡先生晚年的研究 [Taipei: Hu Shi Jinianguan, 1970], p. 288)

One of the most explicit expressions of the idea that the Chan Lineage is not characterized by *dhyāna* in the sense of “meditation” is found in *Shimen's Record of Monastic Groves*, a work completed in 1107 by Juefan Huihong (1071–1128), alias Shimen:

When Bodhidharma first went from Liang to Wei, he traveled to Mount Song and took up residence at Shaolin [Monastery], where he did nothing but sit peacefully facing a wall. That was not *dhyāna* practice. For a long time people could not fathom his purpose. Therefore they called Bodhidharma a *dhyāna* practitioner. But *dhyāna* is just one of the various practices. How

could that alone exhaust the sage? Nevertheless, people of the time took it that way. The historians also followed along, placing [Bodhidharma's] biography together with [biographies of] other *dhyāna* practitioners, putting him in a class with those who tried to make themselves like *withered trees* and *dead ashes*. But the sage does not restrict himself to *dhyāna practice*, nor does he avoid *dhyāna practice*.

《林間錄》菩提達磨初自梁之魏、經行於嵩山之下、倚杖於少林、面壁燕坐而已。非習禪也。久之、人莫測其故、因以達磨爲習禪。夫禪那、諸行之一耳。何足以盡聖人。而當時之人以之爲。史者又從而傳茲習禪之列。使與枯木死灰之徒爲伍。雖然聖人非止於禪那、而亦不達禪那。(CBETA, X87, no. 1624, p. 247, c21-p. 248, a2 // Z 2B:21, p. 295, d7-12 // R148, p. 590, b7-12)

The “historians” referred to here are Daoxuan (596–667) and Zanning (920–1001), who classified Bodhidharma as a *dhyāna* practitioner in their *Additional Biographies of Eminent Monks* and *Song Biographies of Eminent Monks*, respectively. Huihong was irate that Daoxuan did not mention what Huihong took to be Bodhidharma's truly monumental contribution, which was the transmission of the *mind-dharma* to China. What the evidence of the *Additional Biographies of Eminent Monks* suggests, however, is that the story of Bodhidharma founding the Buddha Mind Lineage (a.k.a. Chan Lineage) in China had yet to be invented in Daoxuan's day. The earliest sign of that story is found in an epitaph written by followers of an eminent monk named Faru (638–689), who at the end of his life resided at the Shaolin Monastery on Mount Song near Luoyang, the eastern capital of the Tang dynasty. For details, → Lineage of Bodhidharma.

As a matter of historical fact, ordinary monks who were followers of the Chan School in medieval China, as well as the Chan masters who led the school, were no more (or less) likely to engage in the practice of *seated meditation* than any other members of the clergy. All Buddhist monks and nuns who went through novice ordination were exposed to *dhyāna practice* as part of their basic training, just as they were taught to follow moral precepts and read Buddhist sūtras, and all Buddhist monasteries had generic facilities for the communal practice of *seated meditation*. As a practical matter, the expertise that any Chan master had to be able to demonstrate publicly was not anything to do with the theory or practice of meditation (C. *chan* 禪; J. *zen*; S. *dhyāna*) in the original sense of that word, but rather a thorough familiarity with the literature that embodied the sayings and doings of ancestral teachers in the Chan Lineage and an ability to comment incisively on kōans. By the same token, what distinguished ordinary monks who were followers of the Chan School from their brethren was their study of the literature of Chan, and their “contemplation of the sayings” (C. *kanhua* 看話; J. *kanna*) of ancestral teachers under the tutelage of a Chan master.

It is true that several Chan masters in the Song and Yuan dynasties wrote short works with titles such as *Principles of Seated Meditation* (C. *Zuochan yi* 坐禪儀; J. *Zazen gi*), *Admonitions for Seated Meditation* (C. *Zuochan zhen* 坐禪箴; J. *Zazen shin*), *Warnings for Seated Meditation* (C. *Zuochan ming* 坐禪銘; J. *Zazen mei*), and *Treatise on Seated Meditation* (C. *Zuochan lun* 坐禪論; J. *Zazen ron*). Those vary in content, and some are just poetic rhapsodies on states of mind experienced in meditation, but the ones that contain practical advice for



beginners on how to regulate the body and mind in seated meditation are largely based on Tiantai Zhiyi's *Essential Methods of Seated Meditation for Practicing Calming and Contemplation* (C. *Xiuxi zhiguan zuochan fayao* 修習止觀坐禪法要; J. *Shushū shikan zazen hōyō*; T 1915), commonly called the *Small Calming and Contemplation* (C. *Xiao zhiguan* 小止觀; J. *Shō shikan*). The latter title distinguishes the work from Zhiyi's *Great Calming and Insight* (C. *Mohe zhiguan* 摩訶止觀; J. *Maka shikan*; T 1911), a massive compendium that incorporates, organizes, and explains all of the meditation techniques ever mentioned in Chinese translations of Indian Buddhist scriptures. If any tradition deserves to be called the "meditation school" in Tang and Song dynasty China, it is the Tiantai School, which not only perpetuated Zhiyi's teachings on the subject, but built facilities for highly specialized forms of meditation practice of a sort that the Chan School never had.

Champions of the Chan School in Song dynasty China, perhaps to justify its success in controlling the abbacies of a majority of the prestigious state-supported *major monasteries*, promulgated the myth that the basic organization and operation of those institutions had been invented by Chan Master Baizhang Huaihai (720–814), whom they credited with authoring the first "rules of purity" for Chan monasteries. Modern scholars accepted that account as historically accurate through most of the twentieth century, and it is still repeated without question in some publications. More recent research, however, has shown that the bureaucratic structure and routines of practice found at *major monasteries* in the Song and Yuan dynasties had evolved from earlier prototypes that were common to the Buddhist order as a whole, not unique to the Chan School; → Baizhang Huaihai. The process through which Indian *vinaya* rules for monastery organization and operation were adapted in the Tang dynasty and augmented by Chinese monks who wrote their own guidelines was one that included some members of the Chan School, but it was not monopolized by them; for details, → *vinaya*.

There are a couple of misleading, romanticized narratives concerning the history of the Chan School in China that are frequently repeated in modern scholarship, and thus need to be debunked. One is the notion that the Chan School arose in the Sui and Tang dynasties as a sectarian movement which rejected the merit-making rituals that gained lay patronage for mainstream Buddhist monasteries. The earliest communities of Chan monks, this story goes, treated manual labor as religious practice and achieved economic independence through farming. It is true that the literature of Chan celebrates an incident in which Bodhiharma told Emperor Wu that there is "no merit" in building monasteries and copying *sūtras*, and that it quotes Baizhang as saying, "A day without work [should be] a day without eating," but these episodes provide little in the way of historical evidence. The former is actually an assertion of the doctrine of *emptiness*, from which standpoint there is no such "thing" as *merit*; it should not be read as an injunction to literally cease doing good works. The latter is a saying meant to deflect the criticism, commonly voiced by Confucians in medieval China, that the Buddhist order was an economic parasite because monks, according to the *vinaya* imported from India, were not supposed to engage in any productive labor. In point of fact, Buddhist monasteries in China were integral to the economy, mainly because they were endowed with productive land (worked by peasant serfs) that had been

donated to them by lay patrons, but also because they ran commercial ventures such as mills, oil presses, shipping (on canals and roads), and money-lending. The monastic bureaucracy included some monks officers whose job it was to oversee such operations, and the ordinary rank and file of monks in the *great assembly* were periodically called upon to engage in manual labor such as gardening, gathering firewood, and cleaning. The Baizhang saying was used, in effect, as the pronouncement of a native Chinese *vinaya* that made such activities permissible. In any case, recent scholarly research has demonstrated that the Chan School was a movement that arose within the mainstream, state-controlled Buddhist order in China, and that there was never a time when it actually spurned lay patronage or became economically self-sufficient.

The other modern narrative that needs correcting is the notion that members of the Chan School in China, during some purported golden age of “pure Chan/Zen” in the Tang dynasty, rejected the worship of *buddhas*, *bodhisattvas*, and *arhats*, and that they eschewed dealings with ancestors, hungry ghosts, and various other spirits. The historical evidence for that does not extend beyond apparently sacrilegious words and deeds ascribed to Chan *ancestral teachers*, such as Danxia Tianran’s (739–824) act of using a *buddha* image for firewood, Linji’s (–866) statement at Bodhidharma’s *stūpa* site that “I don’t bow to the *buddhas* and ancestors,” or Yunmen’s (864–949) saying that Buddha is a “dried piece of shit” (C. *ganshijue* 乾屎橛; J. *kanshiketsu*). The rhetoric in question is mainly about cutting *attachment* to conceptual entities (*dharma*s) that are ultimately empty, but Japanese scholars in the late nineteenth and early twentieth centuries held up such episodes as proof that early Chan/Zen was “iconoclastic” and that it rejected “superstition.” That argument, together with the claim that Zen was a mode of spirituality ideally suited for people actively engaged in the workforce or even the military, was designed to shield it from the criticism, prevalent at the time in Japan, that Buddhism was an antiquated, superstitious religion, obsessed with imaginary beings such as ancestral spirits, and antithetical to modern science and technology.

**Chan/Zen** (C. Chan 禪; J. Zen). A shorthand way of referring to teachings, practices, and social arrangements that were established by the Chan School in China and also adopted by the Zen School in Japan.

**Chan/Zen Lineage** (C. Chanzong 禪宗; J. Zenshū). A shorthand way of referring to the Chan Lineage in China and the Zen Lineage in Japan, from the standpoint of the Japanese proponents of the latter who regarded it as a single, multi-branched *lineage* of *dharma transmission* that spanned three countries: India, China, and Japan.

**Changle County** (C. Changlexian 昌樂縣; J. Shōgakuken). The place where Huineng, when he was still just an illiterate woodcutter, is said to have encountered → Chan Master Zhiyuan. The location is uncertain, but the *Jingde Era Record of the Transmission of the Flame* (T 2076.51.297c1) mentions a Changle County in Shaozhou prefecture, where Mount Caoxi (site of Huineng’s monastery after he became the Sixth Ancestor) is located.

**Changlu Daohe** 長蘆道和 (J. Chōro Dōwa; 1057–1124). Also known by the honorific title of Chan Master Daohe Zuzhao (C. Daohe Zuzhao Chanshi 道和祖照禪師; J. Dōwa Soshō Zenji). A *dharma heir* of Fayun Shanben 法雲善本 (J.

Hōun Zenpon; 1035-1109) in the Yunmen Lineage. Daohe was serving as abbot of Changlu Monastery at the time when Zhenxie Qingliao (1088–1151), the Forty-seventh Ancestor of the Chan/Zen Lineage according to the *Denkōroku*, is said to have had an audience with him.

**Changlu Monastery** (C. Changlusi 長蘆寺; J. Chōroji). Literally, “Long Reeds Monastery.” Located on the Yangzi River in what is the present-day Liuhe District 六合區, Nanjing 南京 city, Jiangsu 江蘇 province.

**Changlu Zongze** 長蘆宗蹟 (J. Chōro Sōsaku; -1106). A Chan master known to posterity primarily as the compiler of the influential *Rules of Purity for Chan Monasteries*, although he is also listed in some sources as a patriarch of the Pure Land School in China. His name means “Zongze, abbot of Changlu Monastery,” and he is also known by the posthumous title of Chan Master Cijue (C. Cijue Chanshi 慈覺禪師; J. Jikaku Zenji). Zongze was ordained by Fayun Faxiu 法雲法秀 (J. Hōun Hōsu; 1027-1090), a Chan master in the Yunmen Lineage, when the latter was abbot of Changlu Monastery in Jiangsu 江蘇 province. Zongze later became a *dharma heir* in the Yunmen Lineage of Changlu Yingfu 長蘆應夫 (J. Chōro Ōfu; -1098), the abbot of Chongfu Chan Cloister (C. Chongfu Chanyuan 崇福禪院; J. Sūfuku Zen'in) on Mount Changlu (C. Changlu Shan 長蘆山; J. Chōrosan). According to DDB (s.v. 長蘆宗蹟), Zongze wrote the *Rules of Purity for Chan Monasteries* when he was abbot of the Hongji Chan Cloister (C. Hongji Chanyuan 洪濟禪院; J. Gusai Zen'in) in Zhending 真定 prefecture, a stint that lasted from 1095 until 1104. He served as abbot of Changlu Monastery from 1105 until his death in 1106.

**Changqing Huileng** 長慶慧稜 (J. Chōkei Eryō; 854–932). The name means “Huileng, abbot of the monastery on Mount Changqing.” A *dharma heir* of Xuefeng Yicun (822-908), and a teacher of Fayun Wenyi (885–958) and Head Seat Zhizhao (d.u.), although neither of the latter were his *dharma heirs*. His biography in the *Jingde Era Record of the Transmission of the Flame* includes the following verse, the first line of which became the topic of a famous *kōan* involving Fayun and Head Seat Zhizhao:

Amidst the myriad phenomena there is a solitary exposed body;  
Only when a person has affirmed himself can he feel close to it.  
In ancient times they mistakenly sought it along the path;  
In the present day they regard it like ice within fire.

《景德傳燈錄》萬象之中獨露身、唯人自肯乃方親、

昔時謬向途中覓、今日看如火裏冰。(T 2076.51.347b27-28)

**Chaoyang** 潮陽 (J. Chōyō). A district (C. *qu* 區; J. *ku*) in Guangdong 廣東 province, home of Chan Master Xishan Huizhao.

*Chart of the Master-Disciple Succession of the Dhyāna Gate that Transmits the Mind Ground in China* (C. *Zhonghua chuanxindi chanmen shizi chengxi tu* 中華傳心地禪門師資承襲圖; J. *Chūka denshinji zenmon shishi jōshūzu*; CBETA, X63, no. 1225, p. 31, a3-5 // Z 2:15, p. 433, c1-2 // R110, p. 866, a1-2). 1 fascicle. Answers by Zongmi (780-841) to questions posed by Pei Xiu (797-870) concerning the Chan Lineage.

**Chen clan** (C. Chenshi 陳氏; J. Chinshi). The birth family of Shitou Xiqian (710–790), based in Duanzhou prefecture.

**Chen Zunsu** 陳尊宿 (J. Chin Sonshuku; d.u.). A *dharma heir* of Huangbo Xiyun (751-850). The name Zunsu 尊宿 (J. Sonshuku) may also be read as a title, meaning “Venerable [Chen].” He is also known as Chen Puxie 陳蒲鞋 (J. Chin Hoai) or “Straw Sandal [Maker] Chen,” and as Muzhou Daozong 睦州道蹤 (J. Mokushū Dōshō).

**Chengdu** 成都 (J. Seito). Capital city of Sichuan 四川 province.

**Chenggu** 承古 (J. Shōko). → Jianfu Chenggu.

**Chongning era** (C. Chongning 崇寧; J. Sūnei). A Chinese era name of the Song dynasty, roughly corresponding to the years 1102-1106.

**Chongshou Chou** 崇壽稠 (J. Sūju Jū; d.u.). A *Chan* master who was abbot of Baoen Monastery (C. Baoensi 報恩寺; J. Hōonji) in Yanjing.

**Chongxian Monastery** (C. Chongxian 崇先; J. Sōsen). Literally, “Most Esteemed [Monastery].” Abbreviated name of the Chongxian Xianren Chan Monastery (C. Chongxian Xianxiao Chansi 崇先顯孝禪寺; J. Sōsen Kenkō Zenji) on Mount Gaoning (C. Gaoningshan 皋寧山; J. Kōneizan) in Hangzhou city, established in honor of the memory of Dowager Empress Cining.

**Chrestomathy from the Ancestors Hall** (C. *Zuting shiyuan* 祖庭事苑; J. Sotei jien; (CBETA, X64, no. 1261, p. 388, b24 // Z 2:18, p. 76, b4 // R113, p. 151, b4). 6 fascicles. Compiled by Muan Shanqing 睦菴善卿 (d.u.) in 1108 and published in 1154. An encyclopedia of the Chan Buddhist tradition in China, with entries explaining more than two thousand names, famous sayings, and technical terms.

**Chronicles of Japan** (*Nihon shoki* 日本書紀). 30 fascicles. First official dynastic history of Japan’s ruling family, presented to the royal court in the year 720. Based on the format of Chinese dynastic histories, which consist of narrative accounts (C. *shu* 書; J. *sho*) arranged by the reigns (C. *ji* 紀; J. *ki*) of sovereigns. The history begins with the age of the gods and continues down to the year 697. Since the use of written records and calendars did not become widely adopted in Japan until the late seventh century, today much of the official history must be regarded as fiction. The first two fascicles dealing with the age of the gods were first printed in 1599. The entire work was first printed in 1610. The earliest extant manuscript witnesses date from the late ninth century. Among examples of ancient Japanese literature, this work possesses a remarkably well-established textual history.

**Chuanzi** 船子 (J. Sensu). → Chuanzi Decheng.

**Chuanzi Decheng** 船子德誠 (J. Sensu Tokujō; d.u.). The word *chuanzi* 船子 (J. *sensu*) means “boat officer” or “boat captain.” It became the nickname of the monk Chuanzi Decheng (d.u.), a *dharma heir* of Yueshan Weiyan (745–828). Decheng is said to have resided in a “flower pavilion” 華亭 in Xiuzhou 秀州 prefecture, Zhejiang 浙江 province and operated a little boat. After transmitting the *dharma* to Jiashan Shanhui (805–881), he is said to have disappeared in his boat. Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters* contains the following episode involving Chuanzi (“Boat Captain”) Decheng, his fellow student Daowu Yuanzhi (764–835), and Jiashan Shanhui (805–881):

Reverend Boat Captain of Huating County in Xiuzhou prefecture (named Decheng; a *dharma heir* of Yaoshan) studied together with Daowu and Yunyan on Mount Yao. After they separated, the Master [Decheng] resided on a small ferry boat in Huating. The Master called to Daowu, saying, “Here-

after if there is a quick-witted *scholarly abbot*, point him in my direction.” Then, Chan Master Jiashan Shanhui became an *abbot* for the first time in Jingkuo, in Runzhou prefecture. At that time Daowu and Yunyan traveled to that monastery and encountered [Jiashan’s] lecture. A monk asked, “What is the *dharma body*?” Jiashan replied, “*Dharma body* has no semblance.” The monk asked, “What is the *dharma eye*?” Jiashan replied, “*Dharma eye* has no flaw.” Without realizing it, Daowu laughed. Jiashan spied Daowu, got down from the lectern, bowed to Daowu, and asked, “My response to this monk’s words must have been incorrect. It caused you, Scholarly Abbot, to laugh. I want the Scholarly Abbot’s unrestrained compassion [to correct my errors].” Daowu replied, “You, Reverend [Jiashan] have appeared in the world [as an abbot]. There is no teacher [for you].” Jiashan said, “Here I was very mistaken. I want your explanation.” Daowu said, “I will not explain, but I have a companion in Huating who guides people on his boat. Please, Reverend, go see him and you will certainly get [what you want].” Jiashan asked, “What person is he?” Daowu said, “Above him there is not half a roof tile, below him not an inch of earth. If you go see him, you should change your clothes.” Based on these instructions, Jiashan dismissed his assembly, changed clothes, and went directly to Huating. As soon as the Boat Captain [Decheng] spied him, he asked, ‘Great Worthy, of what monastery are you *abbot*?’ Jiashan replied, “My monastery is ‘not dwelling,’ and my abbacy is ‘not resembling.’” The Master [Decheng] said, “When you say ‘not resembling,’ what does it not resemble?” Jiashan said, “Not the *dharma*s before our eyes.” The Master said, “Where did you come to learn that?” Jiashan said, “It is not anything that arrives at ears or eyes.” The Master said, “That one apt phrase tethers you to a donkey-post for ten thousand kalpas.” Then he asked, “I have lowered a line six thousand feet to gauge the depth of the river, and you are three inches from my hook. Why don’t you speak?” Just as Jiashan was about to open his mouth, the Master knocked him into the water with his oar. Jiashan began to get out of the water and into the boat. The Master said, “Speak! Speak!” Just as Jiashan was about to open his mouth, the Master struck him again. With that, Jiashan immediately had a *great awakening*, and he bowed his head three times. The Master said, “The pole and line are yours to play with, but you deviate from my intention of not violating the purity of the waves.” Jiashan then asked, “If I discard the line and throw away the hook, what would the Master’s [your] intention be then?” The Master said, “The line hanging in the green waters certainly has nothing of intention.” Jiashan said, “Your words contain the profound, but have no path; there is speech on the tip of your tongue, it but does not talk.” The Master said, “I have fished all the waters in this river, but this is the first time I have encountered a golden carp.” Jiashan covered his ears. The Master said, “So, so.” Then he said, “Henceforth you must conceal yourself in a place where you cover your tracks, but do not conceal yourself in a place where the tracks are covered. In my thirty years of residing at Mount Yao, I have only been able to clarify this affair. Now that you have it, hereafter do not dwell in towns or villages. Only into the deep mountains, or next to the hoes. Guide one person or a half a person as an heir and successor in our lineage, and do not let it be cut off.” Jiashan received these instructions and bowed to take his leave. He climbed

up on the bank and walked away, again and again looking back. The Master called out, “Ācārya! Ācārya!” Jiashan turned his head. The Master held up an oar and said, “Are you expecting me to say there is anything else?” When he had finished speaking he stomped [on the gunwhale], capsized the boat, and sank into the misty waves.

《真字正法眼藏》秀州華亭縣船子和尚〈嗣藥山、諱德誠〉與道吾·雲巖、俱在藥山。分袂後、師在華亭泛一小舟。師囑道吾曰、師兄向後有伶俐座主、爲指一箇來。因夾山善會禪師、初住潤州京口。時道吾·雲巖、遊到、遇上堂。有僧問、如何是法身。夾山曰、法身無相。僧曰、如何是法眼。夾山曰、法眼無瑕。道吾不覺失笑。夾山纔見、便下座、請道吾禮請問曰、某甲適來祇對僧話、必有不是、致令上座失笑。望上座不悋慈悲。吾曰、和尚一等是出世、未有師在。夾山曰、某甲甚處不是。望爲說破。吾曰、某甲終不說。吾有同行、在華亭船上接人。請和尚往彼見他、必有所得。夾曰、此人如何。吾曰、此人上無片瓦、下無寸土。和尚若去、須更衣服裝束。夾乃依教散衆易服、直造華亭。船子纔見便問、大德住什麼寺。夾曰、寺卽不住、住卽不似。師曰、汝道不似、又不似箇什麼。夾曰、不是目前法。師曰、甚處學得來。夾曰、非耳目之所到。師曰、一句合頭語、萬劫繫驢橛。又問、垂糸千尺、意在深潭。離釣三寸、子何不道。夾擬開口。師便以篙打落水中。夾纔出水上船、師曰、道道。夾又擬開口。師又打。夾山於是忽然大悟、乃點頭三下。師曰、竿頭糸線從君弄、不犯清波意自異。夾山遂問、拋綸擲釣、師意如何。師曰、糸懸綠水浮、定有無之意。夾云、語帶玄而無路、舌頭談而不談。師曰、釣盡江波、金鱗始遇。夾乃掩耳。師云、如是如是。遂囑云、汝向後直須藏身處沒蹤跡、沒蹤跡處莫藏身。吾在藥山三十年、祇明得斯事。汝今旣得、他後莫住城隍聚落。但向深山裡饅頭邊、接取一箇半箇、嗣續吾宗、無令斷絕。夾山領旨禮辭、上岸而行。頻頻回顧。師遂喚曰、闍梨闍梨。夾回首。師以豎起船橈曰、汝將謂別有。言訖踏翻船、沒於烟浪。(DZZ 5.168-172)

**Chushi Fanqi** 楚石梵琦 (J. Soseki Bonki; 1296–1370). A *dharma heir* of Yuansou Xingduan 元叟行端 (J. Gansō Gyōtan; 1255-1341) in the Linji Lineage following Dahui Zonggao (1089–1163). His given name was Tanyao 曇曜 (J. Donyō).

**Chuzhou prefecture** (C. Chuzhou 滁州; J. Joshū). Located in present-day Anwei 安徽 province.

**Cīnasthāna** (C. Zhendan 震旦, Shendan 神旦; J. Shintan). An exotic term, adopted by Chinese Buddhists to make their country seem part of the (Indo-centric) Buddhist world. It is a Chinese transliteration of the Sanskrit name Cīna-sthāna (Land of Cīna), a name derived from the Qin dynasty that first unified China in 221 BCE. The English word “China” also derives from “Qin” by way of the Arabic pronunciation of the Sanskrit Cīna.

**Cishou Huaishen** 慈受懷深 (J. Jiju Eshin; 1077–1132). A *Chan* master who belonged to the Yunmen Lineage.

**Classic of Poetry** (C. *Shi jing* 詩經; J. *Shi kyō*). Also known as the “Book of Poetry” (or Songs; or Odes). One of the Confucian classics of China. The work consists of ancient poems or songs ordered into categories based on geographic origins, style, and age.

**Cloud Sovereign** (C. Yun Zizai 雲自在; J. Un Jizai). (1) The name of a prince of West India, mentioned in the biography of the “Thirteenth Ancestor, Kapimāla” in the *Jingde Era Record of the Transmission of the Flame*, and repeated in Chapter 14 of the *Denkōroku*. Otherwise unknown. (2) The Chinese translation from Sanskrit of the name of a buddha, Meghasvaradīpa, who appears in Chapter 7 of the *Lotus Sūtra*, entitled “Parable of the Conjured City” (T 262.9.25c4).

**Cocksfoot Mountain** (C. Jizushan 鷄足山, 雞足山; J. Keisokusen; S. Kukkuṭapāda). A mountain located near the city of Rājagṛha in the kingdom of Magadhā (roughly coextensive with the modern state of Bihar in East India), where Mahākāśyapa is said to have entered into the trance of cessation to await the coming of the future buddha, Maitreya; for details of that story → Mahākāśyapa. The mountain’s name derives from the fact that it has three peaks or ridges, the arrangement of which is suggestive of the shape of a rooster’s foot. In Chinese Buddhist literature it is also called Wolf Track Mountain (C. Langjiushan 狼跡山; J. Rōsekisen).

**Collated Essentials of the Five Flame Records** (C. Wudeng huiyuan 五燈會元; J. Gotō egen; CBETA, X80, no. 1565 // Z 2B:11 // R138). 20 fascicles. A massive collection of biographies of Chan masters, arranged in genealogical order. According to the preface of the original edition dated 1253, the work was compiled by a monk named Head Seat Huiming (C. Huiming Shouzuō 慧明首座; J. Emyō Shuso; d.u.) who collated the data from five earlier “records of the transmission of the flame”: 1) *Jingde Era Record of the Transmission of the Flame*, 2) *Tiansheng Era Record of the Spread of the Flame*, 3) *Outline of the Linked Flames of Our Lineage*, 4) *Jianzhong Jingguo Era Record of the Continuation of the Flame*, and 5) *Jiatai Era Record of the Pervasive Spread of the Flame*. The preface also states that Lay Practitioner Shen (C. Shen Jushi 沈居士; J. Shin Koji) contributed money for the work, that the woodblocks were carved at the monastery on Mount Lingyin (C. Lingyinshan 靈隱山; J. Reiinzan), and that the prior (C. *dusi* 都寺; J. *tsūsu*), Dachuan Laolu 大川老盧 (J. Daisen Rōryo; d.u.), assisted in the production. However, all later records say that Chan master Dachuan Puji 大川普濟 (J. Daisen Fusai; 1179-1253) of Lingyin was the compiler. The text was first printed in 1253, but it did not circulate widely until it was reprinted in 1364. The 1364 version was reprinted in Japan at Kennin Monastery in 1368.

**Collection of One Hundred Stories** (C. Zhuanji boyuan jing 撰集百緣經; J. Senshū hyakuen kyō; S. Avadānaśataka; T 200). Translated by Zhi Qian 支謙 (J. Shi Ken; d.u.), a Buddhist layman of Yuezhi 月支 (J. Gasshi) ethnicity who flourished in the kingdom of Wu 吳 (J. Go; 222-280) during the Three Kingdoms period of the Latter Han.

**Collection of Tales of Gods** (C. Soushen ji 搜神記; J. Sōjin ki). An Eastern Jin dynasty (266–420) compilation of tales concerning gods and ghosts, attributed to Gan Bao 干寶 (–336).

**Commentary on the Flower Garland Sūtra** (C. Dafangguang Fo Huayan Jing shu 大方廣佛華嚴經疏; J. Daihōkō Butsu Kegon Kyō so; T 1735). 60 fascicles. A work by the monk Chengguan 澄觀 (J. Chōkan; 738-839), a leading figure in the Huayan School. It was composed during the decade (776–787) that he spent on Mount Wutai.

*Commentary on the Four Part Vinaya* (C. *Sifenlü shu* 四分律疏; J. Shibunritsu shō; CBETA, X41, no. 731 // Z 1:65 // R65). 10 fascicles. A work by Fali (569-635), who is regarded as the founding ancestor of the Hsiangbu School of vinaya exegesis in China.

*Commentary on the Heroic March Sūtra* (C. *Shoulengyan Jing yishu zhu jing* 首楞嚴經義疏注經; J. *Shuryōgongyō gisho chū kyō*; T 1799). 20 fascicles. Composed in 1038 by Changshui Zixuan 長水子璿 (J. Chōsui Shisen; 965-1038). Originally divided into 10 fascicles, later re-edited as 20 fascicles. A detailed explication of the indigenous Chinese (apocryphal) *Heroic March Sūtra* (a.k.a. *Sūraṅgama Sūtra*), presented in terms of Huayan School philosophy.

*Commentary on the Meaning of the Lotus Sūtra* (C. *Fahua yishu* 法華義疏; J. *Hokke gisho*; T 1721). 12 fascicles. A comprehensive commentary on the *Lotus Sūtra* by Jizang 吉藏 (J. Kichizō; 549–624), a key figure in the Sanlun School. The text is noteworthy for the large number of scriptures and treatises it cites in support of its interpretations. It places the *Lotus Sūtra* within the context of the entire Buddhist tradition, including the doctrine of emptiness, which the text of the *Lotus Sūtra* itself does not discuss. Recent scholarship has identified Jizang's commentary as the basis for many of the interpretations of the *Lotus Sūtra* that later tradition attributed to Tiantai Zhiyi (538-597).

*Commentary on the Procedures of the Four-Part Vinaya* (C. *Sifen lü xingshi chao* 四分律行事鈔; J. Shibunritsu gyōji shō; T 1840). 3 fascicles. Written by Daoxuan (596-667) from 626 to 630. This work provides a comprehensive overview of the organization, management, and rules of training for the Buddhist monastic community. Although the *Four Part Vinaya* is associated with the Dharmaguptaka tradition, Daoxuan also draws upon other vinaya traditions. Along with Daoxuan's other works, the text provided the foundation for all subsequent vinaya studies in East Asia.

*Commentary on the Sūtra of Perfect Awakening* (C. *Dafangguang Yuanjue Xiuduoluo liaoyi jing lüeshu* 大方廣圓覺修多羅了義經略疏; J. *Daihōkō Engaku Shutara ryōgikyō ryakusho*; T 1795). Also known as *Yuanjue Jing lue shuzhu* 圓覺經略疏註 (J. *Engakugyō ryaku shochū*). 2 fascicles. An "abridged commentary" (C. *lüeshu* 略疏; J. *ryakusho*) by Zongmi (780-841) on the *Sūtra of Perfect Awakening*, which he accepted as the word of Buddha, but which modern scholars understand to be an indigenous Chinese (apocryphal) text. The work outlines the key points of Zongmi's other more lengthy commentaries on the sūtra, such as his *Great Commentary on the Sūtra of Perfect Awakening* (C. *Dafangguang Yuanjue Jing dashu* 大方廣圓覺經大疏; J. *Daihōkō Engakugyō daisho*) in 3 fascicles.

*Commentary on the Treatise of Sengzhao* (C. *Zhu Zhaolun shu* 注肇論疏; J. *Chū Jōron shō*; CBETA, X54, no. 870 // Z 2:1 // R96). By Zunshi 遵式 (J. Junshiki; 954-1032). A sub-commentary, based on the *Annotated Treatise of Sengzhao* (C. *Zhaolun shu* 肇論疏; J. *Jōron shō*; T 1859) by Yuankāng 元康 (J. Genkō; d.u.).

*Comments on the "Collection of Gems of Wisdom from All Quarters"* (C. *Nian Bafang Zhuyi Ji* 拈八方珠玉集; J. *Nen Happō Shugyoku Shū*; CBETA, X67, no. 1310 // Z 2:24 // R119). 3 fascicles. First printed in 1257. A collection of 319 kōans with comments by four different Chan masters.



**Compendium of the Lineage Essentials of the Five Houses** (C. *Wujia zongzhi zuanyao* 五家宗旨纂要; J. *Goke shūshi sanyō*; CBETA, X65, no. 1282 // Z 2:19 // R114). 3 fascicles. A work compiled by a Linji Lineage monk named Denglai 燈來 (J. Tōrai; 1614-1685), a.k.a. Chan Master Lai of Sanshan (C. Sanshan Lai Chanshi 三山來禪師; J. Sanzan Rai Zenji).

**Complete Chronicle of the Buddhas and Ancestors** (C. *Fozu tongji* 佛祖統紀; J. *Busso tōki*; T 2035). 54 fascicles. Composed by Zhipan 志磐 (J. Shibān; d.u.) with a preface by him dated 1269. A detailed chronological history of Buddhism from the time of Śākyamuni Buddha down to the year 1236 in China. The work emphasizes Zhipan's own Tiantai School, which he presents as orthodox. It includes the biographies of nearly 600 Chinese monks associated with Tiantai.

**Confucius and Laozi** (C. Kong Lao 孔老; J. Kōrō). The glyph 孔 (C. Kong; J. Kō) refers to Master Kong (C. Kong Fuzi 孔夫子; J. Kō Fushi; 551-479 BCE), anglicized as Confucius, who is known as the founder of the ethico-religious system and political philosophy known as Confucianism (C. Rujiao 儒教; J. Jukyō). The glyph 老 (C. Lao; J. Rō) refers to Laozi 老子 (J. Rōshi), the semi-mythical “founder” of Daoism (C. Daojiao 道教; J. Dōkyō), who is credited with authoring *The Way and its Power*. The “teachings of Confucius and Laozi,” mentioned in Chapter 29 of the *Denkōroku*, were the two most formidable indigenous competitors that the Buddhist religion, with its Indian origins, faced throughout its history in China. The Chan School of Buddhism in medieval China represented the apogee of Buddhist adaptation to the native cultural milieu because it imitated important features of those two traditions, such as the paradoxical rhetoric of Daoism and the Confucian concern with ancestor worship and ritual propriety. From the standpoint of the Japanese, however, Shintō was the native tradition that competed with the Buddhism imported from China, which from the start was transmitted in conjunction with Confucianism and (to a lesser degree) Daoism.

**Congling** 葱嶺 (J. Sōrei). Chinese name for the Pamir mountain range in Central Asia.

**Congrong Hermitage Record** (C. *Congrong lu* 從容錄; J. *Shōyō roku*; T 2004). 6 fascicles. Abbreviated title of the *Congrong Hermitage Record: Old Man Wansong's Evaluations of Reverend Tiantong Jue's Verse Comments on Old Cases* (C. *Wansong Laoren pingzhang Tiantong Jue Heshang songgu Congrongan lu* 萬松老人評唱天童覺和尚頌古從容庵錄; J. *Banshō Rōnin hyōshō Tendōkaku Oshō juko Shōyōan roku*). Preface dated 1224. Reprinted 1342 and 1583, but most versions are based on an edition dated 1607, which was first reprinted in Japan in 1654. The *Congrong Hermitage Record* is a *kōan* collection, at the core of which are one hundred verses on old cases composed by Hongzhi Zhengjue (1091–1157), an eminent monk who was also known as Tiantong Jue. The *Congrong Hermitage Record* proper was produced by Chan Master Wansong Xingxiu (1166–1246), who lived in the Congrong Hermitage (C. Congrong An 從容菴; J. Shōyō An) at Baoen Monastery (C. Baoensi 報恩寺; J. Hōonji) in Yanjing. To each root case and attached verse comment found in the core text by Hongzhi, Wansong added: 1) a prose “address to the congregation” that precedes the citation of the case and serves as an introductory remark; 2) a prose commentary on the root case; and 3) a prose commentary on the verse comment. Moreover, Wansong added

interlinear attached words to each root case and verse. Because both Hongzhi and Wansong are ancestral teachers in the Caodong/Sōtō Lineage, after the *Congrong Hermitage Record* was reprinted in Japan in 1654 it became widely studied within Japanese Sōtō circles. Copies of the 1583 reprint (or other versions based on it) also must have been known in Japan, because the *Congrong Hermitage Record* is sometimes quoted in Japanese Zen literature from the early seventeenth century. In the *Denkōroku*, Keizan discusses or alludes to a number of kōans that appear in the *Congrong Hermitage Record*, but that was not necessarily the source text that he knew them from.

**Consciousness Only School** (C. Weishizong 唯識宗; J. Yuishikishū). (1) A generic name for all iterations of the Yogācāra School of Buddhism in East Asia. (2) The name preferred by, and in some contexts indicative of, the Dharma Marks School, which was the dominant branch in East Asia of the → Yogācāra School.

**Continued Discourse Record of Chan Master Rujing** (C. *Rujing Chanshi xu yulu* 如淨禪師續語錄; J. *Nyōjō Zenji zoku goroku*; T 2002B). 1 fascicle. Edited and printed in 1715 by Manzan Dōhaku (1636-1715). Compiled to include material missing from the → *Discourse Record of Reverend Rujing*, which is generally considered by modern scholars to be a reliable source for Rujing's sayings. Although the *Continued Discourse Record of Chan Master Rujing* has a preface attributed to Wuwai Yiyuan 無外義遠 (J. Mugai Gion; d.u.), one of Rujing's disciples, this work is now regarded by scholars as a Japanese compilation of the Tokugawa period (1603-1868) and is usually dismissed as an unreliable source.

**Continued Essential Sayings of Past Venerables** (C. *Xu guzunsu yuyao* 續古尊宿語要; J. *Zoku kosonshuku goyō*; CBETA, X68, no. 1318 // Z 2:23 // R118). 6 fascicles. Compiled by monk Ming 明 (J. Myō) of Mount Gu (C. Gushan 鼓山; J. Kuzan), with a preface by him dated 1238. A compilation of excerpts from the discourse records of 83 Chan masters.

**Continued Records of Past Venerables** (C. *Xu guzunsu lu* 續古尊宿錄; J. *Zoku kosonshuku roku*). A work cited in Chapter 44 of the *Denkōroku*. However, no text with this exact title exists today. Most likely, the text that Keizan had in hand is now known as the → *Continued Essential Sayings of Past Venerables*. Shiina (1993, p. 369) explains that in most cases it is impossible to trace the origins, or textual basis (*teihon* 底本) for Chan and Zen texts in the “Continued Canon” (*Zokuzōkyō* 續藏經) because the Japanese editors of that collection frequently gave texts new titles, or created new texts by combining together texts from different periods, or split apart larger texts to create multiple smaller texts, or placed a preface written for one text at the beginning of a completely different text, and so forth, without leaving any notation or record of what they had done.

**Country of Fusō** (C. Fusang Guo 扶桑國; J. Fusō Koku). An ancient name for Japan derived from Chinese mythology, in which the name Fusang referred to a mystic island far to the east. In some stories it was a place where the elixir of life could be found; in other stories, the home to a species of giant tree. By the Tang dynasty, Fusang had come into use as an alternate name for Japan (C. Riben 日本; J. Nihon), and that usage was embraced by the Japanese, too, as a poetic name for their country. The Chinese *Complete Chronicle of the Buddhas and Ancestors*, in its entry for the first year of the Yongyuan era (499) reports that:

A monk from the Country of Fusang named Huishen (J. Keishin) came to the capital. He said that his country was 30,000 *li* to the East of the Great Han, and that in the fifth year of the Daming era of the Song [461] five *śramaṇas* from the Country of Kashmir had arrived in his country and spread the *buddha-dharma*.

《佛祖統紀》扶桑國僧慧深來京。師言其國在大漢東三萬里、宋大明五年屬賓國沙門五人至其國流通佛法。(T 2035.49.347c23-25)

Given the ambiguities of the name Fusang in Chinese texts, it is not certain that the monk in question was believed to come from Japan, nor what place the name “Great Han” (C. Dahan 大漢; J. Daikan) referred to, although that was a name that Chinese people used for China itself during the Han dynasty. However, when the name “Country of Fuso” is used in Japanese texts, it definitely refers to Japan.

**Country of Dīrgha** (C. Tīqie Guo 提伽國; J. Daigya Koku). An unidentified place. The Sanskrit reconstruction of the transliterated Chinese name is hypothetical.

**Country of Japan** (C. Wo Guo 倭國; J. Wa Koku; also written 和國). The glyphs 倭國 (C. Woguo; J. Wakoku), literally “country of dwarfs,” is an ancient Chinese name, obviously derogatory, for Japan. The glyph 倭 (J. Wa) was borrowed by the Japanese to write “Yamato,” an ancient indigenous name for Japan. It was also replaced with the glyph 和 (C. He; J. Wa), meaning “harmonious,” which in Japanese has the same pronunciation as 倭.

**Country of Kamāla** (C. Jiamoluo Guo 迦摩羅國; J. Kamara Koku). An unidentified place. The Sanskrit reconstruction of the transliterated Chinese name is hypothetical.

**Country of Kapilavastu** (C. Jiapiluo Guo 迦毘羅國; J. Kabira Koku). The principality occupied by the Śākya clan, into which Buddha Śākyamuni was born. Located in the middle Ganges River basin, in what today is northern India.

**Country of Kashmir** (C. Jibin Guo 屬賓國; J. Keihin Koku; S. Kaśmīra). The name of a place that, while definitely understood by the Chinese to be somewhere in Central Asia or northwest India, does not necessarily correspond to the modern region of Kashmir. According to DDB (s.v. 屬賓): “Many of the Indian monks who taught Buddhism in China, especially in the fourth and early fifth centuries, were from Jibin or had studied there, thus the Indian Buddhism in China from this period stemmed in large part from Jibin. Jibin was also the center of the Sarvāstivāda school. The specific country the term refers to varies according to the time period and author.”

**Country of Magadha** (C. Moqietuo Guo 摩伽陀國; J. Magada Koku). → Magadha.

**Country of Mathurā** (C. Motuluo Guo 摩突羅國; J. Matora Koku). → Mathurā.

**Country of Nadi** (C. Nati Guo 那提國; J. Nadai Koku). An unidentified place. The Sanskrit reconstruction of the transliterated Chinese name is hypothetical.

**Country of Pāṭaliputra** (C. Zhali Guo 吒利國, Huashi Guo 華氏國; J. Tari Koku, Kashi Koku). The modern Patna, a city that sprawls along the south bank of the Ganges River in Bihar, northeast India. It was the residence of King Aśoka, who in East Asia was said to have belonged to the “Flower clan” (C. Huashi 華氏; J. Kashi).

**Country of Silla** (C. Xinluo Guo 新羅國; J. Shiragi Koku, or Shinra Koku). (1) According to DDB (s.v. 新羅): “The Korean kingdom of Silla. Originally one of the three ancient kingdoms of Korea, established during the first century BCE. The Silla kingdom eventually succeeded in overcoming and subsuming the two rival kingdoms of Baekje (in 660) and Goguryeo (in 668), lasting until the year 936 when it was succeeded by the Goryeo.” (2) In Buddhist texts, often used as a generic name for all of Korea, and the Korean people.

**Country of the Great Song** (C. Dasong Guo 大宋國; J. Daisō Koku). (1) The area controlled by the Song dynasty, an empire that united northern and southern China from 960–1126, and continued in the south from 1127–1279. (2) A generic name for China that survived even after the fall of the Song dynasty.

**Country of Tokharestan** (C. Yuezhi Guo 月支國 or 月氏國; J. Gesshi Koku). Literally, “Country of the Moon Clan.” The Chinese name for an ancient kingdom in Central Asia, presumably in areas of what today are Surkhandarya, Southern Tajikistan, and Northern Afghanistan. It is possible that the people there spoke Tocharian languages, but much remains uncertain.

**Country of Vaiśālī** (C. Pisheli Guo 毘舍離國; J. Bishari Koku). Chinese Buddhist texts speak of both a “Vaiśālī City” (C. Pisheli Cheng 毘舍離城; J. Bishari Jō) and a “Country of Vaiśālī,” a nomenclature that more or less accurately reflects circumstances in Central India during the time of Śākyamuni Buddha. The Country of Vaiśālī was one of the sixteen great kingdoms, and it was inhabited by the Licchavī people. The capital of the kingdom, also called Vaiśālī, was located in the present-day Besarb, twenty-seven miles north of Patna. In East Asian Buddhism, Vaiśālī city is known as the site of the Second Council (C. Dier Jieji 第二結集; J. Daini Ketsujū), and as the home of the wealthy lay bodhisattva, Vimalakīrti.

**Country of Vārāṇasī** (C. Boluonai Guo 波羅奈國; J. Harana Koku). One of the sixteen great kingdoms of ancient India, located west of Magadha and north of Kośala, along the Ganges River. The capital, also called Vārāṇasī, is the present-day Benares. In East Asian Buddhism, it is known as the place where Śākyamuni Buddha, soon after his awakening, first turned the wheel of dharma, preaching to his original five disciples.

**Crowned Śākyamuni** (Hōkan Shaka 寶冠釋迦). This term does not appear in the Chinese Buddhist canon, so it seems to have been coined in Japan. It refers to an image (statue) of Śākyamuni Buddha that depicts him wearing a crown, similar to one more commonly found on images of Mahāvairocana Buddha. A Crowned Śākyamuni is often found as the “main object of veneration” (C. *benzun* 本尊; J. *honzon*) in worship halls set up on the second floor of a mountain gate at Zen monasteries in Japan, flanked by images (eight to a side) of the sixteen arhats. In a few cases, however, a Crowned Śākyamuni is the main object of veneration in the buddha hall of a Zen monastery. The major monasteries of Song and Yuan dynasty China (including those with Chan Lineage abbots) occasionally had a buddha hall called the “Vairocana hall” (C. *Luzhenadian* 盧遮那殿; J. *Rushanaden*) where the main object of veneration enshrined was Mahāvairocana Buddha, whose iconography has him wearing a crown. That may have been the model for the so-called Crowned Śākyamuni images in Japanese Zen, where sectarian rivalry with

the established Shingon School, which worshiped Mahāvairocana as its main deity, might have led Zen monks to rename the figure as Śākyamuni.

**Cuiwei** 翠微 (J. Suibi). Literally, “Verdant.” (1) A reference to Cuiwei Monastery (C. Cuiweisi 翠微寺; J. Suibiji), located on Mount Zhongnan (C. Zhongnanshan 終南山; J. Shūnansan), south of present-day Xi’an 西安 city in Shanxi 陝西 province. (2) By metonymy, Cuiwei Wuxue 翠微無學 (J. Suibi Mugaku; d.u.), a dharma heir of Danxia Tianran (739–824). The biography of “Chan Master Cuiwei Wuxue of Mount Zhongnan in Jingzhao” in the *Jingde Era Record of the Transmission of the Flame* contains the following anecdote:

When the Master [Cuiwei] made offerings to the arhats, a monk inquired of him saying, “Danxia burned a wooden buddha; why do you, Reverend, make offerings to the arhats?” The Master said, “He burned it, but had no attachment to burning. In making offerings, likewise, I simply make offerings [with no expectations].” The monk further asked, “When you make offerings [literally, ‘offer nourishment’] to the arhats, do the arhats come in response or not?” The Master said, “Don’t you, too, eat every day?” The monk was speechless. The Master said, “This is one who is wanting in intelligence.”

《景德傳燈錄》師因供養羅漢。有僧問曰、丹霞燒木佛、和尚爲什麼供養羅漢。師曰、燒也不燒著。供養亦一任供養。又問、供養羅漢羅漢還來也無。師曰、汝每日還喫麼。僧無語。師曰、少有靈利底。(T 51.313c18-21)

**Daci Monastery** (C. Dacisi 大慈寺, Daci 大慈; J. Daijiji, Daiji). Literally, “Great Compassion Monastery.” Located in Chengdu city, in Sichuan 四川 province.

**Dafan Monastery** (C. Dafansi 大梵寺; J. Daibonji). Literally, “Great Moral Purity Monastery.” The monastery in Shaozhou prefecture where the Sixth Ancestor, Huineng, is said to have preached the *Platform Sūtra* at the request of Wei Ju, the governor.

**Dahui Zonggao** 大慧宗杲 (J. Daie Sōkō; 1089–1163). A dharma heir of Yuanwu Keqin (1063–1135) in the Linji Lineage, best known to posterity as the father of the “Chan of contemplating sayings” (C. *kanhua Chan* 看話禪; J. *kanna Zen*). He was critical of Caodong Lineage masters such as Hongzhi Zhengjue (1091–1157) who taught “silent illumination” (C. *mozhaō* 默照; J. *mokushō*). Nevertheless, Dahui’s *kōan* collection entitled *Treasury of the True Dharma Eye* was well known to, and used by, Dōgen.

**Daibutsu Monastery** (Daibutsuji 大佛寺). The original name of → Eihei Monastery. The construction of Daibutsu Monastery, founded by Dōgen (1200–1253), took place between the 1244 years 1245. The name was changed to Eihei Monastery in 1246.

**Daijō Gate** (Daijōmon 大乘門). (1) The “gate” or “approach” (*mon* 門) taken by Daijō Gikai (1219–1309). (2) The community of monks, living and dead, who are the dharma heirs of Daijō Gikai (1219–1309) and their disciples. (3) The glyphs 大乘門 can also refer to the “Mahāyāna” (C. Dasheng 大乘; J. Daijō) “school” (C. *men* 門; J. *mon*) of Buddhism.

**Daijō Gikai** 大乘義介 (1219–1309). A name for → Gikai, the founding abbot of → Daijō Monastery.

**Daijō Monastery** (Daijōji 大乘寺). Literally, “Great Vehicle Monastery.” Located in Kaga 加賀 province, in what is now Ishikawa 石川 prefecture. When first

established in 1283 (or 1291) as a family mortuary (*bodaiji* 菩提寺) temple by a warrior named Togashi Iehisa 富樫家向 (–1329), the temple belonged to the Shingon School, and was presided over by a monk named Chōkai 澄海. Both Iehisa and Chōkai seem to have been connected to Gikai (1219–1309), the third abbot of Eihei Monastery: Iehisa was a member of the same Inazu Fujiwara 稲津藤原 clan to which Gikai probably belonged, and Chōkai had been one of Gikai's early Buddhist teachers at the nearby Hajaku Monastery (Hajakuji 波着寺). In 1292, when Chōkai retired from Daijō Monastery, Gikai became its second head monk. However, Gikai was formally installed as its *founding abbot*, performing the Chinese-style rite of “opening the [dharma] hall” (C. *kaitang* 開堂; J. *kaidō*) in 1293, and Chōkai was named as “founding patron” (*kaiki* 開基), a designation usually reserved for a lay sponsor who pays for the construction of a monastery and expects to reap the resulting merit. This suggests that, even if the name remained the same as before, Daijō Monastery was thought to be newly opened as a Zen monastery when Gikai became abbot. Keizan Jōkin (1264–1325), who was to become Gikai's *dharma heir* in Dōgen's branch of the Sōtō Lineage, probably joined him at this time, followed by Meihō Sotetsu 明峰素哲 (1277–1350) in 1294, and by Gasan Jōseki 峨山詔碩 (1276–1366) in 1295. When Gikai retired in 1298, Keizan became the second abbot of Daijō Monastery, and it was during his tenure that he delivered the sermons that became the *Denkōroku*. When Keizan retired in 1311, Meihō became the third abbot. Thereafter, trouble ensued. Eventually, the Togashi family replaced Meihō with another abbot, Kyōō Unryō 恭應運良 (1267–1341), who was affiliated with a Rinzaï Zen lineage. By 1345, however, Meihō and his disciples had returned to Daijō Monastery. Thereafter the monastery remained firmly under the control of monks affiliated with Meihō's lineage (Bodiford 1993). The monastery was largely destroyed during the wars of the late sixteenth century. During the Genroku 元禄 period (1688–1704) it was relocated to its present location outside Kanazawa 金沢 city.

**Daitoku Monastery** (Daitokuji 大徳寺). Literally, “Great Virtue Monastery.” A Zen monastery established in the capital, Heian-kyō 平安京 (modern Kyōto), in 1319. The *founding abbot* was Shūhō Myōchō 宗峯妙超 (1282–1337), who is better known by the title of National Teacher Daitō (Daitō Kokushi 大燈國師). He had a number of patrons, including the military governor (*shugo* 守護) of Harima 播磨 province, Akamatsu Norimura 赤松則村 (1277–1350), and Emperor Hanazono 花園 (1297–1348).

**Damei** 大梅 (J. Daibai). Literally, “Great Plum.” (1) A reference to → Mount Damei. (2) A Buddhist monastery on Mount Damei, known at different times as Husheng Monastery (C. Hushengsi 護聖寺; J. Goshōji) and Baofu Chan Monastery (C. Baofu Chansi 保福禪寺; J. Hofuku Zenji), which had the mountain name of Dameishan 大梅山 (J. Daibaisan). (3) By metonymy, Damei Fachang (752–839), *founding abbot* of the Husheng Monastery on Mount Damei.

**Damei Chang** 大梅常 (J. Daibai Jō; 752–839). → Damei Fachang.

**Damei Fachang** 大梅法常 (J. Daibai Hōjō; 752–839). The name means “Fachang, abbot of the monastery on Mount Damei.” Referred to in the *Denkōroku* as “Chan Master Fachang of Damei” and “Ancestral Teacher Damei.” A *dharma heir* of Mazu Daoyi (709–788). He is said to have come to Mount Damei in 796 and lived as a hermit for some forty years. A cloister was built for him there in 836.

It became known as Husheng Monastery (C. Hushengsi 護聖寺; J. Goshōji), and Fachang is recognized as the *founding abbot*.

**Daṇḍaka Mountain** (C. Tanteshan 檀特山; J. Dandokusen; S. Daṇḍaka Pabbata). A mountain near Varuṣa in Gandhāra, North India, where Śākyamuni is said to have practiced trance meditation and austerities after *going forth from household life*.

**Danxia** 丹霞 (J. Tanka). Literally, “Red Clouds.” (1) A reference to → Mount Danxia. (2) A reference to a monastery located on → Mount Danxia. (3) A reference to → Danxia Tianran, or → Danxia Zichun.

**Danxia Monastery** (C. Danxiasi 丹霞寺; J. Tankaji). Literally, “Cinnabar Cloud Monastery.” A monastery located on → Mount Danxia.

**Danxia Tianran** 丹霞天然 (J. Tanka Tennen; 739–824). The name means “Tianran, abbot of the monastery on Mount Danxia.” Also known by the posthumous title of Great Master Zhitong (C. Zhitong Dashi 智通大師; J. Chitsū Daishi). A *dharma heir* of Shitou Xiqian (700–790). Toward the end of his career he established a hermitage on Mount Danxia in present-day Henan 河南 province that grew into a monastery with more than 300 followers in residence. Prior to going to Mount Danxia, Tianran is famously said to have burned a wooden *buddha* image to warm himself on a cold night, mocking the monk who reprimanded him by responding that he was cremating the *buddha* in order to get the *relics*. As told in the *Collated Essentials of the Five Flame Records*:

Later, at the Huilin Monastery, it happened that the weather turned bitterly cold, so he took a wooden *buddha*, burned it, and warmed himself by the fire. The cloister chief reprimanded him, saying, “How dare you burn our wooden *buddha*!?” The Master [Danxia] used his staff to poke around in the ashes and said, “I am burning it to get the *relics*.” The cloister chief said, “How could there be *relics* in a wooden *buddha*?” The Master said, “Well, if there are no *relics*, then I’ll take a second honored one [i.e. *buddha* image] to burn.”

《五燈會元》後於慧林寺遇天大寒、取木佛燒火向。院主訶曰、何得燒我木佛。師以杖子撥灰曰、吾燒取舍利。主曰、木佛何有舍利。師曰、既無舍利、更取兩尊燒。(CBETA, X80, no. 1565, p. 111, a9-12 // Z 2B:11, p. 83, d18-p. 84, a3 // R138, p. 166, b18-p. 167, a3)

**Danxia Zichun** 丹霞子淳 (J. Tanka Shijun; 1064–1117). The name means “Zichun, abbot of the monastery on Mount Danxia.” The Forty-sixth Ancestor in the Chan/Zen Lineage according to the *Denkōroku*, also referred to in that text as “Chan Master Danxia Chun” (C. Danxia Chun Chanshi 丹霞淳禪師; J. Tanka Jun Zenji). He was a *dharma heir* of Furong Daokai (1043–1118). According to the “Stūpa inscription and preface for Chan Master Chun, Fourth Abbot (since becoming a public monastery) of the Chongning Baoshou Chan Cloister on Mount Dahong in Suizhou” (隨州大洪山崇寧保壽禪院十方第四代住持淳禪師塔銘并序, reprinted in Ishii 1987, p. 458), four fascicles of writings by Zichun were in circulation at the time of his death. Those consisted of his *discourse record*, verses (C. *jiesong* 偈頌; J. *geju*), and verses on *old cases*. The latter survive in the *Empty Hall Collection*, a *kōan* collection. Also extant is the *Discourse Record of Danxia Zichun* (C. Danxia Zichun Chanshi yulu 丹霞子淳禪師語錄; J. Tanka

*Shijun Zenji goroku*; CBETA, X71, no. 1425 // Z 2:29 // R124; 2 fascicles), a text edited in Japan and first published in 1710. The origins and textual history of this Japanese version remain unclear; for details, see Shiina 2005. Regarding the life and teachings of Danxia Zichun and his teacher Furong Daokai, see Schlütter 2008, pp. 59, 65–66, 68, 79–86, 96–103.

**Daoan** 道安 (J. Dōan; 312–385). An influential monk of the Jin dynasty (265–420) who did much to adapt Buddhism, which was still quite an alien religion, to the Chinese cultural milieu. Daoan wrote commentaries on recently translated “*dhyāna sūtras*” (C. *chanjing* 禪經; J. *zenkyō*) and *sūtras* belonging to the *perfection of wisdom* genre, striving to develop a vocabulary in Chinese that could translate Indian Buddhist technical terms and philosophical concepts without relying on existing Daoist terminology. He also lamented the limited access that early Chinese Buddhists had to complete recensions of Indian *vinaya collections*, working to obtain and interpret those, and to build Buddhist monastic institutions in China that were properly modeled on Indian and Central Asian precedents.

**Daofu** 道副 (J. Dōfuku; 464–524). A disciple of Bodhidharma, who famously told him, “You have gotten my skin”; → “*skin, flesh, bones, and marrow*.” ZGDJ (p. 940b, s.v. どうふく) identifies him as Sengfu 僧副 (J. Sōfuku), a name that could be read as “Monk [Dao] Fu,” and relies on the biography of the latter in the *Additional Biographies of Eminent Monks* and *Jingde Era Record of the Transmission of the Flame* for details of his life. He is said to have resided at the Kaishan Monastery (C. Kaishansi 開善寺; J. Kaizenji) in Jinling during the reign of Emperor Wu, then traveled to Sichuan to teach meditation, but returned to the Kaishan Monastery where he died in 524 at the age of 61.

**Daoming** 道明 (J. Dōmyō; d.u.). According to his biography in the *Jingde Era Record of the Transmission of the Flame*, “Chan Master Daoming of Mount Meng in Yuanzhou” was a *dharma heir* of the Fifth Ancestor, Hongren, albeit in a *collateral offshoot* of the Chan Lineage. His name was originally Huiming, and he had been an army general before becoming a monk. In Chan lore, Huiming is best known as the leader of a group of angry disciples of Hongren at Mount Huangmei who chased the lay *postulant* Huineng after the latter had been granted the *dharma and robe* that made him the Sixth Ancestor and had fled into the mountains. For details, → Huiming.

**Daopi** 道丕 (J. Dōhi). → Tongan Daopi.

**Daosheng** 道生 (J. Dōshō; 355–434). A Chinese monk of the Eastern Jin dynasty (317–420), Daosheng was a student of Huiyuan (334–416) at Mount Lu Monastery (C. Lushan 廬山; J. Rosan). Later he participated in Kumārajīva’s (344–413) translation project in Chang’an and came to be recognized as one of that scholar’s leading disciples in the Madhyamaka School. Daosheng wrote numerous treatises on Indian Buddhist doctrines such as the *buddha-nature*, the *dharma body*, and *nirvāṇa*, striving to explain them to his peers by drawing on indigenous Chinese philosophical categories. He also wrote commentaries on scriptures such as the *Lotus Sūtra*, *Vimalakīrti Sūtra*, and *Nirvāṇa Sūtra*. He is famous for arguing, against the dominant understanding of his day, that even *icchantikas* have *buddha-nature* and are capable of attaining *awakening*. That position was subsequently validated when, in a new translation of the *Nirvāṇa*



*Sūtra* by Dharmakṣema (385-433), Buddha was found to preach it. Daosheng is also said to have espoused an early version of the doctrine of *sudden awakening*.

**Daosheng** 道昇 (J. Dōshō; d.u.). A Daoist teacher, known only from the chapter of Dōgen's *Treasury of the True Dharma Eye* entitled "Continuous Practice, Part 2" (Gyōji, ge 行持、下), which reads as follows:

In the assembly of my late master [Rujing], there was a native of Mianzhou in Western Shu named Daosheng, who was a follower of Daoism. A group of five of them took a vow together, saying, "We will pursue the great way of the *buddhas* and ancestors for our entire lives and will never again return to our homelands." My late master was especially delighted and, in circumambulations and other practices, let them join in with the monks. When they were lined up, they stood below the *bhikṣuṇīs*, a splendid example, rare through the ages.

《正法眼藏、行持、下》先師の會に、西蜀の綿州人にて道昇とてありしは、道家流なり。徒黨五人、ともにちかふていはく、われら一生に佛祖の大道を辦取すべし、さらに郷土にかへるべからず。先師、ことに隨喜して經行・道業、ともに衆僧と一如ならしむ。その排列のときは、比丘尼のしもに排立す、奇代の勝躅なり。(DZZ 1.201-202)

**Daowu** 道吾 (J. Dōgo). Literally, "I Who Follow the Way." (1) Mount Daowu (C. Daowushan 道吾山; J. Dōgozan), located in present-day Liuyang County 瀏陽縣, Hunan 湖南 province. Referred to in the Song dynasty as "Mount Daowu in Liuyang 瀏陽, Tanzhou 潭州 prefecture." (2) The Buddhist monastery on Mount Daowu. (3) By metonymy, a reference to → Daowu Yuanzhi.

**Daowu Yuanzhi** 道悟圓智 (J. Dōgo Enchi; 769–835). The name means "Yuanzhi, abbot of the monastery on Mount Daowu." A *dharma heir* of Yaoshan Weiyan (745-828) and *dharma brother* of Yunyan Tansheng (782-841). The latter was the teacher of Dongshan Liangjie (807–869), founder of the Caodong Lineage.

**Daoxin** 道信 (J. Dōshin; 580-651). Fourth Ancestor of the Chan/Zen Lineage in China, and Thirty-first Ancestor in the lineage leading to Dōgen and Keizan, according to the *Denkōroku*. Said in all Chan/Zen records to be a *dharma heir* of Sengcan (–606). However, the earliest biography of Daoxin, which appears in the "dhyāna practitioner" section of the *Additional Biographies of Eminent Monks*, does not connect him with Sengcan.

**Daoxuan** 道宣 (J. Dōsen; 596–667). A Chinese monk known for his extensive commentaries on Chinese translations of Indian *vinaya* texts, and as the founder of the Nanshan School of *vinaya* exegesis. He was also the compiler of the *Additional Biographies of Eminent Monks*.

**Daoyu** 道育 (J. Dōiku; d.u.). A monk known as a disciple of Bodhidharma, who famously told him, "You have gotten my bones"; → "skin, flesh, bones, and marrow." He appears for the first time in the *Record of the Dharma-Jewel Through the Generations*.

**Daśabala-Kāśyapa** (C. Shili Jiashe 十力迦葉; J. Jūriki Kashō). One of the five ascetics with whom Śākyamuni associated before he attained *buddhahood*. They later became his first disciples. → *five bhikṣus*.

**Datong era** (C. Datong 大通; J. Daitō). An era in the reign of Emperor Wu of the Liang dynasty in China that corresponds roughly to 527-529.

**Daye era** (C. Daye 大業; J. Daigyō). An era in Sui dynasty China that corresponds roughly to 605-617.

**Dayu Pass** (C. Dayuling 大庾嶺; J. Daiyurei). A mountain pass near present-day Nanxiong 南雄 city and Shaoguan 韶關 city in Guangdong 廣東 province. According to Chan lore, Dayu Pass was the place where the monk Huiming, a disciple of the Fifth Ancestor, Hongren, caught up with the lay *postulant* Huineng after the latter had been granted the *dharma and robe* that made him the Sixth Ancestor and had fled into the mountains. The *Jingde Era Record of the Transmission of the Flame* contains a dialogue that is said to have taken place between Huiming and Huineng at Dayu Pass; it is quoted, in Japanese transcription, in Chapter 33 of the *Denkōroku*.

**Dazhu Huihai** 大珠慧海 (J. Daishu Ekai; d.u.). A *dharma heir* of Mazu Daoyi (709-788). Best known as the author of the *Treatise on the Essentials of Entering the Way by Sudden Awakening* (C. *Dunwu rudao yaomenlu* 頓悟入道要門論; J. *Tongo nyūdō yōmon ron*).

**Debate on the Periods of the Teaching** (*Kyōji jō ron* 教時諍論; T 2395B). 2 fascicles. A work by the influential Tendai School author Annen 安然 (841-915?) that discusses the system of “dividing the teachings” (C. *panjiao* 判教; J. *hankyō*) of Śākyamuni Buddha into distinct periods.

**Dengyō** 傳教. → Great Master Dengyō.

**Deshan Xuanjian** 德山宣鑑 (J. Tokusan Senkan; 782-865). A *dharma heir* of Longtan Chongxin (d.u.) in the Chan Lineage following Qingyuan Xingsi (-740).

**Deshan Yuanmi** 德山緣密 (J. Tokusan Enmitsu; d.u.). A *dharma heir* of Yunmen Wenyan (864-949). His biography appears in the *Jingde Era Record of the Transmission of the Flame* under the heading of “Great Master Yuanmi Yuanming, Ninth Abbot of Deshan [Monastery] in Langzhou.” He is best known for his “saying in three phrases”; → *three phrases*.

**Deva Lineage** (C. Tipozong 提婆宗; J. Daibashū). (1) In most Chinese Buddhist texts, this refers to the Madhyamaka School of Indian Mahāyāna said to have been founded by Nāgārjuna, as represented by Nāgārjuna’s student Āryadeva (C. Shengtipo 聖提婆; J. Shōdaiba). The latter was a monk from Sri Lanka who is credited with authoring the *Hundred [Stanza] Treatise* (C. *Bailun* 百論; J. *Hyakuron*; S. \**Śata-śāstra*; T. 1569, 2 fascicles), one of the three basic texts of the → Sanlun School. (2) In the literature of Chan/Zen, however, the term “Deva Lineage” refers to the “school” or “lineage” of the Fifteenth Ancestor of the Chan/Zen Lineage, Kānadeva. Chan texts claim that people in India referred to the Chan Lineage as the “Deva Lineage” because Kānadeva, *dharma heir* of the Fourteenth Ancestor, Nāgārjuna, had been instrumental in widely spreading the Chan lineage style. That usage may have been an attempt by Chan partisans to co-opt the familiar term “Deva Lineage” and use its appearance in texts translated from Sanskrit as evidence for the existence of the Chan Lineage in India (which was entirely a Chinese invention).

**Deva “Pure Abode”** (C. Jingju Tian 淨居天; J. Jōko Ten). The name of a god, a resident of the Pure Abode Heaven, who persuaded Śākyamuni Buddha, when he was still a prince living in his father’s palace, that “the time for going forth from household life has arrived; you can go!” For a full translation of this account as it appears in the *Jingde Era Record of the Transmission of the Flame*, → Śākyamuni.

**Deyin Guanxiu** 德隱貫休 (J. Tokuin Kankyū; 832–912). A Chinese Buddhist monk famous as an accomplished poet. Also known by the posthumous honorific title of Great Master Chanyue (C. Chanyue 禪月大師; J. Zengetsu Daishi) and Reverend Dede (C. Dede Heshang 得得和尚; J. Tokutoku Oshō). According to DDB (s.v. 貫休), Guanxiu wandered all over China, but lived at Mount Lu (C. Lushan 廬山; J. Rozan) near Hongzhou for three spans of time: 861–863, 870–871, and 880–885. Hongzhou, home to the Hongzhou Lineage of Chan founded by Mazu Daoyi (709–788), also served as a gathering place for poet monks. In 903, Guanxiu settled down in Chengdu, where the newly established King of Shu, Wang Jian 王建 (J. Ō Ken; 847–918) built a monastery specifically for him and gave him the title Great Master Chanyue. There he attracted many disciples and reconnected with other intellectuals who had emigrated southwest. When he died in early 913, a stūpa was built for him north of the city. Eleven years later, his disciple Tanyu 曇域 (J. Don’iki; d.u.) collected and published Guanxiu’s works, consisting of nearly one thousand poems, in a woodblock edition.

**Dharma** (C. Tamo 達磨; J. Daruma). Abbreviated name of → Bodhidharma.

**Dharma King** (C. Fawang 法王; J. Hōō; S. Dharma-rāja). (1) An epithet of Śākyamuni Buddha. (2) In some Japanese sources, a reference to Prince Shōtoku (Shōtoku Taishi 聖德太子; 574–622), an illustrious early convert to and patron of Buddhism in Asuka period (593–710) Japan. (3) As a generic designation, any king who vigorously supports Buddhist monastic institutions.

**Dharma Marks School** (C. Faxiangzong 法相宗; J. Hossōshū). (1) In China, another name for the Consciousness Only School that was founded by Xuanzang (602–664) on the basis of the Indian Yogācāra School, as that was interpreted by Dharmapāla (530–561). For details of its doctrinal positions, → Yogācāra School. (2) In the Japanese Buddhism of the Nara period (710–794), the Dharma Marks School was an import from China, both directly and via Korea, that enjoyed the same prestige as its Tang dynasty progenitor. It was eclipsed during the Heian period (794–1185) by the Tendai and Shingon schools, both of which rejected its positions on *icchantika* and the absence of innate *buddha nature*. It was listed at that time among the so-called “six schools of the Southern Capital” (*Nanto rokushū* 南都六宗), meaning the older Buddhist schools centered in Nara, the former capital. However, much like the Tendai School that had also been imported from China, the Japanese Dharma Marks School embraced the esoteric teachings (C. *mijiao* 密教; J. *mikkyō*), or Buddhist Tantra, that was initially promoted in Japan by the Shingon School. Early in the Kamakura period (1185–1333), a Dharma Marks School monk named Ryōhen 良遍 (1194–1252) wrote a summary of Yogācāra School doctrine that was based largely on the *Treatise Demonstrating Consciousness Only* and bore the title *On Contemplating Mind and Awakening from the Dream* (*Kanjin kakumu shō* 觀心覺夢鈔; T 2312). That text became a basic resource for all subsequent Japanese Buddhists who wished to learn something about Yogācāra philosophy. Ryōhen, like many reform-minded

Japanese monks of his day, was interested in reviving adherence to moral precepts on the Song Chinese model. He also studied for a time under Zen master Enni Ben'en (1202–1280), who had trained in China and (like most pioneers of Japanese Zen) shared that interest in upholding the *vinaya*.

**Dharma Master Bianhe** (C. Bianhe Fashi 辨和法師; J. Benwa Hōshi; d.u.). A monk who first appears in the biography of the Twenty-ninth Ancestor, Huike, in the *Tiansheng Era Record of the Spread of the Flame*:

At that time, there was one Dharma Master Bianhe, who was lecturing on the *Sūtra of the Great Nirvāṇa* in the monastery. His congregation of followers were gradually drawn away to listen to the Master [Huike] expound the *dharma*. Bianhe was unable to bear his anger. He slandered [Huike] to the magistrate, Zhai Zhongkan. Zhongkan, being confused by this false report, charged the Master with a crime. The Master cheerfully submitted [to capital punishment].

《天聖廣燈錄》時有辨和法師者、於寺門講涅槃經。學徒聞師闡法。稍稍引出。辨和不勝其憤。興謗于邑宰翟仲侃。仲侃惑其邪說、加師以非法。師怡然委順。(CBETA, X78, no. 1553, p. 444, a7-10 // Z 2B:8, p. 321, d5-8 // R135, p. 642, b5-8)

This passage is quoted, in Japanese transcription, in Chapter 29 of the *Denkōroku*. Dharma Master Bianhe is unknown from any other sources.

**Dharma Master Myōzen** (Zen Hōshi 全法師). → Myōzen.

**Dharma Master Yinzong** (C. Yinzong Fashi 印宗法師; J. Inshū Hōshi; 627-713). A monk who, according to the *Jingde Era Record of the Transmission of the Flame* and other texts associated with the Chan/Zen tradition, lectured on the *Sūtra of the Great Nirvāṇa* at Faxing Monastery, where he arranged for the lay postulant Huineng (who had recently been recognized as the Sixth Ancestor) to be ordained as a monk. Yinzong is treated as an “exegete” (C. *yijie* 義解; J. *gige*) in the *Song Biographies of Eminent Monks*, which says that he received instruction in “methods of *dhyāna*” (C. *chanfa* 禪法; J. *zenpō*) from Great Master Hongren of Mount Dong and that he later met Chan Master Huineng. That text says nothing about the ordination of Huineng, but it does establish Yinzong as a monk who set up ordination platforms and delivered many people (T 2061.50.731b9-26).

**Dharma Seal** (C. Fayin 法印; J. Hōin). (1) The highest of three ecclesiastical titles awarded official *saṃgha* administrators in Heian and Kamakura period Japan. In order from highest to lowest, the three titles are: Dharma Seal, Dharma Eye (Hōgen 法眼), and Dharma Bridge (Hōkyō 法橋). Each title corresponds to certain ecclesiastical offices and to certain court ranks. (2) An honorific title for leading Buddhist clerics, Confucians, artists, and poets.

**Dharma Seal Ennō** (Ennō Hōin 圓能法印; d.u.). A leading cleric in the Eshin Tradition (Eshinryū 恵心流) of the Mountain Branch of the Tendai School, located in the Yokawa District of Mount Hiei. → Dharma Seal (a clerical title).

**Dharma Treasure Platform Sūtra of the Sixth Ancestor** (C. *Liuzu Dashi fabaotan jing* 六祖大師法寶壇經; J. *Rokuso Daishi hōbōdan kyō*; 1 fascicle; T 2008). An edition of the *Platform Sūtra* that was well known in Song dynasty China. It contains more material than the Dunhuang edition of the text that was edited and translated by Philip Yampolsky; → *Platform Sūtra*.

**Dharmakṣema** (C. Tanwuchen 曇無讖; J. Donmusen; 385-433). An Indian monk who moved to China, learned Chinese, and led a team of translators of Buddhist texts that was sponsored by the ruler of the Northern Liang dynasty. Among the translations attributed to Dharmakṣema are: the *Nirvāṇa Sūtra*, the *Sūtra of Stages of the Bodhisattva Path*, and *Praise of the Career of Buddha* (C. *Fo suoxing zan* 佛所行讚; J. *Butsu shogyō san*; S. *Buddhacarita*; T 192).

**Dharmapāla** (C. Hufa 護法; J. Gohō; 530-561). An Indian monk scholar of the Yogācāra School. He wrote a commentary on Vasubandhu's *Thirty Reasoned Verses on Consciousness Only*, and a commentary on Āryadeva's *Four Hundred Stanza Treatise* (S. *Catuhśataka*) from a Yogācāra point of view. The latter text was translated by Xuanzang (602-664) with the title *Explication of the Mahāyāna Expanded Hundred [Stanza] Treatise* (C. *Dasheng guangbailun shilun* 大乘廣百論釋論; J. *Daijō kōhyakuron shakuron*; T 1571). Dharmapāla's interpretations regarding the nature of consciousness became predominant in the Chinese Dharma Marks School.

**Dhītika** (C. Tiduojiā 提多迦; J. Daitaka). The Fifth Ancestor of the Chan Lineage in India according to traditional Chan histories; his name is also translated from Sanskrit into Chinese as “Incense Heap” (C. Xiangzhong 香衆; J. Kōshū). Dhītika also appears as the fifth patriarch in the *Record of the Transmission of the Dharma Treasury*, a source for Chan genealogies, but is otherwise unknown. The story of the initial encounter between him and the Fourth Ancestor, Upagupta, appears in the *Jingde Era Record of the Transmission of the Flame*:

Finally there was the son of a rich man whose name was Incense Heap [Dhītika]. He came and paid obeisance to the Venerable [Upagupta], seeking to go forth from household life. The Venerable asked, “Does your body go forth from household life, or does your mind go forth from household life?” [Dhītika] replied, “My coming to go forth from household life is not for the sake of body or mind.” The Venerable said, “If it is not for the sake of body or mind, then who goes forth from household life?” [Dhītika] replied, “Well, the one who goes forth from household life is the self of no-self, and because there is no ‘me’ or ‘mine,’ the mind does not arise or cease. When the mind does not arise or cease, that is the constant way. Buddhas, too, are constant: their minds are formless, and their bodies are the same.” The Venerable said, “You must greatly awaken to the fact that your own mind is pervasive.”

《景德傳燈錄》最後有一長者子、名曰香衆。來禮尊者志求出家。尊者問曰、汝身出家心出家。答曰、我來出家非爲身心。尊者曰、不爲身心復誰出家。答曰、夫出家者無我我故、無我我故即心不生滅。心不生滅即是常道、諸佛亦常。心無形相其體亦然。尊者曰、汝當大悟心自通達。(T 2076.51.207b28-c4)

Dōgen quotes and comments on this passage in the chapter of his *Treasury of the True Dharma Eye* entitled “The Merit of Going Forth From Household Life” (*Shukke kudoku* 出家功德):

To reverently encounter the *dharma* of the *buddhas* and to go forth from household life as he [i.e. Dhītika] did is the ultimate of excellent rewards. That *dharma*, in itself, is not for the sake of “me,” it is not for the sake of “mine,” and it is not for the sake of *body or mind*. Nor is it “going forth from household life in one’s body or mind.” The principle that going forth from

household life does not consist in “me” or “mine” is like this. If it does not consist in “me” or “mine,” then it must be the *dharma* of the *buddhas*: only this is the constant norm of all *buddhas*. Because it is the constant norm of all *buddhas*, it does not consist in “me” or “mine,” and it does not consist of body or mind. It is not to be matched up, shoulder to shoulder, with anything in the *three realms*. Because it is like that, *going forth from household life* is the highest *dharma*. It is not sudden, and it is not gradual; it is not permanent, and it is not impermanent; it is not coming, and it is not going; it is not at rest, and it is not active; it is not broad, and it is not narrow; it is not large, and it is not small; it is not uncreated. Without exception among the ancestral teachers through whom the *buddha-dharma* was individually transmitted, there was never a case where they failed to go forth from household life and receive the precepts. Such is the reason why the Dhītika of this story requested to go forth from household life when he first met respectfully with the Venerable Upagupta. Going forth from household life and receiving the full precepts, he studied under Upagupta and eventually became the fifth ancestral teacher.

《正法眼藏、出家功德》それ、諸佛の法にあふたてまつりて出家するは、最第一の勝果報なり。その法、すなはち我のためにあらず、我所のためにあらず、身心のためにあらず、身心の出家するにあらず。出家の、我・我所にあらざる道理かくのごとし。我・我所にあらざれば、諸佛の法なるべし、ただこれ諸佛の常法なり。諸佛の常法なるがゆえに、我・我所にあらず、身心にあらざるなり。三界の、かたをひとしくするところにあらず。かくのごとくなるがゆえに、出家、これ最上の法なり。頓にあらず、漸にあらず、常にあらず、無常にあらず、來にあらず、去にあらず、住にあらず、作にあらず、廣にあらず、狭にあらず、大にあらず、小にあらず、無作にあらず。佛法單傳の祖師、かならず出家・受戒せずといふことなし。いまの提多迦、はじめて優婆塞多尊者にあふたてまつりて出家をもとむる道理、かくのごとし。出家受具し、優婆塞多に参じ、つひに第五の祖師となれり。(DZZ 2.283)

**Dhyānalita** (C. Chanliduo 禪利多; J. Zenrita). A śramaṇa named in the *Jingde Era Record of the Transmission of the Flame*, in the biography of the “Seventeenth Ancestor, Venerable Saṃghānandi,” as young Saṃghānandi’s tutor after the latter first went forth from household life but continued to live in his parents’ home. Dhyānalita is otherwise unidentified.

**Diadem** (C. Yingluo 瓔珞; J. Yōraku). According to the biography of the “Twenty-sixth Ancestor, Puṇyamitra” that appears in the *Jingde Era Record of the Transmission of the Flame*, “Diadem” was the name that the Twenty-seventh Ancestor of the Chan Lineage, Prajñātāra, went by before he encountered Puṇyamitra.

**Diamond Sūtra** (C. *Jingang jing* 金剛經; J. *Kongō kyō*). Popular name of the *Diamond Perfection of Wisdom Sūtra* (C. *Jingang bore boluomi jing* 金剛般若波羅蜜經; J. *Kongō hannya haramitsu kyō*; S. *Vajracchedikā-prajñāpāramitā-sūtra*; T 235). Translated by Kumārajīva (344-413) in 401.

**Difficult Birth** (C. Nansheng 難生; J. Nanshō). According to the biography of the “Tenth Ancestor, Pārśva” in the *Jingde Era Record of the Transmission of the*

Flame, “Difficult Birth” was his original name. The same two Chinese glyphs rendered here as “difficult birth” can also be translated as “difficulties arise.”

**Dīpaṃkara Buddha** (C. Randeng Fo 然燈佛, Randeng 然燈; J. Nentō Butsu, Nentō). The glyphs 然燈 (C. *randeng*; J. *nentō*) mean “blazing lamp.” Śākyamuni Buddha, in a previous life as the bodhisattva Māṇava, is said to have received a prediction of future buddhahood from the buddha of his day, Dīpaṃkara.

**Discourse Record of Chan Master Baizhang Huaihai** (C. Baizhang Huaihai Chanshi yulu 百丈懷海禪師語錄; J. Hyakujō Ekai Zenji goroku; CBETA, X69 // Z 2:24 // R119).

**Discourse Record of Chan Master Baojue Zuxin** (C. Baojue Zuxin Chanshi yulu 寶覺祖心禪師語錄; J. Hōkaku Soshin Zenji goroku; CBETA, X69 // Z 2:25 // R120).

**Discourse Record of Chan Master Dahui Pujue** (C. Dahui Pujue Chanshi yulu 大慧普覺禪師語錄; J. Daie Fukaku Zenji goroku; T 1998A). 10 fascicles. “Chan Master Dahui Pujue” is the posthumous Chan master title of → Dahui Zonggao.

**Discourse Record of Chan Master Huanglong Huinan** (C. Huanglong Huinan Chanshi yulu 黃龍慧南禪師語錄; J. Ōryō E’nan Zenji goroku; T 1993).

**Discourse Record of Chan Master Liangjie of Mount Dong in Ruizhou** (C. Ruizhou Dongshan Liangjie Chanshi yulu 瑞州洞山良价禪師語錄; J. Zuishū Tōzan Ryōkai Zenji goroku; T 1986B). 1 fascicle. A discourse record of Dongshan Liangjie (807–869), who is revered as the founding ancestor of the Caodong/Sōtō Lineage. The text was originally part of a larger compilation known as the *Discourse Records of the Five Houses* (C. Gujia yulu 五家語錄; J. Goke goroku), compiled in China in 1630 and first printed in 1665. Given the centuries that elapsed between the death of its subject and the compilation of the text, it can scarcely be taken as a reliable record, but at least it is a Chinese work, based on Chinese sources. A later Japanese edition, popularly known as the *Discourse Record of Dongshan* (Tōzan goroku 洞山語錄), is even less reliable. It derives from two sources: 1) a stand-alone work published in 1738 by Gimoku Genkai 宜默玄契 (d.u.), who extracted Dongshan’s discourse record from the *Discourse Records of the Five Houses* and added additional materials; and 2) a version of Dongshan’s discourse record produced in 1761 by Shigetsu Ein 指月慧印 (1689–1764).

**Discourse Record of Chan Master Linji Huizhao of Zhenzhou** (C. Zhenzhou Linji Huizhao Chanshi yulu 鎮州臨濟慧照禪師語錄; J. Chinshū Rinzaishō Zenji goroku; T 1985). “Chan Master Linji Huizhao” is the posthumous Chan master title of → Linji Yixuan.

**Discourse Record of Chan Master Mingjue** (C. Mingjue Chanshi yulu 明覺禪師語錄; J. Myōkaku Zenji goroku; T 1996). “Chan Master Mingjue” is the posthumous Chan master title of → Xuedou Zhongxian.

**Discourse Record of Chan Master Weishan Lingyou** (Weishan Lingyou Chanshi yulu 鵝山靈祐禪師語錄; J. Isan Reiyū Zenji goroku; T 1989).

**Discourse Record of Chan Master Wuben of Mount Dong in Junzhou** (C. Junzhou Dongshan Wuben Chanshi yulu 筠州洞山悟本禪師語錄; J. Inshū Tōzan Gohon Zenji goroku; T 1986A). “Chan Master Wuben” is the posthumous Chan master title of → Dongshan Liangjie.

*Discourse Record of Chan Master Xuansha Shibei* (*Xuansha Shibei Chanshi yulu* 玄沙師備禪師語錄; J. Gensha Shibi Zenji goroku; CBETA, X73, no. 1446 // Z 2:31 // R126).

*Discourse Record of Chan Master Yuanwu Foguo* (C. Yuanwu Foguo Chanshi yulu 圓悟佛果禪師語錄; J. Engo Bukka Zenji goroku; T 1997). “Chan Master Yuanwu Foguo” is the posthumous Chan master title of → Yuanwu Keqin.

*Discourse Record of Chan Master Yuanzheng of Mount Cao in Muzhou* (C. Muzhou Caoshan Yuanzheng Chanshi yulu 撫州曹山元證禪師語錄; J. Bushū Sōsan Genshō Zenji goroku; T 1987A). “Chan Master Yuanzheng” is the posthumous Chan master title of → Caoshan Benji. The text was compiled in Japan by Shigetsu Ein 指月慧印 (1689-1764) in 1761.

*Discourse Record of Layman Pang* (C. Pang Jushi yulu 龐居士語錄; J. Hō Koji goroku; CBETA, X69, no. 1336 // Z 2:25 // R120).

*Discourse Record of Reverend Qianyan* (C. Qianyan Heshang yulu 千巖和尚語錄; J. Sengan Oshō goroku). “Reverend Qianyan” is Qianyan Yuanzhang 千巖元長 (J. Sengan Genchō; 1248-1357), a disciple of Zhongfeng Mingben (1263-1323).

*Discourse Record of Reverend Rujing* (C. Rujing Heshang yulu 如淨和尚語錄; J. Nyojō Oshō goroku; T 2002A). 2 fascicles. Edited and printed (with a preface dated 1229) in 1680 by Manzan Dōhaku (1636-1715). Dōgen’s *Extensive Record of Eihei* reports a convocation in the dharma hall (fascicle 1, no. 105), held in 1242, to commemorate the arrival of a copy the *Discourse Record of Reverend Rujing*, so the text must have been known in Japan as early as that year. Moreover, Eihei Monastery owns handwritten fragments (8 leaves) of Rujing’s discourse record which, according to monastery tradition, were copied by Gikai (1219–1309) in 1258 from an original handwritten copy by Dōgen. Modern scholars generally accept that T 2002A is probably similar to the discourse record that Dōgen received in 1242. If so, it is a reliable source for knowing Rujing’s sermons. That is not the case with the → *Continued Discourse Record of Chan Master Rujing*.

*Discourse Record of Reverend Xutang* (C. Xutang Heshang yulu 虛堂和尚語錄; J. Kidō Oshō goroku; T 2000). “Reverend Xutang” is Xutang Zhiyu 虛堂智愚 (J. Kidō Chigu; 1185-1269). The text was first printed in 1269, while Xutang was still alive. That first edition was immediately taken to Japan by Xutang’s Japanese disciple, Nanpo Jōmyō 南浦紹明 (1235-1309), and it became one of the most widely read discourse records in medieval Japan. It was reprinted by monasteries in the Five Mountains (Gozan 五山) system, and one of those editions, dating from 1313, is still extant. The T 2000 version is based on a Five Mountains edition, probably the one from 1313. This is a rare example of a Chan text in the *Taishō* edition of the Buddhist canon that both originates during the Song or Yuan dynasties and is based on a textual witness directly connected to those dynasties. In most other cases the *Taishō* (and especially the *Zokuzōkyō*) reprints are reproduced from very late editions that do not accurately reproduce the originals.

*Discourse Record of Reverend Yangqi Fanghui* (C. Yangqi Fanghui Heshang yulu 楊岐方會和尚語錄; J. Yōgi Hōe Oshō goroku; T 1994A).



**Dizang Guichen** 地藏桂琛 (J. Jizō Keichin; 867-928). *Chan* master Guichen was a *dharma heir* of Xuansha Shibei (835-908). He got the name Dizang because he served for many years as the abbot of Dizang Cloister (C. Dizangyuan 地藏院; J. Jizōin). Later he moved to the Luohan Cloister (C. Lohan Yuan 羅漢院; J. Rakan'in), and thus was known as Luohan Guichen 羅漢桂琛 (J. Rakan Keichin), or (confusingly) as “Dizang of Luohan Cloister” (C. Luohanyuan Dizang 羅漢院地藏; J. Rakan'in Jizō). Guichen's most illustrious *dharma heir* was Fayan Wenyi (885-958), known as the founder of one of the *five houses* of Chan. Guichen also gave *dharma transmission* to Shaoxiu (d.u.), who was a fellow student of Fayan under his tutelage.

**Dōgen** 道元 (1200-1253). Revered as the founder of the present-day Sōtō School of Buddhism in Japan, Dōgen is treated in the *Denkōroku* as the Fifty-first Ancestor of the Chan/Zen Lineage that stretches from Śākyamuni Buddha to its author, Keizan Jōkin (1268-1325). Dōgen was ordained at age thirteen as a Buddhist monk in the Tendai School on Mount Hiei. Later he resided at Kennin Monastery, one of the first Chinese-style Zen monasteries to be opened in Japan. There he became a disciple of Myōzen (1184-1225), a leading disciple of the founding abbot Eisai (1141-1215), who had spent many years training in Song dynasty China. In 1223, Dōgen accompanied Myōzen to China, where he visited and trained in several major monasteries that had Chan Lineage abbots. Before his return to Japan in 1227, Dōgen became a *dharma heir* of Rujing (1162-1227), a *Chan* master who at the time was abbot of Tiantong Monastery. Dōgen understood his mission to be the transmission of true Buddhism from China to Japan, including the forms of individual and institutional monastic practice then current in mainstream Chinese Buddhism, and the historical lore and teaching methods of the Chan Lineage. After his return to Japan he built a Chinese-style facility named Kōshō Monastery in Uji, south of Kyōto, then moved to the province of Echizen 越前 (modern Fukui 福井 prefecture) where he founded another Chinese-style institution that became known as Eihei Monastery. Dōgen had a number of disciples, including: Ejō (1198-1280), Ekan 懷鑒 (-1251?), Senne 詮慧 (d.u.), Kyōgō 經豪 (d.u.), Sōkai 僧海 (d.u.), Gikai (1219-1309), Gien 義演 (-1313?), Giin 義尹 (1217-1300), Jiyuan 寂圓 (J. Jakuen; 1207-1299), and Gijun 義準 (d.u.). It is unclear, however, which of them he actually recognized as *dharma heirs*. By all accounts, Dōgen certainly gave *dharma transmission* to Ejō, and most accounts allow that he also recognized Senne and Sōkai as *dharma heirs*. Ejō became the teacher of Gikai, who in turn transmitted Dōgen's *dharma* to Keizan. Dōgen's teachings survive mainly in three large collections of texts: 1) the *Extensive Record of Eihei*, a record of sermons delivered during convocations in the *dharma hall* and small convocations when Dōgen was abbot of Kōshō Monastery and Eihei Monastery, and *dharma talks* (*hōgo* 法語) given on various ritual occasions at those monasteries; 2) the *Rules of Purity of Zen Master Eihei Dōgen*, a collection of six essays in which Dōgen translates into Japanese and explains various monastic rules and procedures found in the *Rules of Purity for Chan Monasteries*, a text that regulated public monasteries in Song China; and 3) the *Treasury of the True Dharma Eye*, a diverse set of essays (which may have originated as verbal instructions to his monastic community) that communicate, through translation and explanation in Japanese, various aspects of Chan lore and generic Buddhist monastic practice that Dōgen encountered

in Song China. Dōgen did not use a path name (i.e., a poetic amplification of a monk's *dharma* name). He did use alternative names (*betsugō* 別號) as pen names, including Kigen 希玄 and Dōgen 道玄 (written with a different second glyph), but the combinations “Dōgen Kigen” and “Kigen Dōgen” are both neologisms invented by modern scholars. In 1854, the Japanese court awarded Dōgen the title of National Teacher Busshō Dentō (Busshō Dentō Kokushi 佛性傳東國師), and in 1879 Emperor Meiji gave him the honorific title (*shigō* 諡號) of Great Master Jōyō (Jōyō Daishi 承陽大師). Within the Tendai School he was known by the residence name Buppō-bō 佛法房 (“Buddha-Dharma Quarters”), and in the Zen tradition he was called Eihei Dōgen 永平道元 (that is, “Dōgen of Eihei [Monastery]”). Since the Meiji period, Dōgen and Keizan have been celebrated as twin “founders” of Sōtō Zen in Japan and referred to as the Eminent Ancestor (Kōso 高祖) and Great Ancestor (Taiso 太祖), respectively.

**Dong Lineage** (C. Dongzong 洞宗; J. Tōshū). The branch of the Chan/Zen Lineage that takes Dongshan Liangjie (807–869) as its *founding ancestor*. Better known as the → Caodong/Sōtō Lineage.

**Dongshan** 洞山 (J. Tōzan). Literally, “Grotto Mountain.” (1) → Mount Dong. (2) A reference to → Dongshan Liangjie.

**Dongshan Liangjie** 洞山良价 (J. Tōzan Ryōkai; 807–869). The name means “Liangjie, abbot of the Mount Dong monastery.” A *dharma heir* of Yunyan Tansheng (782–841). Treated as the Thirty-eighth Ancestor of the Chan/Zen Lineage in the *Denkōroku*. Also known by the posthumous honorific title of Great Master Wuben. Revered as the *founding ancestor* of the Caodong/Sōtō Lineage.

**Dongshan's House** (C. Dongjia 洞家; J. Tōka). The branch of the Chan/Zen Lineage that takes Dongshan Liangjie (807–869) as its *founding ancestor*. Better known as the → Caodong/Sōtō Lineage.

**Dongshan's Tradition** (C. Dongshang 洞上; J. Tōjō). The branch of the Chan/Zen Lineage that takes Dongshan Liangjie (807–869) as its *founding ancestor*. Better known as the → Caodong/Sōtō Lineage.

**Dongta School** (C. Dongtazong 東塔宗; J. Tōtōshū). A tradition of *vinaya* exegesis in Tang dynasty China that was based on a text entitled *Revealing the Meaning of the Four Part Vinaya*, written in 682 by Huaisu (624–697 or 634–707). → Vinaya School; → *vinaya*.

**Dongyang Dehui** 東陽德輝 (J. Tōyō Tokki; d.u.). A *dharma heir* of Huiji Yuanzhao 晦機元照 (J. Kaiki Genshō; d.u.) in the Linji Lineage. While serving as abbot on Mount Baizhang, he compiled the *Imperial Edition of Baizhang's Rules of Purity*.

**Doushuai Congyue** 兜率從悅 (J. Tosotsu Jūetsu; 1044–1091). A *dharma heir* of Chan master Zhenjing Kewen 眞淨克文 (J. Shinjō Kokubun; 1025–1102) in the Huanglong Branch of the Linji Lineage. He served as the abbot of Doushuai Monastery (C. Doushuaisi 兜率寺; J. Tosotsuji) in Longxing 隆興 prefecture and received the posthumous title of Chan Master Zhenji (C. Zhenji Chanshi 眞寂禪師; J. Shinjaku Zenji).

**Dowager Empress Cining** (C. Cining Huang Taihou 慈寧皇太后; J. Ji'nei Kōtaigō). The memorial title of Wei Xianfei 韋賢妃 (J. I Kenbi; 1080–1159), wife

of Song Emperor Huizong 徽宗 (J. Kishū; 1082–1135). “Cining Mausoleum” (C. Cininggong 慈寧宮; J. Ji’neikyū) is the name of Empress Wei’s memorial hall. Her posthumous name is Xianren 顯仁 (J. Kenjin).

**Dragon Ferocious** (C. Longmen 龍猛; J. Ryūmyō). An alternate Chinese translation of the Sanskrit name Nāgārjuna, more commonly rendered as Longshu 龍樹 (J. Ryūju). Nāgārjuna is traditionally listed as the Fourteenth Ancestor of the Chan/Zen Lineage.

**Dragon King Nanda** (C. Nantuo Longwang 難陀龍王; J. Nanda Ryūō). One of the many kings (C. *wang* 王; J. ō) of dragon spirits who are named in Chinese translations of Indian Buddhist texts. The *Longer Āgama Sūtra*, for example, says:

At that time Dragon King Nanda and Dragon King Upananda wrapped their bodies around Mount Sumeru in seven coils, shook the mountains and valleys, spread out a mist of clouds, sent down some drops of rain, and used their tails to strike the waters of the great ocean, making them surge up in waves that reached to the top of Mount Sumeru.

《長阿含經》爾時，難陀龍王、跋難陀龍王以身纏遶須彌山七匝、震動山谷、薄布微雲、沛沛稍雨、以尾打大海水、海水波涌、至須彌山頂。(T 1.143a26-29)

Many Mahāyāna texts list “eight great dragon kings” (C. *ba dalongwang* 八大龍王; J. *hachi dairyūō*). The *Lotus Sūtra*, for example, says:

There were eight dragon kings: Dragon King Nanda, Dragon King Upananda, Dragon King Sāgara, Dragon King Vāsuki, Dragon King Takṣaka, Dragon King Anavatapta, Dragon King Manasvin, and Dragon King Utpalaka.

《妙法蓮華經》有八龍王、難陀龍王、跋難陀龍王、娑伽羅龍王、和脩吉龍王、德叉迦龍王、阿那婆達多龍王、[34]摩那斯龍王、優鉢羅龍王等。(T 262.9.2a20-23)

**Dragon King Upananda** (C. Banantuo Longwang 跋難陀龍王; J. Batsunanda Ryūō). One of the many kings (C. *wang* 王; J. ō) of dragon spirits who are named in Chinese translations of Indian Buddhist texts. In the list of “eight great dragon kings” (C. *ba dalongwang* 八大龍王; J. *hachi dairyūō*) found in the *Lotus Sūtra*, Upananda appears next to → Dragon King Nanda, who is sometimes said to be his brother.

**Dragon Victor** (C. Longsheng 龍勝; J. Ryūshō). An alternate Chinese translation of the Sanskrit name Nāgārjuna, more commonly rendered as Longshu 龍樹 (J. Ryūju). Nāgārjuna is traditionally listed as the Fourteenth Ancestor of the Chan/Zen Lineage.

**Duanzhou prefecture** (C. Duanzhou 端州; J. Tanshū). A prefecture in imperial China, located in present-day Guangdong 廣東 province.

**East India** (C. Dong Yindu 東印度; J. Tō Indo). One of the *five regions of India*, according to the Chinese pilgrim Xuanzang (602–664).

**Eastern Land** (C. Dongtu 東土; J. Tōdo). (1) A name for China, especially in contrast to “[lands under] Western Heavens” (C. Xitian 西天; J. Saiten), the latter being a name for India. (2) A reference to Japan, that being a “land” (C. *tu* 土; J. *do*) to the “east” (C. *dong* 東; J. *tō*) of China.

**Eastern Sea** (C. Donghai 東海; J. Tōkai). (1) The eastern seaboard of China, especially the provinces from Jiangsu 江蘇 to Fujian 福建. (2) The East China Sea. (3) The Korean Peninsula. (4) The body of water bordered by Japan, the Korean Peninsula, and Siberia, usually called the Sea of Japan or Tonghae (in Korea). (5) A name for Japan. (6) When not used as a proper noun, the glyphs 東海 (C. *donghai*; J. *tōkai*) refer in a generic way to any body of water located to the east, or the land next to that water.

**Eighteenth Ancestor** (C. Dishiba Zu 第十八祖; J. Daijūhasso). → Gayaśata.

**Eighth Ancestor** (C. Diba Zu 第八祖; J. Daihasso). → Buddhanandiya.

**Eihei** 永平. Literally, “Everlasting Tranquility.” (1) Japanese pronunciation of a Chinese Han dynasty era name, Yongping 永平, which roughly corresponds to 58–75 CE; according to traditional accounts, it was during that period that Buddhism first gained court recognition in China. (2) A reference to → Eihei Monastery. (3) By metonymy, an alternative designation for Buddhist clerics who have served as abbot at Eihei Monastery. It normally indicates the *founding* abbot, Dōgen, but it is also used to refer to Ejō (1198–1280) and other abbots.

**Eihei Dōgen** 永平道元 (1200–1253). A name for → Dōgen, *founding* abbot of Eihei Monastery.

**Eihei Monastery** (Eiheiji 永平寺). Literally, “Everlasting Tranquility Monastery.” A monastery founded by Dōgen (1200–1253), located in the province of Echizen 越前 (present-day Fukui 福井 prefecture). It was originally constructed in 1244–1245 with the name Daibutsu Monastery. The name was changed to Eihei Monastery in 1246. That name invokes the initial transmission of Buddhism to China in the Yongping (J. Eihei) era, and thus implies that Dōgen’s establishment of the Caodong/Sōtō branch of the Chan/Zen Lineage in Japan was somehow comparable.

**Eihei Monastery Rules of Purity for Stewards** (*Eiheiji chiji shingi* 永平寺知事清規; DZZ 6.1–167). A text by Dōgen, dated June 15, 1246. That was the day when Dōgen changed the name of Daibutsu Monastery to Eihei Monastery. The earliest extant manuscript copy is dated 1502. First published in 1667 as part of the *Rules of Purity of Zen Master Eihei Dōgen*, a work compiled by the thirtieth abbot of Eihei Monastery, Kōshō Chidō (–1670). Reprinted as a stand-alone text in 1763. The current version is based on the reprint edition of 1794 by Gentō Sokuchū (1729–1807), who served as Eihei Monastery’s fiftieth abbot. The text contains detailed guidelines for how to perform the duties of the monastic officers known as “stewards” (*chiji* 知事), with illustrative examples and anecdotes drawn from Chan/Zen literature.

**Eihei Rules of Purity** (*Eihei shingi* 永平清規). Popular name for the *Revised and Captioned Eihei Rules of Purity* (*Kōtei kanchū Eihei Shingi* 校訂冠註永平清規), a collection of six works by Dōgen that was edited and published in 1794 by Gentō Sokuchū (1729–1807), the fiftieth abbot of Eihei Monastery. Also called the *Large Eihei Rules of Purity* (*Eihei dai shingi* 永平大清規). For details concerning the history of the text, → *Rules of Purity of Zen Master Eihei Dōgen*.

**Eisai** 榮西 (1141–1215). His name is also pronounced “Yōsai.” Also known by the path name Minnan 明庵 (also pronounced “Myōan”), the residence name Yōjō-bō 葉上房, and by the posthumous honorific titles of Zen Master Senkō

(Senkō Zenji 千光禪師) and Dharma Master Senkō (Senkō Hosshi 千光法師). A Japanese monk of the Tendai School who made two separate trips to Song China. During the second one, which was five years in duration (1187-1191), he was recognized as a *dharma heir* in the Linji Lineage by Chan Master Xuan Huaichang (d.u.). After his final return to Japan, Eisai worked to promote the new style of Buddhism he had learned in China: the organization and operation of major monasteries and the lore and practices of the Chan Lineage that flourished within them. Those were the two central themes of his most influential work, the *Treatise on Promoting Zen for the Protection of the Nation*, composed in 1198. It was written in part to blunt the impression, given by the iconoclastic and antinomian sounding rhetoric of the *discourse record* and *kōan* literature, that Chan/Zen was a wild and undisciplined form of Buddhism that would threaten social and political order. Despite his efforts to promote the latest in Chinese-style Buddhism (i.e. “Zen”), Eisai did not reject the Tendai tradition. The latter was a fundamentally eclectic approach to Buddhist practice that embraced, in theory at least, the kind of early Chan that its founder Saichō (766–822) had encountered in Tang China, as well as Pure Land practices and a variety of other *exoteric and esoteric teachings*. Eisai, like a number of Japanese monks who visited China during the Song (including Dōgen), was also interested in promoting a more rigorous adherence to the *moral precepts* established in the *vinaya* than was customary in the Japanese Tendai and Shingon schools of his day, because that was the norm on the continent. Eisai was the first Zen teacher in Japan to attain patronage from the Kamakura military government. With its support, in 1200 he founded the Jufuku Monastery in Kamakura, and in 1202 he founded the Kennin Monastery in the capital, Heian-kyō 平安京 (modern Kyōto). The latter was originally a branch temple of Enryaku Monastery, the headquarters of the Mountain Branch of the Japanese Tendai School of Buddhism, but its ground plan and major buildings were clearly modeled after the large public monasteries of Song China. Eisai is sometimes called the “founder” of the Linji/Rinzai Lineage of Zen in Japan, but that is a misnomer because branches of that lineage were also transmitted from China by various other monks who were more or less contemporaneous with him, and the one that survives today does not derive from him. Apart from his role as an *ancestral teacher* of the Chan/Zen Lineage, Eisai is also regarded as a patriarch of the Yōjō 葉上 lineage of Tendai School esotericism (Taimitsu 台密). In 1213, he was awarded the title of Adjunct *Samgha Prefect* (*gon sōjō* 權僧正).

**Eizan Kakua** 叡山覺阿 (1143-). The name means “Kakua of Mount Hiei.” Also known as Holy Man Kakua (Kakua Shōnin 覺阿上人). A Japanese Buddhist monk associated with the Tendai School on Mount Hiei who traveled to Song China in 1171 at age 29. He trained under Xiatang Huiyuan (1103–1176) at the Lingyin Monastery (C. Lingyinsi 靈隱寺; J. Reiinji) in Hangzhou city for three years and became his *dharma heir* in the Yangqi Branch of the Linji Lineage. Xiatang Huiyuan’s *discourse record* has a passage about him that begins:

A Chan practitioner from Japan named Kakua crossed the sea and came here to investigate the *true axiom* of Bodhidharma.

《瞎堂慧遠禪師廣錄》日本覺阿禪人、泛海而來、參究達磨正宗。(CBETA, X69, no. 1360, p. 586, c10 // Z 2:25, p. 482, c8 // R120, p. 964, a8)

Kakua's biography and poetry are included in several other Chinese Buddhist texts, as well. Very little information about him survives in Japanese sources, however. The *Genkō Era Records of Buddhism* (pp. 75a–75b) by Kokan Shiren 虎關師鍊 (1278–1346) relates an incident that occurred when Kakua had an audience with the Japanese Emperor Takakura 高倉 (1161–1181). When the emperor asked him to explain Buddhism, Kakua responded by blowing a Chinese flute, and when the emperor failed to understand, he left.

**Ejō** 懷辨 (1198–1280). A Japanese monk who is best known as the *dharma heir* of Dōgen (1200–1253). Ejō is treated in the *Denkōroku* as the Fifty-second Ancestor of the Chan/Zen Lineage. Because he was the second abbot of Eihei Monastery, he is also known as Zen Master Ejō of Eihei [Monastery] (Eihei Ejō Zenji 永平懷辨禪師) and as Reverend Eihei Jō (Eihei Jō Oshō 永平辨和尚). The Shūmucho edition of the *Denkōroku* uses 辨 (jō) as the second glyph in Ejō's name. In modern Japanese, the standard version of this glyph is written 獎 (jō). Accordingly, most modern published works write the name as 懷獎. Documents in Ejō's own handwriting usually show his name written as 懷獎 (with a rare second glyph), and at least once as 懷省. This last example suggests that he pronounced his own name as “Eshō.” There is no reliable evidence that Ejō ever used the name “Koun” 孤雲 (“Lone Cloud”). That name first appears in the *Record of the Activities of the Line of Sōtō Ancestors in Japan* (*Nichiiki Sōtō reiso gyōgōki* 日域曹洞列祖行業記), a hagiographical compilation published in 1673 by Renzen Shun'yū 懶禪舜融 (1613–1672). Subsequent Sōtō hagiographies reject many elements in Renzen's work as lacking historical foundation, but they nevertheless repeat the name “Koun.” Two works identify it as an alternative name (*aza* 字) and three as a sobriquet (*gō* 號), but the name appears in no source prior to 1673. It seems to be derived from the name of a building, the Koun Pavilion (Kounkaku 孤雲閣), located near Dōgen's grave at Eihei Monastery. The history of that building is unclear. It existed at least as early as the sixteenth century, but it is unknown who built it, when, or why it is so named. The building has no documented historical connection to Ejō, but people now assume that it does.

**Elder Jing** (C. Jing Lao 淨老; Jō Rō). A nickname for → Rujing.

**Elder Zhongyue** (C. Zhongyue Zhanglao 宗月長老; J. Sōgetsu Chōrō; d.u.). According to the chapter of Dōgen's *Treasury of the True Dharma Eye* entitled “Inheritance Certificate” (*Shisho* 嗣書), a monk named Elder Zongyue served as head seat at Tiantong Monastery at the time when Dōgen visited, and he showed Dōgen an *inheritance certificate* (DZZ 1.427). Nothing else is known of him.

**Elephant Head Mountain** (C. Xiangtoushan 象頭山; J. Zōzusen; S. Gayāśirṣa). A place in India where, according to in the *Jingde Era Record of the Transmission of the Flame*, Śākyamuni Buddha practiced severe austerities for six years, nearly starving himself to death, before he attained buddhahood.

**Eleventh Ancestor** (C. Dishiyi Zu 第十一祖; J. Daijūisso). → Puṇyayaśas.

**Eminent Ancestor** (Kōso 高祖). A modern epithet for → Dōgen.

**Eminent Ancestor, Dongshan** (C. Dongshan Gaozu 洞山高祖; J. Tōzan Kōso). → Dongshan Liangjie.

**Emperor Gaozong** (C. Gaozong 高宗; J. Kōsō). Emperor of China during the Tang dynasty, reigned 650–683.

**Emperor Kinmei** (Kinmei Tennō 欽明天皇). “Honorable Radiance.” Posthumous title assigned to a legendary ruler of the Japanese islands who supposedly reigned 539-571.

**Emperor Murakami** (Murakami Tennō 村上天皇; 926-967). Emperor of Japan, reigned 946-967.

**Emperor Taizong** (C. Taizong Huangdi 太宗皇帝; J. Taisō Kōtei). Emperor of China during the Tang dynasty, reigned 626-649.

**Emperor Wu** (C. Wudi 武帝; J. Butei). Emperor of China during the Liang dynasty (502-557). He is famous in Chan/Zen literature for his legendary meeting with Bodhidharma, which is reported in the *Jingde Era Record of the Transmission of the Flame* as follows:

The Emperor [Wu] inquired of [Bodhidharma], saying, “Since ascending the throne, I have constructed monasteries, had sūtras copied, and allowed the ordination of monks too many to record. What merit have I gained from this?” The Master [Bodhidharma] said, “There is no merit whatsoever.” The Emperor asked, “How can there be no merit?” The Master said, “This [merit you seek] is only the petty reward that humans and gods obtain as the result of deeds that are contaminated. It is like the shadow of a thing that conforms to it in shape but is not the real thing.” The emperor asked, “What, then, is true merit?” [Bodhidharma] replied, “Pure wisdom is sublime and complete; in its essence it is empty and quiescent. Merit of this sort cannot be sought in this world.” The emperor then asked, “What is the first principle of sacred truth?” [Bodhidharma] replied, “Expansive, with nothing sacred.” The emperor asked, “Who is it that is facing me?” [Bodhidharma] replied, “I don’t know.” The emperor did not understand. The Master knew that their abilities had not tallied. On the nineteenth day of that month he secretly crossed the river to the north. On the twenty-third day of the eleventh month he arrived in Luoyang.

《景德傳燈錄》帝問曰、朕即位已來、造寺寫經度僧不可勝紀。有何功德。師曰、並無功德。帝曰、何以無功德。師曰、此但人天小果有漏之因。如影隨形雖有非實。帝曰、如何是真功德。答曰、淨智妙圓體自空寂。如是功德不以世求。帝又問、如何是聖諦第一義。師曰、廓然無聖。帝曰、對朕者誰。師曰、不識。帝不領悟。師知機不契。是月十九日潛迴江北。十一月二十三日屆于洛陽。(T 2076.51.219a21-b2)

**Emperor Wu of the Zhou** (C. Zhou Wudi 周武帝; J. Shū no Butei 周の武帝; 543-578). Posthumous name of Yuwen Yong 宇文邕 (J. Ubun Yō; 543-578), third emperor of the Northern Zhou dynasty (reigned 560-578) in China. Beginning in 574, he banned both Daoism and Buddhism, ordering the monks of both to return to lay life.

**Emperor Yōmei** (Yōmei Tennō 用明天皇). “Implementer of Brightness.” Posthumous title assigned to a legendary emperor of Japan said to have reigned 585-587. Identified as the father of Prince Shōtoku (Shōtoku Taishi 聖德太子).

**Empty Hall Collection** (C. Xutang ji 虛堂集; J. Kidō shū; CBETA, X67, no. 1304 // Z 2:29 // R124). Abbreviated title of the *Empty Hall Collection: Old Man Linquan’s Evaluations of Chan Master Danxia Chun’s Verses on Old Cases* (C. Linquan Laoren pingchang Danxia Chun Chanshi songgu xutang ji 林泉老人評唱

丹霞淳禪師頌古虛堂集; J. *Rinsen Rōnin hyōshō Tanka Jun Zenji juko kidō shū*). 6 fascicles. Printed in 1295. The *Empty Hall Collection* is a *kōan* collection, at the core of which are one hundred verses on old cases by Danxia Zichun (1064–1117). To that, Linquan Conglin 林泉從倫 (J. Rinsen Jūrin; 1223–1281), a *dharma heir* of Wansong Xingxiu (1166–1246), added: 1) a prose “address to the congregation” that precedes the citation of each root case and serves as an introductory remark; 2) a prose evaluation (C. *pingchang* 評唱; J. *hyōshō*) to each root case and to each verse on the old case; and 3) interlinear attached words to the root cases and Danxia Zichun’s verses on them.

*Empty Valley Collection* (C. *Konggu ji* 空谷集; J. *Kūkoku shū*; CBETA, X67, no. 1303 // Z 2:22 // R117). Abbreviated title of *Empty Valley Collection: Old Man Linquan’s Evaluations of Reverend Touzi Qing’s Verses on Old Cases* (C. *Linquan Laoren pingchang Touzi Qing Heshang songgu konggu ji* 林泉老人評唱投子青和尚頌古空谷集; *Rinsen Rōnin hyōshō Tōsu Sei Oshō juko kūkoku shū*). 6 fascicles. Printed in 1285. Reprinted 1342. First printed in Japan in 1654. The *Empty Valley Collection* is a *kōan* collection, at the core of which are one hundred verses on old cases by Touzi Yiqing (1032–1083). To that, Danxia Zichun (1064–1117) added a prose “address to the congregation” that precedes the citation of each root case and serves as an introductory remark. Zichun also added interlinear attached words to the root cases and Touzi’s verses on them. Finally, Linquan Conglin 林泉從倫 (J. Rinsen Jūrin; 1223–1281), a *dharma heir* of Wansong Xingxiu (1166–1246), added a prose evaluation (C. *pingchang* 評唱; J. *hyōshō*) to each root case and to each verse on the old case.

**Engaku Monastery** (Engakuji 圓覺寺). A Zen monastery built in Kamakura by the regent Hōjō Tokimune 北条時宗 (1251–1284). When it was completed in 1282, the Chinese Chan/Zen master Wuxue Zuyuan 無學祖元 (J. Mugaku Sogen; 1226–1286) was installed as *founding abbot*.

**Enni Ben’en** 圓爾辨圓 (1202–1280). A Japanese monk who entered Song dynasty China in 1235 and stayed until 1241, training in a number of major monasteries that had Chan Lineage abbots. His longest sojourn was at the Xingsheng Wangshou Chan Monastery (C. Xingsheng Wangshou Chansi 興聖萬壽禪寺; J. Kōshō Manju Zenji) on Mount Jing, where he received *dharma* transmission in the Yangqi Branch of the Linji Lineage from the eminent Chan master Wujun Shifan 無準師範 (J. Mujun Shihan; 1177–1249). After his return to Japan, Enni established a number of Song-style Zen monasteries in Kyūshū 九州 — most notably, Sōfuku Monastery, Jōten Monastery, and Manju Monastery (J. Manjuji 萬壽寺) — with the patronage of wealthy Chinese merchants in the port of Hakata 博多. Later, he was chosen by the regent Kujō Michiie 九条道家 (1193–1252) to be the *founding abbot* of the Tōfuku Monastery, a Song-style institution in Kyōto that Michiie had started building in 1235. Enni had many *dharma heirs*, some of whom also trained for years at Chan monasteries in China, and the Tōfuku Monastery became the headquarters of his “Shōitsu Branch” (Shōitsuha 聖一派) of the Rinza Lineage in Japan. The name of Enni’s branch lineage derives from the posthumous honorific title of “National Teacher Shōitsu” that was awarded him by the imperial court in 1311.

**Ennin** 圓仁 (794–864). A Japanese monk of the Tendai School, and the most prominent disciple of its founder Saichō (766–822). Ennin is also known by the



posthumous honorific title of Great Master Jikaku. He spent almost 10 years (from 838 to 847) as a Buddhist pilgrim in China. The teachings and practices he brought back from China helped raise the status of Mount Hiei to its position as the premier center for Buddhist learning and the most politically powerful Buddhist institution in Japan. Ennin's *Record of a Pilgrimage to Tang China in Search of the Dharma* (Nittō guhō junrei gyō ki 入唐求法巡禮行記; *Dainihon bukkyō zensho* 大日本佛教全書, 113) is a valuable source for the history of the Chan movement in Tang dynasty China, for he reports that the monks associated with it lived in ordinary Buddhist monasteries alongside other monks who had no affiliation with it, not in separate institutions with unique monastic rules, as is suggested by the legend of → Baizhang Huaihai. For an English rendering, see Edwin O. Reischauer, trans., *Ennin's Diary: The Record of a Pilgrimage to China in Search of the Law* (New York: Ronald Press, 1955).

**Enryaku Monastery** (Enryakuji 延暦寺). Literally, “Enryaku Era Monastery.” A sprawling monastic complex located on top of Mount Hiei, just to the northeast of the capital, Heian-kyō 平安京 (modern Kyōto). Founded by Saichō (766–822) during the Enryaku 延暦 era (roughly 782–806) as the headquarters of the Tendai School, it evolved into the base of the Mountain Branch of Tendai.

*Essay on Defending the Borders of the Country* (*Shugo kokkai shō* 守護國界章; T 2362). 9 fascicles. Composed in 818 by Saichō (766–822) to argue the legitimacy of the teachings of the *Lotus Sūtra*, especially as interpreted by the Tendai School, and to refute the assertions of the monk Tokuichi 徳一 (d.u.). The title of the text is something of a misnomer. The text actually focuses exclusively on issues of scriptural interpretation. Perhaps the title derives from the closing lines of the work where Saichō states that a country will prosper, grow its population, avoid natural disasters, and defend its borders so long as it does not slander the *dharma* of the *buddhas*. The version of the text in use today is based on one printed in 1733, which has been corrected in comparison with two other versions, one printed in 1617 and the other one printed in 1669.

*Essay on the Meaning of the Mahāyāna* (C. *Dasheng yi zhang* 大乘義章; J. *Daijō gi shō*; T 1851). 20 fascicles. By Huiyuan (523–592). A systematic anthology of key textual passages from Chinese translations of Buddhist scriptures accompanied by commentary and explanations by Huiyuan from a Mahāyāna perspective.

*Essay on the Nonduality of Mind and Objects* (C. *Xinjing buer pian* 心境不二篇; J. *Shinkyō funi hen*). A work by Yunju 雲居 (J. Ungo; d.u.), a monk belonging to the Oxhead Lineage who resided at Yunju Monastery (C. Yunjusi 雲居寺; J. Ungoji) in old Hongzhou prefecture. The work is no longer extant, but it is quoted in the *Records that Mirror the Axiom* (T 2016.48. 946b3–7) and elsewhere.

*Essential Sayings of Chan Master Guyan Bi* (C. *Guyan Bi Chanshi yuyao* 古巖壁禪師語要; J. *Kogan Heki Zenji goyō*). The discourse record of Guyan Jianbi (d.u.), published in fascicle 2 of the *Continued Essential Sayings of Past Venerables*.

*Essentials of the Revised Rules of Purity for Major Monasteries* (C. *Conglin xiaoding qinggui zongyao* 叢林校定清規總要; J. *Sōrin kōtei shingi sōyō*; CBETA, X63, no. 1249 // Z 2:17 // R112). 2 fascicles. A work belonging to the → “rules of purity” genre, compiled in 1274 by Jinhua Weimian 金華惟勉 (J. Konke Iben; d.u.). The text is also known as the *Xianchun Rules of Purity* (C. *Xianchun qinggui* 咸淳清規; J. *Kanjun shingi*) and as the *Wuzhou Rules of Purity* (C. *Wuzhou*

qinggui 婺州清規; J. *Mushū shingi*). Fascicle 1 contains diagrams of positions to be taken by participants in various rites of offering incense, tea services, maigre feasts, and rituals involving the appointment of monastic officers. Fascicle 2 contains procedures for important routine activities such as convocations in the *dharma hall*, *small convocations*, *entering the room*, *seated meditation*, and the opening of retreats, as well as instructions for sounding the various bells, drums, and gongs that signal the start of activities in a monastery. It also treats occasional rituals such as prayers for sick monks, funerals for ordinary monks and abbots, and memorial services for ancestral teachers. The *Essentials of the Revised Rules of Purity for Major Monasteries* was evidently intended to standardize procedures for the aforementioned rituals and observances across the entire range of major monasteries in China. It was, in essence, an updated ritual manual for monastic officers, and one that took for granted the basic organization and operation of the public monasteries that had already been established in the *Rules of Purity for Chan Monasteries*. Lacking a calendar of events and any liturgical materials, it is inconceivable that the *Essentials of the Revised Rules of Purity for Major Monasteries* ever stood alone as a set of rules used to regulate a single monastery.

*Essentials of the Transmission of Mind* (C. *Chuanxin fayao* 傳心法要; J. *Denshin hōyō*; T 2012A). Abbreviated title of the → *Essentials of the Transmission of Mind by Chan Master Duanji of Mount Huangbo*

*Essentials of the Transmission of Mind by Chan Master Duanji of Mount Huangbo* (C. *Huangboshan Duanji Chanshi chuanxin fayao* 黃檗山斷際禪師傳心法要; J. *Ōbakusan Dansai Zenji denshin hōyō*; T 2012A). 1 fascicle. A discourse record of Huangbo Xiyun (751-850), compiled and given a preface (dated 857) by his disciple, the scholar official Pei Xiu (797-870).

**Etsu province** (Esshū 越州). Literally “border province.” A comprehensive designation for the three feudal domains of Echizen 越前, Etchū 越中, and Echigo 越後, which bordered the Sea of Japan in an area that corresponds roughly to the modern Japanese prefectures of Fukui 福井, Toyama 富山, and Niigata 新潟.

**Ever Relaxed** (C. Chang Anle 常安樂; J. Jō Anraku). The name of the mother of Vasiṣṭa, Twenty-fifth Ancestor of the Chan/Zen Lineage in India, according to the *Denkōroku*.

**Everlasting Sovereign** (C. Chang Zizai 常自在; J. Jō Jizai). The name of a king, said to be the father of Manorahita, Twenty-second Ancestor of the Chan/Zen Lineage in India, according to the *Denkōroku*.

*Explanation of the Lotus* (C. *Fahua wenju* 法華文句; J. *Hokke mongu*). Abbreviated title of the *Explanation of the Sūtra of the Lotus of the Sublime Dharma* (C. *Miaofa Lianhua Jing wenju* 妙法蓮華經文句; J. *Myōhō Renge Kyō mongu*; T 1718). 20 fascicles. Attributed to Tiantai Zhiyi (538-597), as recorded by his disciple Guanding 灌頂 (J. Kanjō; 561-632). One of Zhiyi’s main commentaries on the *Lotus Sūtra*; a foundational work of the Chinese Tiantai tradition.

*Explicit Meaning of Perfect Awakening* (C. *Yuanjue liaoyi* 圓覺了義; J. *Engaku ryōgi*; T 842). Alternate title of the → *Sūtra of Perfect Awakening*.

*Expository Commentary on Avalokiteśvara* (C. *Guanyin yishu* 觀音義疏; J. *Kannon gisho*; T 1728). 2 fascicles. Attributed to Tiantai Zhiyi (538-597), as recorded by his disciple Guanding 灌頂 (J. Kanjō; 561-632).

*Extensive Record of Chan Master Hongzhi* (C. *Hongzhi Chanshi guanglu* 宏智禪師廣錄; J. *Wanshi Zenji kōroku*; T 2001). 9 fascicles. The discourse record of Hongzhi Zhengjue (1091-1157), which is frequently cited in subsequent literature associated with the Caodong/Sōtō Lineage, including the *Denkōroku*. One of the largest examples of a Song dynasty discourse record. The T 2001 version is based on a Tokugawa period printed edition, corrected against a 1708 reprint edition. A Song dynasty edition consisting of individually printed fascicles dated 1197, 1198, and 1201 was photo-mechanically reproduced (between 1984 and 1986) by Ishii Shūdō, with editorial notes. The first fascicle of the Song edition has a preface dated 1131. The existence of a reprint of the original Song edition, together with Japanese editions from the seventeenth century, provides scholars with a glimpse into the ways that later editors in Japan (and in China) revised and re-edited early Chan writings.

*Extensive Record of Chan Master Mazu Daoyi* (C. *Mazu Daoyi Chanshi guanglu* 馬祖道一禪師廣錄; J. *Baso Dōitsu Zenji kōroku*; CBETA, X69 // Z 2:24 // R119). This title seems to be the invention of the Japanese editors of the “Continued Canon” (*Zokuzōkyō* 續藏經). In the Chinese collection from which the text derives, the *Discourse Records of Four Houses* (C. *Sijia yulu* 四家語錄; J. *Shike goroku*), it bears the title *Discourse Record of Chan Master Mazu Daoyi of Jiangxi* (C. *Jiangxi Mazu Daoyi Chanshi yulu* 江西馬祖道一禪師語錄; J. *Kōsei Baso Dōitsu Zenji goroku*). That collection ostensibly dates from 1085, but that is only the date on a preface added to it when it was reprinted in Japan. The earliest extant version of the text is the 1607 reprint in China. That version was reprinted in Japan in 1648 with the addition of the older preface.

*Extensive Record of Chan Master Xuansha Shibei* (C. *Xuansha Shibei Chanshi guanglu* 玄沙師備禪師廣錄; J. *Gensha Shibi Zenji kōroku*; CBETA, X73, no. 1445 // Z 2:31 // R126). 3 fascicles. This version in the “Continued Canon” (*Zokuzōkyō* 續藏經) is based on a Japanese reprint dated 1690 that reproduces a Chinese reprint.

*Extensive Record of Chan Master Yunmen Kuangzhen* (C. *Yunmen Kuangzhen Chanshi guanglu* 雲門匡真禪師廣錄; J. *Unmon Kyōshin Zenji kōroku*; T 1988). 3 fascicles. The discourse record of Yunmen Wenyan (864-949). The T 1988 version is based on a “Five Mountains edition” (*Gozan ban* 五山版), corrected against another such edition probably dating from the mid-fourteenth century.

*Extensive Record of Eihei* (*Eihei kōroku* 永平廣錄). Also known as *Extensive Record of Reverend Dōgen* (*Dōgen Oshō kōroku* 道元和尚廣錄; DZZ 3-4). 10 fascicles. A large collection of the teachings of Dōgen (1200–1253), given in various contexts, public and private, verbal and written. Many are sermons delivered during convocations in the *dharma hall* and *small convocations* when Dōgen was abbot of Kōshō Monastery and Eihei Monastery, or *dharma talks* (*hōgo* 法語) given on various ritual occasions at those monasteries. Such teachings, even if they were delivered in part in colloquial Japanese, were by convention recorded (by various of Dōgen’s acolytes) entirely in classical Chinese (*kanbun* 漢文). The *Extensive Record of Eihei* also includes poems, verses on old cases, and portrait eulogies (*san* 讚), etc., that Dōgen wrote. The text exists in two recensions. One is based on a manuscript copied at Eihei Monastery by Monkaku 門鶴 (–1615) in 1598. Scholars now regard that version (sometimes called the *Sozan* 祖山 text)

as the most reliable one; it is the basis for DZZ volumes 3-4. The other version is a woodblock edition edited and printed by Manzan Dōhaku (1636–1714) in 1673. Both recensions have been published as facsimiles, edited by Ōtani Tetsuo (1989 and 1991).

**Extensive Record of Reverend Zhongfeng** (C. *Zhongfeng Heshang guanglu* 中峰和尚廣錄; J. *Chūhō Oshō kōroku*; published in *Shukusatsu daizōkyō* [Tokyo, 1880–85]). 30 fascicles. A discourse record of Chan master Zhongfeng Mingben (1263–1323).

**Eyes of Humans and Gods** (C. *Rentian yanmu* 人天眼目; J. *Ninten ganmoku*; T 2006). 6 fascicles. A collection of Chan lore originally compiled in 1188 by Huiyan Zhizhao (d.u.), the text provides a brief overview of each of the five houses. Reprinted repeatedly in China (1258, 1317, etc.) and in Japan (beginning as early as 1302). The T 2006 version is based on a 1654 printed edition.

**Fali** 法礪 (J. Hōrei; 569–635). Fali is regarded as the founding ancestor of the Hsiangbu School of vinaya exegesis in China. He is the author of the *Commentary on the Four Part Vinaya*.

**Famen Monastery** (C. Famensi 法門寺; J. Hōmonji). “Dharma Gate Monastery.” Located in northern Shanxi 陝西 province, the monastery was famous in the Tang dynasty for the relics of Buddha it claimed to house.

**Fanyang** 范陽 (J. Han’yō). An alternative name for Yanjing 燕京 (J. Enkei), a town that grew into what is today the city of Beijing.

**Faxing Monastery** (C. Faxingsi 法性寺; J. Hosshōji). Literally, “Dharma Nature Monastery.” The monastery where, according to the *Jingde Era Record of the Transmission of the Flame* and other texts associated with the Chan/Zen tradition, Dharma Master Yinzong arranged for the lay postulant Huineng (who had recently been recognized as the Sixth Ancestor) to be ordained as a monk. All texts that make those connections say that Faxing Monastery was located in Guangzhou 廣州 prefecture, in present-day Guangdong 廣東 province. The *Song Biographies of Eminent Monks* speaks of a different monastery by the same name that was located in Jingzhou 荊州 prefecture during the Tang dynasty (T 2061.50.869b15–16).

**Fayan Lineage** (C. Fayanzong 法眼宗; J. Hōgenshū). One of the so-called → five houses of Chan, founded by Fayan Wenyi (885–958). This lineage flourished with Fayan’s dharma heir Tiantai Deshao (891–972) and the latter’s dharma heir Yongming Yanshou (904–975), but there were no Chan masters who claimed spiritual descent from it subsequently in the Song dynasty.

**Fayan Wenyi** 法眼文益 (J. Hōgen Mon’eki; 885–958). A Chan master who studied under Changqing Huileng (854–932) and later became a dharma heir of Dizang Guichen (867–928). Fayan is celebrated as the founder of the Fayan Lineage, one of the → five houses.

**Fengxue Yanzhao** 風穴延沼 (J. Fuketsu Enshō; 896–973). A dharma heir of Baoying Huiyong 寶應慧顓 (J. Hōō Egyō; -930) in the Linji Lineage. Yanzhao was the abbot of Baiyun Monastery (C. Baiyunsī 白雲寺; J. Hakuunji) on Mount Fengxue (C. Fengxueshan 風穴山; J. Fuketsuzan).

**Fenyang** 汾陽 (J. Fun’yō). → Fenyang Shanzhao.

**Fenyang Shanzhao** 汾陽善昭 (J. Fun'yō Zenshō; 947-1024). A *dharma heir* of Shoushan Xingnian 首山省念 (J. Shūzan Shōnen; 926-993). Judging from his discourse record, Fenyang was a pioneer of the practice of appending verse comments to old cases (i.e. *kōans*).

**Fifteenth Ancestor** (C. Dishiwu Zu 第十五祖; J. Daijūgo So). → Kānadeva.

**Fifth Ancestor** (C. Diwu Zu 第五祖; J. Daigo So). → Dhītika.

**Fifth Ancestor** (C. Wu Zu 五祖; J. Goso). → Hongren.

**Fiftieth Ancestor** (C. Diwushi Zu 第五十祖; J. Daigojūsso). → Tiantong Rujing.

**Fifty-first Ancestor** (C. Diwushi Yi Zu 第五十一祖; J. Daigojūisso). → Dōgen.

**First Ancestor** (C. Diyi Zu 第一祖; J. Daiisso). An epithet for Mahākāśyapa, the “first” (C. *diyi* 第一; J. *daiichi*) “ancestor” (C. *zu* 祖; J. *so*) of the Chan Lineage in India according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. → Mahākāśyapa.

**First Emperor of the Qin Dynasty** (C. Qin Shi Huang 秦始皇; J. Shin Shi Kō; 259-210 BCE). The title of Ying Zheng 嬴政 (J. Eisei), a.k.a. Zhao Zheng 趙政 (J. Chōsei), the thirty-first king of the state of Qin, who became the first emperor of a unified China when Qin conquered its rivals and brought the Warring States period (475-221 BCE) to an end.

**Five Elders Peak** (Gorōhō 五老峰) The name of a hill behind Yōkō Monastery in the province of Noto 能登 (modern Ishikawa 石川 prefecture), where in 1323 Keizan Jōkin (1264–1325) built the Dentō Cloister (Dentōin 傳燈院), or “Flame Transmission Cloister,” a mausoleum that enshrined five ancestors of the Caodong/Sōtō Lineage: Rujing, Dōgen, Ejō, Gikai, and Keizan himself; for more details, → *Brief Record of the Awakenings and Activities of the Five Elders of the Flame Transmission Cloister of Tōkoku Monastery*. The name “Five Elders Peak” also alludes to a place in China named → Wulao Peak.

**Five Part Vinaya** (C. Mishasaibu hexi wufen lü 彌沙塞部和醯五分律; J. Mishasokubu wake gobun ritsu; S. Mahīśāsaka-vinaya; T 1421). 30 fascicles. The vinaya collection of the Mahīśāsaka tradition in India, usually referred to in East Asia by the abbreviated title *Five Part Vinaya* (C. Wufen lü 五分律; J. Gobun ritsu; S. Pañcavargika-vinaya). The Sanskrit text was acquired in Siṃhala (C. Shiziguo 師子國; J. Shishikoku), i.e. Sri Lanka, and brought to the capital of the Eastern Jin dynasty by Faxian 法顯 (J. Hōgan), who died before being able to translate it. The translation was carried out from 422 to 423 by the Kashmiri vinaya master Buddhajīva (C. Futuoshi 佛陀什; J. Buddajū; d.u), assisted by the Chinese monks Huiyan 慧嚴 (J. Egon; 363-443) and Daosheng 道生 (J. Dōshō; 355-434).

**Flower Garland Sūtra** (C. Huayan jing 華嚴經; J. Kegon kyō; S. Buddhāvataṃsaka-sūtra; T 278). 60 fascicles. Translated by Buddhahadra (C. Fotuobatuoluo 佛陀跋陀羅; J. Buddabaddara; 358–429).

**Flower Garland Yiqing** (C. Qing Huayan 青華嚴; J. Sei Kegon). A nickname for → Touzi Yiqing, which alludes to his former attachment to the *Flower Garland Sūtra*.

**Foku** 佛窟 (J. Bukkutsu). A small movement or school founded by a monk of the Oxhead Lineage named Weize 惟則 (J. Isoku; 751-830), who opened a practice

center at Buddha Cave Cliff (C. Fokuyan 佛窟巖; J. Bukkutsugan) on Mount Tiantai.

**Foremost in Hearing** (C. Duowen Diyi 多聞第一; J. Tamon Daiichi). An epithet of → Ānanda. The glyphs 多聞 (C. *duowen*; J. *tamon*) literally mean “much hearing” or “has heard much,” and is the description of a person with much learning and broad knowledge. Śākyamuni Buddha’s disciple Ānanda is called “foremost” (C. *diyi* 第一; J. *daiichi*) in learning because he is supposed to have heard almost all of Buddha’s sermons with his own ears, and remembered all of them. Other great disciples of Buddha are also known for being “foremost” in some special quality or skill. For example, Mahākāśyapa is foremost in austerities, Śāriputra is foremost in wisdom, Maudgalyāyana is foremost in spiritual powers, and so forth.

**Fori Qisong** 佛日契嵩 (J. Butsunichi Kaisū; 1007-1072). The name means “Qisong, abbot of the monastery on Mount Fori.” Also known by the posthumous title of Great Master Mingjiao (C. Mingjiao Dashi 明教大師; J. Myōkyō Daishi). A *dharma heir* in the Yunmen Branch of the Chan Lineage. A prolific polemicist who defended the historicity of the Chan Lineage against Tiantai School and Confucian critics. His *Record of the True Lineage of Dharma Transmission*, compiled in 1061, includes many hagiographical embellishments on the lives of Chan ancestral teachers that are not found in earlier records of the transmission of the flame.

**Fortieth Ancestor** (C. Disishi Zu 第四十祖; J. Daiyonjusso). → Tongan Daopi.

**Forty-eighth Ancestor** (C. Disishiba Zu 第四十八祖; J. Daiyonjūhasso). → Tiantong Zongjue.

**Forty-fifth Ancestor** (C. Disishiwu Zu 第四十五祖; J. Daiyonjūgo So). → Furong Daokai.

**Forty-first Ancestor** (C. Disishiyi Zu 第四十一祖; J. Daiyonjūisso). → Tongan Guanzhi.

**Forty-fourth Ancestor** (C. Disishisi Zu 第四十四祖; J. Daiyonjūyon So). → Touzi Yiqing.

**Forty-ninth Ancestor** (C. Disishijiu Zu 第四十九祖; J. Daiyonjūkyū So). → Xuedou Zhijian.

**Forty-second Ancestor** (C. Disishier Zu 第四十二祖; J. Daiyonjūni So). → Liangshan Yuanguan.

**Forty-seventh Ancestor** (C. Disishiqi Zu 第四十七祖; J. Daiyonjūnana So). → Zhenxie Qingliao.

**Forty-sixth Ancestor** (C. Disishiliu Zu 第四十六祖; J. Daiyonjūroku So). → Danxia Zichun.

**Forty-third Ancestor** (C. Disishisan Zu 第四十三祖; J. Daiyonjūsan So). → Taiyang Jingxuan.

**Founding Abbot of Eihei Monastery** (Eihei Kisan 永平開山). A reference to → Dōgen (1200-1253).

**Founding Ancestor** (C. Chuzu 初祖; J. Shoso). An epithet of → Bodhidharma, founding ancestor of the Chan/Zen Lineage in China.

**Four Bases of Mindfulness** (C. *Si nianchu* 四念處; J. *Shi nenjo*; T 1918). 4 fascicles. A treatise on mindfulness meditation by Tiantai Zhiyi (538-597).

**Four Deva Kings** (C. Sitianwang 四天王; J. Shitennō). The four leading → deva kings, each of whom leads an army of spirits in one of the four cardinal directions. They are: Deva King All Seeing (C. Guangmu Tianwang 廣目天王; J. Kōmoku Tennō; S. Virūpākṣa), of the west; Deva King Prosperity (C. Zengchang Tianwang 增長天王; J. Zōchō Tennō; S. Virūdhaka), of the south; Deva King All Hearing (C. Duowen Tianwang 多聞天王; J. Tamon Tennō; S. Vaiśravaṇa), of the north; and Deva King Nation Preserver (C. Chiguo Tianwang 持國天王; J. Jikoku Tennō; S. Dhṛtarāṣṭra), of the east. They are said to reside in the Heaven of the Four Deva Kings (C. Tianwang Tian 天王天; J. Tennō Ten), which is the lowest of the six desire heavens (C. *liuyutian* 六欲天; J. *rokuyokuten*).

**Four Part Vinaya** (C. *Sifen lü* 四分律; J. *Shibun ritsu*; T 1428). The vinaya of the Dharmaguptaka tradition, translated in Chang'an between 410 and 412 by the Kashmiri monk Buddhayaśas (C. Fotuoyeshe 佛陀耶舍; J. Buddayasha; d.u.), who retained the text by memory, probably with the help of the Chinese monk Zhu Fonian (d.u.). The work survives only in Chinese; no Sanskrit text has been found and no Tibetan translation exists. The *Four Part Vinaya* was the basis of commentaries by Daoxuan (596-667) and many others, and it became the most influential of the four major vinaya collections transmitted from India to China. → vinaya collection; → Vinaya School.

**Fourteenth Ancestor** (C. Dishisi Zu 第十四祖; J. Daijūyon So). → Nāgārjuna.

**Fourth Ancestor** (C. Disi Zu 第四祖; J. Daiyon So). → Upagupta.

**Fourth Ancestor** (C. Sizu 四祖; J. Yon So). → Daoxin.

**Foyan Qingyuan** 佛眼清遠 (J. Butsugen Seion; 1067–1121). A dharma heir of Wuzu Fayān (–1204) in the Yangqi Branch of the Linji Lineage.

**Fukakusa Village** (*Fukakusa no sato* 深草の里). A village located in a rural area outside the medieval Japanese capital, Heian-kyō 平安京 (modern Kyōto). Presently part of the Fukakusa neighborhood, Fushimi Town 伏見区, Kyōto city.

**Furong** 芙蓉 (J. Fuyō). → Furong Daokai.

**Furong Daokai** 芙蓉道楷 (J. Fuyō Dōkai; 1043–1118). The name means “Daokai, abbot of the monastery on Mount Furong.” Forty-fifth Ancestor in the Chan/Zen Lineage according to the *Denkōroku*. He was a dharma heir of Touzi Yiqing (1032–1083).

**Fushan Fayuan** 浮山法遠 (J. Fuzan Hōon). → Yuanjian Fayuan.

**Fushan Yuanjian** 浮山圓鑑 (J. Fuzan Enkan). → Yuanjian Fayuan.

**Fuzhou prefecture** (C. Fuzhou 福州; J. Fukushū). A prefecture in imperial China, located in present-day Fujian 福建 province.

**Ganges River** (C. Henghe 恆河; J. Gōga; S. Gaṅgā). A major river that runs across northern India and Bangladesh, from the Himalaya Mountains to the Bay of Bengal.

**Gaoan** 高安 (J. Kōan). → Gaoan Dayu.

**Gaoan Dayu** 高安大愚 (J. Kōan Daigu; d.u.). The name means “Dayu, abbot of the monastery on Mount Gaoan.” Also known as “Chan Master Dayu of

Gaoan in Hongzhou” (C. Hongzhou Gaoan Dayu Chanshi 洪州高安大愚禪師; J. Kōshū Kōan Daigu Zenji). A dharma heir of Guizong Zhichang 歸宗智常 (J. Kisu Chijō; d.u.). Dayu appears in the *Discourse Record of Chan Master Linji Huizhao of Zhenzhou* in a well-known question and answer exchange with Linji Yixuan (–866); for details → “not much to it.”

**Garden Manager Pu** (C. Pu Yuantou 普園頭; J. Fu Enjū; d.u.). A monk who appears in Dōgen’s *Eihei Monastery Rules of Purity for Stewards*, but is not known from any earlier sources:

In the assembly of my late master, the Old Buddha of Tiantong, there was Old Pu of Xishu, who was sixty and some odd years old when he was first assigned the position [of garden manager]. Without withdrawing even once, he served for three years and the monks in training were very pleased. My late master was very appreciative. If we were to compare this Old Pu to abbots everywhere, then the abbots everywhere would not match up to Garden Manager Pu.

《永平寺知事清規》先師天童古佛會、西蜀老普、六旬餘齡、始而充職。一會不替。將三箇年雲水隨喜。先師深悅。若以老普比諸山之長老、諸山之長老、未及普園頭矣。(DZZ 6.120)

In Chapter 50 of the *Denkōroku*, we are told that Garden Manager Pu was “entirely illiterate,” and that he was eventually assigned to the position of canon prefect after “clarifying the way of the ancestors.” Where these additional details come from is not known.

**Gateless Barrier** (C. *Wumen guan* 無門關; J. *Mumonkan*; T 2005). 1 fascicle. The title of a collection of forty-eight kōans compiled around 1228 by Wumen Huikai (1183–1260), who added verse comment to each one. Printed (or reprinted) in 1246. Muhon Kakushin 無本覺心 (a.k.a. Shinchī 心地; 1207–1298) brought that printed edition to Japan in 1254. The text was subsequently lost in China. It was reprinted in Japan at least as early as 1405, resulting in what is now the earliest extant version of the text. Thereafter it was reprinted repeatedly: 1423, 1624, 1625, 1631, 1632, and so forth. All recensions in print today derive from the 1632 reprint. During the medieval period, Japanese Buddhists wrote at least three commentaries (dated 1475, 1560, 1595), all of which were written by monks in some branch of the Sōtō Lineage. During the Tokugawa period, Japanese Buddhists published some seventeen commentaries, written by people associated with the Sōtō, Rinzai, Pure Land, and Vinaya schools.

**Gatsugai Chōja** 月蓋長者 (C. Yuegai Zhangzhe; S. Somachattrā). An “elder” (C. *zhangzhe* 長者; J. *chōja*) of the Country of Vaiśālī who is said to have stopped an epidemic in his city by praying to Amitābha Buddha and the latter’s two main bodhisattva attendants, Avalokiteśvara and Mahāsthāmaprāpta (C. Shizhi 勢至; J. Seishi). In worship halls that occupy the second floor of mountain gates at Japanese Zen monasteries, an image of Gatsugai Chōja is often paired with one of Zenzai Dōji and enshrined as a flanking assistant (C. *xieshi* 脇士; J. *kyōji*) to a central image of either Avalokiteśvara or Crowned Śākyamuni.

**Gautama** (C. Jutan 瞿曇; J. Kudon; P. Gotama). The name of Śākyamuni Buddha’s specific clan (S. *gotra*) within the Śākya people, and hence a name for → Śākyamuni.



**Gayasata** (C. Qieyesheduo 伽耶舍多; J. Kayashata). A monk presented in traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame* as the Eighteenth Ancestor of the Chan/Zen Lineage in India. He is also listed as the seventeenth patriarch in the *Record of the True Lineage of Dharma Transmission*, but is otherwise unknown.

**Genji** 源氏. The Minamoto clan (Minamotoshi 源氏). One of four great clans that dominated Japanese politics during the Heian period. Said to be the birth clan of Dōgen (1200-1253).

**Genkō Era Records of Buddhism** (*Genkō shakusho* 元亨釋書; published in *Dainihon bukkyō zensho* 大日本佛教全書, 101). 30 fascicles. Compiled in 1322 by Kokan Shiren 虎関師鍊 (1278-1346). The earliest extant encyclopedic history of Buddhism in Japan.

**Gentō Sokuchū** 玄透即中 (1729-1807). A *dharma heir* of Gangoku Kankei 頑極官慶 (1682-1768) in the Sōtō Lineage, Sokuchū served as the fiftieth abbot of Eihei Monastery. He was a leading figure in the Sōtō movement to “restore the old rules” (*koki fukko* 古規復古) of monastic practice originally established in Japan by Dōgen and Keizan. That movement arose in reaction to the Ming Chinese modes of communal monastic discipline that had been reintroduced to Japan by the Ōbaku School in the seventeenth century; for details, → Zen School. Sokuchū edited the collection of Dōgen’s works now known as the *Large Eihei Rules of Purity* (*Eihei dai shingi* 永平大清規), and he authored a set of regulations for Eihei Monastery entitled *Small Eihei Rules of Purity* (*Eihei shō shingi* 永平小清規), published in 1805. For details concerning those texts, → *Rules of Purity of Zen Master Eihei Dōgen*.

**Gesshū Sōko** 月舟宗胡 (1618-1696). A *dharma heir* of Hakuō Genteki 白峰玄滴 (1594-1670) in the Sōtō Lineage, Sōko succeeded his teacher as abbot of Daijō Monastery in Kaga. Together with his disciple Manzan Dōhaku (1636-1715), Sōko was a pioneer of the Sōtō “movement to restore the old rules” (*koki fukko undō* 古規復古運動), meaning the modes of monastic discipline that had originally been established in Japan by Dōgen and Keizan. Having studied with Yinyuan Longqi 隱元隆琦 (1592-1673), founder of the Ōbaku School of Zen in Japan, Sōko wanted to produce a counterpart to the *Ōbaku Rules of Purity* that could be used to facilitate communal training and hold formal retreats (*kessei* 結制) at Daijō Monastery (a.k.a. *Shōju Grove*). Thus, in 1674, he consulted Dōgen’s commentaries on various aspects of the *Rules of Purity for Chan Monasteries*, drew on Keizan’s *Ritual Procedures for Mount Tōkoku Yōkō Zen Monastery in Nō Province*, and together with Manzan compiled the *Guidelines for Shōju Grove* (*Shōjurin shinan ki* 枳樹林旨南紀). In 1678, Sōko and Manzan edited the *Ritual Procedures for Mount Tōkoku Yōkō Zen Monastery in Nō Province* and published it as *Reverend Keizan’s Rules of Purity*. All of those works had a great influence on subsequent Sōtō ritual manuals.

**Giin** 義尹 (1217-1300). A *dharma heir* of Dōgen’s disciple Ejō (1198-1280). Giin helped spread Sōtō Zen by founding Daiji Monastery (Daijiji 大慈寺) in the province of Higo 肥後 on the island of Kyūshū.

**Gikai** 義介 (1219-1309). Also known as Daijō Gikai 大乘義介 (i.e. Gikai of Daijō Monastery). A *dharma heir* of Ejō (1198-1280) in the second generation of Dōgen’s branch of the Sōtō Lineage in Japan. Also known by the posthumous

title Zen Master Tettsū (Tettsū Zenji 徹通禪師), he was the founding abbot of Daijō Monastery. Keizan Jōkin (1264–1325), the author of the *Denkōroku*, was his dharma heir. The *Brief Record of the Awakenings and Activities of the Five Elders of the Flame Transmission Cloister of Tōkoku Monastery* by Keizan reports that Gikai first attained insight into Buddhism when he heard Dōgen juxtapose the line “dharma abide in their dharma positions” with a line about flowers blossoming in springtime. Keizan wrote:

My late master, the reverend Founding Abbot of Daijō Monastery in Kaga, whose name was Gikai, was from Etsu province. In lay life he was a member of the Fujiwara clan, a distant descendant from General Fujiwara Toshihito. In his thirteenth year he became a disciple of Holy Man Ekan, under whom he shaved his head. Then he traveled to Mount Hiei to receive the precepts. In his twenty-third year, while studying under Ekan, he followed Ekan to Fukakusa [i.e., Dōgen] and changed his robe and bowl [i.e., became a member of Dōgen’s community]. Upon hearing Dōgen instruct, “An ancient said: ‘These dharma abide in their dharma positions’; worldly characteristics constantly abide; spring colors the hundreds of [cherry] blossoms red; partridges cry from willows,” he gained encouragement to strengthen his resolve.

《洞谷傳燈院五老悟則并行業略記》先師、加州大乘寺開山和尚、諱義介、越州人。俗姓藤氏、利仁將軍遠孫也。十三而同國禮波著寺懷鑑上人而剃髮、上叡山受戒。二十三而參鑑公、同參深草改衣盂。聞元和尚垂示、古人云、是法住法位、世間相常住、春色百花紅、鷓鴣鳴柳上。得力勵志。(Kohō 1967, p. 415)

The most succinct and reliable account of Gikai’s career is a biographical precis that accompanies a detailed description of Gikai’s funeral service, which Keizan oversaw and recorded in 1309. It states that Gikai went forth from household life in 1231 under the direction of Ekan 懷鑑 (– 1251?), a member of the Daruma School (Darumashū 達磨宗) of Zen at Hajaku Monastery (Hajakuji 波着寺) in Echizen 越前. One year later, Gikai went to Mount Hiei, the headquarters of the Tendai School, to be formally ordained into the clergy. Ten years later, Ekan and Gikai both joined Dōgen’s fledgling community at Kōshō Monastery in Fukakusa. In 1249, Gikai “received the Rinza Lineage” — i.e. dharma transmission in the Daruma School — from Ekan. In 1255, Gikai inherited the dharma (in Dōgen’s branch of the Sōtō Lineage) from Ejō (1198–1280) at Eihei Monastery. Four years later, in 1259, Gikai traveled to China. Here Keizan’s account is confused. It says that Gikai stayed in China for five (sic) years, until 1262. In 1267, Gikai became abbot of Eihei Monastery. Five years later, he retired and then spent twenty-one years, from 1272 to 1292, living in seclusion at the foot of the mountain below Eihei Monastery. In 1293, he became the founding abbot of Daijō Monastery. After six years as abbot, in 1298, he retired to the Jōkō Cloister (Jōkōin 常光院) on the grounds of Daijō Monastery. He resided there for twelve years, until he died in 1309.

*Gist of the Lotus Sūtra* (C. *Fahua tongyi* 法華通義; J. *Hokke tsūgi*; CBETA, X31, no. 611 // Z 1:49 // R49). Abbreviated title of the *Gist of the Sūtra of the Lotus of the Sublime Dharma* (C. *Miaofa Lianhua Jing tongyi* 妙法蓮華經通義; J. *Myōhō*

*Renge Kyō tsūgi*). 7 fascicles. Written in 1615 by Chan master Hanshan Deqing (1546-1623).

**God Śūnyatā** (C. Shunruoduo Shen 舜若多神; J. Shunnya Shin). A figure who appears in the *Heroic March Sūtra*, an apocryphal text that was accepted in China as the word of Buddha. In it, Buddha says:

Ānanda, do you not know that in this present assembly [the monk] Aniruddha has no eyes, yet sees. [The dragon king] Upananda has no ears, yet hears. The Goddess of the Ganges has no nose, yet smells fragrances. [The arhat] Gavāmpati tastes with other than his tongue. The God Śūnyatā has no body, yet has the sense of touch. He can appear visible briefly within the radiance of a *tathāgata*, but since he is the same substance as the wind his body is basically non-existent. All are voice-hearers who have attained quiescence through the *trance of cessation*. Like them, in this assembly there is Mahākāśyapa, who has long extinguished the *faculty of mind*: his *fully clear complete knowing does not rely on thought*.

《首楞嚴經》阿難汝豈不知、今此會中阿那律陀無目而見。跋難陀龍無耳而聽。殑伽神女非鼻聞香。驕梵鉢提異舌知味。舜若多神無身有觸、如來光中映令暫現、既爲風質其體元無。諸滅盡定得寂聲聞。如此會中摩訶迦葉、久滅意根、圓明了知不因心念。(T 945.19.123b29–c5)

Quotations of this passage and mentions of the God Śūnyatā that are based on it occur with some frequency in the literature of Chan/Zen, including the *Records that Mirror the Axiom* (T 2016.48.658b17-18) and the *Blue Cliff Record* (T 2003.48.147a14-16).

**Gokuraku Temple** (Gokurakuji 極樂寺). A Buddhist monastery, known to Dōgen (1200–1253) but no longer extant, probably located in what was then Fukakusa Village, about 20 km south of the capital, Heian-kyō 平安京 (present-day Kyōto). The name of the monastery invokes the pure land of “ultimate bliss” (*gokuraku* 極樂; S. *sukhāvati*), the home of Amitābha Buddha.

**Golden Hued Ascetic** (C. Jinse Touduo 金色頭陀; J. Konjiki Zuda). An epithet for → Mahākāśyapa.

**Golden Light** (C. Jinguang 金光; J. Konkō). Name of the mother of the Twenty-third Ancestor of the Chan/Zen Lineage in India, Halenayaśas, as given in his biography in the *Jingde Era Record of the Transmission of the Flame* and in Chapter 23 of the *Denkōroku*. Like the mother of Śākyamuni Buddha, she is said to have become pregnant with her illustrious son in a dream: a kind of immaculate conception.

**Golden Waters** (C. Jinshui 金水; J. Kinsui). The name of a river, alongside which the Sixteenth Ancestor of the Chan Lineage in India, Rahulabhadra, first encountered his disciple, Saṃghānandi. That story is told in the *Jingde Era Record of the Transmission of the Flame* under the heading “Seventeenth Ancestor, Venerable Saṃghānandi,” and is repeated in Chapter 17 of the *Denkōroku*.

**Grand Councilor** (C. Chengxiang 丞相; J. Jōshō). According Charles O. Hucker, *A Dictionary of Official Titles in Imperial China* (s.v. #483 *ch'eng-hsiang* 丞相, pp. 126-127): “A title of great significance in Chinese history, normally indicating the most esteemed and influential member(s) of the officialdom, who was leader of and spokesman for officialdom vis-à-vis the ruler and at the same time

the principal agent for implementing the ruler's wishes in all spheres, civil and military.... In the Song, a generic term for all participants in policy deliberations in the Administration Chamber until 1172, when it became the official title of the former Vice Director of the Department of State Affairs."

**Great Ancestor** (Taiso 太祖). A modern epithet for → Keizan.

**Great Buddha's Uṣṇīṣa Ten Thousand Practices Heroic March Sūtra** (C. *Da foding wanxing shoulengyan jing* 大佛頂萬行首楞嚴經; J. *Dai butchō mangyō shuryōgon kyō*; S. \**Śūraṅgama-sūtra*; T 945). 10 fascicles. Abbreviated as *Heroic March Sūtra*. The text presents itself as a sermon delivered by Buddha, and it has a colophon that identifies Pramiti (C. Pancimidi 般刺蜜帝; J. Hanshimittai) as the translator, but modern scholars regard it as apocryphal: a text written in China and made to look like a translation of a Sanskrit original. A *dhāraṇī* found in this work has long been chanted in all Chinese Buddhist monasteries since the Song dynasty, and the Japanese Zen monasteries that are modeled after them, as a device for producing merit that is dedicated to the success of the monastic retreat.

**Great Calming and Contemplation** (C. *Mohe zhiguan* 摩訶止觀; J. *Maka shikan*; T 1911). 10 fascicles. A massive compendium of Buddhist meditation techniques from all branches of the tradition that were received in China, organized and explained according to Mahāyāna principles by Tiantai Zhiyi (538-597), as recorded by his disciple Guanding 灌頂 (J. Kanjō; 561-632). One of Zhiyi's three main works; a foundational text of the Chinese Tiantai School.

**Great Compassion Sūtra** (C. *Dabei jing* 大悲經; J. *Daihi kyō*; T 380). 5 fascicles. Translated by Narendrayaśas (C. Nalianyeshe 那連耶舍; J. Narenryasha) in 558.

**Great Huisi** (C. Sida 思大; J. Shidai). An epithet of → Huisi.

**Great Kāśyapa** (C. Da Jiashe 大迦葉; J. Dai Kashō). → Mahākāśyapa.

**Great Master Bodhidharma** (C. Damo Dashi 達磨大師; J. Daruma Daishi). → Bodhidharma.

**Great Master Chanyue** (C. Chanyue Dashi 禪月大師; J. Zengetsu Daishi). Posthumous honorific title of → Deyin Guanxiu.

**Great Master Dazu** (C. Dazu Dashi 大祖大師; J. Daiso Daishi). Posthumous honorific title of → Huike.

**Great Master Dengyō** (Dengyō Daishi 傳教大師). "Great Master Transmitting the Teachings." Posthumous honorific title of Saichō (766–822), founder of the Japanese Tendai School and Enryaku Monastery on Mount Hiei.

**Great Master Fourth Ancestor** (C. Sizu Dashi 四祖大師; J. Shiso Daishi). A reference to Daoxin (580-651), Fourth Ancestor of the Chan/Zen Lineage in China.

**Great Master Hongdao** (C. Hongdao Dashi 弘道大師; J. Kōdō Daishi). Posthumous honorific title of → Yueshan Weiyan.

**Great Master Hongji** (C. Hongji Dashi 弘濟大師; J. Kōsai Daishi). Posthumous honorific title of → Qingyuan Xingsi.

**Great Master Hongjue** (C. Hongjue Dashi 弘覺大師; J. Kōgaku Daishi). Posthumous honorific title of → Yunju Daoying.

**Great Master Hongren** (C. Ren Dashi 忍大師; J. Nin Daishi). → Hongren.

**Great Master Jianzhi** (C. Jianzhi Dashi 鑑智大師; J. Kanchi Daishi). Posthumous honorific title of → Sengcan.

**Great Master Jikaku** (Jikaku Daishi 慈覺大師; 794–864). → Ennin.

**Great Master Ma** (C. Ma Dashi 馬大師; J. Ba Daishi). → Mazu Daoyi.

**Great Master Taiyang Mingan** (C. Taiyang Mingan Dashi 大陽明安大師; J. Taiyō Myōan Daishi). A name, probably a posthumous honorific title, of → Taiyang Jingxuan.

**Great Master Third Ancestor** (C. Sanzu Dashi 三祖大師; J. Sanso Daishi). → Sengcan.

**Great Master Tongan** (C. Tongan Dashi 同安大師; J. Dōan Daishi). A reference to Tongan Daopi, the Forty-first Ancestor of the Sōtō Lineage, according to the *Denkōroku*.

**Great Master Wuben** (C. Wuben Dashi 悟本大師; J. Gohon Daishi). The posthumous honorific title of → Dongshan Liangjie.

**Great Master Wuji** (C. Wuji Dashi 無際大師; J. Musai Daishi). The posthumous honorific title of → Shitou Xiqian.

**Great Master Wuzhu** (C. Wuzhu Dashi 無住大師; J. Mujū Daishi). The posthumous honorific title of → Yunyan Tansheng.

**Great Master Yunmen** (C. Yunmen Dashi 雲門大師; J. Unmon Daishi). → Yunmen Wenyan.

**Great Perfection of Wisdom Sūtra** (C. *Da bore boluomiduo jing* 大般若波羅蜜多經; J. *Dai hannya haramitta kyō*; S. *Mahāprajñāpāramitā-sūtra*; T 220). 600 fascicles. Translated from Sanskrit into Chinese by Xuanzang (602–664) around 663.

**Great Pure Mystery** (C. *Da Qingjingmiao* 大清淨妙; J. *Dai Shōjōmyō*; S. *Mahāmāyā*). The mother of Buddha Śākyamuni.

**Great Reverend Huisi** (C. Si Daheshang 思大和尚; J. Shi Daioshō). → Huisi.

**Great Sage** (C. Dasheng 大聖; J. Daishō). An epithet of → Śākyamuni Buddha.

**Great Song** (C. Dasong 大宋; J. Daisō). (1) A reference to the → Song dynasty. (2) When used by Japanese monks such as Dōgen (1200–1253) and Keizan (1264–1325), the expression “Country of the Great Song” means “China.”

**Great Storehouse of Radiance of the Transmission of the Flame** (C. *Chuangdeng daguangming zang* 傳燈大光明藏; J. *Dentō daikōmyō zō*; CBETA, X79, no. 1563 // Z 2B:10 // R137). 3 fascicles. A work belonging to the “records of the transmission of the flame” genre, published in 1265. It was compiled by Juzhou Baotan 橘洲寶曇 (J. Kisshū Hōdon; 1129–1197), a *dharma heir* of Dahui Zonggao (1089–1163) in the Linji Lineage. The text contains the biographies of 184 figures in the Chan Lineage, beginning with the seven buddhas of the past and twenty-eight ancestral teachers in India, and ending with “Chan Master [Dahui] Zonggao of Mount Jing in Lin’an” (C. Lin’an Jingshan Zonggao Chanshi 臨安徑山宗杲禪師; J. Rin’an Kinzan Sōkō Zenji).

**Grouped Sayings from the Chan Tradition** (C. *Chanlin leiju* 禪林類聚; J. *Zenrin ruijū*; CBETA, X67, no. 1299 // Z 2:22 // R117). 20 fascicles. Compiled in 1307

as a comprehensive collection of *kōans* (more than 5,700) with respective verse comments on them by various eminent Chan masters.

**Guancheng County** (C. Guanchengxian 筧城縣; J. Kanjōken). In present-day China, this is a district in the central part of the city of Zhengzhou 鄭州 in Henan 河南 province. Chan texts identify it as the home of the Kuangjiu Monastery, where the Sixth Ancestor, Huineng, is said to have “expounded the essentials of the dharma beneath the triple gate.”

**Guangfu Monastery** (C. Guangfusi 光福寺; J. Kōfukuji). Literally, “Blessings of Light Monastery.” According to the biography of the “Thirtieth Ancestor, Great Master Sengcan” in *Jingde Era Record of the Transmission of the Flame*, this monastery was the scene of Sengcan’s ordination (T 2076.51.220c23). The *Records that Mirror the Axiom* speaks of a Guangfu Monastery where Shi Huixuan 釋慧璿 (J. Shaku Ezen; d.u.) of the Tang was abbot (T 2016.48.921a17-18), and the *Additional Biographies of Eminent Monks* includes a biography of “Shi Huixuan of Guangfu Monastery in Xiangzhou during the Tang” (C. Tang Xiangzhou Guangfusi Shi Huixuan 唐襄州光福寺釋慧璿; J. Tō Jōshū Kōfukuji Shaku Ezen) (T 2060.50.538b13).

**Guangji County** (C. Guangjixian 廣濟縣; J. Kōsaiken). In Tang and Song dynasty China, a district in Qizhou prefecture. The location corresponds to the present-day city of Wuxue 武穴, on the north shore of the Yangzi River in eastern Hubei 湖北 province.

**Guanxi Zhixian** 灌溪志閑 (J. Kankei Shikan; -895). A dharma heir of Linji Yixuan (-866).

**Guide to Practice of the Four Part Vinaya** (C. Sifenlü xingshi chao 四分律行事鈔; J. Shibunritsu gyōji shō; T 1804). 3 fascicles. An influential commentary on the *Four Part Vinaya*, written by Daoxuan (596–667), known as the founder of the Nanshan School of vinaya exegesis.

**Guifeng Zongmi** 圭峰宗密 (J. Keihō Shūmitsu; 780-841). The name means “Zongmi, abbot of the monastery on Mount Guifeng.” A scholar monk known as the Fifth Ancestor of the Huayan lineage (C. Huayan大宗 華嚴宗; J. Kegonshū) and as a dharma heir in the Chan Lineage. According to the *Jingde Era Record of the Transmission of the Flame*, Zongmi’s line of dharma inheritance went from the Sixth Ancestor, Huineng, through Great Master Heze Shenhui of Luoyang (C. Luoyang Heze Shenhui Dashi 洛陽荷澤神會大師; J. Rakuyō Katakū Jinne Daishi; 670-762) in the next generation, Chan Master Nanyin of Yizhou (C. Yizhou Nanyin Chanshi 益州南印禪師; J. Ekishū Nan’in Zenji; d.u.) in the third generation, and his own teacher, Chan Master Daoyuan of Suizhou (C. Suizhou Daoyuan Chanshi 遂州道圓禪師; J. Zuishū Dōen Zenji; d.u.) in the fourth generation. Modern scholars question the historicity of that genealogy and argue that Zongmi himself may have manipulated it to forge a connection with Heze Shenhui, who he argued was the true “seventh ancestor” following Huineng. Zongmi’s view on that was not accepted by later historians of the Chan Lineage, but their conception of the lineage as a multi-branched family tree was greatly influenced by his writings on the various branches of the Lineage of Bodhidharma.

**Guishan Zhizhen** 龜山智真 (J. Kisen Chishin; 781–865). A *dharma heir* of Chan Master Zhangjing Huaiyun (C. Zhangjing Huaiyun Chanshi 章敬懷惲禪師; J. Shōkyō Eun Zenji; 754–815), who in turn was a *dharma heir* of Mazu Daoyi (709–788).

**Guizong Zhichang** 歸宗智常 (J. Kisu Chijō; d.u.). A *dharma heir* of Mazu Daoyi (709–788), he served as abbot of the Guizong Monastery (C. Guizongsi 歸宗寺; J. Kisuji) on Mount Lu (C. Lushan 廬山; J. Rozan). He received the posthumous title of Chan Master Zhizhen (C. Zhizhen Chanshi 至真禪師; J. Shishin Zenji).

**Guṇavarman** (C. Qiunabamo 求那跋摩; J. Gunabatsuma; 367–431). An Indian monk who arrived in Nanjing in 431 and worked on translating a number of *vinaya* texts, including the *Sūtra of the Bodhisattva's Virtuous Precepts*. He is referred to in Chapter 33 of the *Denkōroku* as Tripiṭaka Master Guṇavarman (C. Qiunabamo Sanzang; J. Gunabatsuma Sanzō 求那跋摩三藏).

**Gushan Shenyan** 鼓山神晏 (J. Kuzan Shin'an; 862–938). The name means “Shenyan, abbot of the monastery on Mount Gu.” A *dharma heir* of Xuansha Shibei (835–908).

**Guyan Jianbi** 古巖堅壁 (J. Kogan Kenpeki; d.u.), A *dharma heir* of Shichuang Fagong (1102–1181) in the Caodong Lineage.

**Haihui Monastery** (C. Haihui 海會寺; J. Kaieji). Literally, “Ocean Assembly Monastery.” A monastery located on Mount Baiyun (its *mountain name*) in what is now Taihu County 樅陽縣 in Anhui 安徽 province. Its abbots include: 1) Baiyun Shoudan 白雲守端 (J. Hakuun Shutan; 1025–1072), a *dharma heir* of Yangqi Fanghui (995–1049); and 2) Touzi Yiqing (1032–1083), the Forty-fourth Ancestor of the Chan/Zen Lineage according to the *Denkōroku*.

**Halenayaśas** (C. Helena 鶴勒那; J. Kakurokuna). The Twenty-third Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He is also listed as the twenty-second patriarch in the *Record of the Transmission of the Dharma Treasury*, but is otherwise unknown.

**Han** (C. Han 漢; J. Kan). (1) A reference to the → Han dynasty. (2) A generic name for China itself, even during much later dynasties. (3) A group of people, conceived as the dominant ethnic group in China. (4) A reference to the writing system used by the Han people, the ideographs known as “Han glyphs” (C. *hanzi* 漢字; J. *kanji*).

**Han clan** (C. Hanshi 韓氏; J. Kanshi). A Chinese family name.

**Han Court** (C. Hanchao 漢朝; J. Kanchō). (1) The Chinese imperial court during the Han dynasty. (2) The Chinese imperial court during any subsequent dynasty.

**Han dynasty** (C. Hanchao 漢朝, Han 漢; J. Kanchō, Kan). A period of Chinese history, marked by the rule of one imperial clan, that began in 206 BCE and ended in 220 CE. The Han was the second imperial dynasty in Chinese history, having been preceded by the Qin dynasty, which established the archetype of an extended bureaucratic state under the rulership of an “emperor” (C. *huang* 皇; J. *kō*). Because it was interrupted briefly when the throne was seized by an upstart official who presided over the short-lived Xin dynasty (C. Xinchao 新朝; J. Shinchō; reigned 9–23 CE), the Han dynasty is divided into the Western Han or Former Han (206 BC–9 CE) and the Eastern Han or Latter Han (25–220 CE).

**Han Feizi** 韓非子 (J. Kan Bishi). (1) Han Fei 韓非 (J. Kan Bi; -233 BCE) was a member of the aristocratic Han clan who became famous as a Legalist philosopher during the Warring States period (475-221 BCE). Han Feizi is his honorific name. (2) The book entitled *Han Feizi* is a classic of political philosophy, in twenty fascicles, authored by Han Fei. The book lays out the principles of Legalism (C. Fajia 法家; J. Hōke), which stresses the rule of law (with rewards as well as punishments) as a means of establishing a bureaucratic state and expanding it into a totalitarian empire.

**Han River** (C. Hanshui 漢水, Han 漢; J. Kansui, Kan). (1) The Han River is a tributary of the Yangzi River, and the area it drains is the traditional homeland of the Han (Chinese) people. (2) The “heavenly” (C. xiao 霄; J. shō) Han River is a poetic image that refers to the Milky Way.

**Hangzhou city** (C. Hangzhou 杭州; J. Kōshū). Capital and largest city of Zhejiang 浙江 province.

**Hannya Valley** (Hannyadani 般若谷). In medieval Japan, the Yokawa district of Buddhist monasteries and shrines on Mount Hiei consisted of six “valleys” (*tani* 谷) or administrative sub-divisions. One of those valleys was named “Hannya” (般若; S. *prajñā*), meaning “Wisdom.”

**Hanshan Deqing** 憨山德清 (J. Kanzan Tokusei; 1546-1623). The name means “Deqing, abbot of the monastery on Mount Han.” An eminent monk of the Ming dynasty who was a prolific scholarly commentator on Buddhist, Daoist and Confucian texts, and a reviver of Buddhism in China whose efforts spanned the monastic and lay communities alike. Also known by the posthumous honorific name of Chan Master Hongjue (C. Hongjue Chanshi 弘覺禪師; J. Kōgaku Zenji); not to be confused with that of “Chan Master Yunju Hongjue,” the posthumous name of Yunju Daoying (835–902). Deqing is often characterized by modern scholars as a “syncretist” who combined the Chan contemplation of kōans with the Pure Land practice of buddha-recollection (C. *nianfo* 念佛; J. *nenbutsu*), but his interests actually spanned all aspects of traditional Chinese Buddhist thought and practice.

**Harmony of Difference and Equality** (C. Cantongqi 參同契; J. Sandōkai; T 2076.51.459b7-21). Abbreviated title of Reverend Nanyue Shitou's *Harmony of Difference and Equality* (C. Nanyue Shitou Heshang cantongqi 南嶽石頭和尚參同契; J. Nangaku Sekitō Oshō sandōkai). A verse attributed to Shitou Xiqian (700-790) that is included with other miscellaneous material in Fascicle #30 of *Jingde Era Record of the Transmission of the Flame*. The earliest version appears in the *Ancestors Hall Collection*, first compiled in 952.

**Head Seat Zizhao** (C. Zizhao Shouzuo 子昭首座; J. Shishō Shuso; d.u.). Initially a follower of Changqing Huileng (854–932), Zizhao eventually received dharma transmission from Fayān Wenyi (885–958). Fayān and Zizhao had been fellow disciples of Changqing for a long time, but when the latter died, Fayān became the dharma heir of Dizang Guichen (867-928).

**Heart Sūtra** (C. Bore xin jing 般若心經; J. Hannyā shingyō; T 251). Abbreviated title of the *Heart of the Great Perfection of Wisdom Sūtra* (C. Mohe bore boluomiduo xin jing 摩訶般若波羅蜜多心經; J. Maka hannya haramitta shingyō; S. \*Mahā-prajñāpāramitā-hṛdaya-sūtra). Translated by Xuanzang (602-664). There are



many other Chinese translations of this brief text, but Xuanzang's is the one routinely chanted in Buddhist monasteries across East Asia.

**Heaven of Automatic Pleasure** (C. Le Bianhua Tian 樂變化天; J. Raku Henge Ten; S. Nirmāṇarati-deva). Also written with the glyphs 化樂天 (C. Huale Tian; J. Keraku Ten). The fifth of the six heavens of the desire realm. According to DDB (s.v. 化樂天): "Where every form of joy is attainable at will. It is 640,000 *yojanas* above Meru; it is next above the Tuṣita, or fourth *devaloka*; a day is equal to 800 human years; life lasts for 8,000 years; its inhabitants are eight *yojanas* in height, and light-emitting; mutual smiling produces impregnation and children are born on the knees by transformation, at birth equal in development to human children of twelve—hence the 'joy-born heaven.'"

**Heaven of Freely Experiencing Other Heavens** (C. Yahua Zizai Tian 他化自在天; J. Take Jizai Ten; S. Para-nirmita-vaśa-vartino devāḥ). The sixth of the six heavens of the desire realm. According to DDB (s.v. 他化自在天): "The abode of Mahéśvara (i. e. Śiva), and of Māra. The beings there enjoy a good environment created by others. Also where Pāpiyān, the King of the Māras, resides."

**Heaven of Non-Ideation** (C. Wuxiang Tian 無想天, Feixiang Tian 非想天; J. Musō Ten, Hisō Ten; S. Āsaṃjñika, Naivasamjñā-nāsaṃjñā-bhūmika). The fourth of the four heavens (C. tian 天; J. ten) of the formless realm, and thus the highest state of existence in the three realms. Beings are born there as the karmic result of practicing the highest of the four formless concentrations, which is based on neither ideation nor non-ideation.

**Heaven of the Four Kings** (C. Siwang Tian 四王天; J. Shiō Ten). The first (lowest) of the six heavens of the desire realm. Home of the → Four Deva Kings.

**Heaven of the God Yāma** (C. Yemo Tian 夜摩天; J. Yama Ten; S. Yāmādevāḥ). The third of the six heavens of the desire realm.

**Heaven of the Thirty-three** (C. Daoli Tian 忉利天, Daoli 忉利, Sanshisān Tian 三十三天; J. Tōri Ten, Tōri, Sanjūsan Ten; S. Trāyastriṃśa). The second of the six heavens of the desire realm. Located at the summit of Mount Sumeru. The center of this heaven is the domain of its ruler, known as "God Emperor Śakra" (C. Dishī Tian 帝釋天; J. Taishaku Ten; S. Śakra Devānām-Indra). Each of its four quarters is controlled by lesser devas, eight for each direction. Thus, it is ruled over by a total of thirty-three gods. These gods constitute the key divinities of ancient Indian mythology as recorded in the *Vedas*.

**Heavenly Canopy** (C. Tiangai 天蓋; J. Tengai). Father of the Eighteenth Ancestor of the Chan Lineage in India, Gayaśata, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Heavenly Virtue** (C. Tiande 天德; J. Tentoku). The king of South India at the time of the Twenty-fifth Ancestor of the Chan/Zen Lineage, Vasiṣṭa, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Helin Masu** 鶴林馬素 (J. Kakurin Baso; 668-752). A *dharma heir* in the sixth generation of the Oxhead Lineage, whose biography appears in the *Ancestors Hall Collection*.

**Henei** 河內 (J. Kadai). A part of Henan 河南 province lying to the north of the Yellow River and centered on Qinyang County 沁陽縣.

**Hengyue** 衡嶽 (J. Kōgaku). Also known as Nanyue 南嶽 (J. Nangaku). A major religious mountain site, located in present-day Hengyang 衡陽 city, Hunan 湖南 province.

**Hermitage Master Daoying** (C. Ying Anzhu 膺庵主; J. Yō Anju). Yunju Daoying (835-902), who is said in the *Collated Essentials of the Five Flame Records* to have built a grass hut *hermitage* at Three Peaks on Mount Dong and stayed there for weeks at a time.

**Heroic March Sūtra** (C. Shoulengyan jing 首楞嚴經; J. Shuryōgon kyō). An abbreviated title of the → *Great Buddha's Uṣṇīṣa Ten Thousand Practices Heroic March Sūtra*.

**Heze Shenhui** 荷澤神會 (J. Katakū Jinne; 670-762). The name means “Shenhui, abbot of the monastery on Mount Heze.” A dharma heir of the Sixth Ancestor, Huineng. He is famous for (successfully) promoting Huineng as the true heir of the Fifth Ancestor, Hongren, at a time when Hongren's disciple Shenxiu (606?-706) was generally regarded as the holder of that title. Treated by the historian Zongmi (780-841), and in the *Jingde Era Record of the Transmission of the Flame*, as the founder of the Heze Lineage (C. Hezezhong 荷澤宗; J. Katakushū) of Chan.

**Hidden Meaning of the Lotus Sūtra** (C. Miaofa Lianhua Jing xuanyi 妙法蓮華經玄義; J. Myōhō Renge Kyō gengi; T 1716). 10 fascicles. Attributed to Tiantai Zhiyi (538-597) as recorded by his disciple Guanding 灌頂 (J. Kanjō; 561-632). One of Zhiyi's main commentaries on the *Lotus Sūtra*; a foundational work of the Chinese Tiantai School.

**Hīnayāna** (C. Xiaosheng 小乘; J. Shōjō). The “small” or “inferior” (C. xiao 小; J. shō; S. hīna) “vehicle” (C. sheng 乘; J. jō; S. yāna). A pejorative term coined by self-styled proponents of the Mahāyāna or “great vehicle” to refer to those Buddhists who did not accept the legitimacy of Mahāyāna sūtras as the word of Buddha. Followers of the Mahāyāna generally characterize the Hīnayāna approach as one that fails to realize the emptiness of dharmas, clings to nirvāṇa as a self-centered mode of individual liberation, lacks compassion for all living beings, and fails to realize that buddhahood is a goal attainable by all, thereby eschewing the bodhisattva path. Needless to say, there have never been any Buddhists who self-identified as followers of the “Hīnayāna.”

**Hiraṇya River** (C. Xilian He 熙連河; J. Kiran Ga; S. Hiraṇyavati). River in the Indian town of Kuśinagara, beside which Śākyamuni Buddha is said to have entered nirvāṇa, lying down between a pair of śāla trees.

**History of the Latter Han** (C. Houhan shu 後漢書; J. Gokan sho). 120 fascicles. Compiled ca. 445 by Fan Ye 范曄 (J. Han Yō; 398-445). The third of China's official dyanastic histories. It concerns the affairs of state during the Latter Han dynasty.

**Hōkyō Monastery** (Hōkyōji 寶慶寺). Literally, “Baoqing Era Monastery.” A Zen monastery founded in the Ōno 大野 district of Echizen 越前 province (modern Fukui 福井 prefecture) by Jiyuan 寂圓 (J. Jakuen; 1207-1299), a longtime student of Dōgen (1200-1253) and dharma heir of Ejō (1198-1280) in the Sōtō Lineage. The mountain name of Hōkyō Monastery is Mount Senpuku (Senpukuzan 薦福山).

**Holy Man Buppō** (Buppō Shōnin 佛法上人). A reference to Buppō-bō 佛法房: the residence name by which Dōgen (1200–1253) was known within the Japanese Tendai tradition. → Dōgen.

**Holy Man Butchi** (Butchi Shōnin 佛地上人; d.u.). The sobriquet of Kakuan 覺晏 (d.u.), a leading disciple of Dainichi-bō Nōnin 大日房能忍 (– 1194?), founder of the so-called Daruma School (Darumashū 達磨宗) of Zen in Japan at the end of the twelfth century. Kakuan later became a student of Dōgen when he and his followers (especially Ekan 懷鑑, Eshō 懷照, and the nun Egin 懷義尼) joined Dōgen's community in Echizen 越前. His *dharma heirs* included Ekan 懷鑑 (– 1251?) and, probably, Ejō (1198–1280).

**Holy Man Kakua** (Kakua Shōnin 覺阿上人; 1143?-). → Eizan Kakua.

**Hōnen** 法然 (1133–1212). A monk of the Tendai School who is regarded as the founder of the → Pure Land School in Japan.

**Honest Sage** (C. Fangsheng 方聖; J. Hōshō). Mother of the Eighteenth Ancestor of the Chan Lineage in India, Gayaśata, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Hongren** 弘忍 (J. Kōnin; 601–674). The Fifth Ancestor of the Chan/Zen Lineage. Also known by the posthumous honorific of Chan Master Daman. Also referred to as Huangmei Hongren 黃梅弘忍 (J. Ōbai Kōnin) or simply Huangmei 黃梅 (J. Ōbai), after Mount Huangmei where his monastery was located.

**Hongshi era** (C. Hongshi 弘始; J. Kōshi). A Chinese era name roughly corresponding to the years 399–415.

**Hongzhi** 宏智 (J. Wanshi; 1091–1157). → Hongzhi Zhengjue.

**Hongzhi Zhengjue** 宏智正覺 (J. Wanshi Shōgaku; 1091–1157). A *dharma heir* of Danxia Zichun (1064–1117). Also known as Tiantong Zhengjue 天童正覺 (J. Tendō Shōgaku), abbreviated as Tiantong Jue 天童覺 (J. Tendō Kaku). The name “Hongzhi” 宏智 (J. Wanshi), literally “Extensive Wisdom,” comes from the honorific Chan master title, “Chan Master Hongzhi,” that was awarded him posthumously by Emperor Gaozong 高宗 (J. Kōsō; reigned 1127–1162) of the Southern Song dynasty. Also known as Chan Master Tiantong Daxiu Zongjue (C. Tiantong Daxiu Zongjue Chanshi 天童大休宗瑤禪師; J. Tendō Daikyū Sōkaku Zenji). Hongzhi served as the abbot of Jingde Monastery (C. Jindesi 景德寺; J. Keitokuji) on Mount Taibai (a.k.a. Tiantong Monastery) in Mingzhou 明州 prefecture, in present-day Zhejiang 浙江 province, from 1129 until his death in 1157. He revived the monastery and raised funds to rebuild its facilities until it reportedly housed 1,200 monks. Hongzhi was one of the most influential Chan ancestral teachers of the Song. His *discourse record* provided much inspiration, and was often cited, especially by monks in the subsequent Caodong/Sōtō Lineage. Modern scholars frequently contrast the method of “silent illumination” (C. *mozhaō* 默照; J. *mokushō*) taught by Hongzhi with the so-called “Chan of contemplating sayings” (C. *kanhua Chan* 看話禪; J. *kanna Zen*) attributed to Dahui Zonggao (1089–1163), a Chan master in the Linji Lineage. However, Hongzhi was every bit as engaged in raising and commenting on kōans as his contemporary Dahui. Indeed, the kōan collection known as the *Congrong Hermitage Record* has at its core “Reverend Tiantong Jue’s verses on old cases” (C. *Tiantong Jue Heshang songgu* 天童覺和尚頌古; J. *Tendō Kaku Oshō juko*). The

chief difference between the approach taken by Dahui and that taken by Hongzhi seems to be that the former apparently recommended *kōan* contemplation even while engaged in seated meditation, while the latter did not.

**Hongzhou Lineage** (C. Hongzhouzong 洪州宗; J. Kōshūshū). A branch of the Chan Lineage said to be founded by Mazu Daoyi (709–788), who for many years resided in the Kaiyuan Monastery (C. Kaiyuansi 開元寺; J. Kaigenji) in Hongzhou prefecture. Famous members of the lineage include Mazu's *dharma heir* Baizhang Huaihai (720–814), and Baizhang's *dharma heirs* Huangbo Xiyun (751–850) and Weishan Lingyou (771–853).

**Hongzhou prefecture** (C. Hongzhou 洪州; J. Kōshū). During the Tang dynasty, Hongzhou prefecture was the capital of an administrative circuit known as Jiangnan Xi Dao 江南西道, which was comprised of eight prefectures. The area of Jiangnan Xi Dao corresponds roughly to present-day Jiangxi 江西 province, and that of Hongzhou prefecture is presently known as Nanchang County 南昌縣.

**Honorable Li Ao** (C. Li Ao Gong 李翱公; J. Ri Kō Kō). → Li Ao.

**Hsiangbu School** (C. Xiangbuzong 相部宗; J. Sōbushū). A tradition of *vinaya* exegesis in Tang dynasty China which took the *Commentary on the Four Part Vinaya* by Fali (569–635) as its authoritative text. → Vinaya School; → *vinaya*.

**Huai** 懷 (J. Kai). In the *Denkōroku*, a reference to the old Huaiji County 懷集縣 of Guangzhou 廣州 prefecture, in present-day Guangdong 廣東 province.

**Huainanzi** 淮南子 (J. *Enanji*). A collection of essays produced in debates held at the court of Liu An 劉安 (J. Ryūan; 179 – 122 BCE), prince of the kingdom of Huinan 淮南 during the Han dynasty. Compiled sometime before 139 BCE, the essays critique various schools of philosophy (e.g. Confucianism, Daoism, Legalism) known in China at the time, with a general focus on the topic of effective rulership and the ideal social and political order it is intended to foster.

**Huairang** 懷讓 (J. Ejō; 677–744). → Nanyue Huairang.

**Huaisu** 懷素 (J. Eso; 624–697, or 634–707). Also known as Dongta Huaisu 東塔懷素 (J. Tōtō Eso), or “Huaisu of the East Stūpa.” Huaisu wrote a commentary entitled *Revealing the Meaning of the Four Part Vinaya* and is regarded as the founding ancestor of the Dongta School of *vinaya* exegesis in China. → Vinaya School; → *vinaya*.

**Huangbo** 黃檗 (J. Ōbaku). (1) A reference to Mount Huangbo (C. Huangboshan 黃檗山; J. Ōbakusan), site of a famous Buddhist monastery located in Fuzhou prefecture, Fujian 福建 province. (2) A reference to → Huangbo Xiyun.

**Huangbo Xiyun** 黃檗希運 (J. Ōbaku Kiun; 751–850). The name means “Xiyun, abbot of the monastery on Mount Huangbo.” A *dharma heir* of Baizhang Huaihai (720–814). His teachings were compiled by his eminent lay follower, Pei Xiu (797–870), in an influential work known as the *Essentials of the Transmission of Mind*.

**Huanglong Branch** (C. Huanglongpai 黃龍派; J. Ōryūha). The branch of the Linji/Rinzai Lineage that consists of *dharma heirs* of → Huanglong Huinan. Eisai (1141–1215) conveyed the Huanglong Branch of the lineage to Japan, but

all other pioneers of the Linji/Rinzai Lineage in Japan belonged to the Yangqi Branch.

**Huanglong Huinan** 黃龍慧南 (J. Ōryū Enan; 1002-1069). The name means “Huinan, abbot of the monastery on Mount Huanglong.” A *dharma heir* of Shishuang Chuyuan (986–1039). By the end of the Song dynasty in 1279, all living heirs to the Linji/Rinzai Lineage were the spiritual descendants of either Huanglong Huinan or Yangqi Fanghui (995-1049), who were fellow disciples under Shishuang. Thus the former became known, retroactively, as the ancestor of the Huanglong Branch, and the latter became known as the ancestor of the Yangqi Branch.

**Huangmei** 黃梅 (J. Ōbai). (1) A reference to → Huangmei County. (2) A reference to → Mount Huangmei. (3) A reference to → Hongren.

**Huangmei County** (C. Huangmeixian 黃梅縣; J. Ōbaiken). A district located in what, during the Tang and Song dynasties, was called Qizhou prefecture, in the area of present-day Hubei 湖北 province. The home of Mount Huangmei, where Hongren, the Fifth Ancestor of the Chan Lineage in China, had his monastery.

**Huayan School** (C. Huayan zong 華嚴宗; J. Kegonshū). A school of Chinese Buddhism that posits the *Flower Garland Sūtra* (C. *Huayan jing* 華嚴經; J. *Kegon kyō*; S. *Buddhāvataṃsaka-sūtra*) as the highest teaching of Śākyamuni Buddha. The Huayan School arose during the Sui dynasty (581–618) and was consolidated in the early Tang dynasty by the scholarly monk Fazang 法藏 (J. Hōzō; 643-712). Later followers created a lineage of five Huayan ancestral teachers that posited 1) Dushun 杜順 (J. Tojun; 557-640) as founding ancestor and continued down through 2) Zhiyan 智儼 (J. Chigen; 602-668), 3) Fazang, 4) Chengguan 澄觀 (J. Chōkan; 738-839), and 5) Zongmi (780-841). Like the Tiantai School with which it competed, the Huayan School used the doctrine of *skillful means* to explain why *sūtras* attributed to Śākyamuni Buddha sometimes contradict each other on doctrinal matters; it developed a system of “dividing the teachings” (C. *panjiao* 判教; J. *hankyō*) in which the *Flower Garland Sūtra* is ranked as Śākyamuni’s supreme, “perfect teaching” (C. *yuanyiao* 圓教; J. *enkyō*), a status that the Tiantai School conferred on the *Lotus Sūtra*. The four lower classes of teachings in the Huayan scheme are: 1) Hīnayāna teachings (C. *Xiaosheng jiao* 小乘教; J. *Shōjō kyō*), 2) preliminary Mahāyāna teachings (C. *Dasheng shijiao* 大乘始教; J. *Daijō shikyō*), 3) final Mahāyāna teachings (C. *Dasheng zhongjiao* 大乘終教; J. *Daijō shūkyō*), and 4) sudden teachings (C. *dunjiao* 頓教; J. *tongyō*). The Huayan School is known for its doctrine of the “four aspects of the *dharma realm*” (C. *sizhong fajie* 四種法界; J. *shishu hokkai*), which draws on the indigenous Chinese philosophical categories of *principle* (C. *li* 理; J. *ri*) and *phenomena* (C. *shi* 事; J. *ji*). The first aspect is the “*dharma realm as phenomena*” (C. *shi fajie* 事法界; J. *ji hokkai*), which is the naive view of ordinary people who regard the world as consisting of separate entities that come into and out of existence and interact with one another. The second aspect is the “*dharma realm as principle*” (C. *li fajie* 理法界; J. *ri hokkai*), in which the *emptiness*, or ultimate non-existence, of all such entities is understood. The third aspect is the “*dharma realm of non-obstruction between principle and phenomena*” (C. *lishi wuai fajie* 理事無礙法界; J. *riji muge hokkai*), in which the first two viewpoints are held simultaneously, with no sense of contradiction between them. The fourth aspect is the “*dharma*

realm of non-obstruction between phenomena and phenomena” (C. *shishi wuai fajie* 事事無礙法界; J. *jiji muge hokkai*), in which every single phenomenon is seen to contain within it all other phenomena. This viewpoint, which is sometimes described as countenancing the “mutual interpenetration” of all phenomena, may also mean that whenever a particular entity is distinguished, everything else in the *dharma* realm relates to it as its immediate causes and conditions. The Huayan doctrine of the “non-obstruction between phenomena and phenomena” is sometimes referred to explicitly in Chan/Zen texts, and it implicitly informs various enigmatic sayings of Chan/Zen masters that came to be used as *kōans*.

**Huayan Xiujiing** 華嚴休靜 (J. Kego Kyūjō; d.u.) A *dharma heir* of Dongshan Liangjie (807–869) in the Caodong Lineage. His biography in the *Jingde Era Record of the Transmission of the Flame* identifies him as “Chan Master Xiujiing of the Huayan Monastery in Jingzhao” (C. Jingzhao Huayansi Xiujiing Chanshi 京兆華嚴寺休靜禪師; J. Kyōchō Kegoji Kyūjō Zenji). He received the posthumous title of Great Master (C. Baozhi 寶智大師; J. Hōchi Daishi).

**Hui** 會 (J. E). In the *Denkōroku*, a reference to old Sihui County 四會縣 of Guangzhou 廣州 prefecture, in present-day Guangdong 廣東 province.

**Huihong Juefan** 慧洪覺範 (J. Ekō Kakuhan; 1071–1128). A *dharma heir* of Zhenjing Kewen 眞淨克文 (J. Shinjō Kokubun; 1025–1102) in the Huanglong Branch of the Linji Lineage. Also known by the pen name of Shimen 石門 (J. Sekimon; literally “Stone Gate”), and by the posthumous title Baojue Yuanming 寶覺圓明 (J. Hōkaku Enmyō). An influential monk of the Northern Song dynasty who was known for his literary accomplishments, especially his skill at poetry. He wrote many works on Chan, including *Shimen’s Literary Chan*, *Shimen’s Record of Monastic Groves*, and *Biographies from the Saṃgha Treasure of the Chan Community*.

**Huikē** 慧可 (J. Eka). The Second Ancestor of the Chan/Zen Lineage in China. Also known as Great Master Dazu. His name when he first sought out Bodhidharma for instruction was Shenguang.

**Huiming** 慧明 (J. Emyō). (1) A disciple of the Fifth Ancestor, Hongren, who (according to the *Jingde Era Record of the Transmission of the Flame*) eventually became his *dharma heir*. Huiming is said to have been an army general before becoming a monk. In Chan lore, he is best known as the leader of a group of angry disciples of Hongren at Mount Huangmei who chased the lay postulant Huineng after the latter had been granted the *dharma* and robe that made him the Sixth Ancestor and had fled into the mountains. The famous dialogue that ensues when Huiming catches up with Huineng at Dayu Pass and tries to take back the robe is quoted, in Japanese transcription, in Chapter 33 of the *Denkōroku*. That dialogue is said to have resulted in Huiming gaining awakening, after which he asked Huineng to accept him as a disciple. Huineng, however, said that they both should consider Hongren of Mount Huangmei as their master. Later, when Huiming became the abbot of Mount Meng (C. Mengshan 蒙山; J. Mōzan) in Yuanzhou 袁州, he changed his name to Daoming because the first glyph of his name, Hui 慧 (J. E), was the same as that of Huineng, and was subject to an honorific taboo. (2) A monk named Head Seat Huiming (C. Huiming Shouzuo 慧明首座; J. Emyō Shuso; d.u.) who drew on five earlier “records of the transmission of the flame” to create the *Collated Essentials of the Five Flame Records* in 20 fascicles.

**Huineng** 慧能 (J. Enō; 638–713). The Sixth Ancestor of the Chan/Zen Lineage in China, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. Also known as the “Great Master of Caoxi” (C. Caoxi Dashi 曹溪大師; J. Sōkei Daishi), and by the posthumous honorific title of Chan Master Dajian. When those are combined, we find the name “Chan Master Dajian of Caoxi, Huineng” (C. Caoxi Dajian Chanshi Huineng 曹溪大鑑禪師慧能; J. Sōkei Daikan Zenji Enō). In texts that allude to his humble background as an illiterate *postulant* in the monastery of the Fifth Ancestor Hongren, Huineng is also called Postulant Lu and Lay Practitioner Lu. By the advent of the Song dynasty, all living members of the Chan Lineage traced their line of *dharma inheritance* back to Bodhidharma through Huineng. Thus, despite the fact that Faru (638-689) and Shenxiu (606?-706) had previously been recognized as sixth in a patriarchal line stemming from Bodhidharma, Huineng became established in traditional histories of Chan/Zen as the undisputed Sixth Ancestor in China, and the Thirty-third Ancestor of the Chan/Zen Lineage overall. For the textual history of that process, → Lineage of Bodhidharma. Huineng’s storied career is detailed in the *Platform Sūtra*, which serves as a sort of *discourse record* for him.

**Huisheng Grotto** (C. Huisheng Yan 會聖巖; J. Eshō Gan). According to the *Collated Essentials of the Five Flame Records* and Chapter 44 of the *Denkōroku*, Huisheng Grotto was the place where Yuanjian Fayuan (991–1067) resided at the time when Touzi Yiqing (1032-1083) first visited him. It was located on Mount Fu in present-day Anqing 安慶 city, Anhui 安徽 province, a place known for its beautiful and dramatic caves.

**Huisi** 慧思 (J. Eshi; 515–577). → Nanyue Huisi.

**Huiweng Wuming** 晦翁悟明 (J. Kaiō Gomyō; d.u.). A *dharma heir* of Muan Anyong 木庵安永 (J. Mokuan An’ei; -1173) in the Yangqi Branch of the Linji Lineage following Dahui Zonggao (1089–1163). Compiler of the *Outline of the Linked Flames of Our Lineage* in 1183.

**Huiyan Zhizhao** 晦巖智昭 (J. Kaigan Chishō; d.u.). A *dharma heir* of Jianweng Ruyan 漸翁如琬 (J. Zen’ō Nyoen; 1151-1225) in the Yangqi Branch of the Linji Lineage following Dahui Zonggao (1089–1163). Also known as Zhicong 智聰 (J. Chisō). Compiler of the *Eyes of Humans and Gods* in 1188.

**Huiyuan** 慧遠 (J. Eon; 334-416). Also referred to as “Huiyan of Mount Lu” (C. Lushan Huiyuan 廬山慧遠; J. Rosan Eon). A monk of the Jin dynasty (265-420), he was a disciple of Daoan (312-385). Huiyuan was supportive of major translation projects that rendered Indian Buddhist texts into Chinese, most notably that of Kumārajīva (344-413), with whom he discussed doctrinal matters. He also wrote rules for monastic communities, promoted *dhyāna practice*, and founded a society of Pure Land devotees.

**Huiyuan** 慧遠 (J. Eon; 523-592). Also referred to as “Huiyuan of Jingying [Monastery]” (C. Jingying Huiyuan 淨影慧遠; J. Jōyō Eon). Monk author of the *Essay on the Meaning of the Mahāyāna* and numerous commentaries on scriptures such as the *Lotus Sūtra*, *Flower Garland Sūtra*, and *Vimalakīrti Sūtra*. An influential commentary on the *Mahāyāna Awakening of Faith* is also attributed to him, although its provenance has been questioned by modern scholars.

*Hundred Songs* (C. *Baiyong shi* 百詠詩; J. *Hyakuei shi*). Also known as the *Hundred Songs of Li Jiao* (C. *Li Jiao baiyong* 李嶠百詠; R. *Kyō hyakuei*). A collection of 100 verses by Li Jiao 李嶠 (J. *Ri Kyō*; 644–713), a renowned court poet who wrote about everyday objects and natural flora and fauna. The verses are arranged by topical categories. The work was used as a textbook in Japan for learning the format of Chinese topic poetry (*kudaishi* 句題詩), which is as follows: the first couplet (*daimoku* 題目) states the topic; the second couplet (*hadai* 破題) restates the topic metaphorically; the third couplet (*honmon* 本文) alludes to an example drawn from Chinese history; and the fourth couplet reveals its emotional impact (*shukkai, jukkai* 述懷). Well-crafted couplets were collected in classified lists (*kuzu* 句圖), memorized, excerpted (*kushō* 句抄) in new poems, and reproduced as calligraphic art.

**Imperial District** (C. *Chixian* 赤縣; J. *Sekiken*). Literally “red” (C. *chi* 赤; J. *seki*) “district” (C. *xian* 縣; J. *ken*). (1) An abbreviation of “Godly States of the Imperial District” (C. *Chixian Shenzhou* 赤縣神州; J. *Sekiken Shinshū*), which is an ancient name for all of China. The country was conceived as having Nine States (C. *Jiuzhou* 九州; J. *Kyūshū*) under the rule of one emperor, whose palace was known as the “red [lacquer] porch” (C. *chichi* 赤墀; J. *sekichi*). During the Tang, Song and Yuan dynasties, “red district” (C. *chixian* 赤縣; J. *sekiken*) was a name for the district that had within it the imperial capital. (2) In the *Denkōroku*, this term appears in the expression “Imperial District of Cīnasthāna” (C. *Shendan Chixian* 神旦赤縣; J. *Shintan Sekiken*). There, because “China” (C. *Shendan* 神旦; J. *Shintan*) is mentioned separately, it is possible that “imperial district” refers only to the capital city (where Bodhidharma met Emperor Wu of the Liang dynasty).

**Imperial Edition of Baizhang’s Rules of Purity** (C. *Chixiu Baizhang qinggui* 敕修百丈清規; J. *Chokushū Hyakujō shingi*; T 2025). 8 fascicles. The T 2025 version is based on a Ming dynasty reprint dating from ca. 1600–1630. The text was produced by decree of the Yuan emperor Shun and compiled by the monk Dongyang Dehui (d.u.) between the years 1335 and 1338, with the express purpose of standardizing the moral rules and ritual procedures for Buddhist monks all across China. It was a massive work that collated and incorporated all the various elements of previous “rules of purity,” including: precepts and general behavioral guidelines for individual monks; procedures for routine activities in the daily life of monks, such as meals, bathing, meditation, and worship; descriptions of the duties and ideal spiritual attitudes of officers in the monastic bureaucracy; daily, monthly, and annual schedules of rituals; and liturgical texts, mainly prayers and verses for the dedication of merit. The ostensible reason for the use of the name Baizhang in the title was that Dehui was abbot of the Dazhi Shousheng Chan Monastery (C. *Dazhi Shousheng Chansi* 大智壽聖禪寺; J. *Daichi Jushō Zenji*) on Mount Baizhang in Jiangxi 江西 province. That, however, is not the same mountain where, according to Chan lore, the ancestral teacher Baizhang Huaihai (720–814) is supposed to have founded the first independent Chan monastery and authored the first “rules of purity”; → Mount Baizhang. Although Dehui made no claim that his work was authored by Baizhang, the use of the Baizhang name in the title clearly signaled the legitimacy and orthodoxy of the text. The *Imperial Edition of Baizhang’s Rules of Purity* effectively supplanted



all previous “rules of purity,” becoming the standard reference work for large Buddhist monasteries in China down to the present.

**Incense Elephant** (C. Xiangxiang 香象; J. Kōzō). This was the original name of the Fifth Ancestor of the Chan/Zen Lineage in India, Dhītika, according to the *Denkōroku*. The 1857 woodblock edition of the *Denkōroku* compiled by Busshū Sen’ei (1794–1864) as well as the 1885 revision by Ōuchi Seiran 大内青巒 (1845–1918) and the Shūmichō edition of the *Denkōroku* all give this name. However, all Chinese sources translate Dhītika’s name as “Incense Heap” (C. *xiangzhong* 香衆, also written as 香眾; J. *kōshu*), so it is probable that the glyph 象 (“elephant”) is a copyist’s error for the similar looking 衆 or 眾 (“heap”). Nevertheless, the word “incense elephant” does appear in Chinese Buddhist texts as a translation of the Sanskrit *gandhabastin* or “odorous elephant.” According to DDB (s.v. 香象), it is “an elephant in rut; i.e. a bull elephant that has his mind set on something (sex) and is in an ornery, hard-to-control state. Used metaphorically to describe the single-minded, powerful pursuit of buddhahood by a great bodhisattva.”

**Increased by One Āgama Sūtra** (C. Zhengyi ehan jing 增壹阿含經; J. Zōichi agon kyō; S. *Ekōttarikāgama*; T 125). The Indian affiliation of this text is not known, but some have suggested that it displays an affinity to the Mahāsāṃghika tradition.

**India** (C. Tianzhu 天竺; J. Tenjiku). A contraction of “Western Land of Sindhu” (C. Xitianzhu 西天竺; J. Saitenjiku); the Chinese *zhu* 竺 once had the same pronunciation as 度 (*du*), as in *Yindu* 印度 (J. *Indo*).

**Inscription on Faith in Mind** (C. Xinxin ming 信心銘; J. Shinjin mei; T 2010). 1 fascicle. Attributed to the Third Ancestor of the Chan/Zen Lineage in China, Sengcan. The version in T 2010 is based on a Japanese edition printed in 1648.

**Iron Ring Mountain** (C. Tieweishan 鐵圍山; J. Tetchisen; S. Cakravāḍa). According to traditional Buddhist cosmology, a ring of iron mountains holds the water of the oceans and prevents it from spilling over the edge of the earth disk. Inside this ring are all the oceans and lands of the human realm as well as the hell realms, which are located directly beneath Mount Sumeru.

**Jātaka Sūtra of Utpalavarṇā Bhikṣuṇī** (C. Youboluohua Biqiuni bensheng jing 優鉢羅華比丘尼本生經; J. Uhatsurage Bikuni honshō kyō). A text unknown apart from the following citation of it in the *Treatise on the Great Perfection of Wisdom*:

As is explained in the *Jātaka Sūtra of Utpalavarṇā Bhikṣuṇī*, during Buddha’s time in the world, this *bhikṣuṇī* became an *arhat* with the six supernormal powers.

《大智度論》如優鉢羅華比丘尼本生經中說、佛在世時、此比丘尼得六神通阿羅漢。(T 1509.25.161a28-29)

This passage is quoted by Dōgen in the chapter of his *Treasury of the True Dharma Eye* entitled “Merit of the Kaśāya” (*Kesa kudoku* 袈裟功德). Akira Hirakawa, *Buddhist Chinese-Sanskrit Dictionary*, reconstructs the Sanskrit title of the text as \**Utpalavarṇā-bhikṣuṇī-jātaka-sūtra*.

**Jayata** (C. Sheyeduo 闍夜多; J. Shayata). The Twentieth Ancestor of the Chan/Zen Lineage in India according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He is also listed as the nineteenth patriarch in the *Record of the Transmission of the Dharma Treasury*, but is otherwise unknown.

**Jewel Mirror Samādhi** (C. Baojing sanmei 寶鏡三昧; J. Hōkyō zanmai; T 1986A.515115-b10). Also known as *Song of the Jewel Mirror Samādhi* (C. Baojing sanmei ge 寶鏡三昧歌; J. Hōkyō zanmai ka). A verse attributed to Dongshan Liangjie (807–869) and included in the *Discourse Record of Chan Master Wuben of Mount Dong in Junzhou*.

**Jeweled Body** (C. Baoshen 寶身; J. Bōshin). The name of the father of Puṇyayaśas, the Eleventh Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Ji 寂** (J. Jaku). The personal name of the father of Huike, the Second Ancestor of the Chan/Zen Lineage in China, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Ji clan** (C. Jishi 姬氏; J. Jishi). The family name of Huike, the Second Ancestor of the Chan/Zen Lineage in China, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Jia clan** (C. Jiashi 賈氏; J. Kashi). The family name of Danxia Zichun (1064–1117), according to the *Collated Essentials of the Five Flame Records*. The *Denkōroku* treats him as the Forty-sixth Ancestor of the Chan/Zen Lineage.

**Jiading era** (C. Jiading 嘉定; J. Katei). A Chinese era name of the Song dynasty, roughly corresponding to the years 1208–1225.

**Jianchang** 建昌 (J. Kenshō). A place identified in the *Collated Essentials of the Five Flame Records* as the home of the Wang clan, the birth family of Yunyan Tansheng (782–841), who is treated in the *Denkōroku* as the Thirty-seventh Ancestor in the Chan/Zen Lineage. Jianchang County 建昌縣 was once part of Jiangzhou 江州, one of eight prefectures comprising the administrative circuit known as Jiangnan Xi Dao 江南西道 (corresponding to parts of present-day Jiangxi 江西, Hubei 湖北, Hunan 湖南 and Anhui 安徽 provinces). During the eighth century this area was one of the most prosperous regions of China. The capital prefecture of Jiangnan Xi Dao was Hongzhou (present-day Nanchang 南昌), which became identified with Mazu Daoyi (709–788) and his Hongzhou Lineage. The old Jianchang County is at present called Yongxiu County 永修縣, now within Jiujiang 九江 city in Jiangxi 江西 province.

**Jianfu Chenggu** 薦福承古 (J. Senbuku Shōko; -1045). The name means “Chenggu, abbot of the monastery on Mount Jianfu.” A monk who studied under Nanyue Liangya 南岳良雅 (J. Nangaku Ryōga; d.u.), who in turn was a disciple of Dongshan Shouchu 洞山守初 (J. Tōzan Shusho; 910–990), a Chan master in the lineage of Yunmen Wenyan (864–949). Jianfu Chenggu was a controversial figure because he claimed *dharma inheritance* from Yunmen solely on the grounds that he had been awakened by reading Yunmen’s *discourse record*. Also known by the sobriquet → Stūpa Master Gu.

**Jiang River** (C. Jiang 江; J. Kō). Literally, “the River.” The Yangzi River (C. Yangzi Jiang 揚子江; J. Yōsu Kō).

**Jiangxi** 江西 (J. Kōzei). (1) Jiangxi 江西 province. (2) By metonymy, a name for Mazu Daoyi (709–788).

**Jiangxia** 江夏 (J. Kōka). A place that corresponds to a district within present-day Wuhan 武漢 city, the capital of Hubei 湖北 province. Home of the Zhang clan, birth family of Taiyang Jingxuan (942–1027), according to the *Collated Essentials*

of the *Five Flame Records*. Taiyang is treated as the Forty-third Ancestor of the Chan/Zen Lineage in the *Denkōroku*.

**Jiangzhou prefecture** (C. Jiangzhou 絳州; J. Kōshū). An old administrative district that corresponds in area to present-day Xinjiang County 新絳縣 in Shanxi 山西 province. Home of the Han clan, birth family of Yaoshan Weiyan (743–828), according to the *Collated Essentials of the Five Flame Records*. Yaoshan is treated as the Thirty-sixth Ancestor of the Chan/Zen Lineage in the *Denkōroku*.

**Jiānyan era** (C. Jiānyan 建炎; J. Ken'en). A Chinese era name of the Song dynasty, roughly corresponding to the years 1127–1130. The year 1127 was when the Northern Song dynasty lost dominion over northern China and re-established itself as the Southern Song dynasty in the south.

**Jianzhong Jingguo Era Record of the Continuation of the Flame** (C. *Jianzhong jingguo xudeng lu* 建中靖國續燈錄; J. *Kenchū seikoku zokutō roku*; CBETA, X78, no. 1556 // Z 2B:9 // R136). 30 fascicles. Compiled by Foguo Weibo 佛國惟白 (J. Bukkoku Ihaku; d.u.) in 1101. A work belonging to the “records of the transmission of the flame” genre.

**Jianzhou prefecture** (C. Jianzhou 劍州; J. Kenshū). An old administrative district that corresponds in area to present-day Jiange County 劍閣縣 in Sichuan 四川 province. Home of the Jia clan, birth family of Danxia Zichun (1064–1117), according to the *Collated Essentials of the Five Flame Records*. Zichun is treated as the Forty-sixth Ancestor of the Chan/Zen Lineage in the *Denkōroku*.

**Jiashan Shanhui** 夾山善慧 (J. Kassan Zenne; 805–881). Dharma heir of Chuanzi Decheng (d.u.).

**Jiatai Era Record of the Pervasive Spread of the Flame** (C. *Jiatai pudeng lu* 嘉泰普燈錄; J. *Katai futō roku*; CBETA, X79, no. 1559 // Z 2B:10 // R137). 30 fascicles. Compiled in 1204 by Leian Zhengshou 雷庵正受 (J. Raian Shōju; 1146–1208). A work belonging to the “records of the transmission of the flame” genre.

**Jikaku** 慈覺 (794–864). → Ennin.

**Jingci Monastery** (J. Jingcisi 淨慈寺, Jingci 淨慈; J. Jinzuji, Jinzu). Literally, “Pure Compassion Monastery.” Also known as the Jingci Baoen Guangxiao Chan Monastery (C. Jingci Baoen Guangxiao Chansi 淨慈報恩光孝禪寺; J. Jinzu Hōon Kōkō Zenji). A major public monastery during the Song dynasty. Located in Hangzhou city, present-day Zhejiang 浙江 province. Rujing (1162–1227) served as abbot of Jingci Monastery prior to his appointment to the abbacy of Tiantong Monastery.

**Jingde Monastery** (C. Jingdesi 景德寺; J. Keitokuji). Abbreviated name of the Tiantong Jingde Monastery on Mount Taibai (C. Taibaishan Tiantong Jingdesi 太白山天童景德寺; J. Taihakusan Tendō Keitokuji). Also known as → Tiantong Monastery.

**Jingde Era Record of the Transmission of the Flame** (C. *Jingde chuandeng lu* 景德傳燈錄; J. *Keitoku dentō roku*; T 2076). 30 fascicles. Preface dated 1004. The text got its name from the fact that it was completed in 1004, the first year of the Jingde era (1004–1007) in the reign of Emperor Zhenzong 真宗 of the Song dynasty. It was recognized by the imperial court as an orthodox history of the Buddhist *saṃgha*, officially included in the Buddhist canon, and published in 1009. The text was produced by a team of editors at the court, on the basis of an earlier

work (now lost except for the preface) compiled by Chan master Daoyuan 道原 (d.u.) of the Yong'an Cloister (C. Yong'anyuan 永安院; J. Yōan'in) in Suzhou 蘇州. Chief among the editors was the literatus Yang Yi 楊億 (974-1020), who is described in the colophon as an "academician of the Hanlin Academy and Vice Director of the Ministry of Works." The *Jingde Era Record of the Transmission of the Flame* is a comprehensive collection of biographies of about 950 Chan masters, arranged by lineages of dharma transmission, that spans 52 generations and names some 1701 ancestral teachers in all. Organized along the same lines as the *Ancestors Hall Collection*, it perpetuates the basic structure of the Chan family tree found in that earlier text, which had two main branches (those of Mazu Daoyi and Shitou Xiqian, respectively) in the generations following the Sixth Ancestor, Huineng. However, it depicted further major ramifications of those main lines, a branching that resulted in what was later called the *five houses*. It also uses a model similar to (and probably based directly on) that of Zongmi (780-841) to chart the main and collateral branches of the Chan Lineage in the generations before Huineng. It details a number of *collateral offshoots* stemming from other dharma heirs of Bodhidharma, Huike, Daoxin, and Hongren, all of which it presents as legitimate, albeit lesser, branches of the Chan family tree.

**Jingju Monastery** (C. Jingjusi 靜居寺; J. Jōgoji). Literally, "Serene Dwelling Monastery." A monastery said to be located on Mount Qingyuan in Jizhou prefecture.

**Jingo Monastery** (Jingoji 神護寺). Literally, "Protection by the Gods Monastery." Also known as Takao Temple. A monastery on Mount Takao, outside of the Japanese capital, Heian-kyō 平安京 (modern Kyōto), where the funeral for Dōgen's mother is said to have been held.

**Jingshan Hongyin** 徑山洪諲 (J. Kinzan Kōin; -901). A dharma heir of Weishan Lingyou (771-853). His biography appears in the *Jingde Era Record of the Transmission of the Flame* under the heading of "Chan Master Jingshan Hongyin of Hangzhou."

**Jingxuan** 警玄 (J. Kyōgen). → Taiyang Jingxuan.

**Jingyan** 警延 (J. Kyōen). → Taiyang Jingyan.

**Jinhua Weimian** 金華惟勉 (J. Konke Iben; d.u.). The monk author of the *Essentials of the Revised Rules of Purity for Major Monasteries*, compiled in 1274. Nothing else is known about him.

**Jiufeng Daoqian** 九峰道虔 or 九峰道乾 (J. Kyūhō Dōken; d.u.). A dharma heir of Shishuang Qingzhu (807-888), he was the abbot of the monastery on Mount Jiufeng (C. Jiufengshan 九峰山; J. Kyūhōsan) in Junzhou 筠州 prefecture (Jiangxi 江西 province). He received the posthumous title of Chan Master Dajue (C. Dajue Chanshi 大覺禪師; J. Daikaku Zenji).

**Jizhou prefecture** (C. Jizhou 吉州; J. Kisshū). An old administrative district that corresponds to present-day Jian 吉安 prefectural city in Jiangxi 江西 province.

**Jōchi Monastery** (Jōchiji 淨智寺). Literally, "Pure Wisdom Monastery." A Zen monastery established in Kamakura with the patronage of the regent Hōjō Tokimune 北条時宗 (1251-1284). The Chinese Chan master Daxiu Zhengnian 大休正念 (J. Daikyū Shōnen; 1215-1290), who arrived in Japan in 1269, was installed as *founding abbot*.

**Jōjitsu School** (C. Chengshizong 成實宗; J. Jōjitsushū). A tradition of doctrinal study based on the *Treatise on the Accomplishment of Truth* (C. *Chengshi lun* 成實論; J. *Jōjitsu ron*; S. \**Tattvasiddhi-sāstra*; T 1646), an Abhidharma treatise attributed to Harivarman (C. Helibamo 訶梨跋摩; J. Karibatsuma; d.u.) that survives only in the translation by Kumārajīva (344-413). In Heian period (794-1185) Japan, the Jōjitsu School was listed among the so-called “six schools of the Southern Capital” (*Nanto rokushū* 南都六宗), meaning the older Buddhist schools centered in Nara, the former capital.

**Jōō era** (Jōō 貞應). A Japanese era name, roughly corresponding to the years 1222 to 1224.

**Jōraku Monastery** (Jōrakuji 常樂寺). Literally, “Eternal Bliss Monastery.” A Zen monastery in Kamakura, founded in 1237. The founding patron (*kaiki* 開基) was the regent Hōjō Yasutoki 北条泰時 (1183-1242) and the founding abbot was Taikō Gyōryū 退耕行勇 (1163-1241), a dharma heir of Eisai (1141-1215). A Chinese Chan master, Lanxi Daolong (1213-1278), who arrived in Japan in 1246, was soon installed as abbot by the regent Hōjō Tokiyori 北条時頼 (1227-1263).

**Jōten Monastery** (Jōtenji 承天寺). Literally, “Receiving the Gods Monastery.” A Zen monastery in the port of Hakata 博多, established in 1242 by a wealthy Chinese merchant named She Guoming 射國明 (J. Sha Kokumei; d.u.). The founding abbot was Enni Ben'en (1202-1280), who had returned from training in China in 1241.

**Jubilant** (C. Qingxi 慶喜; J. Keiki). The Chinese name of the Second Ancestor of the Chan/Zen Lineage, Ānanda. A translation of the Sanskrit *ānanda*, meaning “pure happiness.” → Ānanda.

**Juefan** 覺範 (J. Kakuhan; 1071-1128). → Huihong Juefan.

**Jufuku Monastery** (Jufukuji 壽福寺). Literally, “Blessed with Long Life Monastery.” A Zen monastery located in Kamakura, established in 1200 with the patronage of Hōjō Masako 北条政子 (1157-1225), wife of Minamoto Yoritomo 源頼朝 (1147-1199), the founder of the Kamakura shogunate. The founding abbot was Eisai (1141-1215).

**Juzhou Baotan** 橘洲寶曇 (J. Kisshū Hōdon; 1129-1197). A dharma heir of Dahui Zonggao (1089-1163) in the Linji Lineage. He was the compiler of the *Great Storehouse of Radiance of the Transmission of the Flame*, published in 1265.

**Kaidan Cloister** (Kaidan'in 戒壇院). The name of the “cloister” (*in* 院) — a separate building on the monastic campus — that houses the ordination platform at Enryaku Monastery on Mount Hiei. Prior to the establishment of the Tendai School by Saichō (766-822), all ordinations of monks and nuns in Japan took place on a few government approved ordination platforms in Nara. As was the case in Tang dynasty China, there was a single Buddhist monastic order (albeit with different schools of doctrine and practice within it) that was closely regulated by the state, which controlled the size of the *saṃgha* by limiting the number of annual ordinations and restricting them to a few official ordination platforms. That model broke down in Japan when Saichō successfully petitioned the government in Heian-kyō 平安京 (modern Kyōto) to allow ordinations, based on the *bodhisattva* precepts, to be carried out by his Tendai School on Mount

Hiei. Court approval of that new arrangement, which came shortly after Saichō's death, opened the door for other schools of Buddhism in Japan to also perform their own *ordinations*, with eligibility requirements and ritual procedures of their own choosing. With that development, unified control of the Buddhist *saṃgha* by the state was lost in Japan, and not recovered in any thoroughgoing way until the advent of the Tokugawa shogunate in 1603. Even then, *ordination* remained a matter that each of the separate schools of Buddhism in Japan used to control their own memberships. Throughout the history of Buddhism in China, there has only been a single government approved monastic order, with all monks and nuns receiving the same ordination and following the same rules. In Japan, however, from the Kamakura period down to the present, one could be ordained as a monk in some branch of the Nara, Tendai, Shingon, Pure Land, Nichiren, or Zen traditions (to name but the major ones), and each school of Buddhism had its own rules.

**Kaihuang era** (C. Kaihuang 開皇; J. Kaikō). A Chinese era name of the Sui dynasty, roughly corresponding to the years 581–600.

**Kaiyuan era** (C. Kaiyuan 開元; J. Kaigen). A Chinese era name of the Tang dynasty, roughly corresponding to the years 713–741.

**Kamāla** (C. Jiamoluo 迦摩羅; J. Kamara). An unidentified place. It is not known what Indian place name was represented by the Chinese transliteration Jiamoluo 迦摩羅. “Kamāla” is a hypothetical reconstruction of the original Sanskrit. Tajima (1978, p. 153) suggests that the correct place name might be Kāmarūpa (C. Jiamolübo 迦摩縵波; J. Kamarupa).

**Kānadeva** (C. Jianatipo 迦那提婆; J. Kanadaiba). The Fifteenth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He is also listed as the fourteenth patriarch in the *Record of the Transmission of the Dharma Treasury*, but is otherwise unknown. The same name is also transcribed as 伽那提婆 in Chapter 17 of the *Denkōroku*.

**Kanadī Buddha** (C. Junati Fo 拘那提佛; J. Kunadai Butsu). The fourth of the so-called → seven buddhas, as given in the *Sūtra of Three Thousand Buddha Names*. In Chan texts such as the *Jingde Era Record of the Transmission of the Flame*, the fourth of the seven buddhas is named Krakucchanda.

**Kanakamuni Buddha** (C. Junahanmouni Fo 拘那含牟尼佛; J. Kunagonmuni Butsu). The fifth of the so-called → seven buddhas who are placed at the head of the Chan Lineage in texts such as the *Jingde Era Record of the Transmission of the Flame*.

**Kapilavastu** (C. Jiapiluo Guo 迦毘羅國; J. Kabira Koku). The homeland of Śākyamuni Buddha; an area located in the Ganges River basin in what today is northern India.

**Kapimāla** (C. Jiapimoluo 迦毘摩羅; J. Kabimora). The Thirteenth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He is also listed as the twelfth patriarch in the *Record of the Transmission of the Dharma Treasury*, but is otherwise unknown.

**Karoku era** (Karoku 嘉祿). A Japanese era name, roughly corresponding to the years 1225–1227.

**Kāśyapa** (C. Jiashe 迦葉; J. Kashō). (1) The name of a clan of *brāhmaṇas* who are said to have produced many monk disciples of Śākyamuni Buddha, including Acela Kāśyapa, Daśabala Kāśyapa, Gayā Kāśyapa, Kumāra Kāśyapa, Lomaśa Kāśyapa, Nadi Kāśyapa, Uruvela Kāśyapa, and Mahā (the “great” or “foremost”) Kāśyapa. A story about the conversion of Uruvela Kāśyapa appears in the *Increased by One Āgama Sūtra*:

Buddhas have a standard procedure: if they call out, “Welcome, *bhikṣu*,” then one becomes a *śramaṇa*. At that time, the World-Honored One addressed Kāśyapa, saying, “Welcome, *bhikṣu*. This *dharma* is subtle, and it is well to practice moral rectitude.” At that time, the robes worn by Kāśyapa and his five hundred disciples were all transformed into *kāśāya*, and the hair on their heads fell out of its own, as if it had been shaved off.

《增壹阿含經》諸佛常法。若稱、善來比丘、便成沙門。是時、世尊告迦葉曰、善來比丘、此法微妙、善修梵行。是時、迦葉及五百弟子所著衣裳盡變作袈裟、頭髮自落如似剃髮。(T 125.2.621c28-622a3)

In Chan/Zen texts, this account of the ordination of Uruvela Kāśyapa as a monk was sometimes borrowed, whether by mistake or design, to describe the ordination of the First Ancestor, Mahākāśyapa. (2) A shortened name for Mahākāśyapa, in contexts where the identity of that monk — a leading disciple of Śākyamuni renowned for his practice of austerities — is clear. In Chan/Zen texts, where Mahākāśyapa is identified as the First Ancestor in the Lineage of Bodhidharma, he is frequently referred to as Kāśyapa. For hagiographical details → Mahākāśyapa. (3) A reference to → Kāśyapa Buddha

**Kāśyapa Bodhisattva** (C. Jiashe Pusa 迦葉菩薩; J. Kashō Bosatsu). A reference to → Mahākāśyapa.

**Kāśyapa Buddha** (C. Jiashe Fo 迦葉佛; J. Kashō Butsu). Also called Buddha Light-Swallower (C. Yinguang Fo 飲光佛; J. Onkō Butsu). The *buddha* before Śākyamuni, and the sixth of the seven *buddhas of the past* who are placed at the head of the Chan Lineage in many texts belonging to the “records of the transmission of the flame” genre.

**Kauṇḍinya** (C. Jiaochenru 憍陳如; J. Kyōjinnyo). One of the five *bhikṣus* with whom Śākyamuni engaged in extreme ascetic practices before he attained *buddhahood*. They later comprised his audience when he first turned the wheel of *dharma* and became his first disciples. Kauṇḍinya is also called \*Ājñāta-kaundinya (C. Eruo Jiaochenru 阿若憍陳如; J. Anyakyōjinnyo).

**Kauśika** (C. Jiaoshijia 憍尸迦; J. Kyōshika). The surname of the god Indra (C. Tintuoluo 因陀羅; J. Indara). Indra’s family name is said to be Kuśika, and “Kauśika” means “of the family of Kuśika.” In East Asia he is often called “God Emperor Śakra” (C. Dishì Tian 帝釋天; J. Taishaku Ten; S. Śakra Devānām-Indra). As the ruler of the Heaven of the Thirty-three, he is the highest and most powerful god with whom humans might interact.

**Kegon School** (C. Huayan zong 華嚴宗; J. Kegonshū). A Japanese iteration of the → Huayan School (“Flower Garland School”) of Chinese Buddhism. In Heian period (794-1185) Japan, the Kegon School was listed among the so-called “six

schools of the Southern Capital” (*Nanto rokushū* 南都六宗), meaning the older Buddhist schools centered in Nara, the former capital. It had been imported from China, both directly and via Korea, in the late sixth and early seventh centuries, and it scarcely developed in any way, either doctrinally or institutionally, that was unique to Japan. The transmission of the Kegon School to Japan is traditionally traced to a Korean monk named Simsang 審祥 (J. Shinshō; -742), who studied in China with the Huayan School master Fazang 法藏 (J. Hōzō; 643-712) and was later invited to Tōdai Monastery in Nara to lecture on the *Flower Garland Sūtra*. During the Kamakura period (1185-1333), interest in Kegon School doctrine was revived by the monk Myōe 明慧 (1173-1232), who also studied Zen under Eisai (1141–1215), and by Gyōnen 凝然 (1240–1321), an abbot based at Tōdai Monastery who also worked to restore adherence to the *vinaya* by Buddhist clergy in Japan.

**Keizan Jōkin** 瑩山紹瑾 (1264–1325). A *dharma heir* of Gikai (1219–1309) in the Sōtō Lineage established in Japan by Dōgen (1200–1253). The great majority of Sōtō clergy in Japan today trace their lineages of *dharma inheritance* back to Keizan, and through him to Dōgen. Keizan was born in the year 1264, not 1268 as typically reported. He entered Eihei Monastery as a child in 1271 and was the last person to be tonsured by the abbot, Ejō (1198–1280). As a teenager, in 1282, Keizan studied under Jiyuan 寂圓 (J. Jakuen; 1207–1299) at Hōkyō Monastery. In 1292, during his twenties, he received initiations from Gien 義演 (– 1313), another of Ejō’s disciples who was then serving as abbot of Eihei Monastery. One year later, in 1293, Gikai (1219–1309) founded Daijō Monastery. Keizan joined Gikai either at that time or shortly thereafter. Keizan, then in his thirties, received *dharma transmission* from Gikai in 1295. Three years later, in 1298, Keizan became abbot of Daijō Monastery upon Gikai’s retirement. Thus, the year 1300, when Keizan began the lectures that became the *Denkōroku*, corresponds to the start of his third year as the abbot of Daijō Monastery. Later, Keizan also founded or rebuilt a number of other monasteries that were to become instrumental in the spread of Sōtō Zen around Japan: Yōkō Monastery, Sōji Monastery, and Jōjū Monastery (Jōjūji 浄住寺). In addition to the *Denkōroku*, his most influential writings include *Pointers for Regulating the Mind in Seated Meditation* and *Keizan’s Rules of Purity*. Keizan was given the honorific title (*shigō* 諡號) of Great Master Jōsai (Jōsai Daishi 常濟大師) by Emperor Meiji 明治 in the late nineteenth century. Since the Meiji period, Dōgen and Keizan have been celebrated as the “two ancestors” (*ryōso* 兩祖) of Sōtō Zen in Japan and referred to as the Eminent Ancestor (Kōso 高祖) and Great Ancestor (Taiso 太祖), respectively. Keizan is also referred to as → Zen Master Butsuji.

*Keizan’s Rules of Purity* (Keizan *shingi* 瑩山清規; T 2589). A text originally entitled *Ritual Procedures for Mount Tōkoku Yōkō Zen Monastery in Nō Province*. Written by the abbot, Keizan Jōkin (1264–1325) in 1324. Keizan seems to have compiled it as a handbook of ritual events and liturgical texts for use in the single monastery named in its title. The text contains a detailed calendar of daily, monthly, and annual observances that the monks of Yōkō Monastery were to engage in, and verses for the dedication of merit and statements of purpose (*sho* 疏) that they were to chant on those various occasions. It thus had the basic function of a schedule of activities and a liturgical manual, as well as laying out a few rules and ritual procedures for monastic officers. It shared those features



with the *Rules of Purity for Huanzhu Hermitage*, a manual written in 1317 by the eminent Chan master Zhongfeng Mingben (1263–1323). Keizan probably modeled his text on that or some other similarly organized work imported from Yuan dynasty China. A Japanese monk named Kohō Kakumyō 孤峰覺明 (1271–1361) studied with Mingben in China and then with Keizan at Yōkō Monastery soon after his return to Japan, so he could have provided Keizan with a copy of Mingben's *Rules of Purity for Huanzhu Hermitage*. In 1678, the monk Gesshū Sōko (1618–1696) and his disciple Manzan Dōhaku (1636–1715), two men active in the movement to reform Sōtō Zen by “restoring the old” (*fukko* 復古) modes of practice originally implemented by Dōgen and Keizan, took the set of rules written for Yōkō Monastery and published them for the first time under the title of *Reverend Keizan's Rules of Purity*. From that point on the text became a standard reference work used in many Sōtō Zen monasteries.

**Kenchō Monastery** (Kenchōji 建長寺). Literally, “Kenchō Era Monastery.” Abbreviated name for the Kenchō Era Nation-Promoting Zen Monastery (Kenchō Kōkoku Zenji 建長興國禪寺), founded in Kamakura in 1253 by Hōjō Tokiyori 北条時頼 (1227–1263), regent of the Kamakura shogunate. Kenchō Monastery was originally built as the ancestral mortuary temple (*dannadera* 檀那寺 or *bodaiji* 菩提寺) of the Hōjō clan. It was modeled after the great Chan monastery on Mount Jing in China, and the founding abbot was Lanxi Daolong 蘭溪道隆 (J. Rankei Dōryū; 1213–1278), who had arrived in Japan in 1246. The second abbot was also a Chinese Chan master: Wuxue Zuyuan (J. Mugaku Sogen 無學祖元, 1226–1286).

**Kennin Monastery** (Kenninji 建仁寺). Literally, “Kennin Era Monastery.” A monastery founded in 1202 by Eisai (1141–1215) in the Higashiyama 東山 district of Heian-kyō 平安京 (modern Kyōto). The name Kennin 建仁 (“establishing humanity”) is a Japanese era name corresponding to the years 1201–1203, during which the monastery was founded. Kennin Monastery was originally affiliated with Enryaku Monastery, the headquarters of the Mountain Branch of the Japanese Tendai School of Buddhism, but its ground plan and major buildings were clearly modeled after the large public monasteries of Song China. Some modern Japanese scholars have described Eisai's Kennin Monastery as “syncretic” because it had facilities for Pure Land meditation techniques (C. *shiliu guan* 十六觀; J. *jūroku kan*) and esoteric practices such as rites for feeding hungry ghosts (C. *shuilu hui* 水陸會; J. *suiriku e*), which they claim is inconsistent with “pure Zen” (*junsui Zen* 純粹禪). However, all of the major Chan monasteries in Song China also had those facilities. There has never been, at any time in the history of Buddhism in China or Japan, a Chan/Zen institution that was “pure” in the way that modern apologists imagine it, which has to do with a putative rejection of conventional Buddhist modes of patronage, *sūtra* reading, prayer, merit making, and various other “superstitious” rites such as offerings to ancestral spirits and hungry ghosts.

**Kenpō era** (Kenpō 建保). A Japanese era name, roughly corresponding to the years 1213–1219.

**King Contrary View** (C. Yijian Wang 異見王; J. Iken Ō). A king, presumably in South India, who is said to have tried to dissuade Bodhidharma from leaving to go to China, according to traditional histories of the Chan/Zen Lineage such

as the *Jingde Era Record of the Transmission of the Flame* and Chapter 28 of the *Denkōroku*.

**King Everlasting Sovereign** (C. Chang Zizai Wang 常自在王; J. Jō Jizai Ō). A king of the Country of Nādi, and the father of the Twenty-second Ancestor of the Chan/Zen Lineage in India, Manorahita, according to traditional histories such as the *Jingde Era Record of the Transmission of the Flame* and Chapter 22 of the *Denkōroku*.

**King Huiwen** (C. Huiwen Wang 惠文王; J. Keibun Ō; 310-266 BCE). King of the state of Zhao 趙 (J. Chō) during the Warring States period (475-221 BCE). He reigned from 298-266 BCE.

**King Jewel Adorned** (C. Bao Zhuangyan Wang 寶莊嚴王; J. Hō Shōgon Ō). A king of Śrāvastī city and the father of the Seventeenth Ancestor of the Chan/Zen Lineage in India, Saṃghānandi, according to traditional histories of the Chan/Zen Lineage such as the *Jingde Era Record of the Transmission of the Flame* and Chapter 17 of the *Denkōroku*.

**King Kāñci** (C. Xiangzhi Wang 香至王; J. Kōshi Ō). According to the biography of the “Twenty-eighth Ancestor, Bodhidharma” in the *Jingde Era Record of the Transmission of the Flame*, King Kāñci ruled in South India and was the father of Bodhitāra, who took the name Bodhidharma when he was ordained as a monk. The name “Country of Kāñci” (C. Xiangzhi Guo 香至國; J. Kōshi Koku) appears in many Chan texts, but it is not clear where it is supposed to be.

**King Majestic Voice** (C. Weiyin Wang 威音王; J. Ion Ō). (1) The name of a buddha (actually, a succession of billions of buddhas who all had the same name) who appears in Chapter 20 of the *Lotus Sūtra* (T 262.9.50c2-14), entitled “The Bodhisattva ‘Never Belittling’” (C. *Chang Buqing Pusa pin* 常不輕菩薩品; J. Jō Fukyō Bosatsu bon). He is said to have lived “immeasurable, limitless, inconceivable kalpas ago,” in a kalpa named “free of decay” (C. *lishuai* 離衰; J. *risui*; S. *vinirbhoga*). In the Sanskrit text of the *Lotus Sūtra*, this buddha’s name is given as Bhīṣma-garjita-svara-rāja (“King with the Awe-Inspiring Voice”). It is not true, as ZGD (p. 20a, s.v. いおん) and Inagaki’s *A Glossary of Zen Terms* (pp. 132-133) both report, that the buddha “King Majestic Voice” (C. Weiyin Wang Fo 威音王佛; J. Ion Ō Butsu) is mentioned in the *Lotus Sūtra* as “the first buddha of the past kalpa of adornment.” The *Lotus Sūtra* itself makes no such claim. Other Mahāyāna texts, such as the *Sūtra of the Names of the Thousand Buddhas of the Past Kalpa of Adornment* and the *Record of the Three Thousand Buddhas of the Three Kalpas* identify the first buddha of the past kalpa of adornment as “Buddha Flower Light” (C. Huaguang Fo 華光佛; J. Kakō Butsu) or “Buddha Revered Among Humans” (C. Renzhongzun Fo 人中尊佛; J. Ninchūson Butsu). (2) In the Chan/Zen tradition, King Majestic Voice somehow came to represent the most ancient, primal buddha, before whom none existed. That understanding was stated explicitly by Chan master Hanshan Deqing (1546-1623) in a work entitled *Gist of the Lotus Sūtra*. After acknowledging (in accordance with the *Lotus Sūtra*) that King Majestic Voice lived in a kalpa named “free of decay” and that his country was called Mahāsaṃbhava (C. Dacheng 大成; J. Daijō), he goes on to say:

He was the first to become a *buddha* in the *kalpa of emptiness*. Before him there were no *buddhas*. Thus, in our [Chan] school we call that which is beyond, “The other side of Majestic Voice.”

《法華經通義》此乃空劫初成之佛。已前無佛。故宗門稱向上曰威音那畔。(CBETA, X31, no. 611, p. 584, a6-7 // Z 1:49, p. 459, d11-12 // R49, p. 918, b11-12)

This understanding is somewhat odd, because the “*kalpa of emptiness*” cannot be equated with the *kalpa* “free of decay.” Moreover, it is generally understood as a period during which there are *no buddhas* (or anything else) in existence. As explained in the *Abhidharma Storehouse Treatise*, it is the last in a cycle of four kinds of *kalpas* — *kalpas* of formation (C. *chengjie* 成劫; J. *jōkō*), *kalpas* of abiding (C. *zhuojie* 住劫; J. *jūkō*), *kalpas* of decay (C. *huaijie* 壞劫; J. *egō*), and *kalpas* of emptiness — that repeats itself endlessly as world systems arise and cease. Perhaps the original idea was not that King Majestic Voice became a *buddha* during the *kalpa of emptiness*, but rather that he was the first *buddha* to arise when the *kalpa of emptiness* was over.

**King of Emptiness** (C. Kong Wang 空王; J. Kū Ō). The name of a *buddha* who appears in Chapter 9 of the *Lotus Sūtra*, entitled “Prophecies Conferred on Learners and Adepts” (C. *Shouxue wuxue ren ji pin* 授學無學人記品; J. *Ju gaku mugaku nin ki bon*), where it is said that Śākyamuni and Ānanda simultaneously made bodhisattva vows in his presence:

[The World-Honored One said,] “Good sons! I and Ānanda and others, in the presence of the *buddha* ‘King of Emptiness,’ simultaneously aroused the thought of *anuttarā-samyak-sambodhi*, but Ānanda delighted in hearing much while I always strove with vigor. For this reason, I have already attained *anuttarā-samyak-sambodhi*, while Ānanda has protected and memorized my *dharma*.”

《妙法蓮華經》諸善男子！我與阿難等於空王佛所，同時發阿耨多羅三藐三菩提心。阿難常樂多聞。我常勤精進。是故我已得成阿耨多羅三藐三菩提。而阿難護持我法。(T 262.9.30a2-6)

In the Sanskrit text of the *Lotus Sūtra*, this *buddha*’s name is given as Dharmagahanābhyudgata-rāja (“King with a Hold on Countless Dharmas”).

**King Shun** (C. Shun Wang 舜王; J. Shun Ō). A legendary sage emperor of China, said to have reigned 2233 – 2184 BCE, who is venerated in the Confucian tradition as a paragon of good government and virtue. He is said to have come from a humble background, but so impressed his predecessor (King Yao) with his bureaucratic efficiency that Yao chose him as successor to the throne.

**King Śuddhodana** (C. Jingfan Wang 淨飯王; J. Jōbon Ō). A king of the Śākya clan in Kapilavastu and father of Buddha Śākyamuni.

**King Victorious** (C. Desheng Wang 得勝王; J. Tokushō Ō). A king of South India and the father of the Twenty-sixth Ancestor of the Chan/Zen Lineage in India, Puṇyāmītra, according to traditional histories of the Chan/Zen Lineage such as the *Jingde Era Record of the Transmission of the Flame* and Chapter 26 of the *Denkōroku*.

**King Yao** (C. Yao Wang 堯王; J. Gyō Ō). A legendary sage emperor of China, said to have reigned 2333 – 2233 BCE. He was held up later as a model ruler, one who was wise and morally perfect.

**King Zhao of the Zhou Dynasty** (C. Zhou Zhao Wang 周昭王; J. Shū Shō Ō; 1027-977 BCE). The fourth king of the Zhou 周 (J. Shū) dynasty. He reigned from 995-977 BCE.

**King Zhaoxiang** (C. Zhaoxiang Wang 昭襄王; J. Shōjō Ō; d.u.). King of the state of Qin 秦 (J. Shin) during the Warring States period (475-221 BCE). He reigned from 306-251 BCE.

**Kobata** 木幡. A reference to → Mount Kobata.

**Kōen** 公圓 (1168-1235). Saṃgha Prefect Kōen (Kōen Sōjō 公圓僧正), who became seventieth prelate of the Tendai School on Mount Hiei in 1213. He served as the preceptor (J. *wajō* 和上; S. *upādhyāya*) for Dōgen's ordination.

**Kōfuku Monastery** (Kōfukuji 興福寺). Literally, “Promoting Blessings Monastery.” A monastery, founded in 669, that was moved to its present location in 710 when the Japanese capital was transferred to Nara (known at the time as Heijō-kyō 平城京). Kōfuku Monastery has served down to the present as a leading center for the Dharma Marks School.

**Kōfuku Monastery** (Kōfukuji 廣福寺). Literally, “Expanding Blessings Monastery.” A Chinese-style Buddhist monastery that served the Chinese community in Nagasaki during the Tokugawa period (1600-1868). It was founded in 1623.

**Kōin** 公胤 (1145–1216?). A prelate of the Temple Branch of the Tendai School, famous as a poet. Kōin served as chief administrator (*chōshi* 長吏) of the Onjō Monastery from 1205 to 1209 and is credited with rebuilding much of its large complex of temples and shrines.

**Kōshō Chidō** 光紹智堂 (–1670). A *dharma heir* of Tesshin Gyoshū 鉄心御洲 (–1664) in the Sōtō Lineage, Chidō served as the twenty-second abbot of Sōnei Monastery (Sōneiji 総寧寺) in the domain of Shimōsa 下総 (modern Chiba 千葉 prefecture), and as the thirtieth abbot of Eihei Monastery. He is best known as the compiler of the *Rules of Purity by Zen Master Dōgen, First Patriarch of Sōtō in Japan*, a collection of six separate commentaries that Dōgen had written on the *Rules of Purity for Chan Monasteries*. For details of the subsequent editing and publication of that work, → *Rules of Purity of Zen Master Eihei Dōgen*.

**Kōshō Monastery** (Kōshōji 興聖寺, Kōshō 興聖). Literally, “Monastery for Promoting the Sacred”; the word “sacred” (*shō* 聖) in this context would have been read as a reference to the emperor. (1) The first monastery founded by Dōgen (1200–1253). It is no longer extant and its precise location is unknown, but it is believed to have been situated near (or on the grounds of) Gokurakuj Temple at what was then Fukakusa Village outside the medieval Japanese capital, Heian-kyō 平安京 (modern Kyōto). Dōgen seems to have moved into an existing temple called the Kannon Dōri Cloister (Kannondōriin 觀音導利院) in 1233, then changed the name of the monastery in 1236 after building a Chinese-style *buddha hall*, *dharma hall*, and *saṃgha hall*. “Kannon Dōri” became the *mountain name*, and the full name of the reconfigured monastery was Kōshō Hōrin Zen Monastery (Kōshōji Hōrin Zenji 興聖寶林禪寺). (2) A monastery founded in

1649 by Ban'an Eishu 萬安英種 (1591–1654) as a restoration of Dōgen's original monastery by that name. Located at what is now Uji Yamada 宇治山田, Uji 宇治 city, Kyōto 京都 prefecture.

**Kozaka** 小坂. Literally, “Little Slope.” (1) The name of a small hill in the Higashiyama 東山 district of the capital, Heian-kyō 平安京 (modern Kyōto). (2) By metonymy, a designation for Shōkū 證空 (1177–1247), a disciple of the Pure Land School founder Hōnen (1133–1212), and an important Pure Land teacher in his own right who lived in Kozaka after leaving Hōnen. (3) A reference to Shōkū's branch of the Pure Land School, called the “Kozaka Style” (Kozakaryū 小坂流).

**Krakucchanda Buddha** (C. Juliusun Fo 拘留孫佛; J. Kuruson Butsu). The fourth of the so-called → seven buddhas who are placed at the head of the Chan/Zen Lineage in texts such as the *Jingde Era Record of the Transmission of the Flame*. In Dōgen's *Extensive Record of Eihei* (volume 6, number 446), the name of this buddha is written with the glyphs 拘樓孫 (C. Julusun; J. Kurōson). In the *Sūtra of Three Thousand Buddha Names*, the fourth of the seven buddhas is named Kanadī (C. Junati 拘那提; J. Kunadai).

**Kuaiji** 會稽 (J. Kaikei). (1) A place that corresponds to present-day Shaoxing 紹興 city in Zhejiang 浙江 province. (2) A reference to Mount Kuaiji (C. Kuaijishan 會稽山; J. Kaikeizan), located just south of Shaoxing city.

**Kuangjiu Monastery** (C. Kuangjiusi 匡救寺; J. Kyōguji). Literally, “Salvation Monastery.” A monastery in Guancheng County where the Second Ancestor of the Chan/Zen Lineage in China, Huike, is said to have preached the dharma, according to traditional histories such as the *Jingde Era Record of the Transmission of the Flame* and Chapter 29 of the *Denkōroku*.

**Kumārajīva** (C. Jiumoluoshi 鳩摩羅什; J. Kumarajū; 344–413). A prolific translator of Indian Buddhist texts into Chinese, whose felicitous renderings of many sūtras became the standard ones recited and studied across East Asia, even when other, more literal translations were available. According to his hagiography, Kumārajīva was born to a noble family in the Central Asian kingdom of Kucha, on the Silk Road. He became a monk as a boy, studied the philosophy of the Sarvāstivāda tradition in Kashmir, and was converted to the Mahāyāna by a Kashmiri monk named Buddhayaśas (C. Fotuoyeshe 佛陀耶舍; J. Butsudayasha; d.u.) who, decades later, joined his translation team in China. When Kucha was conquered by a Chinese army in 383, Kumārajīva was taken as a captive to Liangzong near Dunhuang, where he learned to speak and read Chinese. After the ruler of the Latter Qin dynasty, Yaoxing, incorporated that area into his empire in 401, he invited Kumārajīva to the capital, Chang'an, to translate Buddhist scriptures. There, Kumārajīva became the head of a team of scholar monks, both foreign and Chinese, that eventually translated some seventy-four scriptures in a total of 384 fascicles. Because he translated the three Madhyamaka School works that became the basis for the Sanlun School in China, Kumārajīva is regarded as the “founder” of that school. A few of the texts that Kumārajīva is said to have translated, such as the Sanlun School's *Hundred [Stanza] Treatise*, which is attributed in China to Āryadeva (C. Sheng Tipo 聖提婆 or Tipo 提婆; J. Shō Daiba or Daiba; ca. 170–270), and the *Treatise on the Great Perfection of Wisdom*, which is attributed Nāgājuna, do not survive either in a Sanskrit original or in

Tibetan translation. That has led modern scholars to suspect that Kumārajīva may have actually forged those works himself out of Indian raw materials.

**Kumāralabdha** (C. Jiumoluoduo 鳩摩羅多; J. Kumarata). The Nineteenth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He is also listed as the eighteenth patriarch in the *Record of the Transmission of the Dharma Treasury*, but is otherwise unknown.

**Kumu Facheng** 枯木法成 (J. Koboku Hōjō; 1071–1128). Also known as Jingyin Facheng 淨因法成 (J. Jōin Hōjō), and by the posthumous honorific title of Great Master Puzheng (C. Puzheng Dashi 普證大師; J. Fushō Daishi). A *dharma heir* of Furong Daokai (1043–1118). He taught at the Jingyin Chan Cloister (C. Jingyin Chanyuan 淨因禪院; Jōin Zen'in) in the eastern capital, Kaifeng 開封 city, as well as several other major Chan monasteries.

**Kunlun** 崑崙 (J. Konron). Also written 崑崙. There are two main classes of meanings: (1) topographical and (2) metaphysical. (1a) The name for a mountain range that stretches from the Pamir mountains in the west, south of the Tarim Basin to Qinghai 青海 province. (1b) A traditional Chinese name for various islands in the southern seas, e.g. present-day Java, Sumatra, Indonesia, etc. (1c) A reference to peoples who inhabit islands in the southern seas. (1d) The legendary Mount Kunlun: in ancient Chinese mythology, a mountain believed to exist far to the northwest of China; said to be located at the center of the earth, directly below the capital of the heavenly emperor. (1e) In Chinese Buddhist lore, a mountain to the far west, associated with the paradise (C. *letu* 樂土; J. *rakudo*) of Amitābha Buddha. (2a) In ancient Chinese philosophy, a term for the state of existence before the formation of the universe, prior to the separation of heaven and earth, also known as “primordial chaos” (C. *hundun* 混沌; J. *konton*). (2b) Abject confusion; chaos. (2c) Blackness; darkness; indistinct uniformity. (2d) In Mahāyāna Buddhist texts, a poetic name for *thusness*; *suchness*; true reality without distinctions or divisions; nonduality.

**Kuśinagara** (C. Jushina Cheng 拘尸那城; J. Kushina Jō). The city in India where Buddha Śākyamuni entered *nirvāṇa* (died), between a pair of *śāla* trees on the banks of the river Hiranyavātī.

**Land of Tang** (C. Tangtu 唐土; J. Tōdo). In Japanese, this is a generic name for China, which is used even when the events in question predate or postdate the Tang dynasty (618-907) proper.

**Laodubati** 牢度跋提 (J. Rōdobatsudai). A great deva (C. *dashen* 大神; J. *daijin*) named in the *Sūtra on the Ascent of Maitreya*. In that text, Laodubati takes a jewel out from his forehead and vows to build an “excellent *dharma hall*” (C. *shan fatang* 善法堂; J. *zen hattō*) within the palace in Tuṣita Heaven that five other great devas have built for Maitreya, the future *buddha*, who has recently been born there.

**Laozi** 老子 (J. Rōshi). (1) The semi-mythical “founder” of Daoism (C. Daojiao 道教; J. Dōkyō), who is credited with authoring *The Way and its Power*. (2) An alternate title of → *The Way and its Power*.

**Latter Han dynasty** (C. Houhan 後漢; J. Gokan, Kōkan). → Han dynasty.

**Lay Practitioner Lu** (C. Lu Jushi 盧居士; J. Ro Koji). A name for → Huineng, when he was still a *postulant*.

**Lexicon of Buddhist Terms** (C. *Shishi yaolan* 釋氏要覽; J. *Shakushi yōran*; T 2127). 3 fascicles. An encyclopedia of Buddhist terms, compiled by Daocheng 道誠 (J. Dōjō; d.u.) in 1019.

**Li Ao** 李翱 (J. Ri Kō; 774–836). A famous Tang literatus who was a lay follower of Chan master Yaoshan Weiyan (745-828).

**Li clan** (C. Lishi 李氏; J. Rishi). The birth family, based in Qingshe, of Touzi Yiqing (1032-1083), the Forty-fourth Ancestor of the Chan/Zen Lineage according to the *Denkōroku*. That biographical information comes from the *Collated Essentials of the Five Flame Records*.

**Li Ling** 李陵 (J. Ri Ryō; 150-74 BCE). A Chinese general of the Han dynasty (202 BCE - 220 CE) who surrendered to the enemy, a Mongolian tribe known as the Xiongnu 匈奴, after being defeated in an expedition to quell them in 99 BCE.

**Li Jiao** 李嶠 (J. Ri Kyō; 644-713). Famous poet and author of the → *Hundred Songs*.

**Liang dynasty** (C. Liang 梁; J. Ryō). A kingdom in Southeast China that lasted from 502 to 587 during the Southern and Northern dynasties (C. Nanbeichao 南北朝; J. Nanbokuchō; 420-589) period. Bodhidharma is said to have landed there in 527 when he arrived by ship from India, and to have had an audience with its ruler, Emperor Wu.

**Liangjie** 良价 (J. Ryōkai). → Dongshan Liangjie.

**Liangshan** 梁山 (J. Ryōzan). → Liangshan Yuanguan.

**Liangshan Yuanguan** 梁山緣觀 (J. Ryōzan Enkan, d.u.). The name means “Yuanguan, abbot of the monastery on Mount Liang.” A *dharma heir* of Tongan Guanzhi (d.u.) in the Caodong Lineage. The Forty-second Ancestor of the Chan/Zen Lineage according to the *Denkōroku*.

**Liangsui** 良遂 (J. Ryōsui; d.u.). Also known as Shouzhou Liangsui 壽州良遂 (J. Jushū Ryōsui). A scholarly abbot who is said to have been awakened in a dialogue with Mayu Baoche (d.u.); → “when Liangsui first sought instruction from Mayu.” The biographical details of both are otherwise unknown.

**Liling** 澧陵 (J. Reiryō). Presently known as Liling 澧陵, a town within Zhuzhou 株洲 city in the eastern part of Hunan 湖南 province. The glyph 澧 may be a mistake for 醴, or perhaps the orthography changed (for details, see Nagai 1984).

**Lineage of Bodhidharma** (C. Damozong 達磨宗; J. Darumashū). An alternate name for the Chan/Zen Lineage, said to have been founded in China by the Indian monk → Bodhidharma. The earliest intimation of a Lineage of Bodhidharma in Chinese Buddhist literature is found in the *Additional Biographies of Eminent Monks*. That text identifies Huike (487-593) as a main disciple of Bodhidharma, which is consistent with the later identification of him as the Second Ancestor of the Chan Lineage. Moreover, it contains biographies of Daoxin (580-651) and Hongren (601-674), both of whom it categorizes as *dhyāna* practitioners, and it relates them as *master and disciple*. Those two were later identified as the Fourth Ancestor and Fifth Ancestor, respectively, of the Chan Lineage. The *Additional Biographies of Eminent Monks*, however, evinces no awareness of any kind of connection between Bodhidharma and his disciple Huike, on the one

hand, and Daoxin and his disciple Hongren, on the other. The missing link here is the ancestral teacher identified in histories of the Chan Lineage as the Third Ancestor, Sengcan (–606). The *Additional Biographies of Eminent Monks* does contain the biography of a monk named Sengcan 僧粲 (J. Sōsan) in the section of the text that deals with “exegetes” (C. *yijie* 義解; J. *gige*), but it does not connect him with either Huike or Daoxin in any way. However, in its biography of a monk named Fachong 法沖 (J. Hōchū; 589–665), who is treated in the “oracles” (C. *gantong* 感通; J. *kantsū*) section, the *Additional Biographies of Eminent Monks* does mention a lineage of the “transmission of the flame” of the dharma through a line of masters and disciples that extends from Guṇabhadra (C. Qunabaduoluo 求那跋陀羅; J. Gunabaddara; 394–468), the translator into Chinese of the *Sūtra on the Entry into Laṅka*, to Dhyāna Master [Bodhi-] Dharma (C. Tamo Chanshi 達磨禪師; J. Daruma Zenji), Dhyāna Master Huike (among many others) in the next generation, and Dhyāna Master Can (C. Can Chanshi 粲禪師; J. San Zenji) in the generation following Huike. They are called a “house that focused exclusively on the edicts of the *Laṅka* [Sūtra],” and described as “taking as their axiom the correct insight that forgets the words, forgets thought, and gains nothing” (C. *wangyan wangnian wude zhengguan wei zong* 忘言忘念無得正觀爲宗; J. *mōgon mōnen mutoku shōkan i shū*).

The second oldest mention of a Lineage of Bodhidharma in the extant historical record is found in an epitaph written by followers of a monk named Faru 法如 (J. Hōnyo; 638–689), who at the end of his life resided at the Shaolin Monastery on Mount Song near Luoyang, the eastern capital of the Tang (Yanagida 1967, pp. 487–488). The epitaph claims that Faru was the recipient of an axiom transmitted from Buddha and “handed down without scriptures” (C. *xiangcheng wu wenzi* 相承無文字; J. *sōshō mu monji*) through a line of Indian teachers to Tripitaka Master Bodhidharma. It states that Bodhidharma brought the teachings to China and transmitted them to 2) Huike, after which they were passed down to 3) Sengcan, 4) Daoxin, 5) Hongren, and finally 6) Faru himself. In piecing together this genealogy, the followers of Faru evidently selected as ancestors a set of historical figures who were featured in the *Additional Biographies of Eminent Monks*, but Faru’s epitaph is the earliest source in which Daoxin is linked in any way with Sengcan. The notion that Bodhidharma was the First Ancestor of a special lineage in China and that Hongren was the Fifth Ancestor, first seen in Faru’s epitaph, was followed by most subsequent formulations of what eventually came to be called the Chan Lineage.

The *Record of the Transmission of the Dharma Treasure*, compiled by Du Fei 杜朮 (J. Tohi; d.u.) sometime in the first decade of the eighth century, is a collection of biographies of seven ancestral teachers, listed at the start as follows: 1) Monk Bodhidharma of Shaolin Monastery on Mount Song; 2) Monk Huike of Shaolin Monastery on Mount Song; 3) Monk Sengcan of Mount Wangong; 4) Monk Daoxin of East Mountain Monastery on Mount Shuangfeng; 5) Monk Hongren of East Mountain Monastery on Mount Shuangfeng; 6) Monk Faru of Shaolin Monastery on Mount Song; 7) Monk Shenxiu of Yuquan Monastery in Tangyang (T 2838.85.1291b.28–1291c5). Although this list does not refer to the ancestral teachers using ordinal numbers (“first,” “second,” “third,” etc.), it is clear from the biographical entries that follow in the text that the first five formed a lineage of master and disciple dharma transmission spanning five generations, and that



Faru and Shenxiu occupy the sixth generation together as *dharma* brothers who are both spiritual heirs to Hongren. Internal evidence in the *Record of the Transmission of the Dharma Treasure* suggests that the text may have originally ended with the biography of Faru, and that the biography of Shenxiu was added later, perhaps by the final compiler Du Fei, a follower of Shenxiu who would have wanted to establish him as the true sixth ancestor.

The *Record of Masters and Disciples of the Laṅkāvatāra*, written by Jingjue 淨覺 (683-ca.750) sometime between 713 and 716, contains a somewhat different account of Bodhidharma's lineage and the teaching it is supposed to have transmitted. The text refers to eight generations of ancestral teachers, who are named as follows: 1) Tripiṭaka Master Guṇabhadra; 2) Tripiṭaka Dharma Master Bodhidharma; 3) Śramaṇa Huike; 4) Dhyāna Master Can of Mount Sikong; 5) Dhyāna Master Daoxin of Mount Shuangfeng; 6) Great Master of Youju Monastery on Mount Shuangfeng, named Hongren; 7) Great Master of Yuquan Monastery in Jingzhou prefecture, named [Shen] Xiu; Great Master of Shoushan Monastery in Anzhou prefecture, named Ze; Great Master of Huishan Monastery on Mount Song in Luozhou prefecture, named An; 8) Dhyāna Master Puji of Mount Songgao; Chan Master Yifu of Mount Lan; Chan Master Huifu of Mount Yu (T 2837.85.1283c23-1290c15, *passim*).

The version of the Lineage of Bodhidharma found in the *Jingde Era Record of the Transmission of the Flame* has constituted the uncontested, orthodox "history" of the Chan/Zen Lineage in China ever since the publication of that work with imperial approval in 1009. The same version is perpetuated in the *Denkōroku*. That orthodox lineage had a precedent in the earlier *Baolin Biographies* (compiled 801) and *Ancestors Hall Collection* (first compiled 952), but when those texts were written it was still a bone of contention among Chinese Buddhist monks who claimed spiritual descent from Bodhidharma.

**Lingnan** 嶺南 (J. Reinan). Literally, "South of the Peaks." A name used in the Tang dynasty to indicate a semi-barbaric border region that was beyond the pale of Han Chinese civilization. However, the region in question subsequently became a vital part of China proper: it corresponds to present-day Guangdong 廣東 and other southeastern provinces.

**Lingxun** 靈訓 (J. Reikun; d.u.). A Chan master of the ninth century. He was the *dharma heir* of Guizong Zhichang (d.u.) and served as the abbot of the monastery on Mount Furong in Fuzhou prefecture. Lingxun received the posthumous title of Great Master Hongzhao (C. Hongzhao Dashi 弘照大師; J. Kōshō Daishi).

**Lingyun** 靈雲 (J. Reiyun; d.u.). → Lingyun Zhiqin.

**Lingyun Zhiqin** 靈雲志勤 (J. Reiyun Shigon; d.u.). The name means "Zhiqin, abbot of the monastery on Mount Lingyun." A *dharma heir* of Weishan Lingyou (771-853), he is said to have been awakened when he saw peach blossoms. Lingyun's biography in the *Jingde Era Record of the Transmission of the Flame* reads:

Chan Master Lingyun Zhiqin of Fuzhou prefecture was a man from Changxi in Benzhou. He first awakened to the way on Mount Wei on account of peach blossoms. He has a verse which says:

For thirty years I was [like] the passenger seeking his [lost] sword;  
How many times have leaves fallen and the branches budded?

After once seeing the peach blossoms,  
Having directly arrived thus, now I will doubt no more.

《景德傳燈錄》福州靈雲志勤禪師本州長溪人也。初在瀉山因桃華悟道。  
有偈曰。三十來年尋劍客、幾逢落葉幾抽枝。自從一見桃華後、直至如今  
更不疑。(T 2076.51.285a23-26)

The kōan “Lingyun’s peach blossoms” appears in many Chan/Zen texts, including the *Discourse Record of Chan Master Weishan Lingyou* (T 1989.47.580c14-16) and Dōgen’s *Treasury of the True Dharma Eye in Chinese Characters* (DZZ 5.206, Case #155). The story of Lingyun’s awakening is also treated by Dōgen in the chapter of his *Treasury of the True Dharma Eye* entitled “Sound of the Stream, Form of the Mountain” (*Keisei sanshoku* 谿聲山色):

Again, the Chan Master Lingyun Zhiqin pursued the way for thirty years. Once, while traveling in the mountains, resting at the foot of a mountain, he looked out at a village in the distance. The time was spring, and, seeing the peach blossoms in bloom, he suddenly awakened to the way. Composing a verse, he presented it to Dawei.

For thirty years I was [like] the passenger seeking his [lost] sword;  
How many times have leaves fallen and the branches budded?  
After once seeing the peach blossoms,  
Having directly arrived thus, now I will doubt no more.

Dawei said, “Those who enter from objects never revert or lose it.” That was his acknowledgement.

又、靈雲志勤禪師は、三十年の辨道なり。あるとき遊山するに、山脚に休息して、はるかに人里を望見す。ときに春なり。桃華のさかりなるをみて、忽然として悟道す。偈をつくりて大瀧に呈するにいはく、三十年来尋劍客、幾回葉落又抽枝、自從一見桃華後、直至如今更不疑。大瀧いはく、從縁入者、永不退失。すなはち許可するなり。(DZZ 1.277)

**Linji Lineage** (C. Linjizong 臨濟宗; J. Rinzaishū). One of the so-called → five houses of Chan, founded by Linji Yixuan (–866). It came to dominate the Chan Lineage during the Song dynasty, and from the eleventh century was divided into two main subdivisions: the Yangqi Branch and the Huanglong Branch. Both branches were subsequently transmitted to Japan. → Linji/Rinzai Lineage.

**Linji/Rinzai Lineage** (C. Linjizong 臨濟宗; J. Rinzaishū). A branch of the Chan/Zen Lineage that traces its spiritual genealogy back to the Sixth Ancestor, Huineng, through Linji Yixuan (–866). During the Song dynasty, it is said to have split into two branches, the Huanglong Branch and the Yangqi Branch. Eisai (1141–1215) conveyed the Huanglong Branch of the lineage to Japan, but all other pioneers of the Linji/Rinzai Lineage in Japan belonged to the Yangqi Branch.

**Linji Yixuan** 臨濟義玄 (J. Rinzai Gigen; -866). Also known by the posthumous honorific title of Chan Master Linji Huizhao (C. Linji Huizhao Chanshi 臨濟慧照禪師; J. Rinzai Eshō Zenji). Dharma heir of Huangbo Xiyun (751-850). Known to posterity as the founder of the Linji/Rinzai Lineage.

**Liu clan** (C. Liushi 劉氏; J. Ryūshi). The birth family, based in Ancheng city in Jizhou prefecture, of Qingyuan Xingsi (–740), the Thirty-fourth Ancestor of the

Chan/Zen Lineage according to the *Denkōroku*. That biographical information comes from the *Jingde Era Record of the Transmission of the Flame*.

**Liu Song dynasty** (C. Liu Song 劉宋, Song 宋; J. Ryū Sō, Sō). The Song kingdom of the Southern Dynasties 南朝, with its capital at Nanjing, ruled by emperors of the Liu clan. It lasted from 420 to 479.

**Liu Zhilüe** 劉志略 (J. Ryū Shiryaku; d.u.). According to a story found in the biography of the “Thirty-third Ancestor, Great Master Huineng” in the *Jingde Era Record of the Transmission of the Flame* and repeated in Chapter 33 of the *Denkōroku*, Liu Zhilüe was a “gentleman of lofty behavior,” evidently a Buddhist layman, whom Huineng (638–713) met after hearing the *Diamond Sūtra* recited in the marketplace, giving up his wood-cutter job, taking leave of his mother, and going to Shaozhou prefecture in search of a Buddhist teacher. Liu Zhilüe’s aunt, the nun Wujinzang, was impressed by Huineng’s native abilities, despite his illiteracy. She and Liu Zhilüe are said to have led the local community in rebuilding the old Baolin Monastery as a place for Huineng to reside. After a while, however, Huineng left to seek out the Fifth Ancestor, Hongjien (601–674), in Huangmei. He returned later after being recognized as the Sixth Ancestor.

**Lizhou prefecture** (C. Lizhou 澧州; J. Reishū). An old administrative district that corresponds in area to present-day Changde 常德 city in Hunan 湖南 province. Home of Mount Yao, according to the *Collated Essentials of the Five Flame Records*.

**Longer Āgama Sūtra** (C. *Chang ahan jing* 長阿含經; J. *Jō agon kyō*; S. *Dirghāgama*; T 1). Translated by Buddhayaśas (C. Fotuoyeshe 佛陀耶舍; J. Buddayasha; d.u.) and Zhu Fonian (d.u.) from 412 to 413.

**Longmen** 龍門 (J. Ryūmon). (1) A reference to → Longmen Monastery. (2) In the *Denkōroku*, a reference to “Chan Master Foyan of Longmen” (Ryūmon no Butsugen Zenji 龍門の佛眼禪師). → Foyan Qingyuan.

**Longmen Monastery** (C. Longmensi 龍門寺; J. Ryūmonji). Literally, “Dragon Gate Monastery.” A monastery founded by Foyan Qingyuan (1067–1121), located in present-day Taihu County 太湖縣, Anqing 安慶 city, Anhui 安徽 province. This Longmen is not to be confused with the famous Longmen caves.

**Longtan Chongxin** 龍潭崇信 (J. Ryūtan Sūshin; d.u.). A *dharma heir* of Daowu Yuanzhi (769–835) in the Chan Lineage following Qingyuan Xingsi (–740).

**Longxiang Chan Monastery** (C. Longxiang Chansi 龍翔禪寺; J. Ryūshō Zenji). Literally, “Dragon Soaring Chan Monastery.” Also known as Longxiang Xingqing Chan Monastery (C. Longxiang Xingqing Chansi 龍翔興慶禪寺; J. Ryūshō Kōkei Zenji). Located in present-day Wenzhou 溫州 city, Zhejiang 浙江 province. Zhenxie Qingliao (1088–1151) is recognized as the *founding abbot*.

**Longya** 龍牙 (J. Ryūge; 835–923). (1) Mount Longya (C. Longyashan 龍牙山; J. Ryūgesan) in Hunan 湖南 province, site of Miaoji Cloister (C. Miaojiyuan 妙濟院; J. Myōzaiin), a.k.a. Miaoji Chan Monastery (C. Miaoji Chanyuan 妙濟禪苑; J. Myōzai Zen'en), a.k.a. Longya Monastery (C. Longyasi 龍牙寺; J. Ryūgeji.). (2) A reference to Longya Judun (835–923), *abbot* of the Longya Monastery.

**Longya Judun** 龍牙居遁 (J. Ryūge Kodon; 835–923). A *dharma heir* of Dongshan Liangjie (807–869) in the Caodong Lineage. His name comes from his service as *abbot* of Miaoji Cloister (C. Miaojiyuan 妙濟院; J. Myōzaiin) on Mount Longya

(C. Longyashan 龍牙山; J. Ryūgesan). Before meeting Dongshan Liangjie, he is said to have studied under Chan masters Cuiwei Wuxue (d.u), Linji Yixuan (–866), and Deshan Xuanjian (782–865). He is also styled as Great Master (C. Zhengkong Dashi 證空大師; J. Shōkū Daishi).

**Lotus Sūtra** (C. *Lianhua jing* 蓮華經; J. *Hokke kyō*; T 262). Abbreviated title of *Sūtra of the Lotus of the Sublime Dharma* (C. *Miaofa lianhua jing* 妙法蓮華經; Myōhō renga kyō; S. *Saddharmapuṇḍarīka-sūtra*). 8 fascicles. Translated from Sanskrit into Chinese by Kumārajīva (344–413) in 406. Originally 27 chapters in 7 fascicles; subsequently revised and expanded to 28 chapters in 8 fascicles. There is an earlier translation by Dharmarakṣa (C. Zhu Fahu 竺法護; J. Jiku Hōgo; 239–316), completed in 286, but for all intents and purposes the name “*Lotus Sūtra*” refers only to the translation by Kumārajīva, which has long been the one in everyday use across East Asia. The *Lotus Sūtra* is famous for its parables, such as that of the “burning house” and the “prodigal son,” and for its proclamation of the basic Mahāyāna teaching that *buddhahood* is not only available to, but is indeed the birthright of, all *living beings*. It is arguably the single most influential scripture in the history of East Asian Buddhism, and it is frequently cited in the literature of Chan/Zen. Dōgen (1200–1253) and other Japanese monks who began their careers in the Tendai School were especially well versed in, and fond of, the *Lotus Sūtra*, which was treated by the school’s founder, Tiantai Zhiyi (538–597), as the highest teaching of Buddha Śākyamuni.

**Lu clan** (C. Lushi 盧氏; J. Rōshi). The birth family of Huineng (638–713), the Sixth Ancestor of the Chan/Zen Lineage in China. According to the *Jingde Era Record of the Transmission of the Flame*, the clan was originally from Fanyang 范陽 (in Hebei 河北 province), but Huineng’s father, Xingtao 行瑤, was demoted to Xinzhou prefecture in Nanhai and the family became impoverished after his death. Huineng was reduced to splitting firewood to provide for his mother and did not receive an education in basic literacy.

**Lu Huineng** (C. Lu Neng 盧能; J. Rō Nō). A reference to → Huineng, of the → Lu clan.

**Luminous Canopy** (C. Guanggai 光蓋; J. Kōgai). Name of the father of Vasubandhu, Twenty-first Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He is said to be of the Viśākhā clan in the city of Rājagṛha.

**Luminous Deliverance Arhat** (C. Guangdu Luohan 光度羅漢; J. Kōdo Rakan). Name of the monk who was the ordination preceptor of Vasubandhu, Twenty-first Ancestor of the Chan Lineage in India, according to traditional histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Luohan Guichen** 羅漢桂琛 (J. Rakan Keichin; 867–928). The name means “Guichen, abbot of the monastery on Mount Luohan.” Another name for → Dizang Guichen.

**Luopu Yuan’an** 洛浦元安 (J. Rakuho Gen’an; 834–898). The name means “Yuan’an, abbot of the monastery on Mount Luopu.” A *dharma heir* of Jiashan Shanhui (805–881).

**Luoyang** 洛陽 (J. Rakuyō). Abbreviated as Luo 洛 (J. Raku). (1) The Luo River. (2) The city of Luoyang, situated on the north bank of the Luo River in present-

day Henan 河南 province. A major metropolis that served as the capital of China from the Latter Han dynasty down through the Sui dynasty. During the Tang dynasty, Luoyang was one of two capitals, the other being Chang'an 長安. During the Northern Song dynasty, which had four capitals, Luoyang was known as the Western Capital (C. Xijing 西京; J. Seikyō).

**Madhyamaka School** (C. Zhongguanpai 中觀派; J. Chūganha). A school of Mahāyāna philosophy that flourished within Indian Buddhism, beginning in the second or third century CE. The core of the philosophy is found in the *Fundamental Verses on the Middle Way* (S. *Mūlamadhyamaka-kārikā*) by Nāgājuna (d.u.), who came to be regarded within the Buddhist tradition as the “founder” of the school. In that text, he critiques the concept of a *dharma*, which in the Buddhist philosophy of his day was defined as a thing possessing “own-being” (S. *svabhāva*), or autonomy: an entity that exists in and of itself, independent of other entities. Nāgājuna argues that, just as the individual person — the “self” (S. *ātman*) — lacks any ultimate existence or “own-being” because it is made up of parts (the five aggregates), so too what are conventionally called “*dharma*s” must lack “own-being,” for it is axiomatic in Buddhist thought that no *dharma* arises apart from a nexus of causes and conditions (i.e., other *dharma*s) that are external to it, on which it necessarily depends. In short, Nāgājuna argues, the very concept of a *dharma*, or really existing “thing,” is an “empty” (S. *śūnya*) notion: a null set. A corollary to this doctrine of the emptiness of *dharma*s, also articulated in the *Fundamental Verses on the Middle Way*, is the doctrine of two truths, which holds that all names are at best conventionally true. From the standpoint of ultimate truth, the “things” that we name lack the independent existence that we impute to them, so the names are not “true” in the sense of corresponding to an external reality. The designation “Madhyamaka” indicates a “middle position” between the extreme of holding that things exist and the opposite extreme, which is a thoroughgoing nihilism. Although the school holds that there are no *dharma*s, or really existing “things,” it does not assert that nothing at all exists.

In the view of modern scholarship, the Madhyamaka School proper arose in India through a process in which later monk scholars wrote commentaries and competing sub-commentaries on Nāgājuna’s *Fundamental Verses on the Middle Way*. That process began with Nāgājuna’s disciple Āryadeva (ca. 170-270), who produced a seminal work on the philosophy and approach to Buddhist practice of Madhyamaka entitled *Four Hundred Stanzas* (S. *Catuhśataka*). Buddhapālita (ca. 470-540) wrote a commentary on Nāgājuna’s *Fundamental Verses on the Middle Way* that was subsequently criticized by Bhāvaviveka (ca. 500-570) in the latter’s own commentary on the *Fundamental Verses on the Middle Way*, entitled *Lamp of Wisdom* (S. *Prajñāpradīpa*). Bhāvaviveka argued that Buddhapālita’s approach, which was to merely point out the absurd consequences (S. *prasaṅga*) of all the philosophical positions he critiqued, was insufficient because it failed to state the Madhyamaka position on emptiness in the form of an “autonomous inference” (S. *svatantrānumāna*), or an “autonomous syllogism” (S. *svatantraprayoga*). Candrakīrti (c. 600-650), in his own commentary on Nāgājuna’s *Fundamental Verses on the Middle Way* entitled *Clear Words* (S. *Prasannapada*), subsequently sided with Buddhapālita against Bhāvaviveka, arguing that the Madhyamaka School should not establish a philosophical position of its own in any positive way, but merely point out the absurd consequences (S. *prasaṅga*), or self-contradictions,

that are inherent in any and all philosophical positions. This “debate” within the Indian tradition was reified by later Buddhist commentators in Tibet, who spoke of the \*Prāsaṅgika and \*Svāntarika branches of the Madhyamaka School. That distinction does not seem to have been drawn so clearly in India or in the Chinese iteration of the Madhyamaka School. There are Chinese translations for the quasi-Sanskrit designations “Prāsaṅgika Branch of Madhyamaka” (C. Guimiulunzheng Zhongguanpai 歸謬論證中觀派; J. Kibyūronshō Chūganha) and “Svāntarika Branch of Madhyamaka” (C. Dulilunzheng Zhongguanpai 獨立論證中觀派; J. Dokuritsuronshō Chūganha), which mean the “branch of Madhyamaka that argues by reduction to absurdity” and the “branch of Madhyamaka that argues by setting up its own position,” respectively, but those Chinese names were probably formulated much later, under the influence of Tibetan Buddhism. For the Madhyamaka School in East Asia, → Sanlun School; → Sanron School.

**Maegoshi** 前越. An unidentified place name. However, when the two glyphs that make up the name are reversed, they read Echizen 越前: an old feudal domain that corresponds roughly to present-day Fukui 福井 prefecture. Echizen is where Dōgen built Eihei Monastery with the support of the feudal lord Hatano Yoshishige 波多野義重 (–1258). → Etsu province; → Shibi domain.

**Magadha** (C. Moqietuo 摩伽陀; J. Magada). An ancient kingdom in central India, known as the homeland of Buddhism. The place where Śākyamuni Buddha is said to have attained the way, i.e. gained awakening and become a *buddha*, sitting beneath the *bodhi tree*.

**Mahākāśyapa** (C. Mohejiashe 摩訶迦葉; J. Makakashō). In the literature of Chan/Zen, Mahākāśyapa is the monk whom Buddha Śākyamuni singled out and entrusted with his *signless dharma* — called the *sublime mind of nirvāṇa*, *mind-dharma*, or *treasury of the true dharma eye* — in contradistinction to his verbal teachings; for details, → *entrust to Mahākāśyapa*. Mahākāśyapa thereby became the First Ancestor of the Buddha-Mind Lineage, also called the Chan Lineage: a line of Indian *ancestral teachers* that culminated in Bodhidharma, who is said to have carried the *mind-dharma* to China and established the *lineage* there when he transmitted it to his disciple, Huike.

In the Buddhist tradition at large (including but not restricted to the literature of Chan/Zen), Mahākāśyapa is depicted as a *brāhmaṇa* from Magadha who became one of the ten most eminent disciples of Śākyamuni Buddha. An *arhat* renowned for his practice of *austerities*, he is sometimes referred to as Kāśyapa the Ascetic (C. Jiashe Toutuo 迦葉頭陀; J. Kashō Zuda; S. Kāśyapa Dhūta), or as the Golden Hued Ascetic, because of his gold-colored skin. Elements of Mahākāśyapa’s biography (hagiography) that were widely known throughout the Buddhist tradition include the following four stories.

First, according to the *Āgama of Combined Discourses* (T 99.2.303a22-c2) and *Shorter Chinese Saṃyuktāgama* (C. Bieyi za ahan jing 別譯雜阿含經; J. Betsuyaku zō agon kyō; T 100.2.418a23-c23), Mahākāśyapa is said to have initially encountered Buddha at a place called the Stūpa of Many Sons, where he gave the World-Honored One his own *saṃghāṭī* robe, which had been made by “cutting apart and piecing together” (C. duanduan gejie 段段割截; J. dandan kassetsu) a very fine “robe worth 100,000 pieces of gold” (C. baiqian jin guijia zhi yi 百千金貴價之衣; J. hyakusen kon kige no e), in exchange for which he got Buddha’s robe

made of discarded rags. Mahākāśyapa also received Buddha's personal instruction over the course of eight days, becoming on the ninth day an *arhat*: a sage who is "no longer a pupil" (C. *wuxue* 無學; J. *mugaku*; S. *śaīkṣa*).

Second, just before Buddha entered into final *nirvāṇa* (died), he gave Mahākāśyapa, along with the god Indra and the Four Deva Kings, responsibility for preserving his teachings in the world after he was gone. Accordingly, following Buddha's *nirvāṇa*, Mahākāśyapa held the position of senior seat in the monastic *saṃgha*. His most important act was to convene and preside over the first council held at Rājagṛha, where the canon of Buddha's teachings was recited and codified for posterity. Mahākāśyapa chose Ānanda to recite the collection of *sūtras* (C. *jīngzang* 經藏; J. *kyōzō*; S. *sūtra-piṭaka*) and Upāli to recite the *vinaya* collection, while himself reciting the *Māṭṛka* — scholastic summaries that are predecessors of the *abhidharma* (C. *lunzang* 論藏; J. *ronzō*; S. *abhidharma-piṭaka*). Variant accounts say that the compilation of the canon took place in just two parts, with Ānanda responsible for the collection of *sūtras* and Upāli responsible for the *vinaya*; or that, in addition to those two collections, Ānanda took charge of the compilation of the *abhidharma* (C. *apitanzang* 阿毘曇藏; J. *abidonzō*; S. *abhidharma-piṭaka*); or that the three collections (C. *sanjang* 三藏; J. *sanjō*; S. *tripiṭaka*) — *sūtras*, *vinaya*, and *abhidharma* — were handled by Ānanda, Upāli, and Kātyāyana, respectively. For a survey of the literature on this topic, see Mochizuki (1931-1936, 1:902b-c).

Third, before he departed this world on Cocksfoot Mountain, Mahākāśyapa formally entrusted Ānanda, in turn, with the *dharma treasury* that Buddha had charged him with preserving. Ānanda later transmitted the *dharma* to two followers, Madhyāntika and Śāṇakavāsin, and the latter handed it down to Upagupta. As John Strong explains:

After Upagupta, the various lists of masters in this line began to differ from each other and obviously were the subject of much sectarian dispute. But up to him, the tradition of the five Dharma masters (Mahākāśyapa, Ānanda, Madhyāntika, Śāṇakavāsin, and Upagupta) was generally accepted, and, in fact, with some minor variations, it came to head many of the later, much longer lists of patriarchs in Chinese Buddhism, especially in the Chan (Zen) school. (Strong, pp. 60-61)

A text entitled *Record of the Transmission of the Dharma Treasury*, translated (or perhaps compiled in China on the basis of Indian materials) around 472, tells how, after Śākyamuni Buddha's entry into *nirvāṇa*, his *dharma treasury* was compiled by his disciples, led by Mahākāśyapa. It relates how Mahākāśyapa, before he died, entrusted the *dharma treasury* to Ānanda, who in turn passed it on to Śāṇavāsa, who transmitted it to Upagupta, and so on down through nineteen more generations, culminating with a monk named Simha (Yampolsky, 1967, p. 8). The text explains that the transmission of the *dharma treasury* was cut off when Simha was caught in a suppression of Buddhism in the kingdom of Kubhā (Kashmir). In eighth century China, early fabricators of the Chan Lineage drew on the list of patriarchs found in the *Record of the Transmission of the Dharma Treasury*, but they claimed that what the Indian Chan ancestral teachers handed down was the awakened *buddha-mind*, not his verbal teachings that were preserved in the *sūtras*.

The fourth story that is known throughout the Buddhist tradition, albeit with considerable variations, concerns Mahākāśyapa's entry into either *nirvāṇa* or the *trance of cessation* in the bowels of Cocksfoot Mountain, where he went to await the coming of the future *buddha*, Maitreya. With him was a monk's robe that he had received from Buddha Śākyamuni and, in some versions of the story, had been charged with giving to Maitreya. John Strong relates the tale as it appears in two Sanskrit sources, the *Aśokarājāvadāna* and the *Aśokarāsūtra*:

In our texts, as soon as the Council is over, the narrative shifts to the death of Mahākāśyapa. Feeling that he has essentially accomplished his mission of preserving the Buddha's Teaching, Mahākāśyapa goes to Ānanda and formally passes the Dharma on to him. "Ānanda," he declares, "the Buddha transmitted to me the baskets of the Law. Now I wish to enter *parinirvāṇa*; therefore, in turn, I am committing the Dharma to your good keeping." Mahākāśyapa is now ready to "die." After paying his last respects to the relics of the Buddha and sending word to King Ajātaśatru of his impending *parinirvāṇa*, he ascends to Mount Kukkuṭapāda near Rājagṛha and sits himself down between the three summits of that peak. There he makes a firm resolve that his body, his bowl, and his monastic robe (which had been given to him by the Buddha) should not decay after his *parinirvāṇa*, but should remain perfectly preserved inside Mount Kukkuṭapāda until the advent of the future Buddha Maitreya. Then he enters into the *trance of cessation*; the mountain-top opens up to receive him and miraculously encloses his body. Unlike other Buddhist saints, then, Mahākāśyapa does not auto-incinerate his own body; nor is he to be cremated by others. Indeed, when King Ajātaśatru begins to gather firewood for a grand funeral, Ānanda stops him. "The Venerable Mahākāśyapa is not to be cremated!" he declares. "His body preserved in an ecstatic *trance*, he will await the arrival of Maitreya." And Ānanda describes how, in the distant future, the mountain will open up again and how Maitreya will show Mahākāśyapa's body to his disciples and receive (or take) from him Buddha Śākyamuni's robe. In this way, Mahākāśyapa (or at least his body) is to act as a sort of link between the two Buddhas — the last one and the next one — and so as a kind of guarantee of the continuity of the Dharma.

What is not clear in this tradition is just when Mahākāśyapa is thought to attain *parinirvāṇa*. Is he alive inside the mountain in a deep meditative *trance*, from which he will emerge at the time of Maitreya? Or is he dead and only a sort of preserved mummy on which hangs the Buddha's robe?

Some texts seem to indicate the latter. Mahākāśyapa, they claim, attains *parinirvāṇa* before the mountain closes in on him. His body will remain preserved until the coming of Maitreya, but he will not then revive. Thus, in the *Mūlasarvāstivāda Vinaya*, Maitreya shows Mahākāśyapa's corpse to his disciples and displays to them the Buddha's robe, and they are filled with awe. Similarly, the "Maitreyāvadāna" (*Divyāvadāna*, chapter 3) speaks of Mahākāśyapa's "skeleton" (*asthisamghāta*) and describes how Maitreya will take it up "in his right hand, set it in his left, and teach the Dharma to his disciples."

Other texts, however, appear to indicate that Mahākāśyapa does remain alive in his mountain, in a meditative state of suspended animation. Xuan-



zang, who visited the mountain in the seventh century, claims that, with Maitreya's arrival, Mahākāśyapa will emerge from his trance, perform his miracles, and only then pass into parinirvāṇa. The *Mile da chengfo jing* adds some detail to this scenario. (Strong, pp. 62-63)

Chinese texts tended to repeat the version of the story where Mahākāśyapa enters the trance of cessation to await the coming of Maitreya, then revives to personally deliver him the robe. However, as evidenced by the *Commentary on the Heroic March Sūtra*, Chinese Buddhists were aware of conflicting accounts received from India:

Mahākāśyapa entered Cocksfoot Mountain to wait for Maitreya Buddha. Although the *Abhidharma Storehouse Treatise* says that he already passed into nirvāṇa, other [scriptures] say that he entered into concentration.

《首楞嚴義疏注經》摩訶迦葉入鷄足山待彌勒佛。俱舍即云已入涅槃。餘說入定。(T 1799.39.888c20-22)

The historical context for the difference in the stories was a debate in Indian Buddhism between *dhyāna* practitioners who believed that the trance of cessation was the gateway to final liberation (*S. vimokṣa*), i.e. *parinirvāṇa*, and an emerging orthodoxy (later taken for granted in China) which held that liberation could only be attained by means of wisdom (*S. prajñā*), and that meditators who specialized in calm (*S. śamatha*) alone would eventually awake from the trance of cessation because it is not truly free from karmic conditions.

The account in the *Sūtra on Maitreya Attaining Buddhahood* that Strong refers to reads as follows:

At that time, Maitreya Buddha will dwell on Vulture Peak, together with living beings who are debilitated by their previous incarnations in this world of suffering, as well as his chief disciples. Reaching the foot of that peak, he will deliberately walk to and climb Wolf Track [a.k.a. Cocksfoot] Mountain. When he has reached the summit, he will raise his foot and tread with his big toe upon the mountain root, whereupon the great earth will give eighteen signs of quaking. Having arrived at the summit, Maitreya will use his hands to split apart the mountain, like a wheel-turning king who opens the gate of a great walled city. At that time, the Brahmā King will take heavenly perfumed oil and pour it over Mahākāśyapa's head. When the oil has anointed his body, [the Brahmā King] will strike a great gong and blow a great dharma conch shell, and Mahākāśyapa will awake from his trance of cessation. With a well-arranged robe draped over his right shoulder, touching his right knee to the earth, he will kneel and gasshō, then take Śākyamuni Buddha's *saṃghāṭī* robe and give it to Maitreya, saying, "The Great Teacher Śākyamuni, the Tathāgata, the Arhat, the perfectly and fully awakened Buddha, when he was about to enter nirvāṇa, took this dharma robe and entrusted it to me, that I might offer it to the World-Honored One [Maitreya]."

《佛說彌勒大成佛經》爾時彌勒佛、與娑婆世界前身剛強衆生及諸大弟子、俱往耆闍崛山。到山下已、安詳徐步登狼跡山。到山頂已舉足大指躡於山根、是時大地十八相動。既至山頂彌勒以手兩向擘山、如轉輪王開大城門。爾時梵王持天香油灌摩訶迦葉頂。油灌身已擊大捷椎、吹大法蠡、摩訶迦葉即從滅盡定覺。齊整衣服偏袒右肩。右膝著地長跪合掌、

持釋迦牟尼佛僧迦梨、授與彌勒。而作是言、大師釋迦牟尼、多陀阿伽度、阿羅訶、三藐三佛陀、臨涅槃時、以此法衣付囑於我、令奉世尊。(T 456.14.433b11-22)

This account suggests that Mahākāśyapa was wearing Śākyamuni's *saṃghāṭī* robe while he sat in trance in Cocksfoot Mountain waiting for Maitreya to awaken him, but that is not entirely clear.

The *Baolin Biographies* (Yanagida, 1983, 14b-15a), a Chan text compiled in 801, reports that what Mahākāśyapa wore while sitting in the *trance of cessation* in Cocksfoot Mountain for five-hundred seventy-six million years was the robe made of discarded rags that he had received from Śākyamuni; the *saṃghāṭī* robe that Śākyamuni had given him to pass on to Maitreya, the text says, was held in his hands. According to Xuanzang (T 2087.51.919c2-6), the *kāśāya* sewn with gold thread that Buddha gave Mahākāśyapa to pass on to Maitreya was a robe that had been given him by his aunt, Mahāprajāpatī, who nursed him after the death of his mother Māyā and became the first Buddhist nun.

Two other depictions of Mahākāśyapa were widely shared by all Chinese Buddhists, whether or not they subscribed to the notion that he was the First Ancestor of the Chan Lineage in India. First, there is the notion that the Sanskrit “Kāśyapa” can be translated as “drinker” or “swallower” (C. *yin* 飲; J. *on*) of “light” (C. *guang* 光; J. *kō*). Two different explanations of that epithet are found in Chinese Buddhist literature; → Swallower of Light. Second, there is the idea that Mahākāśyapa had all but two of the *thirty-two marks of a buddha*. The *Explanation of the Lotus*, a commentary on the *Lotus Sūtra* attributed to Tiantai Zhiyi (538–597), states:

His body has thirty marks, but I will only discuss the radiance of Kāśyapa's body, which outshines Jāmbū River gold. When that gold lies on the bottom in muddy water, its radiance penetrates through the surface, and when it sits in a dark place it eliminates the darkness. The radiance of [Kāśyapa's] body illuminates one *yojana*. He lacks two marks: to wit, he has no *ūrṇā* or *fleshy topknot*.

《妙法蓮華經文句》身有三十相。直論金色剎浮那陀金。在濁水底光徹水上。在闇闇滅。迦葉身光勝於此金。身光照一由旬。闕二相。應是無白毫肉髻也。(T 1718.34.10a14-17)

The golden radiance of Mahākāśyapa's body, which in this passage and elsewhere is compared to that of Buddha himself, is sometimes explained as the result of his having “swallowed light,” and sometimes explained as a karmic reward for his good deeds and moral purity in a past life; → *golden hued*.

Biographies of Mahākāśyapa found in the literature of Chan/Zen draw heavily on accounts common to the Buddhist tradition at large, adding just a few details to make the case that he was *also* selected by Śākyamuni as heir to the *signless* “dharma of no-dharma” that the Chan/Zen Lineage claims to transmit. The *Jingde Era Record of the Transmission of the Flame*, an archetypal history of Chan completed in 1004, gives the following account:

The first ancestor Mahākāśyapa was a native of the kingdom of Magadha. His clan was *brāhmaṇa*. His father was Swallower of Radiance and his mother was Perfumed Determination. In a previous life he [Mahākāśyapa] had been

a metalsmith, well versed in the nature of metals and able to shape them. The *Record of the Transmission of the Dharma Treasury* says that, during a long-ago kalpa, after Vipasyin Buddha had entered *nirvāṇa*, the fourfold assembly raised a stūpa [for him]. There was a slight defect in the gold coloring on the face of the image within the stūpa. At the time, a poor woman gave a gold bead to the metalsmith, who had been asked by her to repair the buddha's face. When it was completed, on that account they made a vow together, vowing that, "We two shall be a married couple who remain celibate." As a karmic result, his [Mahākāśyapa's] bodies were all golden-hued for ninety-one kalpas [of rebirths], and he was finally reborn in the Brahmā Heaven. When his lifespan as a god there was exhausted, he was born in North-Central India, in the kingdom of Magadha, in a brāhmaṇa family. His name was Kāśyapa, which means "Most Venerable Swallower of Light." That nomenclature was probably due to his golden hue. As a result of this [karmic background], he was determined to go forth from household life, being desirous of liberation from all modes of existence. When Buddha said to him, "Welcome, bhikṣu," his beard and hair fell out by themselves, and a kāśāya cloaked his body. Always, within the community, [Buddha] proclaimed him number one. [Buddha] also said, "I take the clear dharma eye and entrust it to you. You should spread it and not let it be cut off." The *Nirvāṇa Sūtra* says that, at the time when the World-Honored One wanted to enter *nirvāṇa*, Kāśyapa was not present in the assembly. Buddha announced to his leading disciples, "When Kāśyapa comes, you may have him proclaim and spread the treasury of the true dharma eye." At the time, Mahākāśyapa was in Vaibhāra Cave on Vulture Peak. Observing an exceptionally bright light, he immediately entered into *samādhi* and, using his pure godly eye, he saw the World-Honored One entering *nirvāṇa* beside the River Hiraṇya. He then informed his followers saying, "It is the *nirvāṇa* of the Tathāgata. How quickly it has happened!" They immediately went to the place between the two trees and wailed and sobbed with grief. Buddha was in a gold coffin, displaying both his feet. At that time, Kāśyapa told the monks, "When Buddha has been cremated, his adamantine relics should not be our concern. We should compile the dharma eye and not allow it to be cut off." He then proclaimed a verse:

Disciples of the Tathāgata  
for the time being must not enter *nirvāṇa*.  
Those who have attained supernormal powers  
should attend the council [for compiling the dharma].

With this, those who had attained supernormal powers all gathered in the Vaibhāra Cave on Vulture Peak in Rājagṛha. At that time, Ānanda was not able to enter the assembly because his contamination was not yet exhausted. Later he realized the fruit of arhatship and thus was able to enter. Kāśyapa then addressed the community saying: "This bhikṣu Ānanda has heard much and retained it. He has great wisdom. He always attended the Tathāgata, and his practice of moral rectitude is pure. His hearing of Buddha's dharma was like water transferred into a vessel with no remainder. He was praised by Buddha as the most astute in comprehension. We should ask him to compile the treasury of sūtras." The great assembly, by its silence, signified its approv-

al. Kāśyapa addressed Ānanda, saying, “You should now proclaim the *dharma* eye.” Ānanda, upon hearing these words, assented. Seeing the intention of the assembly, he proclaimed a verse, saying:

*Bhikṣu* kinsmen,  
separated from Buddha, we are unadorned.  
It is as if in the sky  
there was no moon among the host of heavenly bodies.

Having recited this verse, he made prostrations at the feet of the *saṃgha*, mounted the *dharma* seat, and spoke these words: “Thus have I heard. At one time, Buddha was staying at such-and-such a place and he preached such-and-such a *sūtra*...,” and so on down to, “*humans and gods* all made prostrations, accepting and setting out to practice what they had heard.” At that time Kāśyapa asked the *bhikṣus* whether what Ānanda had spoken was without error, and they all said it did not differ from what the World-Honored One had preached. Kāśyapa then addressed Ānanda, saying: “I will not outlast this year. I now take the *true dharma* and entrust it to you. You will preserve it well. Listen to my verse:

The fundamental *dharma* of all *dharma*s  
is that there are no *dharma*s and no non-*dharma*s.  
How, within a single *dharma*,  
could there be either *dharma*s or not-*dharma*s?”

Having spoken this verse, he took the *saṃghāṭī* robe and entered Cocksfoot Mountain to await the birth of Maitreya. That was in the fifth year of the reign of King Xiao of the Zhou dynasty, the year fire/dragon [905 BCE].

《景德傳燈錄》第一祖摩訶迦葉、摩竭陀國人也。姓婆羅門。父欽澤。母香志。昔爲鍛金師。善明金性使其柔伏。付法傳云。嘗於久遠劫中毘婆尸佛入涅槃後。四衆起塔。塔中像面上金色有少缺壞。時有貧女將金珠往金師所請飾佛面。既而因共發願。願我二人爲無姻夫妻。由是因緣九十一劫身皆金色、後生梵天。天壽盡生中天摩竭陀國婆羅門家。名曰迦葉波。此云飲光勝尊。蓋以金色爲號也。繇是志求出家冀度諸有。佛言。善來比丘。鬚髮自除袈裟著體。常於衆中稱歎第一。復言。吾以清淨法眼將付於汝。汝可流布無令斷絕。涅槃經云、爾時世尊欲涅槃時、迦葉不在衆會。佛告諸大弟子、迦葉來時可令宣揚正法眼藏。爾時迦葉在耆闍崛山寶鉢羅窟。覩勝光明即入三昧、以淨天眼觀見世尊於熙連河側入般涅槃。乃告其徒曰、如來涅槃也。何其駛哉。即至雙樹間悲戀號泣。佛於金棺內現雙足。爾時迦葉告諸比丘、佛已荼毘、金剛舍利非我等事。我等宜當結集法眼無令斷絕。乃說偈曰、如來弟子、且莫涅槃、得神通者、當赴結集。於是得神通者悉集王舍耆闍崛山寶鉢羅窟。時阿難爲漏未盡不得入會。後證阿羅漢果、由是得入。迦葉乃白衆言、此阿難比丘多聞總持有大智慧。常隨如來梵行清淨。所聞佛法如水傳器無有遺餘。佛所讚歎聰敏第一。宜可請彼集修多羅藏。大衆默然。迦葉告阿難曰、汝今宜宣法眼。阿難聞語信受。觀察衆心、而宣偈言、比丘諸眷屬、離佛不莊嚴、猶如虛空中、衆星之無月。說是偈已、禮衆僧足、升法坐而說是言、如是我聞一時佛住某處說某經教、乃至人天等作禮奉行。時迦葉問諸比丘、阿難所言不錯謬乎。皆曰、不異世尊所說。迦葉乃告阿難言、我今年不久留。今將正法付囑於汝。汝善守護。聽吾偈言、法法本來法、無法無非法、何於一法中、有法有

不法。說偈已、乃持僧伽梨衣入雞足山、俟慈氏下生。即周孝王五年丙辰歲也。(T 2076.51.206a4-b7)

It is clear from this account that, even by the early Song dynasty, a time when Chan was ascendant as the leading school of Chinese Buddhism, the expression “treasury of the true dharma eye” still referred to the “treasury of sūtras” (C. *xiuduoluo zang* 修多羅藏; J. *shutara zō*; S. *sūtra-piṭaka*) that had been compiled at the First Council. Śākyamuni’s sublime mind of nirvāṇa, the ineffable mind-dharma that he entrusts to Mahākāśyapa, is here called the clear dharma eye.

The *Denkōroku* biography of Mahākāśyapa draws more on the *Tiansheng Era Record of the Spread of the Flame*, compiled in 1036, than on the *Jingde Era Record of the Transmission of the Flame*; → entrust to Mahākāśyapa. Another source for *Denkōroku* is the *Record of the Baoqing [J. Hōkyō] Era*, Dōgen’s account of his interactions with his teacher Rujing during his sojourn in Song dynasty China:

I [Dōgen] offered a stick of incense, made a prostration, and asked: “The World-Honored One gave a *kāśāya* of gold brocade to Mahākāśyapa. When was that?” The Reverend Abbot [Rujing] kindly instructed me, saying, “That you ask about this matter is very good. Other individuals do not ask about this. Thus, they do not know about it, which is painful to good teachers. When I was at my teacher Xuedou’s place, I did ask about this matter, and my teacher was greatly pleased. When the World-Honored One first saw Kāśyapa come to take refuge in him, he immediately took the *buddha-dharma* and the *kāśāya* of gold brocade and entrusted them to Mahākāśyapa, making him the First Ancestor. Mahākāśyapa humbly accepted the robe and dharma and practiced austerities day and night. He never was lazy, never slept lying down, always wore Buddha’s robe, and imagined himself becoming a *buddha* or a *stūpa* when he practiced seated meditation. Mahākāśyapa was an old *buddha*, a *bodhisattva*. Every time the World-Honored One saw Mahākāśyapa coming, he would share his seat and sit beside him. The Venerable Kāśyapa was equipped with thirty marks; the only ones lacking were the white tuft of hair between his eyebrows and the *uṣṇīṣa*, that is all. Thus, when he sat with Buddha on a single seat, it was a delightful sight for humans and gods. All supernormal powers and wisdom, and the entirety of the *buddha-dharma*, were entrusted to him by Buddha; there was nothing that was lacking. Thus [the answer to your question is], when Kāśyapa saw Buddha, at the very first, he received Buddha’s robe and the *buddha-dharma*.”

《寶慶記》柱香拜問、世尊授傳金襴袈裟於摩訶迦葉、是何時耶。堂頭和尚慈誨曰、你問這箇事、最好也。箇箇人不問這箇、所以不知這箇、乃善知識之所苦也。我曾在雪竇先生處、嘗問這箇事、先生大悅。世尊最初見迦葉來歸依、即以佛法并金襴袈裟附囑摩訶迦葉、爲第一祖也。摩訶迦葉、頂受衣法、晝夜頭陀、未嘗懈怠、未嘗屍臥、常戴佛衣、作佛想・塔想而坐禪也。摩訶迦葉、古佛菩薩也。世尊每見摩訶迦葉來、便分半座、而座也。迦葉尊者具三十相、唯缺白毫・烏瑟而已。所以與佛並座一座、人天之樂見也。凡神通智慧、一切佛法、受佛附囑、無所缺減也。然則迦葉見佛最初、得佛衣・佛法也。(DZZ 7.28-30)

**Mahallaka** (C. Moheluo 摩訶羅; J. Makara). The name of the older brother of the Twenty-second Ancestor of the Chan Lineage in India, Manorahita, according to

traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. That text, and the account in Chapter 22 of the *Denkōroku* that is based on it, says that the king of the Country of Nadi had two sons, the first named Mahallaka (in Sanskrit, “elderly,” “decrepit,” or “foolish”), and the second named Manorahita.

**Mahāmāyā** (C. Da Qingjingmiao 大淸淨妙; J. Dai Shōjōmyō). The birth mother of Buddha Śākyamuni.

**Mahānāman** (C. Monanjuli 摩男俱利; J. Madanguri). One of the five ascetics with whom Śākyamuni associated before he attained *buddhahood*. They later became his first disciples. → *five bhikṣus*.

**Mahāsāṃghika Vinaya** (C. Mohosengqi lü 摩訶僧祇律; J. Makasōgi ritsu; T 1425). 40 fascicles. The vinaya collection of the Mahāsāṃghika tradition in India, translated in the capital of the Eastern Jin dynasty between 416 and 418 by Faxian 法顯 (J. Hōgan), who copied the text in Magadha and brought it back to China, and by Buddhahadra (C. Fotuobatuoluo 佛陀跋陀羅; J. Buddabaddara; 358–429). → *vinaya collection*; → *Vinaya School*.

**Mahāsthāmaprāpta Bodhisattva** (C. Dashizhi Pusa 大勢至菩薩; J. Daiseishi Bosatsu). In Sanskrit, Mahāsthāmaprāpta means “in possession of great power”; the Chinese translation of the name means “one who has acquired great power.” Mahāsthāmaprāpta is best known as one of two *bodhisattva* attendants (the other being Avalokiteśvara) who are said to stand on either side of Amitābha Buddha in the latter’s pure *buddha-land*, the place of “ultimate bliss” (C. jile 極樂; J. gokuraku; S. *sukhāvatī*). In East Asian Buddhist art, especially in scenes of Amitābha “coming to greet” (C. laiying 來迎; J. raigō) devotees on their deathbeds to escort them to the pure land, Mahāsthāmaprāpta is portrayed in female form.

**Mahāvairocana Buddha** (C. Dari Rulai 大日如來; J. Dainichi Nyorai). In Sanskrit, Mahāvairocana means “great solar being”; the Chinese translation of the name means “great sun.” The *buddha* who is venerated in the “esoteric teachings” (C. mijiao 密教; J. mikkyō) of Tantric Buddhism as lord of the cosmos, the universal ground of being, and the principle of *buddhahood* from whom all other *buddhas* and *bodhisattvas* emanate. In maṇḍalas depicting the *five buddhas* he is situated in the center, with the other four of the *buddhas* seated to his north, south, east, and west.

**Mahāyāna** (C. Dasheng 大乘; J. Daijō). Literally, the “great vehicle.” The self-selected name for a movement in Indian Buddhism that arose around the first century of the Common Era and produced many previously unknown *sūtras*, presenting them as genuine teachings spoken by Śākyamuni Buddha. The vast body of scriptures in question included many that were translated into Chinese and had a definitive impact on the Buddhism of East Asia; famous among them are the “perfection of wisdom” genre of *sūtras*, the *Lotus Sūtra*, *Sūtra of the Great Nirvāṇa*, *Flower Garland Sūtra*, and *Vimalakīrti Sūtra*. The ideas they espouse — including the ideal of the *bodhisattva* path, which puts the practice of giving and compassion before all else, the doctrines of emptiness and the identity of *samsāra* and *nirvāṇa*, the principle of *skillful means*, and the belief in a universe filled with countless *buddhas* and *buddha-lands* — became emblematic of the Mahāyāna movement. Buddhist monks who denied that Mahāyāna *sūtras* were the word of Buddha were castigated in Mahāyāna literature as followers of the Hīnayāna

or “inferior vehicle,” a pejorative name that no Buddhist has ever identified with. The Mahāyāna seems to have remained a minority movement in India and Central Asia, but it became predominant in East Asia and Tibet.

**Mahāyāna Awakening of Faith** (C. *Dasheng qixin lun* 大乘起信論; J. *Daijō kishin ron*; T 1666; T 1667). A text traditionally attributed to Aśvaghōṣa (second century CE), but generally regarded by modern scholars as one that was actually written in China. The earlier, more popular version of the text (T 1666) is said to have been translated by the Yogācāra School monk Paramārtha (499-569). Some scholars speculate that Paramārtha may have composed the text himself, perhaps in Sanskrit, after his arrival in China in 546. Another version (T 1667) claims to be a translation by Śikṣānanda (C. Shichanantuo 實叉難陀; J. Jisshananda; d.u.). Evidence for the Chinese provenance of the *Mahāyāna Awakening of Faith* begins with fact that no Sanskrit original survives and no Tibetan translation exists. Another factor that mitigates for the text’s production in China is its attempt to synthesize two streams of Mahāyāna thought that held similar but in some ways incompatible views of “mind”: 1) the concept of the “womb of the *tathāgata*” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*), and 2) the Yogācāra School doctrine of the “storehouse-consciousness” (C. *alayi shi* 阿賴耶識; J. *araya shiki*; S. *ālaya-vijñāna*). Because Chinese Buddhists accepted both as genuine teachings of Buddha, they felt a need to harmonize them, even though there was no clear Indian Buddhist precedent for doing so. The *Mahāyāna Awakening of Faith* holds that the “one mind” has an “aspect of thusness” (C. *zhenru men* 眞如門; J. *shinnyo mon*) — the “womb of the Tathāgata” — which is inherently awakened, pure, and unconditioned, and an “aspect of arising and ceasing” (C. *shengmie men* 生滅門; J. *shōmetsu mon*) — the “storehouse-consciousness” — which contains the seeds of karmic recompense and, being conditioned in that way, accounts for both the delusion that ordinary living beings experience and the possibility of religious practice and awakening. The *Mahāyāna Awakening of Faith* was subject to numerous commentaries by eminent monks in East Asia, and it influenced doctrinal developments in various branches of the Buddhist tradition, most notably the Tiantai and Huayan schools. Its theory of “one mind” also informed the rhetoric of the Chan/Zen tradition which, because it was not interested in formulating a systematic philosophy, was not troubled by the ambiguities inherent in that theory.

**Maheśvara** (C. Zizaitian 自在天; J. Jizaiten). Literally, “Great Lord.” An Indian god, or deva, said to rule over the sixth and highest of the six heavens of the desire realm, called the “Heaven of Freely Experiencing Other Heavens.” He is most often identified as Śiva, but also as Māra, Rudra, Īśāma, and Śaṃkara, among others.

**Maitreya** (C. Cishi 慈氏; J. Jishi). Literally, “Compassionate One.” The Sanskrit name “Maitreya” is also transliterated as 彌勒 (C. Mile; J. Miroku). He is the future buddha, next to appear in the world after Śākyamuni Buddha, and is said to be presently residing in Tuṣita Heaven. → *thousand buddhas*.

**Majestic Voice, the King of Emptiness** (C. Weiyin Kong Wang 威音空王; J. Ion Kū Ō). A buddha mentioned by Dōgen in the *Extensive Record of Eihei*, and in the chapter of his *Treasury of the True Dharma Eye* entitled “Retreat” (*Ango* 安居), where he speaks of the “time before and the time after Majestic Voice, the

King of Emptiness” (*Ion Kū Ō no zensai gosai* 威音空王の前際後際). As Dōgen employs them, the names “Majestic Voice” and “King of Emptiness” refer to one and the same *buddha*, but they appear as two distinct, unrelated *buddhas* in the *Lotus Sūtra*. → King Majestic Voice; → King of Emptiness.

**Mamukta** (C. Momuduo 摩目多; J. Mamokuta). The name of one of two “followers of other paths” who did bad things while pretending to be monks, which resulted in the death of the Twenty-fourth Ancestor of the Chan Lineage in India, *Simha Bhikṣu*. That story is found in traditional histories such as the *Jingde Era Record of the Transmission of the Flame* and is repeated in Chapter 24 of the *Denkōroku*, but Mamukta is otherwise unknown in Buddhist literature.

**Mañjuśrī** (C. Wenshushili 文殊師利, Wenshu 文殊; J. Monjushiri, Monju). (1) One of the most celebrated celestial *bodhisattvas* in the East Asian Mahāyāna pantheon. He is often depicted in paintings and statues riding a lion and carrying a sword, which represents the perfection of wisdom. Mañjuśrī is said to accurately explain Buddha’s words, gestures, and intentions to other *bodhisattvas* when they become confused. (2) In the large public monasteries of Song and Yuan dynasty China, and the Zen monasteries of Japan that were modeled after them, a particular image of Mañjuśrī was enshrined in the *saṃgha hall*, where it was known as the → Sacred Monk.

**Mañjuśrī Bodhisattva** (C. Wenshu Dashi 文殊大士; J. Monju Daishi). → Mañjuśrī.

**Manorahita** (C. Monaluo 摩拏羅; J. Manura). The Twenty-second Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He is also listed as the twenty-first patriarch in the *Record of the Transmission of the Dharma Treasury*, but is otherwise unknown. In some texts his name is translated into Chinese as “As One Wishes” (C. Ruyi 如意; J. Nyoi).

**Manpuku Monastery** (Manpukuji 萬福寺). Literally, “Myriad Blessings Monastery.” A large Chinese-style monastery located in Uji, just south of Kyōto. It was founded by Yinyuan Longqi 隱元隆琦 (J. Ingen Ryūki; 1592-1673), an eminent Chinese Chan master who had arrived in Japan in 1654, with the patronage of the fourth Tokugawa shōgun, Ietsuna 家綱 (1641-1680). Yinyuan gave the facility exactly the same mountain name and monastery name (C. *sibao* 寺號; J. *jigō*) as the place he hailed from in Fujian 福建 province, China: Mount Ōbaku Manpuku Monastery (C. Huangboshan Wanfusi 黃檗山萬福寺; J. Ōbakusan Manpukuji). He was installed as founding abbot upon its completion in 1661. In contrast to the great metropolitan Zen monasteries of Kyōto and Kamakura that had become overrun with mortuary sub-temples and had lost many of their central facilities, Manpuku Monastery boasted all of the monastery buildings that were necessary to support communal Zen practice on a large scale. It became the center of the so-called of Ōbaku School Zen in Japan, which flourished during the Tokugawa period (1600-1868) and stimulated major reforms in both the Sōtō and Rinzai schools of Zen. For details, → Ōbaku School.

**Many Virtues** (C. Xianzhong 賢衆; J. Kenshu). The name of an *arhat* who, according to a story found in the biography of the “Twenty-first Ancestor, Vasubandhu” in the *Jingde Era Record of the Transmission of the Flame* and repeated in Chapter 21 of the *Denkōroku*, arrived at the house of Vasubandhu’s



parents in Rājagṛha when his mother was still pregnant with Vasubandhu and made a prediction about him being born as a twin and becoming a sage.

**Manzan Dōhaku** 卍山道白 (1636-1715). A *dharma heir* of Gesshū Sōko (1618-1696) in the Sōtō Lineage. Manzan was a leader of the “movement to restore the old rules” (*koki fukko undō* 古規復古運動) of monastic discipline that had originally been posited by Dōgen and Keizan. That movement arose in opposition to, but was also inspired by, the newly imported Ōbaku School of Zen. While active politically as a reformer of Sōtō Zen institutions and practices, Manzan was at heart a scholar who sought, through rigorous philological study, to understand all the writings of Dōgen and Keizan, beginning with (but certainly not limited to) their works pertaining to Chan/Zen “rules of purity.”

**Māra** (C. Moluo 魔羅 or Xiangmo 降魔; J. Mara or Gōma). (1) [singular] Pāpīyān, the king of demons, ruler of the Heaven of Freely Experiencing Other Heavens, the highest of the *six heavens of the desire realm*, and the lord of desires. (2) [plural or singular] the personification of death, evil, and selfish desires. Frequently seen as devilish or demonic figures, Māras frequently appear in Buddhist literature as enemies of Buddha and Buddhist teachings.

**Māra King** (C. Mowang 魔王; J. Maō). Pāpīyān, the king of demons. → Māra.

**Master Gen** (Gen Shi 元師). A name used by Keizan in the *Denkōroku* to refer to → Dōgen.

**Master Mazu** (C. Ma Shi 馬師; J. Ba Shi). A reference to → Mazu Daoyi.

**Master Myōzen** (Zen Shi 全師). A name used by Eisai, as quoted in Chapter 51 of the *Denkōroku*, to refer to his disciple → Myōzen.

**Mathurā** (C. Motuluo Guo 摩突羅國; J. Matora Koku). An ancient kingdom and city of Central India, corresponding in location to present-day Muttra on the banks of the river Jumna. According to DDB (s.v. 摩突羅), it was also known as Madhurā or “Peacock City” (C. Kongqiao Cheng 孔雀城; J. Kujaku Jō), and as Kṛṣṇapura, because it was the reputed birthplace of Kṛṣṇa. Mathurā was one of the seven sacred cities, and was famous for its stūpas. For an overview of Mathurā in Buddhist history and legend, see Strong (1992).

**Matsudono** 松殿. Literally “Pine Hall.” The name of a branch of the powerful Fujiwara 藤原 clan, one that was founded by Fujiwara no Motofusa 藤原基房 (1144–1230) and named after a residence called “Pine Hall” that he built in Kyōto. Matsudono no Motofusa 松殿基房, as he was also called, served as regent for 13 years, albeit with three separate appointments: 1166–1168, 1168–1172, and 1172–1179.

**Maudgalyāyana** (C. Mujianlian 目犍連, Mulian 目連; J. Mokkenren, Mokuren). One of the ten principal disciples of Śākyamuni Buddha, especially noted for his *supernormal powers*. In early Buddhist texts he is an *arhat*. In East Asian Buddhism, he is best known as the protagonist of the *Ullambana Sūtra* (C. *Yulanpen jing* 盂蘭盆經; J. *Urabon kyō*), which teaches that filial children can rescue their parents and ancestors from bad rebirths (especially that of hungry ghosts) by *making offerings to the saṃgha and dedicating the merit* that results to that end. In Chapter 9 of the *Vimalakīrti Sūtra*, Maudgalyāyana is a *bodhisattva* who appears prior to Mañjuśrī to express his view on the question, “What is the

*bodhisattva's dharma gate that leads into nonduality?*" It is his role in that *sūtra* that Keizan refers to in Chapter 8 of the *Denkōroku*.

**Mayu** 麻谷 (J. Mayoku). → Mayu Baoche.

**Mayu Baoche** 麻谷寶徹 (J. Mayoku Hōtetsu; d.u.). A Chan master known only from a dialogue he is said to have had with a scholarly abbot named Liangsui. → "when Liangsui first sought instruction from Mayu."

**Mazu** 馬祖 (J. Baso). → Mazu Daoyi.

**Mazu Daoyi** 馬祖道一 (J. Baso Dōitsu; 709–788). Literally, "Ancestor Ma," a name that retains his secular cognomen, "Ma" 馬 (J. Ba), and adds the glyph for "ancestor" (C. *zu* 祖; J. *so*). A dharma heir of Nanyue Huairang (677–744). Mazu is regarded as the founder of the Hongzhou Lineage of Chinese Chan, and is said to have had some 139 disciples. He is famous for the teaching → "mind is buddha."

**Mian River** (C. Mianshui 沔水, Mian 沔; J. Bensui, Ben). A name for the upper reaches of the → Han River.

**Miaoxiang Monastery** (C. Miaoxiangsi 妙相寺; J. Myōsōji). Literally, "Sublime Sign Monastery." According to the biography of "Chan Master Touzi Yiqing of Shuzhou" that appears in the *Collated Essentials of the Five Flame Records*, and the account in Chapter 44 of the *Denkōroku* that is based on it, this was the monastery in Qingshe where Touzi Yiqing (1032–1083) went forth from household life. Nothing else is known of it.

**Middle Length Āgama Sūtra** (C. *Zhong ehan jing* 中阿含經; J. *Chū agon kyō*; S. *Madhyamāgama*; T 26). 60 fascicles. Translated by Gautama Saṃghadeva (C. *Qutan Sengqietipo* 瞿曇僧伽提婆; J. Kudon Sōgyadaiba) in 398. A scripture that is generally identified with the Sarvāstivāda tradition of Indian Buddhism.

**Mii Temple** (Miidera 三井寺, Mii 三井). Literally "Temple" (*tera* 寺) of the "three wells" (*mii* 三井). The popular name for → Onjō Monastery.

**Minamoto clan** (Minamotoshi 源氏). The two glyphs 源氏 are also read as "Genji." One of four great clans that dominated Japanese politics during the Heian period. Said to be the birth clan of Dōgen (1200–1253).

**Ming dynasty** (C. Mingchao 明朝, Ming 明; J. Minchō, Ming). A period of Chinese history, marked by the rule of one imperial clan, that began in 1368 and ended in 1644. It took shape following the collapse of the Mongol-led Yuan dynasty, and was the last imperial dynasty in China ruled by ethnic Han Chinese.

**Minzhou prefecture** (C. Minzhou 閩州, Min 閩; J. Binshū, Bin). An old administrative district, with an area that is presently under the jurisdiction of Fuzhou 福州 city in Fujian 福建 province.

**Miscellaneous Āgama Sūtra** (C. *Za ahan jing* 雜阿含經; J. *Zō agon kyō*; S. *Samyuktāgama*; T 99). 50 fascicles. Translated by Guṇabhadra (C. *Qiunabatuoluo* 求那跋陀羅; J. Gunabaddara; 394–468).

**Miscellaneous Examination of Various Chapters in the Flower Garland Sūtra** (C. *Huayan Jing nei zhangmendeng zakongmu zhang* 華嚴經內章門等雜目章; J. *Kegon Kyō nai shōmontō zōkumoku shō*; T 1870). 4 fascicles. A commentary on the sixty-fascicle translation of the *Flower Garland Sūtra* by Zhiyan 智儼 (J.

Chigen; 602-668), recognized as the second patriarch (C. *erzu* 二祖; J. *niso*) of the Huayan School in China.

**Miśraka** (C. Mizhejia 彌遮迦; J. Mishaka). The Sixth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He also appears as the sixth patriarch in the *Record of the Transmission of the Dharma Treasury*, but is otherwise unknown.

**Most Adorned** (C. Yanyi 嚴一; J. Gon'ichi). Name of the mother of Vasubandhu, Twenty-first Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Most Venerable Swallower of Light** (C. Yinguang Shengzun 飲光勝尊; J. Onkō Shōson). An epithet of → Mahākāśyapa; → Swallower of Light.

**Mount Baiyun** (C. Baiyunshan 白雲山; J. Hakuunsan). Literally, “White Cloud Mountain.” (1) A mountain located in what is now Taihu County 樅陽縣 in Anhui 安徽 province. (2) The mountain name of → Haihui Monastery. (3) A reference, by metonymy, to Baiyun Shoudan 白雲守端 (J. Hakuun Shutan; 1025-1072), whose name derives from the fact that he served as abbot at a monastery on Mount Baiyun, among other places. He was a famous *dharma heir* of Yangqi Fanghui (995-1049).

**Mount Baizhang** (C. Baizhangshan 百丈山, Baizhang 百丈; J. Hyakujōsan, Hyakujō). Literally, “Hundred Fathom Mountain.” (1) During the Tang dynasty, the name of a mountain located in Hongzhou prefecture, where Chan Master [Baizhang] Huaihai had his monastery. (2) A mountain located near present-day Fengxin County 奉新縣 in northern Jiangxi 江西 province; also called Daxiong Peak (C. Daxiongfeng 大雄峯; J. Daiyūhō) and Mount Daxiong (C. Daxiongshan 大雄山; J. Daiyūzan). During the Yuan dynasty, it was home to the Dazhi Shousheng Chan Monastery (C. Dazhi Shousheng Chansi 大智壽聖禪寺; J. Daichi Jushō Zenji), which had the mountain name of Mount Baizhang. (3) By metonymy, → Baizhang Huaihai.

**Mount Caoxi** (C. Caoxishan 曹溪山; J. Sōkeizan). Literally, “Officer Gulch Mountain.” Site of the Baolin Monastery during the Tang dynasty, where the Sixth Ancestor of the Chan Lineage in China, Huineng, is said to have served as abbot from the year 670. It was located in what is now the Qujiang District 曲江區 of northern Guangdong 廣東 province, near the Bei River 北江.

**Mount Damei** (C. Dameishan 大梅山; J. Daibaisan). Literally, “Great Plum Mountain.” A mountain located near present-day Ningbo 寧波 city, Zhejiang 浙江 province, in a region known in the Tang and Song dynasties as Mingzhou 明州 prefecture, or Siming 四明. (2) A Buddhist monastery, known at different times as Husheng Monastery (C. Hushengsi 護聖寺; J. Goshōji) and Baofu Chan Monastery (C. Baofu Chansi 保福禪寺; J. Hofuku Zenji), which had the mountain name of Mount Damei.

**Mount Danxia** (C. Danxiashan 丹霞山; J. Tankasan). Literally, “Cinnabar Cloud Mountain.” (1) A scenic mountain area located near present-day Shaoguan 韶關 city in Guangdong 廣東 province. (2) A mountain located in present-day Nanyang 南陽 city, Henan 河南 province. (3) A monastery with this mountain name, said to have been founded by Danxia Tianran (739–824), has been known by a variety of names: Xixia Monastery (C. Xixiasi 棲霞寺; J. Seikaji), Xianxia

Monastery (C. Xianxiasi 仙霞寺; J. Senkaji), Hongxia Monastery (C. Hongxiasi 紅霞寺; J. Kōkaji), and Danxia Monastery.

**Mount Dong** (C. Dongshan 東山; J. Tōzan). Literally, “East Mountain.” A mountain in Huangmei in old Qizhou prefecture where the Fifth Ancestor of the Chan/Zen Lineage in China, Hongren, had his monastery. By some accounts, the Fourth Ancestor, Daoxin, was also based on Mount Dong. For details, → Mount Huangmei.

**Mount Dong** (C. Dongshan 洞山; J. Tōzan). Literally, “Grotto Mountain.” (1) A mountain located in old Yuanzhou 袁州 prefecture, one of eight prefectures in the administrative circuit known as Jiangnan Xi Dao 江南西道. The location corresponds to present-day Yifeng County 宜豐縣 in Jiangxi 江西 province. (2) Site where Dongshan Liangjie (807–869) had his monastery, identified by ZGD (p. 921a, s.v. とうざん) as the Puli Cloister (C. Puliyuan 普利院; J. Furiin). (3) A reference to → Dongshan Liangjie.

**Mount Fengqi** (C. Fengqishan 鳳棲山; J. Hōseizan). Literally, “Phoenix Perch Mountain.” The site of Tongan Monastery in old Hongzhou prefecture. Located in present-day Jiujiang 九江 city, Jiangxi 江西 province.

**Mount Fu** (C. Fushan 浮山; J. Fuzan). Literally, “Floating Mountain.” A mountain located in present-day Zongyang County 樅陽縣, Anqing 安慶 city, Anhui 安徽 province. Site of → Huisheng Grotto, a monastery founded by Yuanjian Fayuan (991–1067).

**Mount Furong** (C. Furongshan 芙蓉山; J. Fuyōzan). Literally, “Hibiscus Mountain.” A place name definitely associated with Chan master Furong Daokai (1043–1118), but otherwise uncertain in its referent. There are a number of places called “Mount Furong” in China, and the location of the one from which Daokai derived his name is a matter of considerable debate. Ishii (1987, p. 241) situates it in the area between present-day Yinan County 沂南縣 and Tancheng County 郯城縣 in Linyi 臨沂 city, Shandong 山東 province. That was the area of Daokai’s home town, but today there are no vestiges of his presence. According to the *Outline of Buddhist History*:

[Daokai] availed himself of a hermitage on Lake Furong, where students benefited from their intimate proximity to him. The emperor [Huizong] bestowed an imperial plaque on that abode which named it the “Huayan Chan Monastery.”

《釋氏稽古略》便庵於芙蓉湖上。學者益親。帝賜所居額曰華嚴禪寺。(T 2037.49.881a22-23)

From this passage it seems that “Mount Furong” may simply have been the *mountain name* of Daokai’s monastery, derived from its situation on Lake Furong (C. Furong Hu 芙蓉湖; J. Fuyō Ko), not from its location on any actual mountain by that name. All monasteries in Song China had *mountain names*, even if they were located in the middle of cities or on flat plains.

**Mount Gaoning** (C. Gaoningshan 皋寧山; J. Kōneizan). Literally, “Lofty Serenity Mountain.” (1) A mountain in Hangzhou city, now known as Mount Gaoting (C. Gaoting Shan 皋亭山; J. Kōteizan). (2) The *mountain name* of Chongxian Monastery in Hangzhou city, founded by Zhenxie Qingliao (1088–1151).

**Mount Heng** (C. Hengshan 衡山; J. Kōsan). Literally, “Flat Mountain.” Also called “Mount Heng in Nanyue” (C. Nanyue Hengshan 南嶽衡山; J. Nangaku Kōsan). (1) A mountain in old Tanzhou 潭州 prefecture; located in present-day Nanyue District 南嶽區, Hengyang 衡陽 city, Hunan 湖南 province. (2) Site of Nan Monastery, where Shitou Xiqian (700-790) is said to have built a thatched hut on a stone outcropping that resembled a dais.

**Mount Hiei** (Hicizan 比叡山, Eizan 叡山). Literally, “Imperial Mountain.” (1) A mountain that spans the border of Kyōto 京都 prefecture and Shiga 滋賀 prefecture. It consists of two main peaks, an eastern one at an elevation of 848 meters and a western one at 839 meters. (2) A reference to the complex of Buddhist temples and shrines located on that mountain, which belong to Enryaku Monastery, the headquarters of the Mountain Branch of the Tendai School. It is divided into three main administrative districts: 1) Yokawa 横川, with six “valleys” (*tani* 谷) or sub-divisions; 2) Tōdō 東塔, with five “valleys”; and 3) Saitō 西塔, with five “valleys.”

**Mount Huangmei** (C. Huangmeishan 黃梅山; J. Ōbaisan). Literally “Yellow Plum Mountain.” A mountain, or perhaps a range of mountains, located in the Huangmei district of old Qizhou prefecture, in what is now Hubei 湖北 province. There is considerable ambivalence in the literature of Chan as to the precise referent of this name. (1) Mount Huangmei is generally identified as the place where the Fifth Ancestor of the Chan Lineage in China, Hongren, had his monastery. According to the *Separate Biography of Great Master Caoxi* (C. Caoxi Dashī biezhuān 曹溪大師別傳; J. Sokei Daishi betsuden), a text that may date back to 781:

Chan Master Hongren opened the *dhyāna* gate on Mount Huangmei in Qizhou prefecture.

《曹溪大師別傳》蕪州黃梅山忍禪師開禪門。(CBETA, X86, no. 1598, p. 49, c19-20 // Z 2B:19, p. 483, d7-8 // R146, p. 966, b7-8)

Chan texts such as the *Jianzhong Jingguo Era Record of the Continuation of the Flame* (CBETA, X78, no. 1556, p. 645, a17-18 // Z 2B:9, p. 23, d10-11 // R136, p. 46, b10-11) and the *Grouped Sayings from the Chan Tradition* (CBETA, X67, no. 1299, p. 59, c5 // Z 2:22, p. 59, b17 // R117, p. 117, b17) also refer to the site of Hongren’s monastery as “Mount Dong [literally ‘East Mountain’] in Huangmei” (C. Huangmei Dongshan 黃梅東山; J. Ōbai Tōzan). This locution raises the possibility that the name Huangmeishan 黃梅山 (J. Ōbaisan) should be translated not as “Mount Huangmei” in the singular, but rather as the “mountains of Huangmei [District].” (2) Mount Huangmei (or the Huangmei Mountains) is also associated in some texts with the Fourth Ancestor of the Chan Lineage in China, Daoxin (580-651). The *Complete Chronicle of the Buddhas and Ancestors* says:

During the time of [Emperor] Taizong of the Tang, the Fourth Ancestor, Daoxin, resided in the Huangmei Mountains.... The Fourth Ancestor resided on Mount Potou.

《佛祖統紀》唐太宗。四祖道信居黃梅山。。。四祖居破頭山。(T 2035.49.466c7-8)

These two lines suggest (as the translation indicates) that Mount Potou (C. Potoushan 破頭山; J. Hazuzan) was one of a number of peaks in the Huangmei Mountains, but it could also mean that Mount Potou was an alternate name for a (singular) Mount Huangmei. According to the *Additional Biography of Eminent Monks*, Daoxin's monastery was on Mount Shuangfeng (C. Shuangfengshan 雙峯山; J. Sōhōzan) in Qizhou prefecture. Shenhui's *discourse record* says that it was Daoxin himself who renamed Mount Potou as Mount Shuangfeng. (3) The matter is further complicated by Chan texts that place both Daoxin and Hongren in the same monastery. The *Record of the Transmission of the Dharma Treasure*, compiled by Du Fei 杜朮 (J. Tohi; d.u.) sometime in the first decade of the eighth century, lists their biographies as follows:

Tang [dynasty] Monk Daoxin of Dongshan ["East Mountain"] Monastery on Mount Shuangfeng.

Tang [dynasty] Monk Hongren of Dongshan ["East Mountain"] Monastery on Mount Shuangfeng.

《傳法寶紀》唐雙峯山東山寺釋道信。唐雙峯山東山寺釋弘忍。(T 2883.85. 1291c2-3)

In its biography of Shenxiu (606?-706), the *Jingde Era Record of the Transmission of the Flame* also says:

[Shenxiu] went to Dongshan ["East Mountain"] Monastery on [Mount] Shuangfeng in Qizhou prefecture. There he met the Fifth Ancestor, Master Hongren, and took seated meditation as his endeavor.

《景德傳燈錄》至蘄州雙峯東山寺。遇五祖忍師以坐禪爲務。(T 2076.51. 231b14-15)

The teachings of the Fourth Ancestor and Fifth Ancestor (Daoxin and Hongren) were sometimes referred to collectively as the "East Mountain dharma gate" (C. *Dongshan famen* 東山法門; J. Tōzan hōmon).

**Mount Jing** (C. Jingshan 徑山; J. Kinzan). Literally, "Narrow Path Mountain." (1) A mountain located in the present-day Yuhang District 餘杭區 of Hangzhou city, Zhejiang 浙江 province. (2) The mountain name of a large public monastery located on Mount Jing, which in the Song and Yuan dynasties was called Xingsheng Wanshou Chan Monastery (C. Xingsheng Wanshou Chansi 興聖萬壽禪寺; J. Kōshō Manju Zenji). During the Yuan dynasty, when there seems to have been some sort of official ranking of major monasteries by the government, this monastery was ranked at the top of the so-called "five mountains" (C. *wushan* 五山; J. gozan).

**Mount Jing Monastery** (C. Jingshansi 徑山寺; J. Kinzanji). The large public monastery located on → Mount Jing.

**Mount Kobata** (Kobatasan 木幡山). Literally, "Wood Banner Mountain." A hill located about 15 kilometers south of the Japanese capital, Heian-kyō 平安京, in what is now Uji 宇治 city, Kyōto 京都 prefecture. The place where Dogen's adoptive father, Zenjōkaku of the Matsudono, had his estate.

**Mount Liang** (C. Liangshan 梁山; J. Ryōzan). (1) Literally, "Ridge Mountain." A mountain in present-day Taoyuan County 桃源縣, north of Changde 常德 city in Hunan 湖南 province. Also known as Mount Taiyang (C. Taiyangshan 太陽山; J. Taiyōzan); not to be confused with the Mount Taiyang in Hubei 湖

北 province. (2) The mountain name of a monastery that existed on the southern slope of Mount Liang, which was known as Guanyin Monastery (C. Guanyinsi 觀音寺; J. Kannonji). (3) By metonymy, Liangshan Yuanguan (d.u.), the Forty-second Ancestor of the Chan/Zen Lineage according to the *Denkōroku*.

**Mount Luofu** (C. Luofushan 羅浮山; J. Rafuzan). Literally “Gauze Wafting Mountain.” A mountain located in present-day Boluo County 博羅縣, Huizhou 惠州 city, Guangdong 廣東 province. The biography of the “Thirtieth Ancestor, Great Master Sengcan” in the *Jingde Era Record of the Transmission of the Flame* suggests that Sengcan had a long association with a monastery on Mount Luofu, both before and after his study under the Second Ancestor, Huike.

**Mount Niutou** (C. Niutoushan 牛頭山, Niutou 牛頭; J. Gozusan, Gozu). Literally, “Oxhead Mountain.” (1) A mountain located in present-day Jiangning County 江寧縣, Jiangsu 江蘇 province. According to ZGDJ (p. 347d, s.v. ごずさん), the mountain has twin peaks that resemble in shape the two horns of an ox. (2) A monastery located on Mount Niutou, called Hongjue Monastery (C. Hongjuesi 弘覺寺; J. Kōgakuji). (3) A reference to → Niutou Farong.

**Mount Pan** (C. Panshan 盤山; J. Banzan). Literally, “Plate Mountain.” (1) A mountain located outside of present-day Tianjin 天津 city in Hebei 河北 province. (2) By metonymy, Panshan Baoji (d.u.), abbot of a monastery on Mount Pan.

**Mount Potou** (C. Potoushan 破頭山; J. Hazusan). Literally, “Broken Head Mountain.” An alternate name for → Mount Huangmei.

**Mount Putuo** (C. Putuoshan 補陀山; J. Fudazan). “Potala Mountain.” (1) A mountain in the Zhoushan Islands, in present-day Zhoushan 舟山 city, Zhejiang 浙江 province. Also called Mount Putuoluojia (C. Putuoluojia Shan 補陀洛迦山; J. Fudaraku Sen), that being a Chinese transliteration of the Sanskrit “Potalaka,” a mountain southeast of Malakūṭa in India that was said to be the home of the bodhisattva Avalokiteśvara. Mount Putuo, a small island southeast of Shanghai, is one of the major Buddhist centers in China, especially for the cult of Avalokiteśvara. (2) The mountain name of a number of different Buddhist monasteries located on Mount Putuo, including the Puji Monastery (C. Pujisi 普濟寺; J. Fusaiji), Fayu Monastery (C. Fayusi 法雨寺; J. Hōuji), and Huiji Monastery (C. Huijisi 慧濟寺; J. Ezaiji). (3) By metonymy, a reference to Zhenxie Qingliao (1088–1151), the Forty-seventh Ancestor of the Chan/Zen Lineage according to the *Denkōroku*, who served as the abbot of Mount Putuo (meaning, almost certainly, Puji Monastery).

**Mount Qingyuan** (C. Qingyuanshan 青原山; J. Seigenzan). Literally, “Blue Spring Mountain.” (1) The mountain name of Jingju Monastery, located in old Jizhou prefecture, which corresponds to present-day Jian 吉安 prefectural city in Jiangxi 江西 province. (2) By metonymy, Qingyuan Xingsi (–740), the Thirty-fourth Ancestor of the Chan/Zen Lineage according to the *Denkōroku*, who is said to have been abbot of the Jingju Monastery on Mount Qingyuan.

**Mount Ruiyan** (C. Ruiyanshan 瑞巖山, Ruiyan 瑞巖; J. Zuigansan, Zuigan). Literally, “Auspicious Cliff Mountain.” The mountain name of a monastery where Rujing (1162–1227) served as abbot prior to his appointment to Tiantong

Monastery. The location is in present-day Yan County 嚴縣, Taizhou 台州 prefecture, Zhejiang 浙江 province.

**Mount Shimen** (C. Shimenshan 石門山, Shimen 石門; J. Sekimonzan, Sekimon). Literally, “Stone Gate Mountain.” (1) *Mountain name of the Baofeng Monastery* (C. Baofengsi 寶峰寺; J. Hōhōji), located in present-day Jingan County 靖安縣, Yichun 宜春 city, Jiangxi 江西 province. (2) By metonymy, a reference to Mazu Daoyi (709–788), who is said to have died at Baofeng Monastery.

**Mount Sikong** (C. Sikongshan 司空山; J. Shikūzan). Literally, “Minister of Works Mountain.” The *discourse record of Heze Shenhui* (670–762) says that the Third Ancestor Sengcan’s first known location was “Mount Sikong in Shuzhou 舒州 prefecture.” According to ZGDJ (423c, s.v. しこうざん), Mount Sikong is 60 *li* northwest of present-day Taihu County 太湖縣 in Anhui 安徽 province. It was the site of Wuxiang Monastery (C. Wuxiangsi 無相寺; J. Musōji), and it is traditionally said to be the place where the Second Ancestor, Huike, transmitted the robe to the Third Ancestor, Sengcan.

**Mount Song** (C. Songshan 嵩山; J. Sūzan). Literally, “Lofty Mountain.” (1) A mountain, regarded as sacred, located in present-day Dengfeng County 登封縣, Zhengzhou 鄭州 city, Henan 河南 province. It is a broad mountain with three steep peaks. The area of the eastern peak is known as Taishi 太室 (J. Taishitsu; literally “great room”), and the area of the western peak is called Shaoshi 少室 (J. Shōshitsu; literally “lesser room”). Both areas contain many Buddhist and Daoist religious sites. (2) The Shaoshi area is especially well known as the home of the Shaolin Monastery and the stone grottos where Bodhidharma supposedly sat in *wall contemplation* for nine years.

**Mount Sumeru** (C. Xumishan 須彌山, Xumi 須彌; J. Shumisen, Shumi). In Indian Buddhist cosmology, an enormous mountain that is the central axis of the universe, surrounded by various seas, lesser mountain ranges, and four main island continents. The sun and moon circle around it, and the various heavens (C. *tian* 天; J. *ten*) or deva realms are arrayed near and at its peak.

**Mount Tai** (C. Taishan 臺山 or 台山; J. Taisan). Literally “Plateau Mountain.” (1) An abbreviated reference to → Mount Wutai. (2) An abbreviated reference to → Mount Tiantai.

**Mount Taibai** (C. Taibaishan 太白山; J. Taihakusan). Literally, “Great White Mountain.” Also known by the older name of Mount Tiantong. Located in old Mingzhou 明州 prefecture, which is present-day Ningbo 寧波 city, Zhejiang 浙江 province. The site of → Tiantong Monastery.

**Mount Taiyang** (C. Taiyangshan 大陽山 or 太陽山; J. Taiyōsan). Literally, “Sun Mountain.” (1) A mountain located in old Yingzhou prefecture, in an area that corresponds to present-day Jingshan County 京山縣, Jingmen 荊門 city, Hubei 湖北 province. (2) A reference to Taiyang Monastery (C. Taiyangsi 大陽寺; J. Taiyōji), founded by Chan master Taiyang Xingchong 大陽行沖 (J. Taiyō Gyōchū Zenji; d.u.), a *dharma heir* of the ninth century monk Baizhao Zhiyuan 白兆志圓 (J. Hakuchō Shien; d.u.); also called Mount Taiyang Chan Monastery (C. Taiyang Shan Chansi 大陽山禪寺; J. Taiyōzan Zenji) in an inscription dated 1543. (3) By metonymy, a reference to a number of eminent monks who served as abbot at Taiyang Monastery, including: 1) the *founding abbot*, Taiyang



Xingchong and 2) Taiyang Jingxuan (942-1027), the Forty-third Ancestor of the Chan/Zen Lineage according to the *Denkōroku*.

**Mount Takao** (Takaosan 高雄山). Literally, “Tall Hero Mountain.” (1) A mountain located outside the Japanese capital, Heian-kyō 平安京 (modern Kyōto). (2) The mountain name of Jingo Monastery on Mount Takao, where the funeral for Dōgen’s mother is said to have been held.

**Mount Tiantai** (C. Tiantaishan 天台山; J. Tendaisan). Literally, “Heavenly Plateau Mountain.” The name is occasionally written with the glyphs 天臺山, but the great majority of early Chinese Buddhist texts use 天台山; in any case, there is no difference in pronunciation or meaning. Located in old Taizhou 台州 prefecture, in present-day Zhejiang 浙江 province. Mount Tiantai was home to a number of monasteries, including Guoqing Monastery (C. Guoqingsi 國清寺; J. Kokuseiji), which was founded by Tiantai Zhiyi (538–597) and served as the headquarters of the Tiantai School, and Wannian Monastery, which beginning in the Song dynasty was a Chan abbacy monastery.

**Mount Tiantong** (C. Tiantongshan 天童山, Tiantong 天童; J. Tendōzan, Tendō). Literally, “Heavenly Youth Mountain.” (1) A mountain, called “Tiantong” in the Tang dynasty, but by the Song dynasty also called Mount Taibai (C. Taibaishan 太白山; J. Taihakusan; “Great White Mountain). Located in old Mingzhou 明州 prefecture, which is present-day Ningbo 寧波 city, Zhejiang 浙江 province. (2) A reference to → Tiantong Monastery.

**Mount Wangong** (C. Wangongshan 皖公山; J. Kankōzan). Literally, “Lord Venus Mountain.” A mountain in Shuzhou 舒州 prefecture, where the Third Ancestor of the Chan/Zen Lineage in China, Sengcan, is said to have secluded himself when Emperor Wu of the Zhou (reigned 560-578) banned Buddhism, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. The area of old Shuzhou prefecture corresponds to present-day Huaining County 懷寧縣 in Anhui 安徽 province.

**Mount Wei** (C. Weishan 滬山; J. Isan). Also called “Great Mount Wei” (C. Daweishan 大滬山; J. Daiisan). (1) A mountain located in present-day Ningxiang County 寧鄉縣, Changsha 長沙 city, Hunan 湖南 province. (2) A reference to the Miyin Monastery (C. Miyinsi 密印寺; J. Mitsuinji), located on Mount Wei. (3) A reference to the founding abbot of the Miyin Monastery on Mount Wei, Weishan Lingyou (771–853), or other eminent monks who served as abbot later, such as Weishan Daan (793–883). (4) There is confusion regarding the pronunciation of the glyphs 滬山. Authoritative Chinese and Japanese dictionaries report that in the Hunan region the glyph 滬 is pronounced *wei*, but in Shanxi it is *gui* (Wade-Giles, *kuai*); the corresponding Japanese transcriptions are *i* イ and *ki* キ. Since Mount Wei is in Hunan and Japanese Zen literature always gives the name of the mountain as “Isan” and that of the lineage as “Igyō” (never “Kishan” or “Kigyō”), it is clear that the lexicographically correct pronunciations should be “Mount Wei” and “Weiyang lineage.” Nonetheless, Western-language sources routinely use the Shanxi regional pronunciations of “Guishan” and “Guiyang.”

**Mount Wutai** (C. Wutaishan 五臺山, Wutai 五臺; J. Godaizan, Godai). Literally, “Five Plateaus Mountain.” Also known as Mount Tai (C. Taishan 臺山; J. Taisan), for short. A sacred mountain and famous pilgrimage site, said to be home to Mañjuśrī Bodhisattva. Located near present-day Xinzhou 忻州 city in Shanxi 山

西 province. Mount Wutai is still home to more than fifty Buddhist monasteries, which were named collectively as a UNESCO World Heritage Site in 2009.

**Mount Wuxie** (C. Wuxieshan 五洩山; J. Gosetsuzan). Literally, “Five Vents Mountain.” A mountain in old Wuzhou 婺州 prefecture, in an area that corresponds to present-day Shaoxing 紹興 prefecture, Zhejiang 浙江 province. Site of the Yong’an Chan Monastery (C. Yong’an Chansi 永安禪寺; J. Eian Zenji), founded by a dharma heir of Mazu Daoyi (709–788) named Lingmo 靈默 (J. Reimoku; 747–818). The place where Dongshan Liangjie (807–869) is said to have donned monkish robes and been tonsured.

**Mount Xiang** (C. Xiangshan 香山; J. Kōzan). Literally, “Incense Mountain.” A mountain located 13 *li* to the south of the capital city, Luoyang. The location corresponds to the present-day Luolong District 洛龍區, Luoyang city, Henan 河南 province. Site of the Xiangshan Monastery (C. Xiangshansi 香山寺; J. Kōzanji), established in 516. According to the biography of the “Twenty-ninth Ancestor, Great Master Huike” in *Jingde Era Record of the Transmission of the Flame*:

He [Huike] went forth from household life and received the full precepts under Chan Master Baojing of Mount Xiang in Longmen, Luoyang.

《景德傳燈錄》洛陽龍門香山。依寶靜禪師出家受具。(T 2076.51.220c2-3)

**Mount Xiang** (C. Xiangshan 象山; J. Zōsan). Literally, “Elephant Mountain.” Location uncertain. According to a note in the Shūmuchō edition of the *Denkōroku* (p. 281), it is in present-day Qianjiang 前江 province. However, a number of Buddhist records that date from the Song dynasty speak of a “Mount Xiang in Siming” (C. Siming Xiangshan 四明象山; J. Shimyō Zōsan), and a later one mentions “Mount Xiang in Ningbo” (C. Ningbo Xiangshan 寧波象山; J. Ninpō Zōsan), so it seems likely that the Mount Xiang mentioned in *Collated Essentials of the Five Flame Records* under the heading “Chan Master Xuedou Zhijian of Mingzhou,” in a passage that is repeated in Japanese transcription in Chapter 49 of the *Denkōroku*, was in fact located in Siming, a place that is now in Ningbo 寧波 city, Zhejiang 浙江 province.

**Mount Xinfeng** (C. Xinfengshan 新豐山; J. Shinpōsan). Literally, “New Abundance Mountain.” A mountain in old Yongzhou 雍州 prefecture, which also gave its name to a monastery where Dongshan Liangjie (807–869) served as abbot for some time.

**Mount Xuedou** (C. Xuedoushan 雪竇山; J. Setchōzan). Literally, “Snow Burrow Mountain.” A mountain, also called Mount Siming (C. Simingshan 四明山; J. Shimyōzan), located in old Mingzhou 明州 prefecture, which is present-day Ningbo 寧波 city, Zhejiang 浙江 province. Site of Zisheng Monastery (C. Zishengsi 資聖寺; J. Shishōji), also known as Xuedou Monastery (C. Xuedousi 雪竇寺; J. Setchōji).

**Mount Xuefeng** (C. Xuefengshan 雪峰山; J. Seppōzan). Literally, “Snowy Peak Mountain.” Also known as Mount Xianggu (C. Xianggushan 象骨山; J. Zōkotsuzan; “Elephant Bones Mountain”). Located in old Minzhou prefecture, in an area that is presently under the jurisdiction of Fuzhou 福州 city in Fujian 福建 province. Site of the Chongsheng Monastery (C. Chongshengsi 崇聖寺; J.

Sūshōji), founded by Xuefeng Yicun (822-908) with the patronage of the King of Min (C. Min Wang 閩王; J. Bin Ō).

**Mount Yan** (C. Yanshan 雁山; J. Ganzan). Literally, “Wild Goose Mountain.” Also called Mount Yandang (C. Yandangshan 雁蕩山; J. Gantōzan; “Goose Pond Mountain”). The *mountain name* of Nengren Monastery (C. Nengrensi 能仁寺; J. Nōninji) in old Wenzhou prefecture.

**Mount Yang** (C. Yangshan 仰山; J. Kyōzan). Literally, “Reliance Mountain.” (1) A mountain located in present-day Yichun 宜春 city, Jiangxi 江西 province. (2) The *mountain name* of Qiyin Chan Monastery (C. Qiyin Chansi 棲隱禪寺; J. Seiin Zenji), located on Mount Yang. (3) By metonymy, a reference to various monks who served as abbots at monasteries on Mount Yang. In particular, a reference to the *founding abbot* of Qiyin Chan Monastery, Yangshan Huiji (803–887).

**Mount Yao** (C. Yaoshan 藥山; J. Yakusan). Literally, “Medicine Mountain.” (1) The name of a mountain in old Yuezhou 嶽州 prefecture, an area that corresponds to present-day Yueyang 岳陽 city, Hunan 湖南 province. (2) The name of the Yaoshan Monastery (C. Yaoshansi 藥山寺; J. Yakusanji) on Mount Yao, which later came to be called Huacheng Monastery (C. Huachengsi 化城寺; J. Kejōji). (3) By metonymy, a reference to Yaoshan Weiyān (745–828).

**Mount Yunmen** (C. Yunmenshan 雲門山; J. Unmonzan). Literally, “Cloud Gate Mountain.” (1) A mountain in old Shaozhou prefecture, an area that corresponds to present-day Shaoguan 韶關 city, Guangdong 廣東 province. (2) The *mountain name* of the Guangtai Chan Cloister (C. Guangtai Chanyuan 光泰禪院; J. Kōtai Zen’in). (3) By metonymy, a reference to Yunmen Wenyan (864–949), *founding abbot* of the Guangtai Chan Cloister on Mount Yunmen.

**Mount Yuwang** (C. Yuwangshan 育王山; J. Ikuōzan). Abbreviated name of Mount Ayuwang (C. Ayuwangshan 阿育王山; J. Aikuōzan). Literally, “King Asōka Mountain.” (1) A mountain located in Siming 四明 in old Mingzhou 明州 prefecture, which is present-day Ningbo 寧波 city, Zhejiang 浙江 province. (2) The *mountain name* of the Guangli Chan Monastery (C. Guangli Chansi 廣利禪寺; J. Kōri Zenji), the site of a stūpa, supposedly erected by King Asōka, that is said to contain the relics of Śākyamuni Buddha.

**Mountain Branch of Tendai** (Sanmon 山門). One of two main branches of the Tendai School. Its headquarters was the Enryaku Monastery, located on top of Mount Hiei. It was in competition, occasionally violent, with the Temple Branch of Tendai, headquartered at the Onjō Monastery, a.k.a. Mii Temple, near the base of Mount Hiei on its eastern flank, in modern-day Ōtsu 大津 city.

**Mountain House** (C. Shanjia 山家; J. Sange). (1) In Song dynasty China, this term referred to the Tiantai teachings of Siming Zhili 四明知禮 (J. Shimyō Chirai; 960–1028) and his followers, as opposed to the Off-Mountain (C. Shanwai 山外; J. Sangai) branch of the Chinese Tiantai School founded by Wuen 晤恩 (J. Goon; -986). (2) All branches of Japanese Tendai claimed descent from the Chinese Mountain House. In the context of Japanese Buddhism, the original meaning of the term “Mountain House,” with its implicit claim to legitimacy, was not entirely lost. However, the term referred more directly to the teachings that were promulgated in the Mountain Branch of Tendai, which was based at

Enryaku Monastery on Mt. Hiei, as opposed to the Temple Branch of Tendai based at Onjō Monastery.

**Muin Dōhi** 無隱道費 (1688–1756). A prominent Sōtō cleric of the eighteenth century; his dates are not 1637–1729, as widely stated in older reference works. Muin is esteemed for his many verses composed in classical Chinese and is the author of many publications. The two most notable are: 1) *Flutes Without Holes* (Muin Zenji mukuteki 無隱禪師無孔笛; 3 fascicles; published in 1744; reprinted in SZ “Shūi” 拾遺, pp. 1–78), a collection of Muin’s Chinese poetry; and 2) *Textual Sources of Spiritual Cultivation* (Shingaku tenron 心學典論; 4 fascicles; published in 1748; reprinted in T 2602.82.656c–684a), a set of seventeen short essays that evaluate passages from Confucian, Daoist, and Buddhist texts in light of Zen teachings.

**Mujaku Dōchū** 無著道忠 (1653–1754). An eminent, scholarly monk in the Rinzai Lineage of Japanese Zen who served as abbot of Myōshin Monastery in Kyōto. He was an avid researcher of all genres of Chan/Zen literature, including records of the transmission of the flame, discourse records, kōan collections, and rules of purity, and he compiled a number of encyclopedic studies of terms and sayings that are remarkable for their philological thoroughness and acumen. His scholarly work was not merely an intellectual pursuit, for it was motivated by his desire to reform the Zen monastic institution of his day and revitalize its practices.

**Mūlasarvāstivāda Vinaya** (C. *Genben shuo yiqieyoubu pinaiye* 根本說一切有部毘奈耶; J. *Konpon setsu issaiubu binaya*; S. *Mūlasarvāstivāda-vinaya-vibhaṅga*; T 1442). 50 fascicles. The vinaya collection of the Mūlasarvāstivāda tradition in India. Translation completed in 701 by the Chinese pilgrim monk Yijing (635–713), who traveled to India from 671 to 695 and was especially interested in finding vinaya materials. → vinaya collection; → Vinaya School.

**Myōshin Monastery** (Myōshinji 妙心寺). Literally, “Sublime Mind Monastery.” A Zen monastery established in 1337 in the capital, Heian-kyō 平安京 (modern Kyōto), with the patronage of the aristocratic courtier Fujiwara no Fujifusa 藤原藤房 (1295–1380?) and Emperor Hanazono 花園 (1297–1348), who donated the land of a detached imperial palace for the buildings. They invited Zen master Kanzan Egen 關山慧玄 (1277–1360) to serve as founding abbot.

**Myōzen** 明全 (1184–1225). A monk who was trained in the Tendai School in the Yokawa district on Mount Hiei. He subsequently became a disciple of Eisai (1141–1215) at Kennin Monastery, from whom he inherited the dharma in the Huanglong (J. Ōryū) Branch of the Rinzai Lineage. Myōzen was a teacher of Dōgen (1200–1253) for nine years, from 1217 to 1225, and he took Dōgen and other disciples with him when he traveled to China in 1223. While in China he worked to erect an inscribed stone memorial for Eisai, but he died at Mount Tiantong on August 4, 1225. Dōgen carried Myōzen’s ordination certificate and relics back to Japan for enshrinement at Kennin Monastery, and also wrote a brief account of Myōzen’s life. He referred to Myōzen as his “late master”; the only other person to be so named was his Chinese teacher, Tiantong Rujing (1162–1227). Dōgen’s account, which gets repeated by Keizan in the *Denkōroku*, gives the impression that Myōzen had been abbot of Kennin Monastery, but his name does not appear in that monastery’s records of its former abbots, so he probably never had an official appointment. As a Tendai School monk, Myōzen had the

residence name of Butsuju-bō 佛樹房, and Keizan quotes Ejō (1198–1280) referring to him posthumously as “Reverend Butsuju.”

**Nāgārjuna** (C. Longshu 龍樹; J. Ryūju). The name in Chinese means “Dragon Tree.” He was the Fourteenth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. As Keizan accurately points out in Chapter 14 of the *Denkōroku*, Nāgārjuna was such a prestigious name in the East Asian view of the history of Buddhism that

the Shingon School, too, regards him as its root ancestor. The Tendai School, likewise, regards him as a founder. Yin-Yang schools and sericulture traditions, etc., also regard him as a founder.

Keizan does not mention it, but Nāgārjuna is most famous in East Asian Buddhism as the founder of the Madhyamaka School of Mahāyāna philosophy in India, which was the progenitor of the Sanlun School in China. The life of Nāgārjuna was well known to East Asian Buddhists through the *Biography of Nāgārjuna Bodhisattva* (C. Longshu Pusa zhuan 龍樹菩薩傳; J. Ryūju Bosatsu den; T 2047) and various other hagiographies, but modern critical scholarship has not been able to corroborate any of the information they contain using Indian sources, so almost nothing is known about him as a historical figure. According to DDB (s.v. 龍樹), there are at least twenty-six philosophical treatises that purport to be Chinese translations of works by Nāgārjuna, but modern scholarship has determined that only six of them can possibly be by him. Among those, the one that had by far the greatest influence in both India and China is the *Fundamental Verses on the Middle Way* (S. *Mūlamadhyamaka-kārikā*), which in the Chinese translation by Kumārajīva (344-413) bears the title *Treatise on the Middle* (C. *Zhonglun* 中論; J. *Chūron*; T 1564). That was the seminal text of the → Madhyamaka School in India and the → Sanlun School in East Asia. Among the works erroneously attributed to Nāgārjuna, the one that is most often cited as an authoritative source for understanding Mahāyāna doctrines and terminology is the *Treatise on the Great Perfection of Wisdom*, said to be translated by Kumārajīva, but perhaps compiled by him.

**Nāgārjuna Bodhisattva** (C. Longshu Dashi 龍樹大士; J. Ryūju Daishi). A highly respectful way of referring to → Nāgārjuna.

**Nan Monastery** (C. Nansi 南寺; J. Nanji). Literally, “South Monastery.” Located on Mount Heng in old Tanzhou 潭州 prefecture. The place where Shitou Xiqian (700-790) is said to have built a thatched hut on a stone outcropping that resembled a dais.

**Nanhai** 南海 (J. Nankai). Literally, “South Ocean.” (1) The southeast coast of China, where Bodhidharma is said to have landed when he came by sea from India. (2) A county (C. *xian* 縣; J. *ken*) in old Guangzhou 廣州 prefecture, corresponding to an area in present-day Yuxiu District 越秀區, Guangzhou 廣州 city, Guangdong 廣東 province.

**Nanquan** 南泉 (J. Nansen). (1) A reference to Mount Nanquan (C. Nanquanshan 南泉山; J. Nansenzan), located in present-day Guichi District 貴池區, Chizhou 池州 city, Anhui 安徽 province. (2) A reference to → Nanquan Puyuan.

**Nanquan Puyuan** 南泉普願 (J. Nansen Fugan; 748-835). The name means “Puyuan, abbot of the monastery on Mount Nanquan.” A *dharma heir* of Mazu Daoyi (709–788).

**Nanshan School** (C. Nanshanzong 南山宗; J. Nanzanshū). A tradition of *vinaya* exegesis in Tang dynasty China that was based on the *Guide to Practice of the Four Part Vinaya* by Daoxuan (596–667). → Vinaya School; → *vinaya*.

**Nanshan Vinaya School** (C. Nanshan Lüzong 南山律宗; J. Nanzan Risshū). → Vinaya School.

**Nanyang** 南陽 (J. Nanyō). (1) A reference to Mount Nanyang (C. Nanyangshan 南陽山; J. Nanyōsan), located in old Hangzhou city. (2) A place in old Dengzhou 鄧州 prefecture that was home to Mount Baiya (C. Baiyashan 白崖山; J. Hakugaisan). The location corresponds to present-day Dengzhou 鄧州 city, Nanyang 南陽 prefectural city, Henan 河南 province. (2) A reference to → Nanyang Huizhong.

**Nanyang Huizhong** 南陽慧忠 (J. Nanyō Echū; -775). The name means “Huizhong, of [the monastery on Mount Baiya in] Nanyang.” A *dharma heir* of the Sixth Ancestor, Huineng. According to the *Jingde Era Record of the Transmission of the Flame* (T 2076.51.244a7-11), he remained for more than forty years on Mount Baiya, but later served by imperial decree as abbot of Qianfu Monastery (C. Qianfusi 千佛寺; J. Senpukuji) in the capital city, Chang’an 長安. Also known by the posthumous honorific title of National Teacher Huizhong.

**Nanyuan Daoming** 南源道明 (J. Nansen Dōmyō; d.u.). A *dharma heir* of Mazu Daoyi (709–788). His biography appears in the *Jingde Era Record of the Transmission of the Flame* under the heading “Chan Master Daoming of Nanyuan in Yuanzhou.” Elsewhere in that text, the following saying is attributed to him:

Thought after thought is immediately cut off and flows into the ocean of the nature.

《景德傳燈錄》心心無間斷、流入於性海。(T 2076.51.249a23)

Nanyuan Daoming is not to be confused with the monk named Daoming who was a *dharma heir* of the Fifth Ancestor Hongren, and had originally been known as → Huiming.

**Nanyuan Huiyong** 南院慧顒 (J. Nan’in Egyō; -930). The name means “Huiyong of Nanyuan (‘South Cloister’) [in Ruzhou 汝州 prefecture].” A *dharma heir* of Xinghua Cunjiang (830-888), who in turn was a *dharma heir* of Linji Yixuan (-866), founding ancestor of the Linji/Rinzai Lineage.

**Nanyue** 南嶽 (J. Nangaku). (1) A reference to Mount Nanyue, a.k.a. → Hengyue. (2) A reference to → Nanyue Huisi. (3) A reference to → Nanyue Huairang.

**Nanyue Huairang** 南嶽懷讓 (J. Nangaku Ejō; 677-744). The name means “Huairang, abbot of the monastery on Mount Nanyue.” A *dharma heir* of the Sixth Ancestor, Huineng.

**Nanyue Huisi** 南嶽慧思 (J. Nangaku Eshi; 515–577). The name means “Huisi of the monastery on Mount Nanyue.” The teacher of Tiantai Zhiyi (538–597) and, by retroactive acclaim, a patriarch of the Tiantai School of Buddhism that was, in effect, founded by Zhiyi. Also known as Dhyāna Master Si (C. Si Chanshi

思禪師; J. Shi Zenji) and Great Master Nanyue (C. Nanyue Dashi 南嶽大師; J. Nangaku Daishi).

**Nanzen Monastery** (Nanzenji 南禪寺). Literally, “Southern Zen Monastery.” A monastery built in the capital, Heian-kyō 平安京 (modern Kyōto), by Emperor Kameyama 龜山 (1249-1305). The founding abbot was Zen master Mukan Fumon 無關普門 (1212-1291), a *dharma heir* of Enni Ben'en (1202-1280) in the Rinzaï Lineage.

**National Teacher Deshao** (C. Deshao Guoshi 德詔國師; J. Tokushō Kokushi; 891-972). Better known as Chan Master Tiantai Deshao (C. Tiantai Deshao Chanshi 天台德詔禪師; J. Tendai Tokushō Zenji). A *dharma heir* of Fayen Wenyi (885-958), Deshao is recognized as the second ancestor of the Fayen Lineage. He served as abbot of at least two monasteries on Mount Tiantai. He was interested in the works of Tiantai Zhiyi (538-597), especially as a source for reforming Buddhist monastic practice, and he worked to recover from Korea copies of Tiantai School texts that had been lost since the severe persecution of the Buddhist *sangha* that occurred in the Huichang 會昌 era (841-846) of the Tang dynasty. Deshao's most influential *dharma heir* was Yongming Yanshou (904-975).

**National Teacher Huizhong** (C. Zhong Guoshi 忠國師; J. Chū Kokushi). Honorific posthumous title of → Nanyang Huizhong.

**National Teacher Qi'an** (C. Qi'an Guoshi 齊安國師; J. Saian Kokushi). Honorific posthumous title of Yanguan Qi'an 鹽官齊安 (J. Enkan Saian; -842), a *dharma heir* of Mazu Daoyi (709-788).

**National Teacher Shōitsu** (Shōitsu Kokushi 聖一國師). A posthumous honorific title awarded to Zen master Enni Ben'en (1202-1280) by the Japanese imperial court in 1311.

**Never-Disparaging** (C. Changbueqing 常不輕; J. Jōfugyō; S. Sadāparibhūta). (1) The name of a bodhisattva who appears in the *Lotus Sūtra* (T 262.9.50b23). (2) The name of Śākyamuni in one of his previous lifetimes as a bodhisattva, when he saw the equality of all beings in their possession of the *buddha-nature*.

**New Commentary on the Treatise of Sengzhao** (C. Zhaolun xinshu 肇論新疏; J. Jōron shinsho; T 1860). 3 fascicles. By the Caodong Lineage monk Chunzhuo Wencai 溫拙文才 (J. Junsetsu Bunsai; 1273-1352).

**Nine Provinces** (C. Jiuzhou 九州; J. Kyūshū). (1) Nine regions or states of ancient China. Various lists exist, but a well-known version from the *Book of Rites* (C. Zhou Li 周禮; J. Shurai) names them as: Yang 揚, Jing 荆, Yu 豫, Qing 青, Yan 兗, Yong 雍, You 幽, Ji 冀, Bing 并. (2) An expression that indicates all of China, or all of the civilized world. (3) A name for one of the four major islands of Japan.

**Nineteenth Ancestor** (C. Dishijiu Zu 第十九祖; J. Daijūkyū So). → Kumāralabdha.

**Ninth Ancestor** (C. Dijiu Zu 第九祖; J. Daikyū So). → Buddhāmītra.

**Nirvāṇa Sūtra** (C. Niepan jing 涅槃經; J. Nehangyō). Abbreviated title of the *Sūtra of the Great Nirvāṇa* (C. Daba niepan jing 大般涅槃經; J. Daihatsu nehanyō; S. Mahāparinirvāṇa-sūtra; T 374 and T 375). This scripture has a complicated textual history. The most widely used Chinese translation of the

*Nirvāṇa Sūtra* exists in two versions. It was first translated into Chinese around 418 by Faxian 法顯 (J. Hōgan) and Buddhābhadra (C. Fotuobatuoluo 佛陀跋陀羅; J. Buddabaddara). Labeled “incomplete,” this version consists of 6 fascicles (C. *juan* 卷; J. *kan*) divided into 18 chapters (C. *pin* 品; J. *hon*). Next, around 423, Dharmakṣema (385-433) translated a “complete” version, consisting of 40 fascicles divided into 13 chapters.

**Niutou** 牛頭 (J. Gozu). Literally, “Oxhead.” (1) A reference to → Mount Niutou. (2) A reference to → Niutou Farong.

**Niutou Farong** 牛頭法融 (J. Gozu Hōyū; 594-657). The name means “Farong, abbot of the monastery on Mount Niutou.” Farong was the *founding* abbot of Hongjue Monastery (C. Hongjuesi 弘覺寺; J. Kōgakuji) on Mount Niutou and a *dharma heir* of Daoxin (580-651), the Fourth Ancestor of the Chan Lineage in China. Traditional histories of Chan such as the *Jingde Era Record of the Transmission of the Flame* name Farong as the *founding* ancestor of the so-called Oxhead Lineage. That is referred to as a “horizontal offshoot” (C. *hengchu* 橫出; J. *ōshutsu*) because the main line of descent is said to lead from the Daoxin (580-651) to Hongren and Huineng, the Fifth and Sixth Ancestors in China, respectively.

**North India** (C. Bei Yindu 北印度, Bei Tianzhu 北天竺; J. Hoku Indo, Hoku Tenjiku). One of the *five regions of India*, according to the Chinese pilgrim Xuanzang (602-664).

**Northern Lineage** (C. Beizong 北宗; J. Hokushū). A name for the lineage of Shenxiu (606?-706), who was widely regarded in his day as the sixth ancestor in the Lineage of Bodhidharma. That status was challenged, however, by Heze Shenhui (670-762), who claimed that the rightful heir to the Fifth Ancestor, Hongren, was actually Huineng. Shenhui’s position, which is also reflected in the Dunhuang manuscript of the *Platform Sūtra*, won out as the orthodox history of Chan Lineage: Huineng’s “Southern Lineage” became known to posterity as the “main,” or “orthodox” (C. *zheng* 正; J. *shō*) line, while the Northern Lineage of Shenxiu was relegated to the status of a *collateral offshoot*. *Dharma heirs* of Shenxiu perpetuated his line for at least three generations, well into the ninth century, but by the time that the *Jingde Era Record of the Transmission of the Flame* was compiled in 1004, there were no longer any *Chan masters* who claimed spiritual descent from him. Proponents of the Southern Lineage, from Shenhui all the way down to the present, have argued that it represents the genuine teaching of “*sudden awakening*,” and that the Northern Lineage of Shenxiu taught “*gradual awakening*” (C. *jianwu* 漸悟; J. *zengo*). That claim has been disproven by modern, critical scholarship; → *sudden versus gradual*.

**Northern Qi dynasty** (C. Beiqi 北齊; J. Hokusai). One of the northern dynasties in the period of Chinese history known as Northern and Southern dynasties (C. Nanbeichao 南北朝; J. Nanbokuchō), which lasted from 386 to 589. The Northern Qi, founded by Emperor Wenxuan 文宣 (J. Bunsen; 526-559), ruled a territory in northeastern China from 550 to 577.

**Northern Song dynasty**. → Song dynasty.

**Northern Wei dynasty** (C. Beiwei 北魏; J. Hokugi). A dynasty founded by the Tuoba 拓跋 clan, which ruled northern China from 386 to 534.



**Northern Zhou dynasty** (C. Beizhou 北周; J. Hokushū). One of the “barbarian” (non-Han Chinese) courts that ruled an area in the north of China from 557 until 581.

**Novice Ordination Liturgy** (C. *Shami shoujie wen* 沙彌受戒文; J. *Shami jukai mon*). The title of the first section of Fascicle #9 in the *Rules of Purity for Chan Monasteries*, compiled in 1103. The part of the liturgy that includes material quoted in *Denkōroku* reads as follows:

*Buddhas of the three times do not speak of householders attaining the way. Who among the six generations of ancestral teachers acted in defilement when they delivered people? Thus, when buddha after buddha proffers his hand, and ancestor after ancestor engages in face-to-face transmission, they are not defiled by worldly relations, but do so only after [the recipient] has become a vessel of the dharma. Thus they get the deva Māra to clasp his hands and get followers of other paths to change allegiance. Upwardly requite the four weighty blessings, and downwardly relieve the suffering of all beings. Therefore, recite:*

*Transmigrating in the three realms,  
the bonds of affection cannot be abandoned.  
To abandon blessings and enter into the unconditioned  
is truly the repayment of blessings.*

*After going forth from household life, pay obeisance to that which lies beyond ordinary feelings. Do not make prostrations to rulers and kings, and do not make prostrations to father and mother. You may now leave your seat and reflect on the blessings of the king's water and land, and on the virtue of the father and mother who gave birth to and nurtured you. Concentrate your spirit, make prostrations, and take leave of them. After that, make no prostrations.*

《禪苑清規》三世諸佛不說在家成道。六代祖師阿誰行染度人。所以佛佛授手祖祖相傳。不染世緣方成法器。故得天魔拱手外道歸心。上酬四重之恩。上濟群生之苦。所以云。流轉三界中。恩愛不能捨。弃恩入無爲。直是報恩者。出家之後。禮越常情。不拜君王。不拜父母。汝今可離此座想念國王水土之恩。父母生成之德。專精拜辭。後不拜也。(CBETA,X63, no. 1245, p. 546, c21-p. 547, a3 // Z 2:16, p. 462, c9-15 // R111, p. 924, a9-15)

The same material is found in the *Imperial Edition of Baizhang's Rules of Purity* (T 2025.48.1137b4-11), compiled in 1336. In the actual performance of the rite of giving precepts, the verse that appears in the middle of the passage is recited by the ordinand, while the rest of the text is read aloud by the precept master (C. *jieshi* 戒師; J. *kaishi*) — the monk who formally administers the precepts. The Chinese *locus classicus* of the verse is the *Commentary on the Procedures of the Four-Part Vinaya* (T 1804.40.150a19-21) by Daoxuan (596–667). In Sōtō Zen today, it is called the *Verse of Tonsure* (Teihatsu no ge 剃髮の偈).

**Ōbaku School** (Ōbakushū 黄檗宗). A school of Zen founded in Japan by Yinyuan Longqi 隱元隆琦 (J. Ingen Ryūki; 1592-1673), an eminent Chan master in the Yangqi Branch of the Linji Lineage. Yinyuan came to Japan in 1654 at the invitation of the abbot of Kōfuku Monastery in Nagasaki, an institution patronized by expatriate Chinese merchants. His reasons for leaving China are

unclear, but the fact that he had been loyal to the Ming emperor who was deposed at the outset of the Qing dynasty (1644-1912) may have had something to do with it. In 1658, Yinyuan got an offer from the fourth Tokugawa shōgun, Ietsuna 家綱 (1641-1680), to build a grand Chinese-style monastery in Uji, just south of Kyōto. He gave it exactly the same mountain name and monastery name (C. *sihao* 寺號; J. *jigō*) as the place he hailed from in Fujian 福建 province, China — Mount Ōbaku Manpuku Monastery (C. Huangboshan Wanfusi 黃檗山萬福寺; J. Ōbakukan Manpukuji) — and was installed as *founding abbot* in 1661.

Yinyuan and his *dharma heir* Muan Xingtao 木菴性瑤 (J. Mokuan Shōtō; 1611-1684) promulgated a set of procedural guidelines for Manpuku Monastery entitled *Ōbaku Rules of Purity* (C. *Huangbo qinggui* 黃檗清規; J. *Ōbaku shingi*), which was completed in 1672. That text reflected a few evolutionary changes that had taken place in Chinese monasteries since the Yuan dynasty, but it was squarely in the tradition of earlier monastic codes such as the *Rules of Purity for Chan Monasteries* and *Imperial Edition of Baizhang's Rules of Purity*. The ground plan, bureaucratic structure, principles of monkish etiquette, and routine of daily, monthly, and annual observances established at Manpuku Monastery had evolved directly from the same Song and Yuan style of monastic organization and operation that had provided the model for Japanese Zen in the Kamakura period. Like that earlier Chinese model, the Ming style of monastic practice that took root in Japan in the Tokugawa period as “Ōbaku Zen” was really just the latest iteration of mainstream Buddhist monasticism on the continent.

In contrast to the great metropolitan Zen monasteries of Kyōto and Kamakura that had become overrun with mortuary sub-temples and had lost many of their central facilities, Manpuku Monastery boasted all of the monastery buildings that were necessary to support communal practice on a large scale, including: a *triple gate*; *buddha hall*; *dharma hall*; *meditation hall* (C. *chantang* 禪堂; J. *zendō*); *administration hall* (C. *kutang* 庫堂; J. *kudō*) containing the kitchen, storehouse, and offices; *dining hall* (C. *zhaitang* 齋堂; J. *saidō*); *bathhouse* (C. *yushi* 浴室; J. *yokushitsu*); *east and west abbot's quarters*; *mortuary hall* (C. *citang* 祠堂; J. *shidō*); and a *deva king hall* (C. *tianwangdian* 天王殿; J. *tennōden*). The layout of Manpukuji differed somewhat from that of Zen monasteries that had been built in the Kamakura period, for there was no *samgha hall*, the building in a Song-style monastery where the *great assembly* of monks took their meals, sat in meditation, and slept at night. Those functions in the Ming-style monastery were taken over by the dining hall, meditation hall, and separate dormitories for monks. The *deva king hall*, too, which stood like a second *buddha hall* in the center of the compound, was another feature of the Ming-style ground plan not found in Song Chinese or Kamakura period Japanese monasteries. Nevertheless, from the perspective of many Japanese Zen monks, Manpuku Monastery provided an impressive example of what an authentic Chinese Chan/Zen monastery operating on the basis of traditional *rules of purity* should look like, and those who were serious about rigorous monastic discipline in a communal setting gravitated to it and various smaller monasteries of the Ōbaku School that were opened at the time.

An ideal of Chinese monasticism that Yinyuan stressed at Manpuku Monastery was the practice of “all invited to communal labor” (C. *puqing zuowu* 普請作

務; J. *fushin samu*), which is associated in the Chan tradition with the figure of Baizhang. Yinyuan dedicated a chapter of his *Ōbaku Rules of Purity* to that practice, declaring that:

Procedures for communal labor should be a routine feature of major monastery life. In these latter times [monks] are frivolous and disdainful [of manual labor], liking only ease and idleness. They do not deign to wet their ten fingers with water. They take no responsibility for things. They neither pluck horizontal grasses [i.e. weeds] nor gather vertical grasses [i.e. rice]. They think to themselves, “My *inquiring into Chan* and *investigating the way* does not trifle with such things.” How could they not remember Old Lu [the Sixth Ancestor Huineng], who used the foot-driven mortar and pestle [to hull rice] and became in the end a great vessel [of the dharma], or Baizhang, who wielded a hoe and has ever since been a teacher of men?

《黃檗清規》普請之法叢林常事。末代澆薄、唯好安逸。十指不沾水。百事不干懷。橫草不拈豎草不拾。自謂、我參禪辨道不屑乎此。獨不思、老盧踏碓終成大器、百丈荷鋤永作人師。(T 2607.82.778a24-27)

Yinyuan went on to say that because his community had received the “blessings of the nation” (C. *guoen* 國恩; J. *kokuon*) in Japan (i.e., generous support from the shogunate), there was no economic need to engage in the labor of cultivating fields and gardens, but he nevertheless wanted the monks to undertake “minor work” (C. *xiaowu* 小務; J. *shōmu*) such as picking tea leaves, sweeping the grounds, carrying firewood, moving earth, and so on. He then detailed the procedure whereby the labor steward (C. *zhisui* 直歲; J. *shissui*) should decide the tasks to be done, prepare the tools, and make a formal announcement of communal labor to the great assembly of monks. Only the aged and the ill were exempted. It is clear from this account in the *Ōbaku Rules of Purity* that manual labor was viewed as a beneficial mode of spiritual training for individual monks as well as a practical contribution to the daily operation of a monastery, but that it had nothing to do with economic independence or the scorning of lay patronage.

The Ōbaku School emphasized the upholding of moral precepts by all members of the Buddhist *samgha* (the *fourfold assembly*) and held mass “assemblies for giving the precepts” (C. *shoujiejhui* 授戒會; J. *jukaie*). The largest and most prominent of the ritual observances established by Yinyuan at Manpuku Monastery was the “three platform precepts assembly” (C. *santan jiejhui* 三壇戒會; J. *sandan kaie*), an eight-day-long extravaganza that was first performed in 1663. The “three platforms” were ordination platforms ritually established on three different days for administering: 1) the *ten novice precepts* for initially going forth from household life; 2) the *full precepts* undertaken by novices becoming fully ordained monks or nuns; and 3) the set of ten cardinal and forty-eight lesser *bodhisattva precepts* laid out in the *Sutra of Brahma’s Net*. Householders were involved in preparatory rites that preceded the formal opening of the first platform: they took the *threefold refuge* together with the monks, and were also given, separately, the *five precepts* and/or *eight precepts*. Lay people were excluded, of course, from receiving the *novice precepts* and *complete precepts* for monks, but they could participate in the third stage of the assembly, which entailed receiving the *bodhisattva precepts*. In Chinese Buddhism, and in the Ōbaku School in Japan, the latter were used to form karmic bonds between eminent monks and their

followers (lay and monastic) and to instill an appreciation of Mahāyāna values, not for the ordination of monks. When the “three platform precepts assembly” was performed at Manpuku Monastery for the second time in 1665, more than five hundred people received the precepts. The ritual was subsequently held at regular intervals thirty-two more times, the last being in 1922.

The Ōbaku School was also known in the Tokugawa period for a number of other practices, some of which had a lasting influence on Japanese Zen. In the first place, it emphasized the printing and distribution of Buddhist sūtras, both as an encouragement to study and as a means of making merit. One of Yinyuan’s leading *dharma heirs*, Muan Xingtao (1611-1684) had a disciple, the Japanese monk Tetsugen Dōkō 鐵眼道光 (1630-1682), who devoted himself to the wood-block printing of the complete Buddhist canon. That resulted in the 6,956 volume *Ōbaku Edition of the Canon* (*Ōbakuban daizōkyō* 黄檗版大藏經), the printing blocks for which had all been carved by 1678. Secondly, Yinyuan promoted “assemblies for the feeding of hungry ghosts” (C. *shieguihui* 施餓鬼會; J. *segakie*), also called the rite of “opening the ambrosia gate” (C. *kai ganloumen* 開甘露門; J. *kai kanromon*), and he had an “ambrosia hall” (C. *ganloutang* 甘露堂; J. *kanrodō*) built for that purpose at Manpuku Monastery in 1665. Thirdly, Yinyuan instituted “assemblies for releasing living beings” (C. *fangshenghui* 放生會; J. *hōshōe*) at Manpuku Monastery, where a half-moon shaped “pond for releasing living beings” (C. *fangshengchi* 放生池; J. *hōshōchi*) was located in front of the triple gate. The rite entailed purchasing live fish from markets and releasing them in the pond, thereby rescuing them from slaughter for human consumption. Fourthly, Ōbaku School monks were known for engaging in various forms of self-mortification, such as burning off one or more of their own fingers as an offering to Buddha, or copying sūtras (C. *xiejing* 寫經; J. *shakyō*) using their own blood. Fifthly, a salient feature of Ōbaku Zen was its use of the “kōan of recollecting buddha” (C. *nianfo gong’an* 念佛公案; J. *nenbutsu kōan*), which involved reciting the formula popularized by the Pure Land School — “homage to Amitābha Buddha” (C. *nanwu Emituo Fo* 南無阿彌陀佛; J. *namu Amida Butsu*) — while simultaneously investigating one’s own mind with the introspective question, “who is reciting?” Finally, Yinyuan, Muan, and their successors in the abbacy of Manpuku Monastery were influential as purveyors of the latest in Chinese literati culture, and their styles of calligraphy and poetry were much imitated. A distinctive style of mortuary portrait was also associated with the Ōbaku School.

At the time when the Manpuku Monastery was founded, the leading Zen institutions in Japan had largely lost the tradition of large-scale communal monastic training that had originally characterized Zen monasteries in the Kamakura period (1185-1333). Sectarian splits in *lineages of dharma inheritance*, competition over abbacies, and changing patterns of patronage had led to a huge number of mortuary sub-temples, or “*stūpa sites*,” being built on the grounds of major monasteries. The great *sangha halls* that had once housed monks in training fell into disuse and disappeared, for all of the monks who did not live and work in the central abbots quarters had come to be dispersed among the sub-temples. Given its patronage by the Tokugawa shogunate and the appeal of its Chinese-style communal monastic training, the Ōbaku School expanded its institutional base rapidly, building numerous regional monasteries affiliated with Manpuku Monastery that replicated its system of training. Earnest, talented monks who had

been ordained in Rinzai and Sōtō lineages gravitated to Ōbaku monasteries, and both of those established schools were forced to react to defend their personnel and territory. The impetus of Ōbaku Zen triggered major reform movements in both the Rinzai and Sōtō schools that led to the reopening of *sangha halls* for communal training. For details of these developments, → Zen School.

Throughout the Tokugawa period, the Ōbaku School was distinguished from other traditions of Zen in Japan by its network of branch monasteries that were affiliated with Manpuku Monastery, its Chinese style of practice, and its *lineage of dharma transmission* descended from Yinyuan. It was only in the Meiji era, however, that the Ōbaku School was recognized by the Japanese Government as a separate “religious corporation” (*shūkyō hōjin* 宗教法人). The Ōbaku School retains that legal status today, but sometime in the early twentieth century Yinyuan’s *lineage* died out and the abbacy of Manpuku Monastery was taken over by Zen masters in the Rinzai Lineage who were descended from Hakuin Ekaku 白隠慧鶴 (1686-1769).

**Old Gen** (Genrō 元老). An affectionate, familiar way of referring to → Dōgen. Used by Keizan in Chapter 52 of the *Denkōroku*.

**Old Guy** (C. Laohan 老漢; J. Rōkan). Also translatable as “old man,” “old guy,” “old fool,” “old fart,” etc. (1) The term can express affectionate familiarity, or it can be used dismissively, or as an insult. In the literature of Chan/Zen, terms like “fool” or “cheat” are often used as backhanded praise. (2) An epithet of → Śākyamuni.

**Old Guy Gautama** (C. Jutan Laohan 瞿曇老漢; J. Kudon Rōkan). An epithet of → Śākyamuni. For the tone of this expression, → Old Guy.

**Old Guy Śākya** (C. Shijia Laohan 釋迦老漢; J. Shaka Rōkan). An epithet of → Śākyamuni. For the tone of this expression, → Old Guy.

**Old Jin** (C. Laojin 老璉; J. Rōshin). A reference to Juejin 覺璉 (J. Kakushin; d.u.), a person mentioned in Chapter 51 of the *Denkōroku* as the one who first told Dōgen (1200-1253) about Tiantong Rujing (1162–1227). Apart from that and related accounts of Dōgen’s experiences in China, nothing is known of Juejin.

**Old Master Śākya** (C. Shijia Laoshi 釋迦老師; J. Shaka Rōshi). An epithet of → Śākyamuni.

**Old Śākya** (C. Shijia Laozi 釋迦老子; J. Shaka Rōshi). An epithet of → Śākyamuni.

**Old Yama** (C. Yanluo Laozi 閻羅老子, Yanlao 閻老; J. Enra Rōshi, Enrō). A reference to → Yama.

**One Hundred Records of Guoqing [Monastery]** (C. *Guoqing bailu* 國清百錄; J. *Kokusei hyakuroku*; T 1934). A record of Tiantai Zhiyi’s (538-597) monastery, compiled in 605 by his leading disciple, Guanding 灌頂 (J. Kanjō; 561-632). Because it explains in some detail the organization and operation of Guoqing Monastery (C. Guoqingsi 國清寺; J. Kokuseiji) on Mount Tiantai, the text is an important source for the history of Buddhist monastic practice in China.

**Onjō Monastery** (Onjōji 園城寺). “Garden City Monastery.” Also known as Mii Temple; located at the foot of Mount Hiei in present-day Ōtsu 大津 city. It was the home base of the so-called Temple Branch of the Tendai School, which

competed, sometimes violently, with the Mountain Branch of Tendai based at Enryaku Monastery on Mount Hiei.

**Ōno District** (Ōnogun 大野郡). An administrative district in the old feudal domain of Echizen 越前. Much of it corresponds to areas of present-day Gifu 岐阜 prefecture near the base of Mount Haku (Hakusan 白山).

**Outline of Buddhist History** (C. *Shishi jigu lue* 釋氏稽古略; J. *Shakushi keikoryaku*; T 2037). 4 fascicles. Written by Juean 覺岸 (J. Kakugan; 1286-) in 1354. According to DDB (s.v. 釋氏稽古略): “This text outlines the main events in the history of Indian and Chinese Buddhism against the background of the Chinese dynastic histories. An important source for the study of Chinese Buddhism.”

**Outline of the Linked Flames of Our Lineage** (C. *Zongmen liandeng huiyao* 宗門聯燈會要; J. *Shūmon rentō eyō*; CBETA, X79, no. 1557 // Z 2B:9 // R136). 30 fascicles. A work belonging to the “records of the transmission of the flame” genre, compiled by Huiweng Wuming 晦翁悟明 (J. Kaiō Gomyō; d.u.). Preface dated 1183; printed in 1189.

**Overnight Awakened One** (C. Yisu Jue 一宿覺; J. Isshuku Kaku). An epithet of Yongjia Xuanjue (675–713), a *dharma heir* of the Sixth Ancestor, Huineng. He is said to have gained awakened after a single night’s stay at the latter’s monastery.

**Overseer Yuan** (C. Yuan Lugong 遠錄公; J. On Rokukō). Another name for → Yuanjian Fayuan. “Overseer” (C. *lugong* 錄公; J. *rokukō*) is an official government title for high-level administrators. At one time only an imperial prince could hold this title, but eventually it became widely used. It is not clear why Yuanjian held this title.

**Overseer Yuan of Mount Fu** (C. Fushan Yuan Gong 浮山遠公; J. Fuzan En Kō). → Overseer Yuan.

**Oxhead Lineage** (C. Niutouzong 牛頭宗; J. Gozushū). A branch of the Chan Lineage said to have been founded by Niutou Farong (594–657), a *dharma heir* of the Fourth Ancestor, Daoxin (580–651). The Oxhead Lineage was recognized by Zongmi (780–841) as a *collateral offshoot* of the Lineage of Bodhidharma, still active in his day. It is treated as a legitimate but defunct branch of the Chan Lineage in the *Jingde Era Record of the Transmission of the Flame* (completed in 1004), which posits a line of six Oxhead ancestral teachers beginning with Farong.

**Pai Wuji** 派無際 (J. Ha Musai). → Wuji Liaopai.

**Palace of Māra** (C. Mogong 魔宮; J. Magū; S. Māra-bhavana). The heavenly palace in the Heaven of Freely Experiencing Other Heavens, the highest of the six heavens of the desire realm, where Pāpīyān, the king of the Māras, resides.

**Panshan Baoji** 盤山寶積 (J. Banzan Hōshaku; d.u.). The name means “Baoji, abbot of the monastery on Mount Pan.” A *dharma heir* of Mazu Daoyi (709–788), known for the famous saying → “the one road beyond — even a thousand sages don’t transmit it.” His biography in the *Jingde Era Record of the Transmission of the Flame* contains the following sermon:

The Master [Panshan Baoji], at a convocation in the *dharma hall*, instructed the assembly, saying: “If the mind has no affairs, the *myriad phenomena* do not arise. If thinking is cut off, how can the subtle triggering of even the finest dust occur? The way originally has no embodiment, therefore speaking generates names. The way originally has no names, therefore naming entails

labels. If you say ‘this *mind is buddha*,’ at this time you have yet to enter what is subtle. If you say ‘neither mind nor buddha,’ then you are still just pointing toward the ultimate. *The one road beyond: even a thousand sages do not transmit it. Students in their striving look just like monkeys grasping at reflections.* Within the ‘no-thing-ness’ of the great way, who could be ahead or behind? The length of the sky has no limits: of what use are measurements? Now, the *mind-moon* is solitary and complete, and its light envelops the myriad *phenomena*. However, the light is not the illumination of *sense objects*, and *sense objects*, too, are not existent. When *light and sense objects together disappear*, what thing is recovered?”

《景德傳燈錄》師上堂示衆曰、心若無事萬象不生。意絕玄機纖塵何立。道本無體因道而立名。道本無名因名而得號。若言卽心卽佛。今時未入玄微。若言非心非佛。猶是指蹤之極則。向上一路千聖不傳。學者勞形如猿捉影。夫大道無中復誰先後。長空絕際何用稱量。空既如斯道復何說。夫心月孤圓、光吞萬象。光非照境、境亦非存。光境俱亡、復是何物。(T 2076.51.253b9-17)

For a comment by Dongshan Liangjie (807–869) on Panshan’s saying, → “*light and sense objects together disappear*.”

**Panshan Sizhuo** 盤山思卓 (J. Banzan Shitaku; d.u.). The name means “Sizhuo, abbot of the monastery on Mount Pan.” A *dharma heir* of Wuyong Jingquan 無用淨全 (J. Muiyō Jōzen; 1137–1207) in the lineage of Dahui Zonggao (1089–1163).

**Pāpiyān** (C. Poxun 波旬; J. Hajun). The head, or king, of evil demons. → Māra.

**Paramārtha** (C. Zhendi 眞諦; J. Shintai; 499-569). A scholarly Indian monk of the Yogācāra School who made his name as a translator of Buddhist scriptures from Sanskrit into Chinese. The most popular version of the *Mahāyāna Awakening of Faith* (T 1666.52) is said to have been translated by Paramārtha, but some scholars speculate that he may have composed the text himself, perhaps in Sanskrit, after his arrival in China in 546. He is referred to in Chapter 33 of the *Denkōroku* as Tripiṭaka Master Paramārtha (Shintai Sanzō 眞諦三藏).

**Parika** (C. Bolijia 波利迦; J. Harika). A person mentioned in the biography of “Twenty-fourth Ancestor, Siṃha Bhikṣu” in the *Jingde Era Record of the Transmission of the Flame* as someone in the Country of Kashmir who practiced *dhyāna* contemplation. The name is presented as a Chinese transliteration of an Indic original, but “Parika” is no more than a guess as to what that original might have been, if indeed there ever was one: it could be just a Chinese invention. Nothing else is known of such a person.

**Pārśva** (C. Xie 脇; J. Kyō). (1) The Tenth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. The Sanskrit word *pārśva* means “lying or leaning on one’s side” (Franklin Edgerton, *Buddhist Hybrid Sanskrit Grammar and Dictionary*, vol. 2: 343b). It is translated by the Chinese word *xie* 脇 (J. kyō, waki), which means “ribs,” “armpit,” “flank,” or “side” of the body. Pārśva is said to have vowed to “never touch my ribs to a mat,” i.e. never lie down to sleep. (2) In other Buddhist texts, Pārśva is said to have been the head of five hundred learned Abhidharma scholars (DDB, s.v. 五百羅漢).

**Pāṭaliputra** (C. Zhali Guo 吒利國; J. Dari Koku). A city on the banks of the Ganges River that for many centuries was the capital of Magadha. Also known as Palibothra and Patna. It is famous as the capital city of the empire founded by King Aśoka.

**Pearl String Collection of Verses on Old Cases from the Chan Lineage** (C. *Chan zong songgu lianzhu tongji* 禪宗頌古聯珠通集; J. *Zenshū juko renshu tsūshū*; CBETA, X65, no. 1295 // Z 2:20 // R115). 40 fascicles. A collection of 325 kōans and 2100 verse comments on them, originally compiled in 1175 by Faying Baojian 法應寶鑑 (J. Hōō Hōkan; d.u.), to which the Yuan dynasty monk Luan Puhui 魯庵普會 (J. Roan Fue; d.u.) added 393 kōans and 3050 verse comments.

**Pei Xiu** 裴休 (J. Haikyū; 797-870). A powerful scholar official (literatus) of the Tang dynasty. Pei Xiu was a Buddhist layman who was a patron and student of Guifeng Zongmi (780-841). He later became a disciple of the Chan master Huangbo Xiyun (751-850) and is said to have compiled the discourse record of the latter, entitled *Wanling Record of Chan Master Huangbo Duanji*.

**Penetrating the Measure of Truth** (C. Tongzhenliang 通真量; J. Tsūshinryō). A Chinese translation of the Sanskrit name “Dhītika,” according to Chapter 5 of the *Denkōroku*. The name refers to the wisdom possessed by bodhisattvas.

**Pine-Planting Practitioner** (C. Zaisong Daozhe 栽松道者; J. Saimatsu Dōja). According to the *Collated Essentials of the Five Flame Records*, the Fifth Ancestor of the Chan Lineage in China, Hongren, was in his previous life a monk who planted pine trees in the mountains. According to a story that Dōgen recounts in the chapter of his *Treasury of the True Dharma Eye* entitled “Buddha-Nature” (*Bussō* 佛性), that Pine-Planting Practitioner met the Fourth Ancestor, Daoxin, who told him that he would transmit the dharma to him after he was reborn as Hongren:

The Fifth Ancestor, Chan Master Daman [i.e. Hongren] was from Huangmei in Chizhou. He was born without a father, *gained the way* as a child, and then was the Pine-Planting Practitioner. Initially, he was growing pines on Xishan in Chizhou when he encountered the Fourth Ancestor on a visit there. [The Fourth Ancestor] addressed the Practitioner, “I want to *transmit the dharma* to you, but your years are already full. If you will come again [in your next life], I will wait for you.” The Master [Hongren] agreed. Thereafter, he was born to a woman of the Zhou family. He was thrown into a dirty harbor, but was protected from harm by a spirit for seven days. He was then taken in and raised. As a boy of seven, he met the Fourth Ancestor, the Chan Master Dayi [i.e. Daoxin], on the road in Huangmei. The Ancestor saw that, although a child, the Master’s build was remarkably fine, different from an ordinary child. Seeing this, the Ancestor asked, “What is your surname.” The Master answered, “I have a surname, but it’s not an ordinary surname.” The Ancestor said, “What is this surname?” The Master answered, “It’s *Buddha-Nature*.” The Ancestor said, “You don’t have the *buddha-nature*.” The Master replied, “Since the *buddha-nature* is empty, we can say I don’t have it.” The Ancestor, recognizing that he was a vessel of the dharma, made him his acolyte. Later, he *entrusted the treasury of the true dharma eye*. [The Master] resided on Dongshan in Huangmei, where he greatly wielded the “dark style.”



《正法眼藏、佛性》五祖大滿禪師、蕪州黃梅人也。無父而生、童兒得道、乃栽松道者也。初在蕪州西山栽松、遇四祖出遊。告道者、吾欲傳法與汝、汝已年邁。若汝再來、吾尚遲汝。師諾。遂往周氏家女托生。因拋濁港中、神物護持、七日不損。因收養矣。至七歲爲童子、於黃梅路上、逢四祖大醫禪師。祖見師雖是小兒、骨相奇秀、異乎常童。祖見問曰、汝何姓。師答曰、姓即有、不是常姓。祖曰、是何姓。師答曰、是佛性。祖曰、汝無佛性。師答曰、佛性空故、所以言無。祖識其法器、俾爲侍者。後付正法眼藏。居黃梅東山、大振玄風。(DZZ 1.19)

Dōgen's source for this story is uncertain. Elements of the account can be found in several texts, including the *Jianzhong Jingguo Era Record of the Continuation of the Flame* (CBETA, X78, no. 1556, p. 645, a17-21 // Z 2B:9, p. 23, d10-14 // R136, p. 46, b10-14) and the *Record of Monastic Groves* (CBETA, X87, no. 1624, p. 248, a3-17 // Z 2B:21, p. 295, d13-p. 296, a9 // R148, p. 590, b13-p. 591, a9).

**Platform Sūtra** (C. *Tan jing* 壇經; J. *Dan kyō*). A famous Chan text that purports to be the record of a sermon delivered by the Sixth Ancestor, Huineng, in which he tells the story of his own awakening and unlikely inheritance of the dharma from the Sixth Ancestor, Hongren. The text was continually added to and embellished over time. One of the oldest extant recensions, known to Western audiences from the translation by Philip Yampolsky, is a manuscript discovered at Dunhuang in western China that has the title: *Great Perfection of Wisdom Sūtra of the Supreme Great Vehicle, which is the Sudden Teaching of the Southern Lineage: the Platform Sūtra of the Great Teacher Huineng, Sixth Patriarch, who Gave the Dharma at the Dafan Monastery in Shaozhou* (C. *Nanzong dunjiao zuishang Dasheng mohe boruo boluomi jing Liuzu Huineng Dashi yu Shaozhou Dafansi shifa tan jing* 南宗頓教最上大乘摩訶般若波羅蜜經六祖慧能大師於韶州大梵寺施法壇經; J. *Nanshū tongyō saijō Daijō maka hannya haramitsu kyō Rokuso Enō Daishi yo Shōshū Daibonji sehō dan kyō*; T 2007). The title of the text as it was known in the Song dynasty is *Dharma Treasure Platform Sūtra of the Sixth Ancestor* (C. *Liuzu Dashi fabao tan jing* 六祖大師法寶壇經; J. *Rokuso Daishi hōbō dan kyō*; T 2008).

**Pointers for Regulating the Mind in Seated Meditation** (*Zazen yōjin ki* 坐禪用心記; T 2586). A work by Keizan Jōkin (1264–1325). The T 2586 text is based on a version printed by Manzan Dōhaku (1636-1715) in 1681 as an appendix to his edition of Keizan's *Rules of Purity*.

**Postulant Gan** (C. Gan Hangzhe 甘行者; J. Kan Anja; d.u.). Apart from dialogues involving this person that appear in a few Chan texts such as the *Jingde Era Record of the Transmission of the Flame* (T 2076.51.312a15-19), nothing is known of him.

**Postulant Lu** (C. Lu Hangzhe 盧行者; J. Ro Anja). A name for → Huineng, when he was still a layman.

**Postulant Zhangfen of Nanyang** (C. Nanyang Zhangfen Hangzhe 張濱行者; J. Nan'yō no Chōfun Anja 南陽の張濱行者). A person who appears in the biography of "National Teacher Huizhong of Guangzhai Monastery in Xijing" in the *Jingde Era Record of the Transmission of the Flame*, as the interlocutor who asked Nanyang Huizhong (–775) about → "insentient things preaching the dharma." Nothing else is known of him.

**Prajñātāra** (C. Boreduoluo 般若多羅; J. Hannyatara). The Twenty-seventh Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Prātimokṣa** (C. Boluotimucha 波羅提木叉, Jieben 戒本; J. Haradaimokusha, Kaihon). A genre of vinaya text that contains, in the form of a bare list, all of the moral precepts that are prescribed for fully ordained monks or nuns and explained in great detail (with the derivation of each rule, exceptions to it, etc.) in the main body of a vinaya collection. The function of the *Prātimokṣa* is to provide a concise summary of the full precepts that can be recited in connection with the bimonthly *poṣadha*, or gathering of a monastic community to solicit the confession and repentance of any transgressions. Each recension of the vinaya collection that was translated into Chinese has, in connection with it, one *Prātimokṣa* for *bhikṣus* and another for *bhikṣuṇīs*.

**Preface to the Collected Writings on the Source of Chan** (C. Chanyuan zhuquan ji dōuxu 禪源諸詮集都序; J. Zengen shosen shū tojo; T 2015). 2 fascicles. Written by Guifeng Zongmi (780-841) around 833. This is the surviving preface to a massive compilation, no longer extant, entitled *Collected Writings on the Source of Chan* (C. Chanyuan zhuquan ji 禪源諸詮集; J. Zengen shosen shū). An influential lay patron of Zongmi, the government official Pei Xiu (797-870), called that compilation a “Chan canon” (C. Chanzang 禪藏; J. Zenzō; T 2015.48.398b10), implying that it was a Chinese analogue to the treasury of sūtras (C. jingzang 經藏; J. kyōzō; S. sūtra-piṭaka) spoken by the Indian Buddha. In the *Preface to the Collected Writings on the Source of Chan*, Zongmi wrote:

Chan has various lineages that are incompatible and opposed to one another. Their sayings, which I compile in the present work, are nearly as diverse as the “hundred schools” [of Chinese philosophy], but the differences of meaning in their tenets can be exemplified using ten houses, namely: [Mazu of] Jiangxi, Heze [Shenhui], [Shen-] Xiu of the North, Shen of the South, Niutou, Shitou, Baotang, and Xuanshi, as well as Chou and Na, Tiantai, and so on.

《禪源諸詮集都序》禪有諸宗互相違反者。今集所述殆且百家。宗義別者猶將十室。謂江西荷澤北秀南僞牛頭石頭保唐宣什及稠那天台等。(T 2015.48.400b28-c2)

Significantly, the first eight of the “ten houses” (C. shishi 十室; J. jūshitsu) of *dhyāna* listed were presented by Zongmi as lineages deriving from Bodhidharma, but the remainder were not. “Chou” was Sengchou 僧稠 (J. Sōjū; 480-560), a student of Buddhahadra (C. Fotuobatuoluo 佛陀跋陀羅; J. Buddabaddara; 358-429), the translator of the *Dhyāna Sūtra of Dharmatrāta* (C. Damoduoluo chan jing 達摩多羅禪經; J. Darumatara zen kyō; T 618). “Na” was Guṇabhadra (C. Qiunabatuoluo 求那跋陀羅; J. Gunabaddara; 394-468), translator of the *Sūtra on the Entry into Laṅka*. “Tiantai” was Zhiyi (538-597), renowned author of the *Great Calming and Contemplation*, the most comprehensive and influential compilation of meditation techniques ever to appear in Chinese.

**Presented Scholar Zhang Zhuo** (C. Zhang Zhuo Xiucai 張拙秀才; J. Chōsetsu Shūsai). “Presented scholar” (C. xiucai 秀才; J. shūsai) is a title used for someone who passed the civil service exam to become a government officer. According to his biography in the *Collated Essentials of the Five Flame Records*, Presented

Scholar Zhang Zhuo (d.u.) was a lay practitioner who studied under Deyin Guanxiu (832–912), also known as Great Teacher Chanyue. Chanyue sent Zhang Zhuo to see another Chan master, Shishuang Qingzhu (807–888). Their encounter, as reported by Dahui Zonggao (1089–1163) in his *kōan* collection, *Treasury of the True Dharma Eye*, reads as follows:

Presented Scholar Zhang Zhuo went to consult Shishuang. Shishuang asked, “Your Honor, what is your name?” [Zhang] replied, “My family name is Zhang, and my personal name is Zhuo [“Bungler”]. Shishuang said, “You search for skill without finding it, but Bungler, where do you come from?” Zhang, hearing those words, *gained insight*. Thereupon, he spoke the following verse:

A bright light calmly illuminates all the sands of the Ganges;  
Ordinary and sagely, all sentient beings together are my family.  
When not a single instant of thought arises, the entire essence is manifest;  
With a bit of movement of the six sense faculties, it is obscured by clouds.  
Cutting off mental afflictions worsens disease;  
Moving toward *thusness* is entirely mistaken.  
Conforming to myriad conditions, there is no obstruction;  
Nirvāṇa, birth and death, these are sky flowers.

《正法眼藏》張拙秀才參石霜。霜問、先輩何姓。曰、拙姓張。霜曰、覓巧了不可得、拙自何來。張於言下有省。乃述頌曰、光明寂照徧河沙、凡聖含靈共我家。一念不生全體現、六根纔動被雲遮。斷除煩惱重增病、趣向真如總是邪。隨順衆緣無罣礙、涅槃生死是空花。(CBETA, X67, no. 1309, p. 610, c21-p. 611, a1 // Z 2:23, p. 55, d5-9 // R118, p. 110, b5-9)

This *kōan* also appears in the *Outline of the Linked Flames of Our Lineage* and various other Chan/Zen texts. Dōgen gives a line by line commentary on this verse by Zhang Zhuo in the “Sky Flowers” (*Kūge* 空花) chapter of his *Treasury of the True Dharma Eye*.

**Prime Minister Kujō** (Kujō Daishōkoku 九條大相國). A title held by Fujiwara Itsū 藤原伊通 (1093–1165). His name has also been pronounced since the 17th century as “Fujiwara no Koremichi,” following the Japanese reading (*kunyomi* 訓読み) of the Chinese glyphs used to write the name.

**Prince Guardian of Illumination** (C. Huming Dashi 護明大士; J. Gomyō Daishi; S. Prabhāpāla). According to the *Jingde Era Record of the Transmission of the Flame*, a name for Śākyamuni when he lived as the *upcoming buddha* in Tuṣita Heaven. → Śākyamuni.

**Prince Nochi no Chūsho** (Nochi no Chūsho Ō 後中書王). A title meaning “Second Prince of Central Administration,” used by Prince Tomohira (Tomohira Shinnō 具平親王; 964–1009), son of the Japanese Emperor Murakami.

**Prince Shōtoku** (Shōtoku Taishi 聖德太子). The name means “Prince” (Taishi 太子) — the son of a king or aristocrat — who has “Sagely Virtues” (Shōtoku 聖德). This is the posthumous title assigned to a legendary prince in ancient Japan, also known as Umayado 厩戸 (“Stable Door”), who supposedly lived from 574 to 622. Prince Shōtoku is a semi-mythological figure whose image has exerted a

profound influence on all aspects of Japanese culture. According to traditional accounts, he was a Japanese reincarnation of Nanyue Huisi (515–577) — patriarch of the Tiantai (J. Tendai) School and a teacher of Zhiyi (538–598) — who was reborn in Japan as the son of the ruler Yōmei 用明. Other accounts style him as the reincarnation of Bodhidharma. It is said that he was born holding relics of Buddha in his hand, and that from his birth until his seventh year, whenever he had the chance, he would turn toward the west and recite the words “hail Buddha” (*namu Butsu* 南無佛). He is also said to have written Japan’s first articles of government, which he based on Confucian and Buddhist teachings; to have established aristocratic ranks for the court nobility; to have dispatched ambassadors to Sui dynasty China; to have compiled Japan’s earliest historical records (now lost); and to have written commentaries on Buddhist scriptures. He is also credited with founding several Buddhist monasteries, in particular Shitennō Monastery (Shitennōji 四天王寺) and Hōryū Monastery (Hōryūji 法隆寺). In short, he served as the image of a benevolent ruler who links the royal family with the beginnings of Chinese learning, good government, and Buddhism in ancient Japan. Throughout history he has been worshiped as a protector of Japanese Buddhism.

**Procedures for Taking Meals** (*Fushukuhānpō* 赴粥飯法; DZZ 6). A work by Dōgen that details the etiquette to be followed by the great assembly of monks in training when they take their seats for meals, set out their bowls, receive and eat food, and wash their bowls after meals. The work also includes various verses that are to be chanted in conjunction with meals. It is one of six texts brought together in the Tokugawa period to form the *Rules of Purity of Zen Master Eihei Dōgen*.

**Puṇyamitra** (C. Burumiduo 不如密多; J. Fūnyomitta). The Twenty-sixth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*; otherwise unknown.

**Puṇyatāra** (C. Gongdeduoluo 功德多羅; J. Kudokutara). The name of the second of the three sons of “King Kāñci in South India,” according to the biography of the “Twenty-seventh Ancestor, Prajñātāra” in the *Jingde Era Record of the Transmission of the Flame*. The third son, Bodhitāra, is said to have become a disciple of Prajñātāra and changed his name to Bodhidharma. Apart from accounts of Bodhidharma in traditional histories of the Chan Lineage, nothing is known of Puṇyatāra.

**Puṇyayaśas** (C. Funayeshe 富那夜奢; J. Funayasha). The Eleventh Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He is also listed as the tenth patriarch in the *Record of the Transmission of the Dharma Treasury*. The Shūmūchō edition of the *Denkōroku* (p. 74) points out that the Sanskrit original for this ancestral teacher’s name is unknown. On this transcription Stuart Young writes:

For this Sanskrit reconstruction I follow Yampolsky 1967, 8. This may be an anachronistic reading, as it is informed by the Funayeshe 富那夜奢 (or 耶奢) of the *Lidai fabao ji* 歷代法寶記 (T no. 2075, 51: 180a) and *Baolin zhuan* 寶林傳 (Yanagida 1983, 39), which in turn were followed by all the Song Chan and Tiantai lineage texts. However, I disagree with Lévi’s 1908, 94–95 assertion that Funashe here renders Pūrṇa. If the *Dharma Treasury* author(s) intended to describe the same master of Aśvaghōṣa as in the Nanatsu-dera

biography, there is no reason why they would have used a transliteration different than Fulouna 富樓那, which was fixed by that time. Therefore, I believe that the *Dharma Treasury* author(s) meant someone else here, and I am aware of no candidate more likely than Puṇyayaśas. (Young, p. 117 n. 37)

What Young refers to here as the “*Dharma Treasury*” is the *Record of the Transmission of the Dharma Treasury*, translated into Chinese in 472.

**Pure Abode Heaven** (C. Jingju Tian 淨居天; J. Jōko Ten; S. Śuddhāvāsa). (1) The highest of the four heavens in the form realm according to Buddhist cosmology. (2) The same Chinese glyphs also refer to the class of devas (gods) who reside there.

**Pure Land School** (C. Jingtuzong 淨土宗; J. Jōdoshū). (1) In China, the name for a set of beliefs and practices concerning the hope for spiritual salvation by means of future birth in the *buddha-land* of Amitābha Buddha, which is said to be a “pure land” (C. *jingtu* 淨土; J. *jōdo*) and a place of “ultimate bliss” (C. *jile* 極樂; J. *gokuraku*; S. *sukhāvati*). The chief method for gaining birth in the Pure Land is “recollecting buddha,” which in this case means calling the name of Amitābha Buddha, mentally rehearsing his virtues and vows to save living beings, and visualizing his “Paradise in the West” (C. Xifang Jile 西方極樂; J. Saihō Gokuraku). The Pure Land School in China had no independent existence as a monastic institution, although there were at times loose-knit societies of Pure Land devotees that included lay people as well as monastics. Whether or not they were members of such groups, many Buddhist monks, nuns, and lay practitioners in China, including followers of the Chan School, prayed for birth in the Pure Land, especially as they neared the end of their lives. The “*nirvāṇa halls*” at all major monasteries in Song and Yuan dynasty China (including Chan monasteries), which functioned both as infirmaries and as hospices, generally had an image of Amitābha Buddha enshrined. (2) In Japan, Pure Land beliefs and practices were formally incorporated into the practice curriculum of the Tendai School during the Heian period (794-1185), and were spread among the populace at large by wandering proselytizers such as the Tendai monk Kūya 空也 (903-972). In the Kamakura period (1185-1333), the Tendai School monk Hōnen (1133-1212) began to preach the exclusive practice of “recollecting buddha” (*nenbutsu* 念佛), by which he meant simply calling the name of Amitābha Buddha, as the only hope for salvation in the age of the *enfeebled dharma*. Hōnen thereby became the founder of the Pure Land School of Japanese Buddhism, which did (unlike the Pure Land School in China) take on an independent institutional existence as a sodality of ordained clergy who maintained their own network of monasteries. Hōnen’s disciple Shinran 親鸞 (1173-1262) took a more radical approach, eschewing even the constant practice of *recollecting buddha* (calling Amitābha’s name) on the grounds that it was an attempt to gain salvation through one’s “own power” (*jiriki* 自力). In Shinran’s view, one should rely entirely on the “other power” (*tariki* 他力) of Amitābha and only call that *buddha*’s name as an expression of faith. Arguing that even the keeping of moral precepts (which Hōnen advocated) was a kind of “own power,” Shinran gave up on celibacy and married, but he kept his monastic robes and role as professional *dharma* preacher. He is known to posterity as the founder of the True School of Pure Land (Jōdo Shinshū 淨土真宗) in Japan, and the clerical stewardship of that school was

passed down through generations of spiritual heirs that were also his biological descendants.

**Qin dynasty** (C. Qin 秦; J. Shin). A period of Chinese history, considered by modern scholars to be the first imperial dynasty, that began in 221 BCE and ended in 206 BCE. The dynasty was founded by the king of the state of Qin 秦, whose name was Zheng 政 (259-210 BCE). He unified all of China under the Qin banner by conquering neighboring states, declaring himself the “First Emperor of the Qin Dynasty” (C. Qin Shi Huang 秦始皇; J. Shin Shi Kō).

**Qin era mirror** (C. *Qin shi jing* 秦時鏡; J. *Shin ji kyō*). “Qin Era” refers to the reign of the first emperor of China, Zheng 政 (259-210 BCE), who founded the Qin dynasty. The mirror in question is a magical one that the Qin Emperor is said to have possessed, which allowed a person to see all of their internal bones and organs. In Chan/Zen texts, the mirror is used as a metaphor for the *true dharma* eye, which penetrates *delusion* to see what is real.

**Qingliao** 清了 (J. Seiryō). → Zhenxie Qingliao.

**Qingshan Puneng** 慶善普能 (J. Kyōzen Funō; d.u.) The *Additional Records of the Transmission of the Flame* (C. *Xu chuandeng lu* 續傳燈錄; J. *Zoku dentōroku*) contains a short biography of “Chan Master Puneng of the Qingshan Cloister in Hangzhou” (C. Hangzhou Qingshanyuan Puneng Chanshi 杭州慶善院普能禪師; J. Kōshū Kyōzen’in Funō Zenji). It lists him as a *dharma heir* of Qingshan Zongzhen 慶善宗震 (J. Kyōzen Sōshin; d.u.).

**Qingshe** 青社 (J. Seisha). An old administrative district that corresponds to present-day Qingzhou 青州 city, in Weifang 濰坊 prefectural city, Shandong 山東 province.

**Qingyi Record** (C. *Qingyi lu* 請益錄; J. *Shin’eki roku*; CBETA, X67, no. 1307 // Z 2:22 // R117). Abbreviated title of the *Qingyi Record: Old Man Wansong’s Evaluations of Reverend Tiantong Jue’s Investigation of Old Cases* (C. *Wansong Laoren pingzhang Tiantong Jue Heshang niangu qingyi lu* 萬松老人評唱天童覺和尚拈古請益錄; J. *Banshō Rōnin hyōshō Tendōkaku Oshō nenko shin’eki roku*; CBETA, X67, no. 1307 // Z 2:22 // R117). 2 fascicles. Printed in 1607. The *Qingyi Record* is a *kōan* collection, at the core of which are ninety-nine old cases selected by Hongzhi Zhengjue (1091–1157), an eminent monk who was also known as Tiantong Jue; to each root case, Hongzhi added a brief prose investigation (i.e. commentary). The *Qingyi Record* proper was produced by Chan master Wansong Xingxiu (1166–1246), who lived at the Baoen Monastery (C. Baoensi 報恩寺; J. Hōonji) in Yanjing. To each root case and attached investigation found in the core text by Hongzhi, Wansong further added 1) interlinear attached words, and 2) a prose commentary, which serves as a kind of summary evaluation.

**Qingyuan Xingsi** 青原行思 (J. Seigen Gyōshi; -740). The name means “Xingsi, abbot of the monastery on Mount Qingyuan.” He is also known as Jingju Xingsi 靖居行思 (J. Jōgo Gyōshi), which means “Xingsi, abbot of Jingju Monastery [on Mount Qingyuan],” and by the posthumous honorific title of Great Master Hongji (C. Hongji Dashi 弘濟大師; J. Kōsai Daishi). A *dharma heir* of the Sixth Ancestor, Huineng, and the Thirty-fourth Ancestor of the Chan/Zen Lineage according to the *Denkōroku*.

**Qizhou prefecture** (C. Qizhou 蕪州; J. Kishū). During the Tang and Song dynasties, a prefecture that corresponds in area to the Huangzhou 黃州 district of present-day Hubei 湖北 province. It included the old Huangmei district, where the mountain monasteries of Daoxin (580-651) and Hongren (601-674) were located.

**Queen Mother Tachibana** (Tachibana no Taikō 橘の太后). The reference is to Tachibana no Kachiko 橘嘉智子 (786–850), consort of the Emperor Saga 嵯峨 (786-842). The term “queen mother” (*taikō* 太后) usually refers to the mother of the reigning ruler; the term we would expect to find in the *Denkōroku*, given her relationship to Saga, is “queen” (*kōgō* 皇后), meaning the official consort of the ruler. According to *Genkō Era Records of Buddhism* (74b–75a), written in 1322 by Kokan Shiren 虎関師鍊 (1278–1346), Tachibana no Kachiko sponsored the building of the very first Chan/Zen monastery in Japan. She arranged for a Chinese monk named Anguo Yikong 安國義空 (J. Ankoku Gikū; d.u.), a disciple of the Chan master Yanguan Qian 鹽官齊安 (J. Enkan Saian; -843), to come to Japan. She then built the Danrin Monastery (Danrinji 檀林寺) for him. When she died, however, Yikong returned to China, and Chinese-style training at the monastery was abandoned.

**Queen Śrīmālā Sūtra** (C. *Shengman jing* 勝鬘經; J. *Shōmangyō*; S. *Śrīmālādevī-sūtra*). Abbreviated title of the *Lion’s Roar of Queen Śrīmālā: An Extensive Sūtra of the Great Skillful Means of the One Vehicle* (C. *Shengmanshizi hou yisheng da fangbian fangguang jing* 勝鬘師子吼一乘大方便方廣經; J. *Shōmanshishi ku ichijō dai hōben hōkō kyō*; T 353). 1 fascicle. Translated by Guṇabhadra (C. Qiunabatuoluo 求那跋陀羅; J. Gunabaddara; 394-468) in 436.

**Rāga-rāja** (C. Airan Mingwang 愛染明王; J. Aizen Myōō). A wrathful deity of Tantric Buddhism. He is sometimes depicted with *three heads and eight arms*.

**Rahulabhadra** (C. Luohouluoduo 羅睺羅多; J. Ragorata). The Sixteenth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. Rahulabhadra is also listed as the fifteenth patriarch in the *Record of the Transmission of the Dharma Treasury*, but is otherwise unknown.

**Rājagṛha** (C. Wangshe Cheng 王舍城, Luoyue Cheng 羅閱城; J. Ōsha Jō, Raetsu Jō). Rājagṛha means “King’s Town.” It was the capital of the Country of Magadha in ancient India. The city was surrounded by five hills, one of which was Vulture Peak, said to be the scene of many sermons by Śākyamuni Buddha.

**Rakuyō** 洛陽. (1) The Japanese pronunciation of the name of the metropolis that was the capital of China, → Luoyang. (2) In medieval Japan, an alternative name for the capital, Heian-kyō 平安京 (modern Kyōto), the trope being that it was the “Luoyang of Japan.” Even today, “Rakuyō” serves as a poetic designation for Kyōto.

**Ratnamati** (C. Lenamoti 勒那摩提; J. Rokunamadai; d.u.). One of a group of translators who worked under Bodhiruci (–527) at the Yongning Monastery (C. Yongningsi 永寧寺; J. Eineiji) in Luoyang (the capital of the Northern Wei dynasty) from 508 to 512. He is known as the founder of the “Southern Branch” of the “Stages Treatise School” (C. Dilunzong 地論宗; J. Jironshū) in China; for details, → Yogācāra School.

*Record of Contemplating the Laṅkāvatāra Sūtra* (C. *Guan Lenggqie Jing ji* 觀楞伽經記; J. *Kan Ryōga Kyō ki*; CBETA, X17, no. 326 // Z 1:25 // R25). 8 fascicles. By Hanshan Deqing (1546-1623).

*Record of Masters and Disciples of the Laṅkāvatāra* (C. *Lenggqie shizi ji* 楞伽師資記; J. *Ryōga shiji ki*; T 2054). Written by Jingjue 淨覺 (683-ca.750) sometime between 713 and 716. An account of the Lineage of Bodhidharma, long lost in East Asia until its discovery in Dunhuang in the early twentieth century, that differs from traditional histories of the Chan Lineage such as the *Jingde Era Record of the Transmission of the Flame*. → Lineage of Bodhidharma.

*Record of Monastic Groves* (C. *Linjian lu* 林間錄; J. *Rinkan roku*; CBETA, X87, no. 1624 // Z 2B:21 // R148). Also known as *Shimen Hong Juefan's Record of Monastic Groves* (C. *Shimen Hong Juefan Linjian lu* 石門洪覺範林間錄; J. *Sekimon Kō Kakuhan Rinkan roku*). 2 fascicles. Preface dated 1107. A compilation of the sayings and doings of ancestral teachers in the Chan Lineage, by Juefan Huihong (1071-1128), alias Shimen 石門 (J. Sekimon). In his *Record of the Baoqing [Hōkyō] Era*, Dōgen quotes the text and reports that it was recommended to him by his teacher Tiantong Rujing (1162-1227).

*Record of the Baoqing [Hōkyō] Era* (*Hōkyōki* 寶慶記; DZZ 7.2-51). Attributed to Dōgen. A diary, written in Chinese, that Dōgen kept of his travels to various Chinese monasteries, and the encounters he had with his teacher, Tiantong Rujing (1162-1227), during the Baoqing era (1225-1227) in China. The DZZ version of the text is based on the Zenkyūin 全久院 manuscript copied in 1253 by Dōgen's disciple, Ejō (1198-1280), with a postscript dated 1299 by Giun 義雲 (1253-1333). Ejō found the diary after Dōgen's death. Prior to the modern rediscovery of the Zenkyūin 全久院 manuscript, the standard version had been a text edited and printed in 1750 by Menzan Zuihō 面山瑞方 (1683-1769), then revised in 1771.

*Record of the Dharma as Practiced in India and the Malay Archipelago* (C. *Nanhai jigui neifan zhuan* 南海寄歸內法傳; J. *Nankai kiki naihō den*; T 2125). 4 fascicles. A report by the monk Yijing (635-713) on the Buddhist monastic practices he witnessed on his pilgrimage to India and Southeast Asia. The work comprises forty chapters, many of which have titles that echo vinaya regulations and procedures.

*Record of the Dharma Treasure Through the Generations* (C. *Lidai fabao ji* 曆代法寶記; J. *Rekidai hōbōki*; T 2075). Composed by the followers of Wuzhu 無住 (J. Mujū; 714-774) of the Baotang Monastery (C. Baotangsi 保唐寺; J. Hotōji) in Sichuan 四川 shortly after his death. An account of the Lineage of Bodhidharma, long lost in East Asia until its discovery in Dunhuang in the early twentieth century, that differs from traditional histories of the Chan Lineage such as the *Jingde Era Record of the Transmission of the Flame*. → Lineage of Bodhidharma.

*Record of the Sacred Last Will and Testament* (*Goyuigon kiroku* 御遺言記錄). Abbreviated title of the *Record of the Sacred Last Will and Testament of the Founding Abbot of Eihei Monastery* (*Eihei kaisan goyuigon kiroku* 永平開山御遺言記錄; DZZ 7). 1 fascicle. Compiled by Gikai (1219-1309). Handwritten notes of conversations that Gikai had with Dōgen over a period of three months in the last year of the latter's life, 1253, before parting from him and returning to Eihei Monastery. That portion of the text is what the title comes from, but the work



also includes Gikai's notes of his interactions with his teacher Ejō (1198–1280), from his return to Eihei Monastery until the point that Ejō gave him *dharma* transmission, as well as detailed notes about procedures for transmitting the precepts (*denkai* 傳戒).

*Record of the Three Thousand Buddhas of the Three Kalpas* (C. *Sanjie sanqian fo yuanqi* 三劫三千佛緣起; J. *Sankō sanzen butsu engi*; T 446). Translator unknown.

*Record of the Transmission of Relics* (*Shari sōden ki* 舍利相傳記; DZZ 7.216-18). By Dōgen; signed and dated October 5, 1227. Edited by Ishikawa Rikizan 石川力山. A brief account of the monastic career of Dōgen's teacher Myōzen (1184-1225); his death in China; his cremation; the number of relics (more than 360) discovered in his ashes; and how Dōgen brought the relics back to Japan. The account mentions a woman who Dōgen refers to as "female lay disciple Chi" (Chi Shi 智姉) and identifies as a disciple of Myōzen. Most scholars assume that Chi must have been one of Myōzen's lay patrons, perhaps the person who sponsored his journey to China, and that Dōgen wrote this account on her behalf.

*Record of the Transmission of the Dharma Treasure* (C. *Chuan fabao ji* 傳法寶紀; J. *Den hōbō ki*; T 2838). Compiled by Du Fei 杜朏 (J. Tohi; d.u.) sometime after 713. An account of the Lineage of Bodhidharma, long lost in East Asia until its discovery in Dunhuang in the early twentieth century, that differs from traditional histories of the Chan Lineage such as the *Jingde Era Record of the Transmission of the Flame*. → Lineage of Bodhidharma.

*Record of the Transmission of the Dharma Treasury* (C. *Fu fazang yinyuan zhuan* 付法藏因緣傳; J. *Fu hōzō innen den*; T 2058). 6 fascicles. Traditionally said to have been translated by Jijiaye 吉迦夜 (J. Kikkaya) in 472. A text of uncertain origin, perhaps pieced together in China on the basis of biographies previously translated from Sanskrit, that posits a list of twenty-four Indian patriarchs. It was subsequently used by both Tiantai and Chan school monks to construct their own lineages of spiritual descent from Śākyamuni Buddha. The *Record of the Transmission of the Dharma Treasury* tells how, after Śākyamuni's entry into *nirvāṇa*, his *dharma treasury* was compiled by his disciples, led by Mahākāśyapa. It relates how Mahākāśyapa, before he died, entrusted the *dharma treasury* to Ānanda, who in turn passed it on to Śaṇavāsa, and so on down through twenty-four generations, culminating with a monk named Siṃha. The *Jingde Era Record of the Transmission of the Flame* and its direct precursor, the *Baolin Biographies*, name Siṃha as the Twenty-fourth Ancestor in their list of twenty-eight Indian ancestral teachers of the Chan Lineage, a list that is obviously indebted to the *Record of the Transmission of the Dharma Treasury*. That created a problem for proponents of the Chan Lineage, however, for the text explicitly states that the "face to face transmission of the dharma was cut off" when Siṃha was beheaded during a suppression of Buddhism by an evil king in the Country of Kashmir (T 2058.50.321c17-18).

*Record of the True Lineage of Dharma Transmission* (C. *Chuanfa zhengzong ji* 傳法正宗記; J. *Denpō shōshū ki*; T 2078). 9 fascicles. Compiled by Fori Qisong (1007-1072); preface dated 1061. A work that includes many hagiographical embellishments on the lives of Chan ancestral teachers that are not found in earlier records of the transmission of the flame.

*Record of Things Heard* (Zuimonki 隨聞記). Abbreviated title of the *Record of Things Heard about the Treasury of the True Dharma Eye* (Shōbōgenzō zuimonki 正法眼藏隨聞記; DZZ 7.52). 6 fascicles. By Dōgen's disciple Ejō (1198–1280), whose note at the end of the text describes it as his private transcriptions (*kiroku* 記錄) of explanations he heard (*zuimon* 隨聞) from Dōgen during the Katei Era 嘉禎 (1235–1238). The transcriptions were discovered after Ejō's death by one of his disciples, unidentified, who wrote out a clean copy in 6 fascicles. The *Record of Things Heard* was first printed in 1651. Other printed editions appeared in 1669, 1670, and 1673. In 1770, Menzan Zuihō 面山瑞方 (1683–1769) published an edited and revised edition (with a preface dated 1751), which soon became the standard version. In 1929, Watsuji Tetsurō 和辻哲郎 (1889–1960) published Menzan's version in the popular Iwanami Bunko series of inexpensive paperbacks under the title *A Discourse Record of Dōgen: Record of Things Heard about the Treasury of the True Dharma Eye* (Dōgen goroku: shōbōgenzō zuimonki 道元語錄: 正法眼藏隨聞記). That Iwanami Bunko edition helped popularize Dōgen among intellectuals in twentieth century Japan. Its title also reinforced the tendency to interpret the *Record of Things Heard* as a work by Dōgen, without considering the role played by Ejō in determining which topics to ask about and how to record Dōgen's replies. It remains today one of the most widely read introductions to Dōgen. The version found in DZZ is based on the Chōenji 長圓寺 manuscript copied in 1644 by Kidō Sōe 暉堂宗慧 (–1650). Kidō copied a manuscript, dated 1380, that he was permitted to see at Hōkyō Monastery.

*Record of Travels to Western Lands* (C. *Xiyu ji*; 西域記; J. *Saiiki ki*). Abbreviated title of the *Great Tang Record of Travels to Western Lands* (C. *Datang xiyu ji* 大唐西域記; J. *Daitō saiiki ki*; T 2087). 12 fascicles. Written by the famous pilgrim monk Xuanzang (602–664), who traveled across Central Asia to India in search of Buddhist scriptures. Edited by the monk Bianji 辯機 (J. Benki; –652).

*Records that Mirror the Axiom* (C. *Zongjing lu* 宗鏡錄; J. *Sugyōroku*; T 2016). 100 fascicles. Compiled in 961, by Yongming Yanshou (904–975). First printed ca. 1086–1096. The T 2016 version is based on a recension found in the Korean Canon from Haeinsa 海印寺 (ca. 1236–1251). The text contains a massive array of quotations taken from Mahāyāna sūtras, commentaries, and “one hundred and twenty books of sayings of various [Chan] ancestors” (C. *zhuzu yu yibai ershi ben* 諸祖語一百二十本; J. *shoso go ippyaku nijū hon*; T 2016.924a18–19), all chosen to demonstrate that the Chan Lineage, far from rejecting Buddhist scripture, conveys the very essence of the teachings of Śākyamuni Buddha. In that endeavor, compiler Yongming Yanshou followed the lead of Zongmi (780–841), whose writings he quoted extensively. The *Records that Mirror the Axiom* is especially valuable to modern scholars who research the roots of the Chan tradition in Tang dynasty Buddhism because it quotes materials from that period that were subsequently lost or heavily redacted and embellished by the Song historians who created the thenceforth orthodox picture of the Chan Lineage that appears in the *Jingde Era Record of the Transmission of the Flame*.

*Retired Scholar Wu* (C. Wu Chushi 吳處士; J. Go Shoshi; ca. 725–758). In pre-Buddhist classical Chinese, a “retired scholar” (C. *chushi* 處士; J. *shoshi*) is a scholar of ability who refuses government service or remains in retirement, or who lacks an official position despite his eminent qualifications. “Wu” 吳 (J.

Go) is a common Chinese surname. Retired Scholar Wu is also known as Wu Daoxuan 吳道玄 (J. Go Dōgen) and Wu Daozi 吳道子 (J. Go Dōshi). He was the most influential painter in the China of his day. No extant works exist to reveal why Wu's paintings were so celebrated, but he seems to have specialized in large wall murals, especially religious themes (such as depictions of hells and buddha lands) for monasteries. He is remembered for his vividly expressive brush strokes, which he is said to have developed by studying the swordsmanship of the famous commander, General Pei (C. Pei Jiangjun 裴將軍; J. Kai Shōgun).

*Revealing the Meaning of the Four Part Vinaya* (C. *Sifenlü kaizong ji* 四分律開宗記; J. *Shinbunritsu kaishū ki*; CBETA, X42, no. 735 // Z 1:66 // R66). 20 fascicles. A commentary on the *Four Part Vinaya* written in 682 by Huaisu 懷素 (624-697, or 634-707), founding ancestor of the Dongta School of vinaya exegesis in China.

**Reverend Chuanzi** (C. Chuanzi Heshang 船子和尚; J. Sensu Oshō). → Chuanzi Decheng.

**Reverend Dongshan** (C. Dongshan Heshang 洞山和尚; J. Tōzan Oshō). → Dongshan Liangjie.

**Reverend Eihei Gen** (Eihei Gen Oshō 永平元和尚). → Dōgen.

**Reverend Eihei Jō** (Eihei Jō Oshō 永平井和尚). → Ejō.

**Reverend Gen** (Gen Oshō 元和尚). → Dōgen.

*Reverend Keizan's Rules of Purity* (Keizan Oshō shingi 瑩山和尚清規). A set of monastic rules by Keizan (1264–1325), edited by Gesshū Sōko (1618-1696) and his disciple Manzan Dōhaku (1636-1715). For details, → *Keizan's Rules of Purity*.

**Reverend Linji** (C. Linji Heshang 臨濟和尚; J. Rinzai Oshō). → Linji Yixuan.

*Reverend Nanyue Shitou's Harmony of Difference and Equality* (C. Nanyue Shitou Heshang cantonqi 南嶽石頭和尚參同契; J. Nangaku Sekitō Oshō sandōkai). → *Harmony of Difference and Equality*.

**Reverend Xingsi** (C. Xingsi Heshang 行思和尚; J. Gyōshi Oshō). → Qingyuan Xingsi.

**Reverend Yunyan** (C. Yunyan Heshang 雲巖和尚; J. Ungan Oshō). → Yunyan Tansheng.

*Revised and Captioned Eihei Rules of Purity* (Kōtei kanchū Eihei shingi 校訂冠註永平清規). A collection of six texts by Dōgen pertaining to monastic discipline that was edited in 1794 by Gentō Sokuchū (1729-1807), the fiftieth abbot of Eihei Monastery. Commonly referred to as the *Eihei Rules of Purity* (Eihei shingi 永平清規) or *Large Eihei Rules of Purity* (Eihei dai shingi 永平大清規). For details concerning the history of the text, → *Rules of Purity of Zen Master Eihei Dōgen*.

**Rinsen Monastery** (Rinsenji 臨川寺). Literally, “Riverside Monastery.” A Zen monastery established in 1333 in the capital, Heian-kyō 平安京 (modern Kyōto). It was built by Emperor Go-Daigo 後醍醐 (1288-1339) on the site of an imperial villa, as a memorial to one of his sons, prince Yoyoshi 世良 (–1330), who had died at the age of twenty-one. The founding abbot was Musō Soseki 夢窓礎石 (1275-1351), a dharma heir of Kōhō Kennichi 高峯顯日 (1241-1316) in the Rinzai Lineage.

**Rinzai Lineage** (C. Linjizong 臨濟宗; J. Rinzaishū). (1) Japanese name for the Linji Lineage of Chan in China; → Linji/Rinzai Lineage. (2) A generic name

for all of the branches of the Zen Lineage in Japan that ever traced their spiritual genealogy back to the Sixth Ancestor, Huineng, through Linji Yixuan (–866). The Japanese monk Eisai (1141–1215) conveyed the Huanglong (J. Ōryū) Branch of the Linji/Rinzai Lineage to Japan. The Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage was conveyed by more than a dozen Japanese and Chinese monks, including Enni Ben'en (1202–1280), Nanpo Jōmyō 南浦紹明 (1235–1309), Lanxi Daolong 蘭溪道隆 (J. Rankei Dōryū; 1213–1278), and Yishan Yining 一山一寧 (J. Issan Ichinei; 1247–1317); for full details, → Zen Lineage.

**Rinzai School** (J. Rinzaishū 臨濟宗). (1) A loose way of referring to all the members of the Zen School in Japan, past and present, who have been followers of Zen masters belonging to one or another branch of the Rinzai Lineage, and to the monastic institutions in which they congregated. During the Tokugawa period (1600–1868), the shogunate organized all of the Buddhist monasteries in Japan into a hierarchical “headquarters/branch system” (*honmatsu seido* 本末制度). Under that system, a number of *major monasteries* that traditionally had Rinzai Lineage abbots were recognized as “headquarters monasteries” (*honzan* 本山). The latter competed with one another to gain lay patronage and bring “branch monasteries” (*matsuji* 末寺) under their jurisdiction, and they did not belong to any overarching administrative entity that might be called the “Rinzai School.” (2) Early in the Meiji era (1868–1912), due to government policies concerning the consolidation of traditional Buddhist denominations, there was a brief period — from 1874 until 1876 — when a religious corporation (*shūkyō hōjin* 宗教法人) known as the “Rinzai School” existed; for details, → Zen School. In 1876, however, government controls were relaxed, and the Rinzai School reverted into nine distinct religious corporations, each with its own head monastery, superintendent priest and network of affiliated branch monasteries that closely resembled the “headquarters/branch system” of the Tokugawa period. The nine were: 1) Myōshin Monastery Branch of the Rinzai School (Rinzaishū Myōshinjiha 臨濟宗妙心寺派); 2) Daitoku Monastery Branch of the Rinzai School (Rinzaishū Daitokujihha 臨濟宗大徳寺派); 3) Tenryū Monastery Branch of the Rinzai School (Rinzaishū Tenryūjiha 臨濟宗天龍寺派); 4) Shōkoku Monastery Branch of the Rinzai School (Rinzaishū Shōkokujihha 臨濟宗相國寺派); 5) Kennin Monastery Branch of the Rinzai School (Rinzaishū Kenninjiha 臨濟宗建仁寺派); 6) Nanzen Monastery Branch of the Rinzai School (Rinzaishū Nanzenjiha 臨濟宗南禪寺派); 7) Tōfuku Monastery Branch of the Rinzai School (Rinzaishū Tōfukujha 臨濟宗東福寺派); 8) Kenchō Monastery Branch of the Rinzai School (Rinzaishū Kenchōjiha 臨濟宗建長寺派); and 9) Engaku Monastery Branch of the Rinzai School (Rinzaishū Engakujihha 臨濟宗圓覺寺派). Further schisms, however, soon resulted in a total of fourteen separate religious corporations that identified themselves as representatives of Rinzai Zen. The Eigen Monastery Branch of the Rinzai School (Rinzaishū Eigenjiha 臨濟宗永源寺派), which had been subsumed under the Tōfuku Monastery Branch, declared its independence in 1880. In 1903, the Hōkō Monastery Branch of the Rinzai School (Rinzaishū Hōkōjiha 臨濟宗方廣寺派) broke off from Nanzen Monastery Branch. In 1905, the Buttsū Monastery Branch of the Rinzai School (Rinzaishū Buttsūjiha 臨濟宗佛通寺派) split off from the Tenryū Monastery Branch, and the Kokutai Monastery Branch of the Rinzai School (Rinzaishū Kokutaijiha 臨濟宗國泰寺派) gained independence from the Shōkoku Monastery Branch.

Finally, in 1908, the Kōgaku Monastery Branch of the Rinzai School (Rinzaishū Kōgakujiha 臨濟宗向嶽寺派) split off from the Nanzen Monastery Branch. That set of fourteen Rinzai religious corporations remained in place until 1941, when wartime considerations resulted in the enforced administrative unification of the “Rinzai School.” Following the war, the fourteen branches again declared their independence, and the Kōshō Monastery Branch of the Rinzai School (Rinzaishū Kōshōjiha 臨濟宗興聖寺派) split off from the Shōkoku Monastery Branch, bringing the number of independent Rinzai religious corporations to the present fifteen.

*Ritual Procedures for Tōkoku Mountain Yōkō Zen Monastery in Nō Province* (Nōshū Tōkokuzan Yōkōzenji gyōji shidai 能州洞谷山永光禪寺行事次第). A set of rules for Yōkō Monastery written by the abbot Keizan Jōkin in 1324. In 1678, two reformers of Sōtō Zen, the monk Gesshū Sōko (1618-1696) and his disciple Manzan Dōhaku (1636-1715), edited the work and published it as *Reverend Keizan’s Rules of Purity*. For more details, → *Keizan’s Rules of Purity*.

*Rujing* 如淨 (J. Nyojō). → Tiantong Rujing.

*Rules of Purity by Zen Master Dōgen, First Patriarch of Sōtō in Japan* (Nichūki Sōtō Shōso Dōgen Zenji shingi 日域曹洞初祖道元禪師清規). A collection of six separate commentaries that Dōgen wrote on the *Rules of Purity for Chan Monasteries*, a text that he acquired in Song China. The six were first pieced together and published as a Sōtō “rules of purity” by Kōshō Chidō (–1670), the thirtieth abbot of Eihei Monastery. The text was subsequently reedited and published with the title → *Rules of Purity of Zen Master Eihei Dōgen*.

*Rules of Purity for Chan Monasteries* (C. Chanyuan qinggui 禪苑清規; J. Zen’en shingi; CBETA, X63, no. 1245 // Z 2:16 // R111). 10 fascicles. By Changlu Zongze 長蘆宗蹟 (–1106). First printed in 1103. All extant editions derive from a 1202 revised reprint. Zongze’s stated intent in compiling the text was to provide a set of shared guidelines that could standardize the organization and operation of all Chan monasteries. In the first hundred years after its initial publication, the *Rules of Purity for Chan Monasteries* circulated widely and did become such a standard, not only for Chan monasteries, but for all major monasteries in China.

The *Rules of Purity for Chan Monasteries* represents an important milestone in the history of Chinese Buddhism, for it was the first indigenous set of monastic rules to attain a status roughly equivalent to that of the *vinaya*, which had been translated into Chinese (in various recensions) from Indic languages and was traditionally regarded as the word of Śākyamuni Buddha. It is also the oldest text we have that bears the phrase “rules of purity” in its title, a phrase that subsequently came to refer to an entire class of Chan and Zen monastic rules.

When Japanese monks such as Eisai (1141-1215), Dōgen (1200-1253), and Enni Ben’en (1202-1280) made pilgrimages to major Chinese Buddhist monastic centers in the first half of the thirteenth century, they all encountered the *Rules of Purity for Chan Monasteries*, recognized it as an authoritative source, and used it upon their return as a standard for establishing Zen monastic institutions in Japan. The text has remained a classic within the Japanese schools of Zen from the thirteenth century down to the present, being the subject of numerous reprintings, commentaries, and citations. It also played an important role in the

history of Buddhist monasticism in Korea, where an edition was first published in 1254.

One major class of rules treated in the *Rules of Purity for Chan Monasteries* consists of behavioral guidelines addressed to individual monks, concerning such things as personal morality, etiquette, and belongings. Sections of the text representative of this type of rule include: “Receiving the Precepts” (C. *Shoujie* 受戒; J. *Jukai*), “Upholding the Precepts” (C. *Hujie* 護戒; J. *Gokai*); “A Monk’s Personal Effects” (C. *Biandaoju* 辦道具; J. *Bendōgu*); “Packing Personal Effects” (C. *Zhuanbao* 裝包; J. *Sōhō*); “Staying Overnight in a Monastery” (C. *Danguo* 旦過; J. *Tanga*); “Taking up Residence in a Monastery” (C. *Guada* 掛搭; J. *Kata*); “Attendance at Meals” (C. *Fu zhoufan* 赴粥飯; J. *Fu shukuban*); “Attendance at Tea Services” (C. *Fu chatang* 赴茶湯; J. *Fu satō*); “Using the Toilet” (C. *Daxiao bianli* 大小便利; J. *Daishō benri*); and “Principles of Seated Meditation” (C. *Zuochanyi* 坐禪儀; J. *Zazengi*). Many of the rules for individuals treated in these sections were rooted in Chinese translations and interpretations of Indian *vinaya* texts. The *Rules of Purity for Chan Monasteries* states that monks should be ordained with and keep all the precepts of the traditional “Hīnayāna” *Prātimokṣa* outlined in the *Four Part Vinaya*, as well as the *bodhisattva* precepts of the *Mahāyāna Sūtra of Brahmā’s Net*. Other rules for individuals, however, were basically government regulations designed to control monkish ordinations, travel, and exemption from taxation.

A second major class of rules treated in the *Rules of Purity for Chan Monasteries* consists of procedural guidelines for communal rituals performed on a regular calendrical basis, including: “Requesting the Abbot’s Instruction” (C. *Qing yinyuan* 請因緣; J. *Shō innen*); “Entering the [Abbot’s] Room” (C. *Rushi* 入室; J. *Nisshitsu*); “Convocations in the Dharma Hall” (C. *Shangtang* 上堂; J. *Jōdō*); “Recitation of Buddha Names” (C. *Niansong* 念誦; J. *Nenju*); “Small Convocations” (C. *Xiaocan* 小參; J. *Shōsan*); “Opening Summer Retreats” (C. *Jiexia* 結夏; J. *Ketsuge*); “Closing Summer Retreats” (C. *Xiexia* 解夏; J. *Kaige*); “Winter Solstice and New Year Salutations” (C. *Dongnian renshi* 冬年人事; J. *Tōnen ninji*); and “Inspection of Various Quarters [by the Abbot]” (C. *Xunliao* 巡察; J. *Junryō*).

A third major concern of the *Rules of Purity for Chan Monasteries* is to establish guidelines for the organization and operation of public monastery bureaucracies. The text pays a great deal of attention to the process of choosing, installing, and removing abbots. Relevant sections of the text include: “Inviting a Venerable [to be Abbot]” (C. *Qing zunsu* 請尊宿; J. *Shō sonshuku*); “A Venerable’s Entry Into the Monastery [as New Abbot]” (C. *Zunsu ruyuan* 尊宿入院; J. *Sonshuku nyūin*); “A Venerable’s Role as Abbot” (C. *Zunsu zhuchi* 尊宿住持; J. *Sonshuku jūji*); and “Retirement [of an Abbot]” (C. *Tuiyuan* 退院; J. *Taiin*). The text also names and explains the duties of about thirty major and minor monastic offices: comptroller (C. *kanyuan* 監院; J. *kan’in*); rector (C. *weina* 維那; J. *ino, ina*); head cook (C. *dianzuo* 典座; J. *tenzo*); labor steward (C. *zhisui* 直歲; J. *shissui*); head seat (C. *shouzuō* 首座; J. *shuso*); scribe (C. *shuzhuang* 書狀; J. *shojō*); canon prefect (C. *cangzhu* 藏主; J. *zōsu*); guest prefect (C. *zhike* 知客; J. *shika*); prior (C. *kutou* 庫頭; J. *kujū*); bath prefect (C. *yuzhu* 浴主; J. *yokusu*); solicitors of provisions (C. *jiefang* 街坊; J. *gaibō*); water chief (C. *shuitou* 水頭; J. *suijū*); charcoal chief (C.

tantou 炭頭; J. tanjū); Flower Garland [Sūtra] preacher (C. Huayantou 華嚴頭; J. Kegonjū); mill chief (C. motou 磨頭; J. majū); garden chief (C. yuantou 園頭; J. enjū); manager of estate lands (C. zhuangzhu 莊主; J. shōshu); manager of business cloister (C. xieyuanzhu 廡院主; J. geinjū); infirmary manager (C. yanshou tangzhu 延壽堂主; J. enjudōsu); toilet manager (C. jingtou 淨頭; J. chinjū, jinjū); buddha hall prefect (C. dianzhu 殿主; J. densu); bell manager (C. zhongtou 鐘頭; J. shōjū); Sacred Monk's acolyte (C. Shengseng shizhe 聖僧侍者; J. Shōsō jisha); manager of hearths (C. lutou 爐頭; J. rojū); saṃgha hall monitor (C. zhitang 直堂; J. jikidō); common quarters manager (C. liaozhu 寮主; J. ryōshu); common quarters head seat (C. liao shouzuo 寮首座; J. ryō shuso); abbot's acolytes (C. tangtou shizhe 堂頭侍者; J. dōchō jisha); and fundraising evangelist (C. huazhu 化主; J. keshu). For each of those positions the text outlines the duties of the office in a general way and, in many cases, describes the personal qualities and ideal mental attitude that holders of the office should possess. A summary of the duties of the top positions in a monastery bureaucracy is given in the section entitled "Admonitions for Officers" (C. Guijingwen 龜鏡文; J. Kikyōmon).

A fourth major class of rules appearing in the *Rules of Purity for Chan Monasteries*, all called "tea services" (C. jiandian 煎點; J. senten), are essentially rituals of social interaction. The communal drinking of tea was a ubiquitous feature of life in the public monasteries of the Song and Yuan dynasties. Tea services were held in several monastery buildings, including: the abbot's compound (C. tangtou 堂頭; J. dōchō); the saṃgha hall, where the great assembly of monks in training slept, ate, and sat in meditation at their individual places (C. dan 單; J. tan) on the platforms; and the common quarters (C. zhongliao 衆寮; J. shuryō), where the monks could do things prohibited in the saṃgha hall (reading, writing, using moxa, sewing, etc.) in a somewhat more relaxed atmosphere. Some tea services held in the abbot's quarters were occasions on which the abbot received government officials or lay patrons. Most other tea services, however, were carefully orchestrated social gatherings in which individuals or groups belonging to one class within a monastery hierarchy paid their respects to those of another class by inviting them to drink tea and (on the more formal occasions) eat sweets together. Top officers in a monastery bureaucracy could host tea services for ordinary monks in the saṃgha hall or common quarters, and those monks in turn could invite the officers.

*Rules of Purity for Daily Life in the Assembly* (C. Ruzhong riyong qinggui 入衆日用清規; J. Nissbu nichiyō shingi; (CBETA, X63, no. 1246 // Z 2:16 // R111). A work in the "rules of purity" genre written in 1209 by Wuliang Zongshou 無量宗壽 (J. Muryō Shūju; d.u.). The text is also called *Chan Master Wuliang Shou's Small Rules of Purity for Daily Life* (C. Wuliang Shou Chanshi riyong xiao qinggui 無量壽禪師日用小清規; J. Muryō Ju Zenji nichiyō shō shingi), or simply *Rules of Purity for Daily Life* (C. Riyong qinggui 日用清規; J. Nichiyō shingi). At the time when Wuliang Zongshou compiled this work, he held the monastic office of head seat, which meant that he was in charge of leading the great assembly of ordinary monks in training who had no administrative duties and thus were free to concentrate on a daily routine of meditation, study, and devotions. The rules and procedures that he details in the *Rules of Purity for Daily Life in the Assembly* pertain almost exclusively to activities held in the saṃgha hall. The text takes the individual trainee step by step through the activities of a typical day in the life

of the great assembly there: rising, going to the washstands and toilet, donning robes, seated meditation, making prostrations, taking meals, bathing, warming up by the hearth, and going to sleep. For each of the activities in question, a number of dos and don'ts are stated in simple, declarative language.

*Rules of Purity for Huanzhu Hermitage* (C. *Huanzhuān qīngguī* 幻住菴清規; J. *Genjūan shingi*; (CBETA, X63, no. 1248 // Z 2:16 // R111). 1 fascicle. Written in 1317 by the eminent Chan master Zhongfen Mingben (1263–1323). Unlike earlier extant works in the “rules of purity” genre, this text was evidently intended to regulate only one rather small monastic community: the hermitage where Mingben resided in his later years. It includes guidelines for just a handful of key monastic offices — the hermitage chief (C. *anzhu* 菴主; J. *anju*) or abbot, assistant abbot (C. *fuān* 副菴; J. *fukuan*), head seat, stores manager (C. *zhiku* 知庫; J. *chiko*), and head of meals (C. *fantou* 飯頭; J. *hanju*) or cook — far fewer than was the norm at the major monasteries of the day. It also establishes procedural guidelines for just a few basic bureaucratic functions, such as taking up residence (C. *guāda* 掛搭; J. *kata*) in the monastery, alms-gathering (C. *fenwei* 分衛; J. *bun'ei*), and “all invited” (C. *puqing* 普請; J. *fushin*), which is to say, “mandatory attendance” at communal labor, funerals, and other events. The bulk of the *Rules of Purity for Huanzhu Hermitage* is given over to an enumeration of daily (C. *rizi* 日資; J. *nisshi*), monthly (C. *yuejin* 月進; J. *gesshin*), and annual (C. *niangui* 年規; J. *nenki*) observances and rituals that the monks of the hermitage were to engage in, and the verses (mostly dedications of merit) that they were to chant on those various occasions. The text thus had the basic functions of a calendar and liturgical manual, as well as laying out a few rules and ritual procedures for monastic officers. The *Rules of Purity for Huanzhu Hermitage* seems to have served as a model for → Keizan's *Rules of Purity*. A student of Keizan at Yōkō Monastery named Kohō Kakumyō 孤峰覺明 (1271-1361) had previously traveled to China and consulted with Mingben, so he could have brought the text back with him.

*Rules of Purity of Zen Master Eihei Dōgen* (Eihei Gen Zenji shingi 永平元禪師清規; T 2584). Commonly referred to as *Eihei Rules of Purity* (Eihei shingi 永平清規). The text has a complicated history. The first version of it was entitled *Rules of Purity by Zen Master Dōgen, Founding Ancestor of Sōtō in Japan* (Nichūiki Sōtō Shosō Dōgen Zenji shingi 日域曹洞初祖道元禪師清規). That text was published in 1667 by Kōshō Chidō 光紹智堂 (–1670), the thirtieth abbot of Eihei Monastery, who compiled it by piecing together six separate works pertaining to monastic practice that had originally been written by Dōgen. It was subsequently reedited and published in 1794 by Gentō Sokuchū (1729-1807), a year before he became the fiftieth abbot of Eihei Monastery. The title he gave the work was *Revised and Captioned Eihei Rules of Purity* (Kōtei kanchū Eihei Shingi 校訂冠註永平清規). That text was widely distributed and eventually became known simply as the *Eihei Rules of Purity* (Eihei shingi 永平清規). It is sometimes called the *Large Eihei Rules of Purity* (Eihei dai shingi 永平大清規), to distinguish it from the handbook entitled *Small Eihei Rules of Purity* (Eihei shō shingi 永平小清規), which was written by Sokuchū in 1805.

The six works by Dōgen that were brought together to form *Eihei Rules of Purity* are: 1) *Admonitions for the Head Cook* (Tenzo kyōkun 典座教訓), dated 1237; 2) *Procedures for Relating to Monks Five Retreats Senior to Oneself* (Tai taiko gogejari



*hō* 対大己五夏闍梨法), 1244; 3) *Procedures for Practicing the Way* (*Bendōhō* 辨道法), 1246; 4) *Procedures for Taking Meals* (*Fushukuhānpō* 赴粥飯法), 1245; 5) *Rules of Purity for Stewards* (*Chiji shingi* 知事清規), 1246; and 6) *Admonitions for the Common Quarters* (*Shuryō shingi* 衆寮箴規), 1249. All six of these texts are commentaries that Dōgen wrote on Chinese Buddhist monastic rules. The second, *Procedures for Relating to Monks Five Retreats Senior to Oneself*, is based on the “Procedures for Relating to Teachers and Procedures for Entering the Assembly” (C. *Shishi fa ruzhong fa* 事師法入衆法; J. *Jishi hō nishshu hō*) section of the *Instructions on the Ritual Restraints to be Observed by New Monks in Training* (C. *Jiaojie xinxue biqiu xinghu lüyi* 教誡新學比丘行護律儀; J. *Kyōkai shingaku biku gyōgo ritsugi*; T 1897) by Daoxuan (596–667). The other five texts deal with various sections of the *Rules of Purity for Chan Monasteries*, an influential monastic code that Dōgen brought back with him from Song China and used to regulate the monasteries he founded in Japan. In those five works, as well, Dōgen cites vinaya texts such as the *Four Part Vinaya* and the *Sūtra on Three Thousand Points of Monkish Decorum* (C. *Sanqian wei yi jing* 三千威儀經; J. *Sanzen iigi kyō*; T 1470). Dōgen’s appeal to vinaya texts as authoritative was a normal thing for him to do, for the *Rules of Purity for Chan Monasteries* that he relied on to establish Zen institutions in Japan was itself heavily based on Chinese translations of Indian vinaya texts and the tradition of indigenous vinaya commentary and adaptation that had evolved in China throughout the Sui and Tang dynasties.

**Ryōkan** 良觀 (d.u.). Ryōkan is the personal name of a Tendai School monk, unknown apart from his mention in the *Denkōroku* and various hagiographies of Dōgen. The Kenkon’in manuscript of the *Denkōroku* writes this name as “Ryōken” 良顯, which is also the name that appears in all other early (i.e., pre-1649) biographical accounts of Dōgen’s arrival on Mount Hiei. The name “Ryōkan” first appears in a hagiography of Dōgen published in 1694. Thereafter it gained wide acceptance as the name of Dōgen’s first Buddhist teacher and the name “Ryōken” came to be dismissed as a copyist error. The main reason why later accounts changed the name from Ryōken to Ryōkan is that they wanted to identify the family of Dōgen’s mother, which is not specified in any early hagiographies. The genealogical tables of aristocratic families from the thirteenth century list at least one member of Buddhist clergy named “Ryōkan” from the same general time period as Dōgen. They also list several members of the Buddhist clergy named “Ryōken,” but based on the information available in the genealogical tables all of these people seem to have lived either before or after Dōgen’s time on Mount Hiei. Nakaseko (1979, p. 90), however, notes that Ryōken’s name appears in the *Lineage Records [of Shōren Cloister]* (*Mon’yōki* 門葉記), in an entry dated May 17, 1203 (fascicle 97). That text contains a detailed record of the Buddhist ceremonies and rituals performed at the Shōren Cloister (Shōren’in 青蓮院) of Enryaku Monastery on Mount Hiei over a nearly 300 year period from the twelfth to the fifteenth centuries. Nakaseko points out that the appearance of a Ryōken on Mount Hiei in 1203 suggests that a Ryōken could have been there in 1212 when Dōgen first entered the mountain. The family connections of this Ryōken, however, cannot be known from the extant genealogical tables of aristocratic families.

**Sacred Monk** (C. Shengseng 聖僧; J. Shōsō). (1) The name for a particular form (statue or painting) of Mañjuśrī Bodhisattva: one that depicts him as an ordinary

monk engaged in *seated meditation*. An image of the Sacred Monk is enshrined on an altar located in the middle of a *saṃgha hall*, where the monks of the great assembly sleep, take their meals, and practice communal *seated meditation*. The Sacred Monk is, in a sense, the tutelary deity of the *saṃgha hall*, as well as a symbol of the wisdom that trainees strive to cultivate there. He is, however, also conceived as the highest ranking monk in the great assembly, which means that when tea is served (for example) he is the first to be offered a cup. Whenever the monks of the great assembly take a bath, moreover, the Sacred Monk goes first. His image remains seated in the *saṃgha hall*, but he is formally invited to the bathhouse; then, in an act that combines visualization of his presence with an actual use of his wiping cloth (C. *jingjin* 淨巾; J. *jōkin* 淨巾) to sprinkle water, he is ritually bathed by the bath prefect (C. *zhiyu* 知浴; J. *chiyoku*). In the *saṃgha hall* there is a monastic officer known as the Sacred Monk's acolyte (C. *shengseng shizhe* 聖僧侍者; J. *shōsō jisha*) whose primary duty is to tend to the image of Mañjuśrī enshrined there, keeping the altar clean and properly decorated, providing offerings of food and drink, and burning incense as part of the daily routine of worship and prayers. (2) There is also a "Sacred Monk of the common quarters" (C. *zhongliao Shengseng* 衆寮聖僧; J. *shuryō Shōsō*), who is generally a seated image of the bodhisattva Avalokiteśvara, dressed as a monk.

**Saichō** 最澄 (767–822). Founder of the Tendai School of Buddhism in Japan. Having studied some of the works of Zhiyi (538–597), the patriarch of the Tiantai School in China, Saichō traveled to the continent in 804 to consult with Chinese masters and obtain Buddhist texts. He returned to Japan the following year and received permission from the emperor to establish a monastic community on Mount Hiei, on the eastern outskirts of the capital, Heian-kyō 平安京 (modern Kyōto). Saichō lobbied the court to establish a Tendai School "Mahāyāna ordination platform," where monkish ordinations based solely on the bodhisattva precepts could be held. His wish was granted, but not until after his death. He is known to posterity as Great Master Transmission of the Dharma (Dengyō Daishi 傳教大師).

**Śakra** (C. Dishi 帝釋; J. Taishaku; S. Indra). Known in East Asia as "God Emperor Śakra" (C. Dishi Tian 帝釋天; J. Taishaku Tēn; S. Śakra Devānām-Indra), and most commonly referred to in India simply as "Indra." The ruler of the → Heaven of the Thirty-three. Also referred to as → Kauśika.

**Śakra, King of Devas** (C. Tian Dishi 天帝釋; J. Ten Taishaku). → Śakra.

**Śākya** (C. Shijia 釋迦; J. Shaka). (1) The clan name of Buddha. (2) An abbreviated name for → Śākyamuni.

**Śākya clan** (C. Shishi 釋氏; J. Shakushi). (1) The name of the north Indian kṣatriya tribe into which Buddha was born. → Śākyamuni. (2) All the members of the "family of Śākyamuni," which is to say, all ordained Buddhist monks and nuns, who have gone forth from household life and thus (theoretically, at least) given up their birth family names and affiliations.

**Śākya the Honored One** (C. Shizun 釋尊; J. Shakuson). "Sage" or "Honored One" (C. Zun 尊; J. Son; S. Muni) of the Śākya tribe. A Chinese translation of → Śākyamuni.

**Śākyamuni** (C. Shijiamouni 釋迦牟尼; J. Shakamuni). The name generally used to refer to “Buddha,” a man who gained *awakening* and founded the Buddhist *saṃgha* in India approximately 2500 years ago. The Sanskrit name Śākya (transliterated into Chinese as Shijia 釋迦, pronounced in Japanese as Shaka) refers to the tribe (S. *jāti*) in which Buddha was born. The Sanskrit word *muni* (transliterated into Chinese as *mouni* 牟尼, pronounced in Japanese as *muni*) means “ascetic recluse” or “sage.” Thus, “Śākyamuni” can be glossed as “Sage of the Śākya tribe.” In East Asian Buddhism he is also referred to as “Śākya the Honored One,” which is a partial transliteration and partial translation of “Śākyamuni,” or simply as “Śākya.” Another common name for him is Gautama (C. Jutan 瞿曇; J. Kudon), which refers to his specific clan (S. *gotra*) within the Śākya people. Early Buddhist scriptures do not report Buddha’s personal name(s), but later Indic tradition provides the epithet “Siddhārtha” (C. Xidaduo 悉達多; J. Shiddatta, Shittāruta, Shiddaruta), which means “one who accomplishes his goal.”

The *Denkōroku* uses the following designations: Śākyamuni Buddha (Shakamuni Butsu 釋迦牟尼佛); Śākya Buddha (Shaka Butsu 釋迦佛); Śākya (Shaka 釋迦); Buddha (Butsu 佛); Old Guy Śākya (Shaka Rōkan 釋迦老漢); Old Śākya (Shaka Rōshi 釋迦老子); Old Guy (Rōkan 老漢); Gautama (Kudon 瞿曇), Old Guy Gautama (Kudon Rōkan 瞿曇老漢); Śākya the Honored One (Shakuson 釋尊); World-Honored One (Seson 世尊); and Tathāgata (Nyorai 如來).

Modern scholars distinguish at least three different versions of the life of Śākyamuni. (1) First, there is the legendary figure, identified as the founder of the Buddhist religion, whose story is celebrated in art and ritual by followers everywhere. He is depicted in the Pāli canon and pre-Mahāyāna Sanskrit literature as someone who began his *bodhisattva* career eons ago under Dīpaṃkara Tathāgata, underwent numerous rebirths (as related in *jātaka* tales) during which he perfected various noble qualities, resided in Tuṣita Heaven until the time was ripe, and then was born for the last time as a prince of the Śākya tribe. In Indian Buddhist texts translated into Chinese, eight scenes (C. *baxiang* 八相; J. *hassō*) in the career of Śākyamuni are emphasized: 1) his descent from Tuṣita Heaven; 2) his entry into his mother’s womb, which did not result from sexual intercourse with her husband the king, but from a dream in which an elephant entered her side; 3) his birth from his mother’s side; 4) his *going forth from household life* to seek liberation as a wandering ascetic; 5) his defeat of Māra, the demon who traps beings in the round of rebirth; 6) his attainment of the way; 7) his turning of the wheel of *dharma*, i.e. preaching; and 8) his final entry into extinction, or *nirvāṇa* (death). In East Asian Buddhism, four episodes in the career of Śākyamuni Buddha are deemed the most significant: 1) his miraculous birth in the Lumbinī Grove near Kapilavastu, where he emerged from his mother’s side (as she stood holding a tree branch), then took seven steps, looked in the four directions, pointed to the sky with one hand and to the earth with the other and declared, “In the heavens above and [on this earth] below heaven, only I alone am honored” (C. *tianshang tianxia weiwo duzun* 天上天下唯我獨尊; J. *tenjō tenge yuiga dokuson*); 2) his attainment of the way in Magadha, where he sat in meditation under the *bodhi* tree and declared that he would not move until he attained awakening; 3) his first preaching of the *dharma* or “turning the wheel of *dharma*,” which occurred in the Deer Park in Sārnāth, near the city of Vārāṇasī; and 4) his *nirvāṇa*, which took place between a pair of *śāla* trees on the banks of the river Hiranyavatī in

Kuśinagara. Buddhist monks across East Asia, including those belonging to the Chan/Zen tradition, have long celebrated those events in ritual. All four are named in the prayers that accompany daily meals, and three are commemorated annually in the “three Buddha assemblies” (C. *san Fo hui* 三佛會; J. *san Butsu e*): Buddha’s birthday assembly (C. *Fo dansheng hui* 佛誕生會; J. *Butsu tanjō e*) on the eighth day of the fourth month; the “attainment of the way assembly” (C. *cheng dao hui* 成道會; J. *jōdō e*) on the eighth day of the twelfth month (C. *laba* 臘八; J. *rōhatsu*), and the “nirvāṇa assembly” (C. *niepan hui* 涅槃會; J. *nehan e*) on the fifteenth day of the second month. (2) The second version of the life of Śākyamuni Buddha that modern scholars note is a reframing of the aforementioned account, which appears in the *Lotus Sūtra* and other Mahāyāna scriptures. Those claim that the lifespan of Śākyamuni Buddha is actually infinitely long; that he never really went through birth, death, or any of the other phases of his well-known career; and that he merely put on a magical show of being born and dying in a human-like “transformation body” (C. *huashen* 化身; J. *keshin*; S. *nirmāṇa-kāya*) as *skillful means* to lead living beings to liberation. That amounts to an admission that the traditional story of Śākyamuni’s career is not to be taken as true in any literal (what we might call “historical”) sense, but understood rather as a frankly fictional narrative that is nonetheless edifying and “true” in its depiction of a spiritual outlook that can alleviate suffering. That interpretation was embraced by the Chan tradition in medieval China, which added new quasi-historical details to the life of Śākyamuni Buddha (those pertaining to his founding of the Chan Lineage) while also indicating that no part of the story was to be taken at face value. (3) A third version of the life of Śākyamuni that some modern scholars have tried to construct is a “historically true” account — stripped of all uncorroborated, fantastic, and scientifically impossible elements — of an actual person who lived in the area now known as Northern India and Nepal sometime during the fifth and fourth centuries BCE, and who presumably was the basis for the legendary figure of Buddha. Some scholars refer to this “historical Buddha,” the search for whom resembles that of the “historical Jesus,” by the name Gautama Buddha or Siddhārtha Gautama. The Śākyamuni who emerges from this exercise in modern critical research may provide an interesting foil to his aforementioned “mythological” counterparts, but he was not known to anyone at the time when the *Denkōroku* was compiled, and thus remains largely irrelevant to the study of that text. (4) The biography of Śākyamuni that best represents the Chan/Zen take on his career is that found in the *Jingde Era Record of the Transmission of the Flame*, completed in 1004:

Śākyamuni Buddha — fourth venerable [buddha] of the [present *kalpa* of] worthies — belonged to the *kṣatriya* caste. His father was Śuddhodana and his mother was Mahāmāyā. When he had risen to the status of *upcoming buddha*, he was born in Tuṣṭita Heaven, where his name was Superior Among Heavenly Beings. He was also called Prince Guardian of Illumination. To save the heavenly host, he explained the career of the *upcoming buddha*, and he manifested bodies throughout worlds in the ten directions to preach the dharma. The *Universal Glory Sūtra* says:

When Buddha was first born into the family of a *kṣatriya* king, he gave forth great wisdom light that illuminated the worlds in the ten directions. The earth gave rise to golden lotus blossoms that of their own lifted up his two feet. He took seven steps each to the

east and west, and to the south and north. Pointing the finger of one hand toward heaven and that of the other toward the earth, he made this *lion's* roar: "Above, below, and in the four intermediate directions, there are none so honored as me."

This occurred on the eighth day of the fourth month in the twenty-fourth year of King Zhao of the Zhou dynasty (senior wood year of the tiger) [1029 BCE].

When it came to the eighth day of the second month in the forty-ninth year, when he was nineteen years old, he desired to go out from his home, thinking to himself, "What shall I encounter?" Then, wandering out of the four gates he observed the four things [an old person, sick person, dead person, and a wandering ascetic]. With a mind full of compassionate joy, he contemplated, "This old age, sickness, and death is repugnant and to be avoided." That night at midnight there was a heavenly being, Pure Abode by name, who appeared in the window with clasped hands and addressed the prince saying, "The time for *going forth from household life* has arrived; you can go!" When the prince heard this his heart was filled with joy, and he immediately passed over the city walls and went away.

In Daṇḍaka Mountain he *cultivated the way*. Initially, under Ārāḍa Kālāma, he practiced concentration on the basis of non-existence for three years. When he understood it was unsuitable, he immediately gave it up. Next, he went to the place of Udraka Rāmaputra, where he practiced the concentration of neither ideation nor non-ideation for three years. When he understood it was unsuitable, he gave that up as well. Also, he went to Elephant Head Mountain, where he joined up with *followers of other paths* and spent six years eating only one hemp seed a day. Thus the [Vimalakīrti] Sūtra says, "With no intention and no undertaking, still he completely overpowered the *followers of other paths*." In the beginning he went through a period of testing false doctrines. Then he demonstrated various *skillful means*, exposed various deviant views, and brought to completion *bodhi*. Thus the universally collected sūtras say: "On the eighth day of the second month when the *morning star* appeared, the *bodhisattva* attained *buddhahood*." He came to be called Teacher of Gods and Humans. At the time, he was thirty years old. It was the third year in the reign of King Mu (junior water year of the ram) [999 BCE]).

Shortly thereafter, in the Deer Park, he *turned the wheel of dharma* of the four truths for the five men [i.e. *five bhikṣus*] — Kaundinya et al., and expounded on the *fruit of the path*. After he had *preached the dharma* in the world for forty-nine years, he told his disciple Mahākāśyapa, "I entrust to you the *clear dharma-eye*, the *sublime mind of nirvāṇa*, the *subtle true dharma*, the *true sign* of which is *signless*. You should protect and maintain it." Moreover, he commanded Ānanda to assist in the propagation [of the *dharma*] and not to let it be cut off. He also spoke this verse:

The *dharma* is at root a *dharma* of no-*dharma*,  
but that *dharma* of no-*dharma* is yet the *dharma*.  
Now, when I give this no-*dharma*,  
among all *dharma*s, has there ever been a *dharma*?

Then, when the World-Honored One had finished reciting this verse, he further said to Kāśyapa, “I give to you this *saṃghātī* robe, sewn with gold thread. Transmit it in turn to the *upcoming buddha*, and until Maitreya Buddha appears in the world do not let it be spoiled.” Kāśyapa listened to these verses and worshiped the feet [of Buddha] with his head, saying, “Well spoken, well spoken! I shall follow your command, because I am deferential to Buddha.”

Then the World-Honored One went to the city of Kuśinagara, where he told the great assembly, “I am now burdened by illness and wish to enter *nirvāṇa*.” Thereupon, he went to the banks of the Hiranya River where, between a pair of *śāla* trees, on his right side with one leg atop the other, he quietly passed into extinction.

Recovering, he arose from his coffin and preached the *dharma* for his mother. He made a special display of his two feet to convert the old woman, and also proclaimed a verse of impermanence, which reads:

All things are impermanent:  
this is the law of arising and passing away.  
When arising and passing away are extinguished,  
extinction is ease.

At that time, his disciples took fragrant firewood and strove to cremate him, but when the fire had died down, the gold coffin was just as it had been. At that time the great assembly recited the following verse of praise before Buddha:

Everything that is worldly burns fiercely,  
but what can cause this fire to incinerate [Buddha]?  
We ask the Honored One's fire of *samādhi*  
to cremate his golden hued body.

At that time, the gold coffin rose from where it sat and lifted to a height of seven Palmyra trees. As it went up and came down in the sky, magical flames of *samādhi* instantly turned it into ashes. The relics obtained amounted to eighty-four pecks. It was the fifteenth day of the second month of the fifty-second year of the reign of King Mu (senior water year of the monkey) [950 BCE].

One thousand and seventeen years after the extinction of the World-Honored One, his teachings reached to China. That was in the tenth year of the Yongping era (senior earth year of the dragon) [67 CE] of the Latter Han dynasty.

《景德傳燈錄》釋迦牟尼佛(賢劫第四尊)姓刹利。父淨飯天。母大清淨妙。位登補處生兜率天上。名曰勝善天人。亦名護明大士。度諸天衆說補處行。亦於十方界中現身說法。普耀經云。佛初生刹利王家。放大智光明照十方世界。地涌金蓮華自然捧雙足。東西及南北各行於七步。分手指天地作師子吼聲。上下及四維無能尊我者。即周昭王二十四年甲寅歲四月八日也。至四十二年二月八日。年十九欲求出家。而自念言。當復何遇。即於四門遊觀見四等事。心有悲喜而作思惟。此老病死終可厭離。於是夜子時有一天人。名曰淨居。於窓牖中叉手白太子言。出家時至可去矣。太子聞已心生歡喜。即逾城而去。於檀特山中修道。始於阿藍迦藍處。三年學

不用處定。知非便捨。復至鬱頭藍弗處。三年學非非想定。知非亦捨。又至象頭山同諸外道。日食麻麥經于六年。故經云。以無心意無授行而悉摧伏諸外道。先歷試邪法示諸方便發諸異見令至菩提。故普集經云。菩薩於二月八日明星出時。成佛號天人師。時年三十矣。即穆王三年癸未歲也。既而於鹿野苑中。爲憍陳如等五人轉四諦法輪而論道果。說法住世四十九年。後告弟子摩訶迦葉。吾以清淨法眼涅槃妙心實相無相微妙正法將付於汝。汝當護持。并勅阿難副貳傳化無令斷絕。而說偈言。法本法無法、無法法亦法、今付無法時、法法何曾法。爾時世尊說此偈已。復告迦葉。吾將金縷僧伽梨衣傳付於汝。轉授補處。至慈氏佛出世勿令朽壞。迦葉聞偈頭面禮足曰。善哉善哉。我當依勅。恭順佛故。爾時世尊至拘尸那城。告諸大眾。吾今背痛欲入涅槃。即往照連河側娑羅雙樹下。右脇累足泊然宴寂。復從棺起爲母說法。特示雙足化婆者。并說無常偈曰。諸行無常、是生滅法、生滅滅已、寂滅爲樂。時諸弟子即以香薪競茶毘之。燼後金棺如故。爾時大眾即於佛前以偈讚曰。凡俗諸猛熾、何能致火焚、請尊三昧火、闍維金色身。爾時金棺從坐而舉高七多羅樹。往反空中化火三昧須臾灰生。得舍利八斛四斗。即穆王五十二年壬申歲二月十五日也。自世尊滅後一千一十七年教至中夏。即後漢永平十年戊辰歲也。(T 2076.51.205b4–c210)

This account touches on a number of famous scenes from Śākyamuni's career that are recognized by all Buddhists: 1) his penultimate life in Tuṣita Heaven; 2) birth; 3) going forth from household life; 4) twelve years of training in meditation and ascetic practice; 5) attainment of the way; 6) turning of the wheel of dharma; and 7) nirvāṇa. To those, however, it adds another great event not envisioned by any other Buddhists: the founding of the Chan Lineage, which was marked by the transmission of his signless, "sublime true dharma" to Mahākāśyapa and the tacit designation of Ānanda as Mahākāśyapa's dharma heir. That event, which is embellished with more detail than any other in this brief biography, is inserted at the end of Śākyamuni's forty-nine year teaching career and just before his nirvāṇa. The seven other scenes that are treated here draw on scriptural sources (standard accounts of Buddha's career) that were widely known in China. The novel claim that Śākyamuni vouchsafed to Mahākāśyapa a signless (wordless) dharma that was superior to any of his verbal preachings, however, cannot be traced back any further than a single, obscure source that was compiled in 801: the *Baolin Biographies*, the oldest extant text in which the Chan/Zen Lineage of twenty-eight Indian and six Chinese ancestral teachers is found. To bolster that claim, the *Baolin Biographies* cited the story of Śākyamuni giving Mahākāśyapa a saṃghātī robe to protect and pass on to the future buddha Maitreya, which was taken from widely accepted sūtra literature. → entrust to Mahākāśyapa.

**Śākyamuni Buddha** (C. Shijiamouni Fo 釋迦牟尼佛; J. Shakamuni Butsu). The buddha of the present world, said to be the fourth buddha of the present kalpa of worthies; → thousand buddhas. Revered as the founder of the monastic saṃgha in India by all Buddhists, and as the founder of their own special lineage of ancestral teachers by followers of the Chan/Zen school. → Śākyamuni.

**Sālcndra-rāja** (C. Suoluoshu Wang 娑羅樹王; J. Sharaju Ō). The name means "King Sālcndra." It is the name of a buddha who appears in Chapter 27 of the *Lotus Sūtra* (T 262.9.60b24).

**Samgha Prefect Eisai** (Eisai Sōjō 榮西僧正). Formal title of the Tendai School monk → Eisai.

**Samgha Prefect Kōen** (Kōen Sōjō 公圓僧正). Formal title of the Tendai School monk → Kōen.

**Samgha Prefect Kōin** (Kōin Sōjō 公胤僧正). Formal title of the Tendai School monk → Kōin.

**Samghānandi** (C. Sengqienanti 僧伽難提; J. Sōgyanandai). The Seventeenth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He is also listed as the sixteenth patriarch in the *Record of the Transmission of the Dharma Treasury*, but is otherwise unknown.

**Śāṇaka** (C. Shangnuojia 商諾迦; J. Shōddaka, Shōnaka). The meaning of *śāṇaka* in Sanskrit is “hemp cloth” or “linen.” “Śāṇaka” is an epithet of → Śāṇavāsin, who is said to have been born already clothed in linen. It does not actually mean “spontaneously clothed,” as is claimed in Chapter 3 of the *Denkōroku*.

**Śāṇavāsin** (C. Shangnahexiu 商那和修; J. Shōnawashu). The Third Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. There is some confusion about this monk’s name. In the *Record of Travels to Western Lands* (T 2087.51.873b25-26), the pilgrim monk Xuanzang (602–664), says that the common Chinese transliteration of his name—Shangnahexiu 商那和修—is based on a mispronunciation in a local dialect of the original Sanskrit, and that the proper transliteration is Shangnuojiafusu 商諾迦縛娑 (J. Shōdakabasha). What he argues, in short, is that the correct Sanskrit form is Śāṇakavāsin (or Śāṇakavāsa), not Śāṇavāsin (or Śāṇavāsa). The *Jingde Era Transmission of the Flame* (T 2076.51.206c28) follows Xuanzang’s transliteration when it says that “the Sanskrit *shangnuojia* 商諾迦 (J. *shōddaka*) here [in China] means ‘spontaneously clothed’ (C. *ziran fu* 自然服; J. *shizen fuku*).” In point of fact, the Sanskrit words *śāṇa* and *śāṇaka* both refer to “a cloth or garment made of hemp or Bengal flax,” especially a cloth that might be used to wrap a corpse, and *śāṇaka-vāsa* or *śāṇa-vāsa* are simply epithets for a Buddhist monk: one who wears a robe made of such cloth. The individual monk Śāṇakavāsin who appears in Indian Buddhist literature, therefore, has a name that can be rendered as “Hemp Robed” (Monier Monier-Williams, *A Sanskrit-English Dictionary*, New Edition [Delhi: Motilal Banarsidass, 1899], 1063c, s.v. *śāṇa*; Franklin Edgerton, *Buddhist Hybrid Sanskrit Grammar and Dictionary*, Vol II: Dictionary [New Haven: Yale University, 1953], 525, s.v. *śāṇaka*, *Śāṇakavāsin*). The biography of Śāṇavāsin that appears in the *Jingde Era Record of the Transmission of the Flame*, some version of which Keizan evidently consulted when preparing his *Denkōroku* account, reads as follows:

The Third Ancestor Śāṇavāsin was a native of Mathurā. He was also known as Śāṇasambhuta. He was a *vaiśya* fathered by Grove Superior, and his mother was Gosāya. He was in her womb six years before being born. The Sanskrit word “Śāṇaka[vāsin]” translates to our “Spontaneously Clothed.” It is the name for a type of nine-leaf hemp that grows in the western regions [India]. Upon the advent of an *arhat* or sage, this plant grows in the pure, incorruptible precincts. When Śāṇavāsin was born, this auspicious plant grew in response. Long ago when the Tathāgata traveled on a mission, he came to the



Vaiśālī Kingdom. There he saw a green grove, thick with branches and leaves. He spoke to Ānanda, saying, “The name of that grove is Urumaṇḍa. One hundred years after my passing into *nirvāṇa* there will be a *bhikṣu* named Śāṇavāsin, and in that place he will turn the wheel of the sublime *dharma*.” After one hundred years the fruit [of that prediction, Śāṇavāsin] was born. Śāṇavāsin went forth from household life and realized the way. He received Venerable Jubilant’s [Ānanda’s] *dharma* eye. He converted sentient beings and resided in that grove. He subdued two fire dragons, who took refuge in Buddha’s teachings. The dragons consequently donated that land and erected a Buddhist monastery. The Venerable [Śāṇavāsin] for a long time converted all connected, but [eventually] thought of entrusting the true *dharma* [to someone else]. He visited the Pāṭaliputra Kingdom and obtained Upagupta as a servant. In response to being asked, “How old are you?” Upagupta said, “Seventeen years.” The Master [Śāṇavāsin] asked, “Is it your body that is seventeen years or your nature that is seventeen years?” [Upagupta] replied, “The Master’s hair already is white. Is it your hair that is white or your heart that is white?” The Master [Śāṇavāsin] said, “Only my hair is white. My heart is not white.” Upagupta said, “My body is seventeen, my nature is not seventeen.” Śāṇavāsin knew that he was a vessel of the *dharma*. After three years, finally [Upagupta] dropped his hair and received ordination. Then [Śāṇavāsin] informed him that, “Long ago the Tathāgata took the supreme treasury of the *dharma* eye and entrusted it with Mahākāśyapa. It was received in succession until it reached me. I now entrust you. Do not allow it to ever end. You have received my teaching. Listen to my verse:

Not *dharma* and not *mind*,  
 No *mind* and no *dharma*.  
 When preaching this *mind-dharma*,  
 This *dharma* is not a mental *dharma*!”

Having chanted this verse, he then concealed himself on the Elephant White [Hindu Kush] Mountains south of the Country of Kashmir. Thereafter, while in *samādhi* he saw Upagupta with an assembly of five hundred followers who were always lazy. The Venerable [Śāṇavāsin] thereupon went to Upagupta and manifested the dragon charging *samādhi* to subdue them. Then he recited this verse:

Mastery is not this or that.  
 Arriving at *sageliness* is not long or short.  
 When you eliminate your lighthearted attitudes,  
 you will quickly become *arhats*!

The five hundred *bhikṣus* listened to his verse. Relying on his teaching and reverently practicing it, they all attained [the level of] the *uncontaminated*. The Venerable thereupon performed eighteen transformations and used the fire illumination *samādhi* to cremate his own body. Upagupta gathered his *relics* and buried them at Mount Bamkāra. Each of the five hundred *bhikṣus* carried one banner. Welcoming their leader [Upagupta], they went to him and erected a *stūpa* and worshiped it. This occurred in the junior wood year of the ram, the twenty third year of King Xuan [of the Zhou dynasty; 805 BCE].

《景德傳燈錄》第三祖商那和修者。摩突羅國人也。亦名舍那婆斯。姓毘舍多。父林勝。母憍奢耶。在胎六年而生。梵云商諾迦。此云自然服。卽西域九枝秀草名也。若羅漢聖人降生則此草生於淨潔之地。和脩生時瑞草斯應。昔如來行化至摩突羅國。見一青林枝葉茂盛。語阿難曰。此林地名優留茶。吾滅度後一百年。有比丘商那和脩。於此地轉妙法輪。後百歲果誕。和脩出家證道。受慶喜尊者法眼。化導有情及止此林。降二火龍歸順佛教。龍因施其地以建梵宮。尊者化緣既久思付正法。尋於吒利國得優波耆多以為給侍。因問耆多曰。汝年幾耶。答曰。我年十七。師曰。汝身十七性十七耶。答曰。師髮已白。為髮白耶。心白耶。師曰。我但髮白。非心白耳。耆多曰。我身十七。非性十七也。和脩知是法器。後三載遂為落髮受具。乃告曰昔如來以無上法眼藏付囑迦葉。展轉相授而至於我。我今付汝。勿令斷絕。汝受吾教。聽吾偈言。非法亦非心、無心亦無法、說是心法時、是法非心法。說偈已。卽隱於罽賓國南象白山中。後於三昧中見弟子耆多。有五百徒衆常多懈怠。尊者乃往彼。現龍奮迅三昧以調伏之。而說偈曰。通達非彼此、至聖無長短、汝除輕慢意、疾得阿羅漢。五百比丘聞偈已。依教奉行皆獲無漏。尊者乃作十八變火光三昧用焚其身。耆多收舍利葬於梵迦羅山。五百比丘人持一幡。迎導至彼建塔供養。乃宣王二十三年乙未歲也。(T 2076.51.206c25-207a29)

According to other Buddhist lore, Śāṇavāsin's spontaneous clothing survived after his body had disappeared. In his *Record of Travels to Western Lands* (T 2087.51.873b22-c8), Xuanzang reports that he visited a monastery just outside Bāmīān (in present-day Afghanistan) where pilgrims could see several relics. Those included teeth from Śākyamuni, an iron bowl that had been used by Ānanda, and the spontaneous clothing worn by Śāṇakavāsin when he was born. Xuanzang says that Śāṇavāsin's *kāṣāya* consisted of a reddish yellow *saṃghātī* robe in nine strips, made from a cloth that had been woven from plant fibers. The monks at the monastery told Xuanzang that Śāṇavāsin had been reborn five hundred times with this robe spontaneously on his body. As his body grew, the robe expanded accordingly. When Ānanda ordained Śāṇavāsin, the robe spontaneously became a *kāṣāya*. Finally, the robe will last as long as Śākyamuni's *dharma* survives in the world. At the time of Śāṇavāsin's final *nirvāṇa*, the *kāṣāya* had been larger. As the *buddha-dharma* gradually disappears, the robe likewise shrinks in size. Xuanzang says that only a small portion remained.

**Sanlun School** (C. Sanlunzong 三論宗; J. Sanronshū). Literally, the “three treatises” (C. *sanlun* 三論; J. *sanron*) “school” (C. *zong* 宗; J. *shū*). A Chinese iteration of the → Madhyamaka School of Mahāyāna philosophy that flourished in India. The school gets its name from three Madhyamaka texts that were translated by Kumārajīva (344-413):

1) *Treatise on the Middle* (C. *Zhong lun* 中論; J. *Chū ron*; T 1564, 4 fascicles). A translation by Kumārajīva of a recension of Nāgājūna's *Fundamental Verses on the Middle Way* (S. *Mūlamadhyamaka-kārikā*), together with a commentary by Piṅgala (C. Qingmu 青目; J. Shōmoku) in which it is embedded. Modern scholars have concluded that the text also includes some material (notes) introduced by Kumārajīva himself.

2) *Hundred [Stanza] Treatise* (C. *Bai lun* 百論; J. *Hyaku ron*; S. \**Śata-śāstra*; T. 1569, 2 fascicles). In the heading of the Chinese text, authorship is

attributed to Nāgājuna's disciple Āryadeva (C. Tipo 提婆; J. Daiba; ca. 170-270), the commentary in which it is embedded is said to be by Vasu (C. Posou 婆叢; Basō; d.u.), and the translation by Kumārajīva. The text, which uses the doctrine of emptiness to refute the positions of other Buddhist and non-Buddhist schools, resembles Āryadeva's *Four Hundred Stanza Treatise* (S. *Catuḥśataka*), which is extant in Sanskrit and Tibetan, and which was later translated into Chinese by Xuanzang (602-664). However, because a *Hundred [Stanza] Treatise* (S. \**Śata-śāstra*) does not survive in either a Sanskrit original or a Tibetan translation and is not mentioned in any non-Chinese sources, some modern scholars suspect that it is not a translation at all, but perhaps Kumārajīva's own interpretation of Āryadeva's *Four Hundred Verse Treatise*.

3) *Twelve Part Treatise* (C. *Shiermen lun* 十二門論; J. *Jūnimon ron*; S. \**Dvādaśanikāya-śāstra*; T 1568, 1 fascicle). Translated by Kumārajīva. The text is attributed to Nāgājuna, who is said to have written it as an introduction to his *Fundamental Verses on the Middle Way* (S. *Mūlamadhyamaka-kārikā*). Modern scholars doubt that attribution because no record of the text exists outside China.

The Sanlun School is described in some Chinese categorization schemes as the "school of lacking marks" (C. *wuxiangzong* 無相宗; J. *musōshū*). It is also called the School of Aryadeva (C. *Tipozong* 提婆宗; J. *Daibashū*), using the name of Nāgājuna's disciple Āryadeva (circa 170-270), who produced a seminal work on the philosophy and approach to Buddhist practice of Madhyamaka entitled *Four Hundred Stanzas* (S. *Catuḥśataka*).

Other Indian works that were subsequently influential in the development of the Sanlun School in China include:

4) Āryadeva's *Four Hundred Stanza Treatise* (S. *Catuḥśataka*), which in Xuanzang's (602-664) translation of 650 was given the title *Mahāyāna Expanded Hundred [Stanza] Treatise* (C. *Dasheng guangbailun ben* 大乘廣百論本; J. *Daijō kōhyakuron hon*; T 1570) because it was assumed to be an expanded version of Āryadeva's *Hundred [Stanza] Treatise*, which Kumārajīva had translated earlier. Modern scholars, however, doubt the attribution of the latter work to Āryadeva. The consensus view is that the two texts should be regarded as separate works: one is probably not an expansion (or, as has also been conjectured, a contraction) of the other.

5) Dharmapāla's (530-561) commentary on Āryadeva's *Four Hundred Stanza Treatise* (S. *Catuḥśataka*) from a Yogācāra point of view, translated by Xuanzang (602-664) with the title *Explication of the Mahāyāna Expanded Hundred [Stanza] Treatise* (C. *Dasheng guangbailun shilun* 大乘廣百論釋論; J. *Daijō kōhyakuron shakuron*; T 1571).

6) Bhāvaviveka's *Lamp of Wisdom* (S. *Prajñāpradīpa*), translated into Chinese by Prabhākaramitra (C. *Poluopojialuomiduoluo* 波羅頗迦羅蜜多羅; J. *Harahakaramittara*; -633) with the title *Treatise on the Lamp of Wisdom* (C. *Boredenglun* 般若燈論; J. *Hannyatōron*; T 1566). The text, later known in Tibet for its advocacy of the \*Svātantrika point of view, is lost in Sanskrit but preserved in Chinese and Tibetan translations.

The Sanlun School was said by its proponents in the seventh century to have an unbroken *lineage* of patriarchs that stretched from its founder in China, Kumārajīva (344-413), to Sensong 僧嵩 (J. Sōsū; d.u.), Sengyuan 僧淵 (J. Sōen; -481), Fadu 法度 (J. Hōdo; d.u.), Senglang 僧朗 (J. Sōrō; d.u.), Sengquan 僧詮 (J. Sosen; d.u.), Falang 法朗 (J. Hōrō; 507-581), and Jizang 吉藏 (J. Kichizō; 549-623). It is true that some of those monks are known to have studied and written commentaries on Indian Madhyamaka texts in Chinese translation, but they were not the only ones to do so, and the notion that they constituted an unbroken “lineage” of *dharma transmission* is a retrospective construction. Modern scholarship recognizes Jizang, whose *Profound Meaning of the Three Treatises* (C. *Sanlun xuanyi* 三論玄義; J. *Sanron gengi*; T 1852) may have given the school its name, as its de facto founder.

Regardless of whether we refer to Sanlun as a “lineage” of Buddhism, a translation of the glyph 宗 (C. *zong*; J. *shū*) that reflects its meaning as a quasi-genealogical grouping, or prefer to call it a “school” of Buddhist philosophy that was organized around the study of a body of texts that it took to be authoritative, we should not imagine that it had any kind of separate institutional identity. That is to say, Sanlun School monks were distinguished from other Chinese Buddhist monks only by their intellectual endeavors, not by any distinct set of monastic rules, religious practices, or training facilities.

The Sanlun School (along with the Consciousness Only School) is usually described today as a philosophical tradition that flourished in China as an import from India, whereas the Huayan and Tiantai schools that arose in the sixth and seventh centuries and eventually overshadowed it are categorized as “indigenous” traditions that had no direct Indian antecedents. There is some truth to that modern assessment, but the process through which all Chinese Buddhists (including eventually those of the Huayan and Tiantai schools) came to understand and assimilate the Indian Mahāyāna doctrines of *emptiness* and *two truths* was a long and arduous one that unfolded with the translation and exegesis of Madhyamaka texts. Nāgājuna’s *Fundamental Verses on the Middle Way* (S. *Mūlamadhyamaka-kārikā*) was written in Sanskrit, an Indo-European language that, like the Greek of Plato and Aristotle, used well-honed rules of grammar and logical inference to advance philosophical arguments. The written classical Chinese into which Kumārajīva, Xuanzang, and others strove to render Nāgājuna’s arguments was a language rich in visual imagery and complex metaphors made possible by what was originally a pictographic script. However, its grammar was so simple, and its markers of logical inference (e.g., glyphs meaning “if... then,” “therefore,” “although,” etc.) were so crude, that the precise translation of carefully reasoned Sanskrit syllogisms was extremely difficult. What Nāgājuna meant by “emptiness” was not the kind of concrete thing or abstract relationship that Chinese glyphs were well suited to representing. It was, rather, a designation for an inherent weakness that all names, and hence all inferences, suffer from: a weakness that Nāgājuna demonstrated by using logically valid syllogisms to show how conventionally accepted premises about the nature of *dharma*s lead to absurd (self-contradictory) consequences. What Nāgājuna meant by the “emptiness of *dharma*s” could be suggested in Chinese by expressions such as “horns on a hare” (C. *tujiao* 兔角; J. *tokaku*), which is a metaphor for something that can be spoken of and imagined but never seen in the real world, but it was nearly impossible

to replicate his precise reasoning process in Chinese. Over the course of several centuries, nevertheless, the translations and commentaries associated with the Sanlun School succeeded in familiarizing Chinese Buddhists with the reasoning of Indian Madhyamaka, and gave them a vocabulary with which to talk about it. Thus, the doctrines of both the Huayan and the Tiantai schools evince an understanding of *emptiness* that is true to Nāgājuna's intention, despite the fact that they employ a uniquely Chinese set of technical terms and poetic images. The rhetoric of Chan, with its use of terse dialogue, concrete images drawn from everyday life, humor, and apparent *non sequiturs*, is rightly compared in style to that of the Daoist classics, the *Laozi* and *Zhuangzi*. Its internal logic, however, is not Daoist: that derives directly from the Indian Madhyamaka tradition, as established in China by the Sanlun School.

**Sanron School** (C. Sanlunzong 三論宗; J. Sanronshū). A Japanese iteration of the → Sanlun School (“Three Treatises School”) of Chinese Buddhism, which was based on scriptures of the Indian → Madhyamaka School. In Heian period (794-1185) Japan, the Sanron School was listed among the so-called “six schools of the Southern Capital” (*Nanto rokushū* 南都六宗), meaning the older Buddhist schools centered in Nara, the former capital. It had been imported from China, both directly and via Korea, in the late sixth and early seventh centuries, and it never developed in any way, either doctrinally or institutionally, that was unique to Japan. The transmission of the Sanron School to Japan is traditionally traced to a Korean monk named Hyegwan 慧灌 (C. Huiguan; J. Ekan; d.u.) who studied in China under the Sanlun School monk Jizang (549-623) and entered Japan on an official mission from Korea in 625. Modern scholars name several other Korean and Chinese monks who were versed in Sanlun teachings and arrived in Japan as early as 595 and 603. During the eighth century there were also a few Japanese monks who, having been exposed to the Sanron School in Nara, traveled to China to further their studies of the tradition there. The lasting influence of Madhyamaka philosophy on Japanese Buddhism, however, was exerted mainly through the Tiantai (J. Tendai) and Chan (J. Zen) traditions, which were imported during the Heian (794-1185) and Kamakura (1185-1333) periods, respectively.

**Sanping Yizhong** 三平義忠 (J. Sanbei Gichū, 781–872). A *dharma heir* of Dadian Baotong 大顛寶通 (J. Daiten Hōtsū; 722-824) in the Chan Lineage following Qingyuan Xingsi (–740). He is best known as the author of the following verse, which appears (for example) in Case #86 of the *Blue Cliff Record*:

This seeing and hearing is not seeing and hearing,  
but there can be no further revelation of sound or form to you.  
Right here, if you realize that there are absolutely no concerns,  
what could prevent the distinguishing, or not distinguishing, of substance  
and function?

《碧巖錄》即此見聞非見聞、無餘聲色可呈君、箇中若了全無事、體用何妨分不分。(T 2003.48.211c6-8)

This verse is quoted (or cited by its first line) in a great many Chan texts, as for example: *Extensive Record of Chan Master Yunmen Kuangzhen* (T 1988.47.554b8-13); *Records that Mirror the Axiom* (T 2016.48.941b1-3); and *Discourse Record of*

*Chan Master Dahui Pujue* (T 1998A.47.812b2-4). The *locus classicus* of the verse is the *Ancestors Hall Collection*.

**Sansong Jiao** 三嵩交 (J. Sansū Kō; d.u.). A person named in Chapter 44 of the *Denkōroku* as the monk who ordained the Forty-fourth Ancestor, Touzi Yiqing (1032-1083). Nothing else is known of him.

**Śāriputra** (C. Shelifu 舍利弗, Qiuzi 鷲子; J. Sharihotsu, Shūshi). (1) Featured in early Indian Buddhist sūtras as one of the ten leading disciples of Śākyamuni Buddha, Śāriputra was renowned as “first in wisdom” (C. *zhihui diyi* 智慧第一; J. *chie daiichi*), and he was lionized by scholar monks who specialized in Abhidharma. (2) In Mahāyāna scriptures such as the *Lotus Sūtra* and *Vimalakīrti Sūtra*, Śāriputra’s wisdom was sometimes mocked when he was depicted as slow to understand the emptiness of dharmas. The latter sūtra provides the context of Keizan’s remark in Chapter 8 of the *Denkōroku* that Śāriputra and Maudgalyāyana “failed to see the truth, even in their dreams.”

**Scholarly Abbot Liangsui** (C. Liangsui Zuozhu 良遂座主; J. Ryōsui Zasu). → Liangsui. For meanings of the glyphs 座主 (C. *zuozhu*; J. *zasu*), → prelate.

**Second Ancestor** (C. Dier Zu 第二祖; J. Daini So). → The Second Ancestor of the Chan/Zen Lineage in India, → Ānanda.

**Second Ancestor** (C. Er Zu 二祖; J. Ni So). The Second Ancestor of the Chan/Zen Lineage in China (C. Zhendan Erzu 震旦二祖; J. Shintan Niso), → Huike.

**Second Generation** (Nidai 二代). A reference to Ejō (1198–1280), for one or both of the following reasons. 1) If Dōgen is considered the “first generation” (*ichidai* 一代) of the Sōtō Lineage in Japan, then his leading dharma heir, Ejō, can be called the “second generation” (*nidai* 二代). 2) Dōgen is the founding abbot of Eihei Monastery, and Ejō is the “second generation” (*nidai* 二代) abbot of Eihei Monastery.

**Second Generation Reverend** (Nidai Oshō 二代和尚). A reference to Ejō (1198–1280); → Second Generation.

**Sengcan** 僧璨 (J. Sōsan; - 606). The Thirtieth Ancestor of the Chan Lineage (and the Third Ancestor of that lineage in China) according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. Also known by the posthumous honorary titles of Great Master Jianzhi and Chan Master Jianzhi (C. Jianzhi Chanshi 鑑智禪師; J. Kanchi Zenji), the latter being the name used in his stūpa inscription (T 2076.51.222a2). The brief text entitled *Inscription on Faith in Mind* is ascribed to Sengcan in traditional histories of Chan, probably because he would otherwise be entirely without any discourse record, a state of affairs that is almost unthinkable for an ancestral teacher in the Chan Lineage. In any case, Sengcan is a figure who scarcely appears in any earlier historical records. Daoxuan (596–667) mentions a person named “Sengcan” 僧璨 (J. Sōsan) and a “monk” (C. *seng* 僧; J. *sō*) named “Can” 璨 (J. San) at two different places in his *Additional Biographies of Eminent Monks*, and it is not clear whether they are supposed to be the same person or not. The first occurrence is the biography of a monk named Sengcan who Daoxuan categorizes as an “exegete” (C. *yijie* 義解; J. *gige*). In that context, there is no mention of either Huike (later said to be the Second Ancestor of the Chan Lineage) or of Daoxin (later said to be the Fourth Ancestor of the Chan Lineage). The second occurrence is in the biography of a monk named

Fachong 法冲 (J. Hōchū; 589–665), who is treated in the “oracles” (C. *gantong* 感通; J. *kantsū*) section of the *Additional Biographies of Eminent Monks*. There, Daoxuan mentions the “transmission of the flame” of the *dharma* through a line of *masters and disciples* that extends from Guṇabhadra (C. Qiunabaduoluo 求那跋陀羅; J. Gunabaddara; 394–468), the translator into Chinese of the *Sūtra on the Entry into Laṅka*, to Dhyāna Master [Bodhi-] Dharma (C. Tamo Chanshi 達磨禪師; J. Daruma Zenji), Dhyāna Master Huike (among many others) in the next generation, and a Dhyāna Master Can (C. Can Chanshi 榮禪師; J. San Zenji) in the generation following Huike. The oldest source in which Sengcan is linked to Daoxin in any way is an epitaph written by followers of a monk named Faru 法如 (638–689), where the two are juxtaposed in a quasi-genealogical list that makes them appear to relate as *master and disciple*, respectively. For more details, → Lineage of Bodhidharma.

**Sengliang** 僧亮 (J. Sōryō; d.u.). A Chinese monk, active during the Liang dynasty (502–557), who is known as a commentator on the *Sūtra of the Great Nirvāṇa*. He was one of the earliest Buddhist philosophers to use the phrase → “see the nature” as a synonym for *attaining awakening*.

**Senior Seat Fu of Taiyuan** (C. Taiyuan Fu Shangzuo 太原孚上座; J. Taigen Fu Jōza; d.u.). Senior Seat Fu was a *dharma heir* of Xuefeng Yicun (822–908). He never became the *abbot* of a monastery, but was known by the place where he lived: Taiyuan, in central Shanxi 山西 province. For meanings of the glyphs 上座 (C. *shangzuo*; J. *jōza*), → *senior seat*.

**Senior Seat Huiming** (C. Ming Shangzuo 明上座; J. Myō Jōza). A former army general and disciple of the Fifth Ancestor, Hongren; → Huiming. For meanings of the glyphs 上座 (C. *shangzuo*; J. *jōza*), → *senior seat*.

**Senior Seat Rifang** (C. Rifang Shangzuo 日芳上座; J. Nippō Jōza; d.u.). All that is known of this monk is that he was a *dharma heir* of Kaifu Dexian 開福德賢 (J. Kaifuku Tokuken; d.u.), *abbot* of the Kaifu Monastery (C. Kaifusi 開福寺; J. Kaifukuji) in Jiangling 江陵, a region of Hubei 湖北 province. Kaifu Dexian was a *Chan* master in the Yunmen Lineage: a *dharma heir* of Dongshan Shouchu 洞山守初 (J. Tōzan Shusho; 910–990), who in turn was a *dharma heir* of Yunmen Wenyan (864–949). For meanings of the glyphs 上座 (C. *shangzuo*; J. *jōza*), → *senior seat*.

**Senior Seat Shenxiu** (C. Xiu Shangzuo 秀上座; J. Shū Jōza). A disciple of the Fifth Ancestor, Hongren; → Shenxiu. For meanings of the glyphs 上座 (C. *shangzuo*; J. *jōza*), → *senior seat*.

**Senior Seat Yiqing** (C. Qing Shangzuo 青上座; J. Sei Jōza). → Touzi Yiqing. For meanings of the glyphs 上座 (C. *shangzuo*; J. *jōza*), → *senior seat*.

**Senior Seat Zifang** (C. Zifang Shangzuo 子方上座; J. Shihō Jōza; d.u.). A figure named as the interlocutor of Fayen Wenyi (885–958) in the following dialogue, which appears in the *Jingde Era Record of the Transmission of the Flame*:

Senior Seat Zifang came from Changqing. The Master [Fayen] raised an earlier verse of Reverend Changqing Leng and asked, “What about [the line in the verse], ‘amidst the myriad phenomena there is a solitary exposed body’?” Zifang raised his whisk. The Master said, “Such an understanding is questionable.” [Zifang] said, “What is your opinion, Reverend?” The Master

said, “What could you possibly be calling ‘myriad phenomena?’” [Zifang] said, “The ancients did not expunge the myriad phenomena.” The Master said, “[The saying] ‘amidst the myriad phenomena there is a solitary exposed body’ explains the expunging that is not expunging.” Zifang suddenly had an awakening and changed his telling of the verse.

《景德傳燈錄》子方上座自長慶來。師舉先長慶稜和尚偈而問曰、作麼生是萬象之中獨露身。子方舉拂子。師曰、恁麼會又爭得。曰、和尚尊意如何。師曰、喚什麼作萬象。曰、古人不撥萬象。師曰、萬象之中獨露身、說什麼撥不撥。子方豁然悟解述偈投誠。(T 2076.51.398b23-28)

A similar dialogue also appears in the *Outline of the Linked Flames of Our Lineage* (CBETA, X79, no. 1557, p. 232, b24-c3 // Z 2B:9, p. 439, c7-10 // R136, p. 878, a7-10) and other Chan records, including Case #64 of the *Congrong Hermitage Record*, where Fayān says to Zifang, “What expunging or not expunging could one possibly talk about?” (T 2004.48.267b27). That saying is quoted by Keizan, in Japanese transcription, in the Lead Chapter of the *Denkōroku*. For the full verse by Changqing Huileng (854–932) that Fayān quotes a line from, → “amidst the myriad phenomena there is a solitary exposed body.” For a related saying that also appears in the Lead Chapter of the *Denkōroku*, → “would that expunge the myriad phenomena, or not expunge the myriad phenomena?” For meanings of the glyphs 上座 (C. *shangzuo*; J. *jōza*), → senior seat.

**Senkō Dormitory** (Senkō-bō 千光房). A residence for monks at the Shuryōgon Cloister in the Hannya Valley of the Yokawa District on Mount Hiei, where the young Dōgen was resident student, according to Chapter 51 of the *Denkōroku*.

**Sennyū Monastery** (Sennyūji 泉涌寺). Literally, “Wellspring Monastery.” A monastery founded in Kyōto by Vinaya Master Shunjō (Shunjō Risshi 俊務律師; 1166-1227), a Japanese monk who spent twelve years studying in Song China, mainly with teachers of the Nanshan Vinaya and Tiantai schools. After returning to Japan in 1211, he stayed for a while at Kennin Monastery in Kyōto and forged a connection with the retired Emperor Go-Toba 後鳥羽 (1180-1239) and the regent Kujō Michiie 九条道家 (1193-1252). With their patronage, in 1213 Shunjō converted a Buddhist temple in the Higashiyama 東山 district of the capital, Heian-kyō 平安京 (modern Kyōto), into a large Chinese-style establishment, renaming it Sennyū Monastery. It was not associated in any way with the Zen School, but surviving ground plans show that the basic layout was identical to that of Tōfuku Monastery in Kyōto and Kenchō Monastery in Kamakura, two Zen establishments that were built a couple of decades later. Sennyū Monastery had all of the buildings that modern scholars associate with “Zen” institutions, including a triple gate, buddha hall, dharma hall, administration hall (*kuindō* 庫院堂), sūtra repository (C. *jingzang* 經藏; J. *kyōzō*), postulants’ hall (*anjadō* 行者堂), and saṃgha hall where, according to rules left by Shunjō, the great assembly practiced seated meditation two times a day. The ancestors’ hall (*sodō* 祖堂) at Sennyū Monastery had the same location, interior design, and ritual function as in Zen monasteries, but the mortuary portraits it enshrined were those of the nine Tiantai School patriarchs and nine Nanshan Vinaya School patriarchs. The dharma hall was also referred to by Shunjō as the “lecture hall” (*kōdō* 講堂), no doubt because he lectured there on Tiantai and Vinaya school texts, not the Chan/Zen Lineage records that were subject of question and answer exchanges in the



*dharma halls* of Zen monasteries. A comparison of Shunjō's "rules of purity" for Sennyū Monastery with those that Chan/Zen masters such as Eisai (1141-1215), Dōgen (1200-1253), Enni Ben'en (1202-1280), and Lanxi Daolong (1213-1278) promulgated, nevertheless, leaves no doubt that the monasteries founded by all of them were nearly identical in organization and operation.

**Sequenced Introduction to the Dharma Realm** (C. *Fajie cidi chumen* 法界次第初門; J. *Hokkai shidai shomon*; T 1925). 3 fascicles. Attributed to Tiantai Zhiyi (538-597). The text treats such topics as the four *dhyānas* (C. *si chan* 四禪; J. *shizen*), four formless concentrations (C. *si wuse ding* 四無色定; J. *shi mushiki jō*), eight *dhyānas* (C. *ba chan* 八禪; J. *hachi zen*), and nine successive concentrations (C. *jiu cidi ding* 九次第定; J. *kyū shidai jō*).

**Seventeenth Ancestor** (C. *Dishiqi Zu* 第十七祖; J. *Daijūnana So*). → Saṃghānandi.

**Seventh Ancestor** (C. *Diqi Zu* 第七祖; J. *Dainana So*). → Vasumitra.

**Shangyuan era** (C. *Shangyuan* 上元; J. *Jōken*). A Chinese era name of the Tang dynasty, roughly corresponding to the years 674-676.

**Shanru** 善如 (J. *Zenryo*; d.u.). A monk who is unknown apart from the mention of him in the chapter of Dōgen's *Treasury of the True Dharma Eye* entitled "Continuous Practice, Part 2" (*Gyōji, ge* 行持、下):

Again, a monk from Fuzhou, whose name was Shanru, made a vow, saying, "For the rest of my life, [I] Shanru will never again take a single step toward the south, but will singlemindedly inquire into the great way of the buddhas and ancestors." There were many such people in the assembly of my late master, something I myself witnessed.

《正法眼藏、行持、下》又、福州の僧、その名善如、ちかひていはく、善如、平生さらに一步をみなみにむかひてうつすべからず、もはら佛祖の大道を參ずべし。先師の會に、かくのごとくのたぐひあまたあり。まのあたりみしところなり。(DZZ 1.202)

Because these are Dōgen's words, "the assembly of my late master" means the assembly of Tiantong Rujing (1162-1227). Keizan repeats this account in Chapter 50 of the *Denkōroku*.

**Shaolin** (C. *Shaolin* 少林; J. *Shōrin*). Literally, "Sparse Grove." (1) A reference to → Shaolin Monastery. (2) A reference to → Bodhidharma.

**Shaolin Monastery** (C. *Shaolinsi* 少林寺; J. *Shōrinji*). Literally "Sparse Grove Monastery." A monastery located on the Shaoshi Peak of → Mount Song. Also called Shaoshi Monastery on Mount Song (C. *Songshan Shaoshisi* 嵩山少室寺; J. *Sūzan Shōshitsuji*). The monastery where the Founding Ancestor of the Chan Lineage in China, Bodhidharma, is said to have *hung up the staff* (taken up residence) after taking leave of Emperor Wu of the Liang and crossing the Yangzi River, headed north. It is also the monastery where the Second Ancestor, Huike, is said to have studied with Bodhidharma for eight years. The Shaolin Monastery where Bodhidharma supposedly resided was destroyed and rebuilt many times in Chinese history. The current monastery dates from the eighteenth century.

**Shaoshi Peak** (C. *Shaoshifeng* 少室峰; J. *Shōshitsuho*). An area on → Mount Song. Location of the → Shaolin Monastery.

**Shaoxiu** 紹修 (J. Shōshu; d.u.). A *dharma heir* of Dizang Guichen (867-928), under whom he was fellow disciple with Fayan Wenyi (885-958).

**Shaoyzhou prefecture** (C. Shaoyzhou 韶州; J. Shōshū). An old administrative territory, corresponding to present-day Wujiang District 武江區, Shaoguan 韶關 city, Guangdong 廣東 province.

**Shenguang** 神光 (J. Shinkō). The name means “Divine Light.” The original name of → Huike.

**Shenhui** 神會 (J. Jinne). → Heze Shenhui.

**Shenxiu** 神秀 (J. Jinshū; 606?-706). A disciple of the Fifth Ancestor of the Chan Lineage in China, Hongren. Also known as “Senior Seat Shenxiu,” because he was the head monk trainee at Hongren’s monastery on Mount Huangmei. According to some early texts, Shenxiu was in fact the leading *dharma heir* of Hongren; for details, → Lineage of Bodhidharma. However, both Heze Shenhui (670-762) and the authors of the Dunhuang manuscript of the *Platform Sūtra*, whoever they were, argued strenuously that the true *dharma heir* of Hongren, and hence the rightful Sixth Ancestor, was the *postulant* Huineng. Traditional histories of the Chan Lineage, as represented by the *Jingde Era Record of the Transmission of the Flame*, all recognize Huineng as the Sixth Ancestor. Nevertheless, they grant that Shenxiu was a legitimate *dharma heir* of Hongren, and they treat him as the *founding ancestor* of a *collateral offshoot* of the Lineage of Bodhidharma called the Northern Lineage.

**Shibi Domain** (Shibi no Shō 志比の莊). The landed estate of the Hatano 波多野 clan of warriors, located in the Echizen 越前 region (roughly equivalent in area to modern Fukui 福井 prefecture) of Etsu province. Dōgen moved there from Fukakusa after the summer retreat of 1243, at the invitation of Hatano Yoshishige 波多野義重 (-1258), the lay donor who offered to build him a monastery in Echizen.

**Shichuang Fagong** 石窓法恭 (J. Sekisō Hōkyō; 1102-1181). A *dharma heir* of Hongzhi Zhengjue (1091-1157) in the Caodong Lineage.

**Shimen’s Literary Chan** (C. *Shimen wenzi Chan* 石門文字禪; J. *Sekimon monji Zen*; CBETA, J23, no. B135). 30 fascicles. A work attributed to Huihong Juefan (1071-1128), also known by pen name of Shimen 石門 (J. Sekimon; literally “Stone Gate”). An anthology of Huihong’s poetry, compiled by his disciples.

**Shimen’s Record of Monastic Groves** (C. *Shimen linjianlu* 石門林間錄; J. *Sekimon rinkin roku*). → *Record of Monastic Groves*.

**Shingon** 眞言 (C. Zhenyan). (1) The Mantrayāna, or “vehicle of magical spells.” The Chinese *zhenyan* 眞言 (J. *shingon*), literally “true speech,” is a translation of the Sanskrit terms *mantra* and *dhāraṇī*, both of which refer to strings of syllables (often with no clear semantic value and always devoid of any grammatical syntax) that are believed to contain magical power. When uttered in the right ritual setting using the correct pronunciation, it is believed, the recitation of such magical spells can unleash hidden cosmic forces and make things happen, either in the physical world (e.g. rain during a drought) or in the psyche of the practitioner (e.g. identification with a tutelary deity). (2) A reference to the → Shingon School.

**Shingon School** (C. Zhenyanzong 真言宗; J. Shingonshū). A “school” or “lineage” (C. *zong* 宗; J. *shū*) of Tantric Buddhism that was founded in Japan by Kūkai 空海 (774-835), a Japanese monk who trained in China from 804-806 under Huiguo 惠果 (J. Keika; 746-806), a master of the → Zhenyan School. Kūkai, best known to posterity as Great Master Kōbō (Kōbō Daishi 弘法大師), established the Shingon School’s great monastic center on Mount Kōya (Kōyasan 高野山) in Kii 紀伊 province.

**Shishuang Qingzhu** 石霜慶諸 (J. Sekisō Keishō; 807–888). The name means “Qingzhu, abbot of the monastery on Mount Shishuang.” A *dharma heir* of Daowu Yuanzhi (764–835). He figures in the *kōan* → “a single hair pierces multiple holes.”

**Shitou** 石頭 (J. Sekitō). → Shitou Xiqian.

**Shitou Xiqian** 石頭希遷 (J. Sekitō Kisen; 710–790). Also known as “Xiqian of Mount Shitou in Nanyue” (C. Nanyue Shitoushan Xiqian 南嶽石頭山希遷; J. Nangaku Sekitōsan Kisen), and by the posthumous honorific title of Great Master Wuji. A *dharma heir* of Qingyuan Xingsi (–740). Thirty-fifth Ancestor of the Chan/Zen Lineage, according to the *Denkōroku*. Xiqian founded the Nan Monastery on Mount Heng in Nanyue. Traditional sources say that he got the nickname “Reverend Stone” (C. Shitou Heshang 石頭和尚; J. Sekitō Oshō) from the fact that he stayed in a thatched hut that was built on a flat stone outcropping to the east of the monastery. It seems that Mount Heng came to be called Mount Shitou (C. Shitoushan 石頭山; J. Sekitōsan) because the famous Shitou lived there, not the other way around. A work known as *Reverend Nanyue Shitou’s Harmony of Difference and Equality* is attributed to him.

**Shōfuku Monastery** (Shōfukji 聖福寺). Literally “Sagely Blessings Monastery.” A Zen monastery in the port of Hakata 博多 (modern Fukuoka 福岡 prefecture) established in 1195 by Eisai (1141–1215) with the support of Minamoto Yoritomo 源頼朝 (1147-1199), the victor of the Genpei War and the founder of the Kamakura shogunate.

**Shōji era** (Shōji 正治). A Japanese era name, roughly corresponding to the years 1199–1201.

**Shōkoku Monastery** (Shōkoku ji 相國寺). Literally “Nation-Guiding Monastery.” A Zen monastery built in 1382 in the capital, Heian-kyō 平安京 (modern Kyōto), by Ashikaga Yoshimitsu 足利義満 (1358-1408) at the behest of Emperor Go-Komatsu 後小松 (1377-1433). Musō Soseki 夢窓礎石 (1275-1351) was appointed as *founding abbot*.

**Shu** 蜀 (J. Shoku). (1) An ancient state and early center of Chinese civilization in the area now known as Sichuan 四川 province. Shu was conquered by the state of Qin 秦 in 316 BCE and incorporated into the Chinese empire. (2) An alternative name for Sichuan, especially the area around present-day Chengdu city.

**Shuryōgon Cloister** (Shuryōgon’in 首楞嚴院). A “cloister” (*in* 院) named after the *Heroic March Sūtra* (C. *Shoulengyan jing* 首楞嚴經; J. *Shuryōgon kyō*), or perhaps the famous *dhāraṇī* that it contains. Located within the Tendai School monastic complex on Mount Hiei, the Shuryōgon Cloister was the central ritual hall (*chūdō* 中堂) in the Yokawa District → Mount Hiei. It is said to be the

location of the Senkō Dormitory, where Dōgen resided when he was a young monk.

**Shushan Kuangren** 疎山匡仁 (J. Sozan Kyōnin; 837–909). The name means “Kuangren, abbot of the monastery on Mount Shu.” A *dharma heir* of Dongshan Liangjie (807–869).

**Shutai Monastery** (C. Shutaisi 術臺寺; J. Juttaiji). Literally, “Artful Tower Monastery.” A place that appears in biographies of Furong Daokai (1043–1118), but is otherwise unknown. In Chapter 45 of the *Denkōroku* the first two glyphs of the name are reversed, giving “Taishusi Monastery” (C. Taishusi 臺術寺; J. Daijutsuji), which is probably due to a copyist’s error.

**Shūsū** 秀通 (1070–1120). Fujiwara Shūsū 藤原宗通, whose name has been pronounced since the 17th century as “Fujiwara no Munemichi.” He was the father of Fujiwara Itsū 藤原伊通 (1093–1165), a.k.a. Prime Minister Kujō. Due to a copyist’s error, the Shūmichō edition of the *Denkōroku* gives the name incorrectly as 秀通 (Shūsū, also read as “Hidemichi”), which in Chinese-style pronunciation (*on yomi* 音読み) is a homonym for the correct name, 宗通 (Shūsū, also read as “Munemichi”). For a reliable account of Ejō’s family relations and their names, see Furukawa 1981.

**Śikhin Buddha** (C. Shiqi Fo 尸棄佛; J. Shiki Butsu). The second of the so-called → seven buddhas who are placed at the head of the Chan Lineage in texts such as the *Jingde Era Record of the Transmission of the Flame*.

**Sima clan** (C. Simashi 司馬氏; J. Shibashi). The name of the birth family of the Fourth Ancestor of the Chan/Zen Lineage in China, Daoxin, according to his biography in the *Jingde Era Record of the Transmission of the Flame* (T 2076.51.222b2–4), which is also quoted in Chapter 31 of the *Denkōroku*.

**Simha** (C. Shizi Biqu 師子; J. Shishi). The Twenty-fourth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. That text and its direct precursor, the *Baolin Biographies*, name Simha as the Twenty-fourth Ancestor in their list of twenty-eight Indian ancestral teachers of the Chan Lineage, a list that is obviously indebted to the *Record of the Transmission of the Dharma Collection*. That created a problem for proponents of the Chan Lineage, however, for the latter text explicitly states that the “face to face transmission of the dharma was cut off” when Simha was beheaded during a suppression of Buddhism by an evil king in the Country of Kashmir (T 2058.50.321c17–18). Partisan historians of the Chan Lineage such as Zongmi (780–841) were at pains to explain how Simha managed to transmit the *mind-dharma* (that which is handed down in the Lineage of Bodhidharma) before being executed.

**Simha Bhikṣu** (C. Shizi Biqu 師子比丘; J. Shishi Biku). → Simha.

**Similarities and Differences of the Tendai and Shingon Schools** (*Tendai Shingon nishū dōi shō* 天台真言二宗同異章; T 2372). Composed in 1188 by Shōshin 證眞 (–1204?), a monk of the Tendai School, also known by the residence name of Hōji-bō 寶地坊.

**Siming** 四明 (J. Shimei). An old administrative district, corresponding in area to present-day Ningbo 寧波 city, Zhejiang 浙江 province.

**Sita** (C. Siduo 斯多; J. Shita). The original name of the Twenty-fifth Ancestor of the Chan/Zen Lineage in India, before he met his teacher Śiṃha and was given the name Vasiṣṭa. The story of that name change appears in the *Jingde Era Record of the Transmission of the Flame*, and is quoted in Chapter 25 of the *Denkōroku*.

**Six Gates of Shaoshi** (C. Shaoshi liumen ji 少室六門集; J. Shōshitsu rokumon shū; T 2009). A collection of six separate texts attributed to Bodhidharma: 1) *Eulogy on the Heart Sūtra* (C. Xin Jing song 心經頌; J. Shingyō ju); 2) *Treatise on Breaking Free of Signification* (C. Poxiang lun 破相論; J. Hasō ron); 3) *Two Modes of Entrance* (C. Erzongru 二種入; J. Nishunyū); 4) *Dharma Gate of Calming the Mind* (C. Anxin famen 安心法門; J. Anshin hōmon); 5) *Treatise on Awakening to Buddha-Nature* (C. Wuxing lun 悟性論; J. Goshō ron); and 6) *Treatise on Bloodlines* (C. Xuemai lun 血脈論; J. Kechimyaku ron). The collection as it stands was probably compiled in Japan, and the earliest extant edition is dated 1647. However, several of the texts circulated separately, and at least some were printed in Japan as early as 1387. Of all these so-called “Bodhidharma treatises,” scholars today regard only the *Two Modes of Entrance*, which is also known from Daoxuan’s *Additional Biographies of Eminent Monks*, as actually representing the teachings of Bodhidharma. They view the *Treatise on Bloodlines* as a work written in the early ninth century by followers of either the Oxhead Lineage or Mazu’s Hongzhou Lineage. The *Treatise on Awakening to Buddha-Nature* is now regarded as a work deriving from the Northern Lineage of Shenxiu (606?-706). That the text had already been attributed to Bodhidharma in the ninth century is attested in the catalogue of the Japanese Tendai School monk Enchin 圓珍 (814-891), who traveled in China between 853 and 858 (T 2170.55.1095a26). The *Treatise on Breaking Free of Signification* has been found to be identical to the *Treatise on Contemplating Mind* (C. Guanxin lun 觀心論; J. Kanjin ron; T 2833), a text discovered at Dunhuang and identified in the *Phonetic Dictionary of the Buddhist Canon* (C. Yiqiejing yinyi 一切經音義; J. Issaikyō ongi; T 2128) by Huilin 慧琳 (J. Erin; 737-820) as the work of Shenxiu. The *Dharma Gate of Calming the Mind* first appears in Yongming Yanshou’s (904-975) *Records that Mirror the Axiom*, compiled in 961, where Yanshou attributes it to the “Founding Ancestor in this land [China], Bodhidharmatāra” (T 2016.48.939b10). Yanshou himself may have pieced it together from materials found in Bodhidharma’s *Treatise on the Two Entrances and Four Practices*, or he may have had some received text in hand that was since lost.

**Sixin Wuxin** 死心悟新 (J. Shishin Goshin; 1043-1114). A dharma heir of Huitang Zuxin 晦堂祖心 (J. Kaidō Soshin; 1025-1100) in the Huanglong Branch of the Linji Lineage.

**Sixth Ancestor** (C. Diliu Zu 第六祖; J. Dairoku So). Sixth Ancestor of the Chan Lineage in India; → Miśraka.

**Sixth Ancestor** (C. Liu Zu 六祖; J. Roku So). Sixth Ancestor of the Chan Lineage in India; → Huineng.

**Sixteenth Ancestor** (C. Dishiliu Zu 第十六祖; J. Daijūroku So). → Rahulabhadra.

**Small Eihei Rules of Purity** (*Eihei shō shingi* 永平小清規; published in *Sōtōshū zensho* 曹洞宗全書: *Shingi* 清規). 3 fascicles. A set of regulations for Eihei Monastery authored by Gentō Sokuchū (1729-1807), the fiftieth abbot. Sokuchū also edited a collection of Dōgen’s works known as the *Large Eihei Rules of Purity*

(*Eihei dai shingi* 永平大清規); for details, → *Rules of Purity of Zen Master Eihei Dōgen*.

**Smaller Perfection of Wisdom Sūtra** (C. *Xiaopin bore boluomi jing* 小品般若波羅蜜經; J. *Shōbon hannya haramitsu kyō*; S. \**Aṣṭasāhasrikā prajñā-pāramitā-sūtra*; T 227). 10 fascicles. Translated by Kumārajīva (344-413) in 408.

**Snowy Mountains** (C. *Xueshan* 雪山; J. *Sessen*). A translation of the Sanskrit name *Himālaya*, which means “storehouse of snow.”

**Sōfuku Monastery** (Sōfukuji 崇福寺). Literally “Flourishing Blessings Monastery.” A monastery originally built in 1240 in Daiazaifu 太宰府 (modern Fukuoka 福岡 city), with the patronage of wealthy Chinese merchants from the port of Hakata 博多. Enni Ben'en (1202–1280) formally opened the monastery as its abbot in 1241 and gave it the mountain name of Mount Yokodake (Yokodakesan 横嶽山). In 1272, Enni Ben'en had his nephew, Nanpo Jōmyō 南浦紹明 (1235-1309), declared as a new founding abbot. In 1601, Sōfuku Monastery was moved to its present location in the Chiyo 千代 ward of Fukuoka city and reestablished as the family memorial temple (*bodaiji* 菩提寺) of Kuroda Nagamasa 黒田長政 (1569–1623), feudal lord of the Fukuoka 福岡 domain.

**Sōji Ekidō** 總持奕堂 (1805–1879). Also known as Morotake Ekidō 諸嶽奕堂, Sengai Ekidō 梅崖奕堂, and Zen Master Gusai Jitoku. Ekidō was a prominent Sōtō cleric of the Meiji period. In 1870, when Sōji Monastery abolished its traditional system of rotating abbotships, Ekidō was selected as its first chief executive (*kanshu* 貫首), a position he held from 1870 until his death in 1879. He is widely credited with helping to resolve the rivalry between Sōji Monastery and Eihei Monastery that threatened to splinter the Sōtō School as it struggled with the mandate of Meiji regime to form a single a religious denomination.

**Sōji Monastery** (Sōjiji 總持寺). Literally, “Dhāraṇī [or ‘All-Upholding’] Monastery.” In 1224, Keizan Jōkin (1264–1325) took over a small prayer hall located on the remote Noto 能登 peninsula named Morooka Temple (Morookadera 諸岡寺), which was affiliated with the Shingon Vinaya School (Shingon Rishshū 真言律宗), and converted it into a Zen monastery. He changed its name to Mount Shogaku Sōji Monastery (Shogakusan Sōjiji 諸嶽山總持寺) and installed his disciple Gasan Jōseki 峨山韶碩 (1276–1366) as the leader of its new Zen community. By the end of the fifteenth century, Gasan's disciples had helped Sōji Monastery emerge as one of the most powerful Zen monasteries in Japan. During the 1870s, when the Sōtō School of Zen was mandated by the Japanese government to become a unified Buddhist denomination, Sōji Monastery and Eihei Monastery were designated as its twin headquarters monasteries (*ryō honzan* 兩本山). In 1898, Sōji Monastery was almost entirely destroyed by fire. In 1907, it was moved to its present location in Yokohama 横浜 city, Kanagawa 神奈川 prefecture, near the capital city of Tōkyō, where it was constructed on a grand scale. In 1911, the Sōtō leadership formally opened a new Sōji Monastery in Yokohama and converted the original Sōji Monastery in Noto into its subsidiary (*betsuin* 別院). The original monastery site, rebuilt to some extent after the fire, is now called the Ancestral Cloister of Sōji Monastery (Sōjiji Soin 總持寺祖院).

**Song** 宋 (J. *Sō*). → Song dynasty.

*Song Biographies of Eminent Monks* (C. *Song gaoseng zhuan* 宋高僧傳; J. *Sō kōsō den*; T 2061). 30 fascicles. Compiled by Zanning 贊寧 (J. Sannei; 919-1002).

**Song dynasty** (C. Songchao 宋朝, Song 宋; J. Sōchō, Sō). A period of Chinese history, marked by the rule of one imperial clan, that began in 960 and continued until 1279. It is divided into two distinct periods, the Northern Song (960-1127) and Southern Song (1127-1279). During the former period, the capital was Kaifeng 開封. During the latter, when the Song court lost the northern half of its territory to the Jurchen (Jin dynasty), the capital was Lin'an 臨安 (present-day Hangzhou city).

*Song of Realizing the Way* (C. *Zhengdao ge* 證道歌; J. *Shōdō ka*). Also known as *Great Master Yongjia Zhenjue's Song of Realizing the Way* (C. *Yongjia Zhenjue Dashi zhengdao ge* 永嘉真覺大師證道歌; J. *Yōka Shinkaku Daishi shōdō ka*; T 2076.51.460a15-461b5). An extended verse attributed to Yongjia Xuanjue (675-713).

**Songyun** 宋雲 (J. Sōun; d.u.). According to DDB (s.v. 宋雲): "A resident of Dunhuang 敦煌 county from the Wei 北魏 of the Northern Dynasties period (386-534 CE). Date of birth/death unknown. An attendant to Emperor Xiaoming 孝明帝 (r. 516-528 CE), who was an active Buddhist involved in collecting Sanskrit texts from India for the Emperor." There is a legend that Songyun encountered Bodhidharma, three years after that ancestral teacher's death, crossing the Congling mountains of Chinese Turkestan on his way back to India, carrying a single sandal (the other having been left in his tomb).

**Sōtō Lineage** (C. Caodongzong 曹洞宗; J. Sōtōshū). (1) Japanese name for the Caodong Lineage of Chan in China; → Caodong /Sōtō Lineage. (2) A generic name for all of the branches of the Chan/Zen Lineage in Japan that ever traced their spiritual genealogy back to the Sixth Ancestor, Huineng, through Chan master Dongshan Liangjie (807-869). Historically, there have been four separate branches of the Caodong/Sōtō Lineage in Japan: 1) the Dōgen Branch (Dōgenpa 道元派), 2) Tōmyō Branch (Tōmyōha 東明派), and 3) Tōryō Branch (Tōryōha 東陵派), all of which were established in the Kamakura period (1185-1333), and 4) the Jushō Branch (Jushōha 壽昌派), which was established in the Tokugawa period (1600-1868); for details, → Zen Lineage. At present, however, all Japanese Zen monks who claim affiliation with the Sōtō Lineage trace their spiritual heritage back to Dōgen, founder of the Dōgen Branch. Early subdivisions in the latter included: 1) the Hōkyō Monastery faction in the province of Echizen 越前, stemming from Jiyuan 寂圓 (J. Jakuen; 1207-1299) and his *dharma heir* Giun 義雲 (1253-1333); 2) the Daijō Monastery faction in the province of Kaga 加賀, stemming from Gikai (1219-1309) and Keizan (1264-1325); 3) the Yōkō Hermitage (Yōkōan 永興庵) faction in Kyōto, stemming from Senne 詮慧 (d.u.) and Kyōgō 經豪 (d.u.); and 4) the Higo faction founded by Giin (1217-1300), which was based at Daiji Monastery (Daijiji 大慈寺) in the province of Higo 肥後 on the island of Kyūshū; for details, see Bodiford 1993, pp. 21-80.

**Sōtō School** (Sōtōshū 曹洞宗). (1) A loose way of referring to all the members of the Zen School in Japan, past and present, who have been followers of Zen masters belonging to one or another branch of the Sōtō Lineage, and to the monastic institutions in which they congregated. (2) Prior to the Meiji era (1868-1912), there was no single religious organization in Japan that bore the name

“Sōtō School.” What existed, rather, were several large networks of monasteries (each having its own head institution) in which the abbots traditionally belonged to one or another subdivision of the Sōtō Lineage. During the Tokugawa period (1600-1868), when the shogunate organized all of the Buddhist monasteries in Japan into a hierarchical “headquarters/branch system” (*honmatsu seido* 本末制度), all Buddhist monasteries with abbots in Dōgen’s lineage were affiliated with either Eihei Monastery or Sōji Monastery as headquarters monasteries (*honzan* 本山). Monasteries whose abbots belonged to the Jushō Branch (Jushōha 壽昌派) of the Sōtō Lineage, founded in the Tokugawa period by Donggao Xinyue 東皐心越 (Tōkō Shin’etsu; 1639-1696), belonged to a network that had Gion Monastery (Gionji 祇園寺) in the domain of Mito 水戸 (modern Ibaraki 茨城 prefecture) as its headquarters monastery. (3) In 1872, the recently founded Meiji government, as part of its policy to curtail Buddhism and promote a reinvented and “purified” Shintō as the national creed, created a new bureaucratic entity called the Zen School (Zenshū 禪宗), which forcibly united all of the diverse lineages and monastery groupings of the Sōtō, Rinzai, and Ōbaku schools of Zen under the control of a single state-appointed superintendent priest (*kanchō* 管長). That met with bitter opposition, however, and in 1874 the Rinzai and Sōtō schools were allowed to split and establish separate administrative offices, each under its own superintendent priest. It was at that point that the Sōtō School became an officially recognized religious corporation (*shūkyō hōjin* 宗教法人), albeit one with two headquarters monasteries: Eihei Monastery and Sōji Monastery. Competition between their respective leaderships and networks of branch monasteries was resolved by creating a common administrative office (*shūmukyoku* 宗務局) in Tōkyō, which later came to be called the Administrative Headquarters of Sōtō Zen (Sōtōshū Shūmuchō 曹洞宗宗務庁). (4) At present, high-ranking monks from the Eihei Monastery and Sōji Monastery factions alternate serving as the elected chief executive officer (*shūmu sōchō* 宗務総長) of the Administrative Headquarters in Tōkyō, which regulates all aspects of the Sōtō School in Japan. The two flagship institutions of the school are the two headquarters monasteries (*ryō honzan* 兩本山), Eihei Monastery and Sōji Monastery, each of which serves as a “headquarters monastery *saṃgha hall*” (*honzan sōdō* 本山僧堂) where many young monks receive the year or two of training that they need to qualify for their careers as ordinary temple priests. Such training is also available at twenty-four smaller “special *saṃgha halls*” (*senmon sōdō* 専門僧堂) located around Japan, and at two “nun *saṃgha halls*” (*ni sōdō* 尼僧堂). The Sōtō School today operates five universities, three research centers, two junior colleges, seven high schools, and three middle schools. While lip service is paid to the importance of traditional monastic training in a *saṃgha hall*, much of the education of the Sōtō clergy is actually based in these academic institutions. The prestige and influence of monks who serve as the abbots of *saṃgha halls* (training monasteries) is matched or exceeded by that of scholarly monks who become professors and administrators at Komazawa University (Komazawa Daigaku 駒澤大学) and other Sōtō School universities. The Sōtō School today comprises roughly 14,000 ordinary temples (*ippan jiin* 一般寺院) in Japan, the head priests (*jūshoku* 住職; technically “abbots”) of which generally marry and have children. Beginning in the Meiji era, marriage became the norm for all Buddhist clergy in Japan, and from the early twentieth century on the custom has



been for the head priests of ordinary temples to be succeeded in that position by one of their biological sons. In the Sôtô School, where only monks with *dharma transmission* in the Sôtô Lineage are qualified to become abbots, that has resulted in a situation where most temple priests give *ordination* to all of their sons when they are boys, then formally recognize one of them as their *dharma heir* when he returns to the home temple after a period of *saṃgha hall* training to serve as assistant head priest (*fuku jūshoku* 副住職) and eventually succeed to the abbacy. The normal career path for temple sons is to attend local public schools through high school, graduate from a Sôtô School university, undergo a period of *saṃgha hall* training (one or two years is the norm), then return to their home temples where they marry and raise a family of their own. It is typical, therefore, for Sôtô School temples to have three generations of male priests and future priests in residence, together with their mothers and grandmothers, spouses, children and grandchildren. The job of all Buddhist temple priests in Japan, including those of the Sôtô School, consists largely of performing funerals and memorial services for members of parishioner households; for details on the historical development of this “funerary Buddhism” (*sōshiki buppō* 葬式佛法) in Japan, which was first promoted by Chan/Zen masters in the Kamakura period, → Zen School.

**South India** (C. Nan Yindu 南印度, Nan Tianzhu 南天竺; J. Nan Indo, Nan Tenjiku). One of the five regions of India, according to the Chinese pilgrim Xuanzang (602-664).

**Southern Capital** (Nanto 南都). The capital of Japan during the Nara period (710-794), which was called Heijō-kyō 平城京. It was located near the present-day Nara 奈良 city, which grew out of settlements near Kōfuku Monastery and Tōdai Monastery.

**Southern Lineage** (C. Nanzong 南宗; J. Nanshū). A name for the lineage of the Sixth Ancestor, Huineng, in contradistinction to the “Northern Lineage” associated with Shenxiu (606?-706). The designation “Southern Lineage” seems to have been coined by Heze Shenhui (670-762), author of the *Treatise Determining the Truth About the Southern Lineage of Bodhidharma*. Shenhui claimed that the rightful heir to the Fifth Ancestor Hongren was not Shenxiu, founder of the so-called Northern Lineage, but Huineng. Because Shenhui’s position (which is also reflected in the Dunhuang manuscript of the *Platform Sūtra*) won the day in subsequent histories of the Lineage of Bodhidharma, the Southern Lineage became known to posterity as the “main,” or “orthodox” (C. *zheng* 正; J. *shō*) line of Chan/Zen, while the Northern Lineage was relegated to the status of a collateral offshoot. By the advent of the Song dynasty, all Chan masters who claimed to be *dharma heirs* in the Chan Lineage identified themselves as members of the Southern Lineage deriving from Huineng. Proponents of the Southern Lineage, from Heze Shenhui all the way down to the present, have argued that it represents the genuine teaching of “sudden awakening,” whereas the Northern Lineage of Shenxiu taught “gradual awakening” (C. *jianwu* 漸悟; J. *zengo*). That view has been disproven by modern, critical scholarship; → sudden versus gradual.

**Southern Song dynasty.** → Song dynasty.

**Śrāmanera Daoxin** (C. Shami Daoxin 沙彌道信; J. Shami Dōshin). A reference to the Fourth Ancestor of the Chan Lineage in China, Daoxin, at the time when he first joined the Third Ancestor, Sengcan, as a disciple.

**Śrāmaṇera Gao** (C. Gao Shami 高沙彌; J. Kō Shami). Depicted as a disciple of Yaoshan Weiyān (745-828) in various Chan/Zen dialogues, but otherwise unknown. Keizan asserts in Chapter 36 of the *Denkōroku* that Śrāmaṇera Gao “possessed the way,” but nobody named Gao appears as a dharma heir of Yaoshan Weiyān in traditional records of the transmission of the flame.

**Śrāvastī city** (C. Shiluofa Cheng 室羅筏城; J. Shitsurabatsu Jō). The capital of the kingdom of Śrāvastī in ancient India. Located in what is now the Gonda District of Uttar Pradesh, about 75 miles north of Lucknow. In the time of Śākyamuni, it was home to the Jetavana (C. Qiyuan 祇園; J. Gion), a grove where Buddha is said to have preached the *Queen Śrīmālā Sūtra* and *Diamond Sūtra*. It is also said to have been the home of Aśvaghoṣa.

**Steadfast** (C. Jiangu 堅固; J. Kengo). The name of the king of East India at the time when the Twenty-sixth Ancestor of the Chan/Zen Lineage in India, Puṇyamitra, arrived there, according to the *Jingde Era Record of the Transmission of the Flame* and the quotation of it in Chapter 27 of the *Denkōroku*. The king is said to have “revered an other path and regarded Brāhmaṇa Long Nails as his master.”

**Strategies of the Warring States** (C. *Zhanguo ce* 戰國策; J. *Sengoku saku*). A collection of anecdotes and discourses, mostly between rulers and a minister, regarding the affairs of various Chinese kingdoms between the fifth and third centuries BCE. Studied in Japan since the ninth century as a textbook of statecraft.

**Stūpa Master Gu** (C. Gu Tazhu 古塔主; J. Ko Tassu). A title held by → Jianfu Chenggu (–1045), who tended the stūpa site of Yunju Daoying (835-902). For the meaning of the glyphs 塔主 (C. *tazhu*; J. *tassu*), → stūpa master.

**Stūpa of Many Sons** (C. Duozi Ta 多子塔; J. Tashi Tō; S. Bahu-putraka-caitya). The name of a famous stūpa that existed in the ancient kingdom of Vaiśālī in India. It is also known as the Stūpa of a Thousand Sons (C. Qianzi Ta 千子塔; J. Senshi Tō) and the Stūpa of Abandoned Bows and Swords (C. Fang Gongzhang Ta 放弓仗塔; J. Hō Kyūjō Tō). The names come from a Jātaka tale in which Buddha reveals that in a former life he was one of a thousand warrior brothers who threw down their weapons out of deference to their birth mother. The Stūpa of Many Sons was the place where, by some traditional Indian accounts, Mahākāśyapa first met Buddha Śākyamuni, became his disciple, exchanged robes with him, received his teaching, and became an arhat in just eight days. According to Chapter 1 of the *Denkōroku*, it was in front of this stūpa that Mahākāśyapa received dharma transmission from Śākyamuni Buddha and thereby became the First Ancestor of the Chan/Zen Lineage. The *locus classicus* of that story is the *Tiansheng Era Record of the Spread of the Flame*, compiled in 1036; → entrust to Mahākāśyapa. The *Tiansheng Era Record* account of what occurred at the Stūpa of Many Sons was innovative in its assertions that: 1) it was the place where Śākyamuni entrusted Mahākāśyapa with a saṃghāṭī robe for Maitreya; 2) that the dharma entrusted to Mahākāśyapa was “a dharma of no-dharma” (i.e. it did not consist of any verbal teachings); and 3) that the transmission was secret (C. *mifu* 密付; J. *mippu*). Other elements of the story of Mahākāśyapa’s encounter with Buddha at the Stūpa of Many Sons, however, were not unique to the Chan/Zen tradition, but widely known and accepted by all Buddhists; for details, → Mahākāśyapa.

**Su Wu** (J. So Bu 蘇武; 140- 60 BCE). A Chinese diplomat of the Han dynasty (202 BCE - 220 CE) who was held captive for nineteen years by a Mongolian

tribe known as the Xiongnu 匈奴 that he had been sent to negotiate with. Despite many hardships, he remained loyal to the Han emperor and eventually escaped and returned home.

**Subhūti** (C. Shanji 善吉; J. Zenkichi). (1) Featured in early Indian Buddhist sūtras as one of the ten leading disciples of Buddha Śākyamuni, Subhūti was renowned as “first in understanding emptiness” (C. *jiekong diyi* 解空第一; J. *gekū daiichi*). (2) In Mahāyāna scriptures such as the *Diamond Sūtra* and *Vimalakīrti Sūtra*, however, Subhūti is depicted as a Hīnayāna arhat who struggles to understand the Mahāyāna doctrines taught by Buddha. The *Vimalakīrti Sūtra* provides the context of Keizan’s remark in the Verse on the Old Case in Chapter 8 of the *Denkōroku* that “Subhūti and Vimalakīrti’s conversations have yet to reach anywhere.”

**Sui dynasty** (C. Suichao 隋朝, Sui 隋; J. Zuichō, Zui). A period of Chinese history, marked by the rule of one imperial clan, that began in 581 and ended in 618.

**Śuklā Bhikṣuṇī** (C. Xianbai Biqiuni 鮮白比丘尼; J. Senbyaku Bikuni). The Sanskrit *śuklā* (“white,” “pure,” “spotless”) is variously translated into Chinese as “fresh white” (C. *xianbai* 鮮白; J. *senbyaku*) or “white and pure” (C. *baijing* 白淨; J. *byakujō*); both are used to render the name of the nun (S. *bhikṣuṇī*) Śuklā in Chinese Buddhist texts. She is best known in Buddhist literature as someone who, like Śāṇavāsīn, was spontaneously clothed, and who wore clothing even during the intermediate existence between death and rebirth. In the chapter of his *Treasury of the True Dharma Eye* entitled “Merit of the Kaśāya” (*Kesa kudoku* 袈裟功德), Dōgen says:

Venerable Śāṇavāsīn was the third one entrusted with the *dharma treasury*. From the time of his birth he had a robe that was born together with him. When he was a householder, that robe was secular clothing, but when he went forth from household life it became a *kaśāya*. Also, Śuklā Bhikṣuṇī, after she made a vow to donate robes, in life after life as well as in the intermediate existence was always born together with a robe.

《正法眼藏、袈裟功德》商那和修尊者は、第三の付法藏なり、むまるるときより衣と俱に生ぜり。この衣、すなはち在家のときは俗服なり、出家すれば袈裟となる。また鮮白比丘尼、發願施鬘ののち、生生のところ、および中有、かならず衣と俱生ぜり。(DZZ 2.309-310)

According to the *Sūtra of One Hundred Selected Episodes* (C. *Zhuanji boyuan jing* 撰集百緣經; J. *Senshū hyakuen kyō*; S. *Avadāna-śataka*; T 200.4.239b16-28), at a time when Buddha resided in Kapilavastu an elder of that city named Rohiṇa fathered a girl who was miraculously born with a pure white robe draped around her body. The parents of the child, accordingly, named her “White Purity” (C. *Baijing* 白淨; J. *Byakujō*). As she grew older, the robe grew along with her, and it was always “fresh white” (C. *xianbai* 鮮白; J. *senbyaku*) without ever being washed. Her parents wanted her to be ordained as a nun, and Buddha himself welcomed her into the monastic order. When she cut off her hair, the white robe on her body changed into a *kaśāya*, and she became a *bhikṣuṇī*. She later attained the fruit of arhatship. The *Abhidharma Commentary Treatise* uses the case of Śuklā Bhikṣuṇī to explain the question of clothing during intermediate existence as follows:

Question: Is there clothing in *intermediate existence*? Answer: All who undergo *intermediate existence* in the *form realm* have clothing. Why? Because the *form realm* is a realm in which people are very aware of shame. Just as the *dharma body* is always covered with clothing, the bodies of *living beings* are likewise. Most of those who undergo *intermediate existence* within the *desire realm* are born with no clothes, except for the *bodhisattva Śūklā Bhikṣuṇī*. There is a saying, “Bodhisattvas in middle existence have no clothes, but Śūklā Bhikṣuṇī has clothes.” Question: Why do *bodhisattvas* in *intermediate existence* have no clothes while Śūklā Bhikṣuṇī has clothes? Answer: [Because] Śūklā Bhikṣuṇī donated fine cloth to the *saṃgha* of the four directions. Question: When *bodhisattvas* donate pieces of cloth to the *saṃgha* of the four directions, doesn’t that amount to a larger pile than what Śūklā Bhikṣuṇī donated? Answer: When Śūklā Bhikṣuṇī had donated fine cloth to the *saṃgha*, she vowed, “May I, in birthplace after birthplace, always be covered in clothing.” Due to the power of that vow, whenever she was born in *intermediate existence* she was wearing clothes. Whether entering a womb or leaving a womb, she was always wearing clothes. When her body grew bigger, her clothes expanded accordingly. When she developed faith in the *buddha-dharma* and went forth from household life, her clothes became the five kinds of [discarded cloth used for monkish] robes. Diligently cultivating *skillful means*, she attained *arhatship*. At the time of her *parinirvāṇa*, the robes were used to wrap her body and she was cremated in them.

《阿毘曇毘婆沙論》問曰、中有生時、爲有衣不。答曰、一切色界中有生時皆有衣。所以者何、色界是多慚愧界。如法身常以衣覆、生身亦爾。欲界衆生中有、多無衣而生、唯除菩薩白淨比丘尼。復有說者、菩薩中有無衣、白淨比丘尼有衣。問曰、何故菩薩中有無衣、白淨比丘尼有衣。答曰、白淨比丘尼、施四方僧衆。問曰、菩薩施四方僧衣段、多於白淨比丘尼所施疊縷。答曰、白淨比丘尼、施僧衆已、發如是願、使我生生之處、常著衣服。以發願力故、中有生時著衣。入胎出胎、亦常著衣。其身轉大、衣亦隨大。於佛法生信、而後出家、卽以此衣、作五種衣。懃修方便、得阿羅漢。般涅槃時、卽以此衣纏身、而闍維之。(T 1546.28.267c25-268a9)

**Sumeru** (C. Meilü 迷慮; J. Meiro). → Mount Sumeru.

**Summary of the Great Vehicle** (C. *She Dasheng lun* 攝大乘論; J. *Shō Daijō ron*; S. *Mahāyāna-saṃgraha*). Attributed to Asaṅga. The text is lost in Sanskrit, but survives in Tibetan and three Chinese translations: 1) by Buddhaśānta (C. Fotuoshanduo; d.u.), T 1592, 2 fascicles; 2) by Paramārtha (499-569), T 1593, 3 fascicles; and 3) by Xuanzang (602-664), T 1594, 3 fascicles. The text treats such basic Yogācāra concepts as “consciousness only,” the “eight modes of consciousness,” the “three natures,” and the *bodhisattva path* to liberation.

**Superior Among Heavenly People** (C. Shengshan Tianren 勝善天人; J. Shōzen Tennin). According to the *Jingde Era Record of the Transmission of the Flame*, this was the name of Śākyamuni when he lived in Tuṣita Heaven as the upcoming *buddha*; → Śākyamuni. The expression “heavenly people” (C. *tianren* 天人; J. *tennin*), which is synonymous with “gods” (C. *tian* 天; J. *ten*), might also mean “gods and humans,” more commonly expressed as “humans and gods.”

**Superior in Merit** (C. Gongsheng 功勝; J. Kushō). An epithet of Āśvaghōṣa, the Twelfth Ancestor of the Chan Lineage in India according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Supervisor Zhao** (C. Zhao Tiju 趙提舉; J. Chō Teikyo). The title “supervisor” (C. *tiju* 提舉; J. *teikyo*) in the Song dynasty referred to a government official who received a sinecure for overseeing a Daoist temple or Buddhist monastery (Hucker, p. 52). The man named Zhao 趙 (J. Chō) who held that position is known only from the chapter of Dōgen’s *Treasury of the True Dharma Eye* entitled “Continuous Practice, Part 2” (Gyōji, *ge* 行持、下), which says:

Supervisor Zhao was a descendant of the sage ruler of Jiading. He was supervisor of the commandery and prefecture of Mingzhou and commissioner for the promotion of agriculture within the jurisdiction. He invited my late master [Rujing] to the prefectural headquarters, had him ascend the seat, and presented him with ten thousand ingots of silver.

《正法眼藏、行持、下》趙提舉は、嘉定聖主の胤孫なり。知明州軍州事、管内勸農使なり。先師を請して、州府につきて陞座せしむるに、銀子壹萬錠を布施す。(DZZ 1.199)

**Supplement to the Mūlasarvāstivāda Vinaya** (C. Genben Shuo Yichie Yubu Nitouna mudejia 根本說一切有部尼陀那目得迦; J. Konpon Setsu Issai Ubu Nidana mokutokka; S. Mūlasarvāstivāda-nidānamāṭṭkā; T 1452). 5 fascicles. Translated by Yijing (635-713) in 702.

**Sūrya-vaṃśa** (C. Rizhong 日種; J. Nisshu). Literally “seed” or “race” (C. *zhong* 種; J. *shu*) of the “sun” (C. *ri* 日; J. *ni*). One of the five surnames of → Śākyamuni.

**Sūrya-vaṃśa clan** (C. Rizhong Xing 日種姓; J. Nisshu Shō). → Sūrya-vaṃśa.

**Sūtra of Brahmā’s Net** (C. Fanwang jing 梵網經; J. Bonmō kyō; T 1484). 2 fascicles. Traditionally identified as a translation by Kumārajīva (344-413), but judged by modern scholars to be an apocryphal text, i.e. one composed in China. The work contains the set of bodhisattva precepts that has been most commonly used in East Asian Buddhism.

**Sūtra of Forty-Two Sections** (C. Sishierzhang jing 四十二章經; J. Shijūnishō kyō; T 784). 1 fascicle. Translation attributed to Kāśyapa Mātāṅga (C. Jiashe Moteng 迦葉摩騰; J. Kashō Matō; -73) and Dharmaratna [or Dharmarakṣa] (C. Zhu Falan 竺法蘭; J. Jiku Hōran; d.u.). Once thought to be the first sūtra ever translated from Sanskrit, but now deemed a Chinese compilation of excerpts from various sūtras, intended to serve as a primer of basic Buddhist teachings.

**Sūtra of Perfect Awakening** (C. Yuanjue jing 圓覺經; J. Engaku kyō; T 842). Attributed to a translator named Buddhatrāta (C. Fotuoduoluo 佛陀多羅; J. Buddatara), but judged by modern scholars to be an apocryphal sūtra, that is, an indigenous Chinese text that pretends to be the word of Buddha translated from Sanskrit. According to DDB (s.v. 圓覺經), the text is “divided into twelve chapters as a series of discussions on meditation practice,” and it “deals with issues such as the meaning and origin of ignorance, sudden and gradual enlightenment, original Buddhahood, etc.”: all matters that were previously treated in the *Mahāyāna Awakening of Faith*. The work was commented on extensively by the Chan historian Zongmi (780-841) and frequently cited in subsequent Chan literature such as the *Records that Mirror the Axiom*. The full title is: *Sūtra on*

the *Explicit Meaning of Perfect Awakening*; also known as the *Explicit Meaning of Perfect Awakening*.

*Sūtra of Stages of the Bodhisattva Path* (C. *Pusa dichi jing* 菩薩地持經; J. *Bosatsu jiji kyō*; S. *Bodhisattvabhūmi-sūtra*; T 1581). 10 fascicles. Translated by Dharmakṣema (385-433). Also known as “Treatise on the [Bodhisattva] Stages” (C. *Dichi lun* 地持論; J. *Jiji ron*). Basically the same text also appears in two other places in the Chinese Buddhist canon: as 1) the *Sūtra of the Bodhisattva’s Virtuous Precepts*, translated by Guṇavarman (367-431); and as 2) the fifteenth section, entitled “Stage of the Bodhisattva” (C. *Pusa di* 菩薩地; J. *Bosatsu ji*; S. *Bodhisattvabhūmi*), of Xuanzang’s (602-664) translation of the *Treatise on the Stages of Yoga Practitioners* (C. *Yuqie shidi lun* 瑜伽師地論; J. *Yuga shiji ron*; T 1579, 100 fascicles), attributed to Maitreya (the celestial bodhisattva said to have instructed Aśaṅga in Yogācāra philosophy). In contrast to the ten stages of the bodhisattva path described in the *Ten Stages Sūtra* (C. *Shidi jing* 十地經; J. *Jūji kyō*; S. *Daśabhūmika-sūtra*), the *Sūtra of Stages of the Bodhisattva Path* outlines a system of seven stages (S. *bhūmi*) and thirteen abodes (S. *vihāra*).

*Sūtra of [the Bodhisattva named] All-Conquering Inquiring about Removing Defilements and Severing Bonds in the Ten Abodes of the Bodhisattva Path* (C. *Zuisheng Wen Pusa shizhu chugou duanjie jing* 最勝問菩薩十住除垢斷結經; J. *Saishō Mon Bosatsu jūjū joku danketsu kyō*; T 309). A scripture said to have been translated by Zhu Fonian sometime during the Hongshi era (399–415).

*Sūtra of the Bodhisattva’s Buddha-Recollection Samādhi* (C. *Pusa nianfo sanmei jing* 菩薩念佛三昧經; J. *Bosatsu nenbutsu zanmai kyō*; S. \**Bodhisattva-buddhānusmṛti-samādhi*; T 414). 5 fascicles. Translated by Guṇabharman (C. Gongdezhi 功德直; J. Kudokujiki; flourished 5th century).

*Sūtra of the Bodhisattva’s Virtuous Precepts* (C. *Pusa shanjie jing* 菩薩善戒經; J. *Bosatsu zenkai kyō*; T 1582). 9 fascicles. Translated by Guṇavarman (367-431). Basically the same text also appears in two other places in the Chinese Buddhist canon: 1) as the *Sūtra of Stages of the Bodhisattva Path*, translated by Dharmakṣema (385-433); and 2) as the fifteenth section, entitled “Stage of the Bodhisattva” (C. *Pusa di* 菩薩地; J. *Bosatsu ji*; S. *Bodhisattvabhūmi*), of Xuanzang’s (602-664) translation of the *Treatise on the Stages of Yoga Practitioners* (C. *Yuqie shidi lun* 瑜伽師地論; J. *Yuga shiji ron*; T 1579, 100 fascicles), attributed to Maitreya (the celestial bodhisattva who is said to have instructed Aśaṅga in Yogācāra philosophy).

*Sūtra of the Deathbed Injunction* (C. *Yijiao jing* 遺教經; J. *Yuikyōgyō*; T 389). 1 fascicle. Translation attributed to Kumārajīva (344-413). A text that purports to contain Śākyamuni Buddha’s final instructions to his disciples.

*Sūtra of the Great Final Nirvāṇa* (C. *Fo pannihuan jing* 佛般泥洹經; J. *Butsu batsunaion kyō*; S. \**Mahāparinirvāṇa-sūtra*; T 5). 2 fascicles. Translated by Bo Fazu 白法祖 (J. Haku Hōso; d.u.) in Chang’an 常安 between 290 and 306.

*Sūtra of the Great Nirvāṇa* (C. *Daban niepan jing* 大般涅槃經; J. *Daihatsu nehan kyō*; S. *Mahāparinirvāṇa-sūtra*). → *Nirvāṇa Sūtra*.

*Sūtra of the Kalpa of Worthies* (C. *Xianjie jing* 賢劫經; J. *Kengō kyō*; S. *Bhadrakalpika-sūtra*; T 425). 8 fascicles. Translated by Dharmarakṣa (C. Zhu Fahu 竺法護; J. Jiku Hōgo; 239-316).

*Sūtra of the King of Great Brahmā Heaven Asking Buddha to Settle Doubts* (C. *Da Fantian Wang wen Fo jueyi jing* 大梵天王問佛決疑經; J. *Dai Bonten Ō mon Butsu ketsugi kyō*; CBETA, X01, no. 26 // Z 1:87 // R87). An apocryphal sūtra, probably forged in Song dynasty China to give credence to the Chan story of the “World-Honored One holding up a flower”; for details, → hold up an udumbara flower.

*Sūtra of the Lotus of the Sublime Dharma* (C. *Miaofa lianhua jing* 妙法蓮華經; J. *Myōhō renge kyō*; S. *Saddharma-puṇḍarika-sūtra*). Full title of the → *Lotus Sūtra*.

*Sūtra of the Names of the Thousand Buddhas of the Past Kalpa of Adornment* (C. *Guoqu zhuangyan jie qian foming jing* 過去莊嚴劫千佛名經; J. *Kako shōgongō sen butsumyō kyō*; T 446).

*Sūtra of the Wise and the Foolish* (C. *Xianyu jing* 賢愚經; J. *Gengu kyō*; T 202). 13 fascicles. Translated by Huijue 慧覺 (J. *Ekaku*; flourished mid-5th century).

*Sūtra of Three Thousand Buddha Names* (C. *Sanqian foming jing* 三千佛名經; J. *Sanzen butsumyō kyō*). Also known as *Sūtra of the Names of the Three Thousand Buddhas of the Three Kalpas* (C. *Sanjie sanqian foming jing* 三劫三千佛名經; J. *Sankō sanzen butsumyō kyō*). A popular, inclusive name for three separate texts: 1) *Sūtra of the Names of the Thousand Buddhas of the Past Kalpa of Adornment* (C. *Guoqu zhuangyanjie qian foming jing* 過去莊嚴劫千佛名經; J. *Kako shōgongō sen butsumyō kyō*; T 446; 1 fascicle); 2) *Sūtra of the Names of the Thousand Buddhas of the Present Kalpa of Worthies* (C. *Xianzai xianjie qian foming jing* 現在賢劫千佛名經; J. *Genzai kengō sen butsumyō kyō*; T 447; 1 fascicle); and 3) *Sūtra of the Names of the Thousand Buddhas of the Future Constellation Kalpa* (C. *Weilai xingxiujie qian foming jing* 未來星宿劫千佛名經; J. *Mirai seishukugō sen butsumyō kyō*; T 448; 1 fascicle).

*Sūtra of Universal Illumination* (C. *Puyao jing* 普曜經; J. *Fuyō kyō*; S. *Lalitavistara*; T 186). 8 fascicles. Translated by Dharmarakṣa (C. *Zhu Fahu* 竺法護; J. *Jiku Hōgo*; 239-316) in 308.

*Sūtra on Maitreya Attaining Buddhahood* (C. *Mile da chengfo jing* 彌勒大成佛經; J. *Miroku dai jōbutsu kyō*; T 456). 1 fascicle. Translated by Kumārajīva (344-413).

*Sūtra on Past and Present Causes and Effects* (C. *Guoqu xianzai yinguo jing* 過去現在因果經; J. *Kako genzai inga kyō*; T 189). 4 fascicles. Translated by Guṇabhadra (Qiu nabatuoluo 求那跋陀羅; J. *Gunabaddara*; 394-468).

*Sūtra on Repaying Blessings* (C. *Baoen jing* 報恩經; J. *Hōon kyō*; T 156). 7 fascicles. Translator unknown.

*Sūtra on the Ascent of Maitreya* (C. *Mile shangsheng jing* 彌勒上生經; J. *Miroku jōshō kyō*; T 452). Abbreviated title of the *Sūtra on the Contemplation of Maitreya Bodhisattva's Ascent to Birth in Tuṣita Heaven* (C. *Guan Mile Pusa shangsheng Doushuo Tian jing* 觀彌勒菩薩上生兜率天經; J. *Kan Miroku Bosatsu jōshō Tosotsu Ten kyō*). Translated by Juqu Jingsheng 沮渠京聲 (J. *Jokyo Kyōshō*; -464), probably in the early fifth century. A seminal text of the cult in East Asia of the future buddha, Maitreya. In it, devotees are enjoined to keep the moral precepts and to visualize the palace that great devas built for Maitreya in Tuṣita Heaven.

*Sūtra on the Descent of Maitreya* (C. *Mile xiasheng jing* 彌勒下生經; J. *Miroku geshō kyō*; T 453). 1 fascicle. Translated by Dharmarakṣa (C. Zhu Fahu 竺法護; J. Jiku Hōgo; 239-316).

*Sūtra on the Embryo in Utero* (C. *Baotai jing* 胞胎經; J. *Hōtai kyō*; T 317). 1 fascicle. Translated by Dharmarakṣa (C. Zhu Fahu 竺法護; J. Jiku Hōgo; 239-316).

*Sūtra on the Entry into Lanka* (C. *Lengqie jing* 楞伽經; J. *Ryōga kyō*; S. *Laṅkāvatāra-sūtra*). The glyphs 楞伽經 (C. *Lengqie jing*; J. *Ryōga kyō*) serve as an abbreviated name for three different translations of the *Laṅkāvatāra-sūtra*, or “*Sūtra on the [Buddha’s] Entry into Lanka*”: 1) *Lengqie abaduoluo bao jing* 楞伽阿跋多羅寶經 (J. *Ryōga abata ra hō kyō*; T 670), 2 fascicles, translated by Guṇabhadra (C. Qīunabatuoluo 求那跋陀羅; J. Gunabaddara; 394-468) in 443; 2) *Ru Lengqie jing* 入楞伽經 (J. *Nyū Ryōga kyō*; T 671), 10 fascicles, translated by Bodhiruci (–527) in 513; and 3) *Dasheng ru Lengqie jing* 大乘入楞伽經 (J. *Daijō nyū Ryōga kyō*; T 672), 7 fascicles, translated by Śikṣānanda (C. Shichanantuo 實叉難陀; J. Jisshananda; 652-710) between 700 and 704. The *Sūtra on the Entry into Lanka* is a Mahāyāna scripture that promoted the doctrine of the “womb of the tathāgata” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*), or innate buddhahood, and was very influential in East Asia.

*Sūtra on the Explicit Meaning of Perfect Awakening* (C. *Ting yuanjue liaoyi jing* 聽圓覺了義經; J. *Chō engaku ryōgi kyō*; T 842). Full title of the → *Sūtra of Perfect Awakening*.

*Sūtra on the Twelve Austerities Preached by Buddha* (C. *Foshuo shier toutuo jing* 十二頭陀經; J. *Jūni zuda kyō*; T 783). 1 fascicle. Translated by Guṇabhadra (C. Qīunabatuoluo 求那跋陀羅; J. Gunabaddara; 394-468).

**Swallower of Light** (C. *Yinguang* 飲光; J. *Onkō*). An epithet of Mahākāśyapa, and of Kāśyapa Buddha. Chinese Buddhists understood the glyphs 飲光 (C. *Yinguang*; J. *Onkō*) to be a literal translation of the Sanskrit name “Kāśyapa,” and they floated a number of theories about its derivation. The Sanlun School monk Jizang 吉藏 (J. Kichizō; 549–624) gives the following explanation in his *Commentary on the Meaning of the Lotus Sūtra*:

“Kāśya” means “light,” and “pa” means “to swallow.” Together they form a compound that means Swallower of Light. “Swallower” is the family name. In ancient times there was a hermit sage who was named Swallower of Light, because that sage’s body had a radiance that could swallow up all light and cause it not to be seen anymore. The present Kāśyapa [in the *Lotus Sūtra*] belonged to the same race as that hermit sage, Swallower of Light, so he had Swallower of Light as his family name, and from that family name there arose his personal name, Swallower of Light. Moreover, that arhat himself had the trait of “swallowing light,” because his body had a golden-hued radiance comparable to Jāmbū River gold, which lies under water, yet has a golden radiance that penetrates through to the surface of the water. When a wheel-turning sage king comes into the world, *yakṣas* take that gold and bring it into the human realm to barter. Humans thus come to possess that gold, but when that gold exists in the human realm then all the other gold that humans have can no longer be seen. That gold is a metaphor for the



unmatchable golden radiance of Kāśyapa. This is also why he is named Swallower of Light.

《法華義疏》迦葉此云光、波此云飲。合而言之故云飲光。飲是其姓。上古仙人名為飲光、以此仙人身有光明能飲諸光令不復現。今此迦葉是飲光仙人種。即以飲光為姓、從姓立名稱飲光也。又此羅漢亦自有飲光事、其人身有金色光明、以闍浮檀金、在水底而金光徹出水上。轉輪聖王出世時夜叉等取此金。將來人間博易。故人間有此金。此金在人間人間諸金不復現。此金猶不及迦葉金色。是故亦名飲光也。(T 1721.34.459b5-15)

This account, while not so clearly worded, conveys two basic ideas about the meaning of “swallowing light.” In the first place, because Mahākāśyapa’s body is *golden-hued* and radiant, he obviously does not “swallow light” in the sense of sucking it in or absorbing it, leaving only darkness. Rather, the metaphor at work here is that of the sun’s radiance, which is so great that it “swallows up” lesser sources of light (e.g. the flame of a lamp on a sunny day) by outshining them, rendering them virtually invisible. This interpretation is supported by the fact that in non-Buddhist Sanskrit literature, “Kāśyapa” is a title of Aruṇa, the charioteer of the sun (DDB, s.v. 飲光). In any case, the radiance of Mahākāśyapa’s body is likened to the especially brilliant gold that comes from the Jāmbū River (C. *Yanfutun jin* 闍浮檀金; J. *Enbudan gon*), which renders all other gold lackluster in comparison. The second meaning of “swallowing light” that Jizang and other Chinese Buddhists contemplated is that Mahākāśyapa literally used his mouth to drink in some kind of powerful spiritual light, perhaps mixed together with his mother’s milk, or perhaps (as the *Denkōroku* would have it) sucked directly out of the air shortly after his birth; Tajima (1978, p. 238) points out that gods drink light. Having entered his system, that light becomes an internal source of radiance so powerful that it shines through and illuminates his body and its immediate surroundings, just like the brilliance of Jāmbū River gold that lies on the bottom of murky water but shines through to the surface.

**Taishu Monastery** (C. Taishusi 臺術寺; J. Daijutsuji). An unknown place. Probably a misprint for → Shutai Monastery.

**Taiyang Huijian** 大陽慧堅 (J. Taiyō Eken; d.u.). The name means “Huijian, abbot of the monastery on Mount Taiyang [in Yingzhou].” A *dharma heir* of Lingquan Guiren 靈泉歸仁 (J. Reisen Kinin; d.u.) in the lineage following Dongshan Liangjie (807–869).

**Taiyang Jingxuan** 大陽警玄 (J. Taiyō Kyōgen; 942-1027). The name means “Jingxuan, abbot of the monastery on Mount Taiyang [in Yingzhou].” A *dharma heir* of Liangshan Yuanguan (d.u.). Treated in the *Denkōroku* as the Forty-third Ancestor of the Chan/Zen Lineage. Also known by the posthumous honorific name of Great Master Taiyang Mingan. According to a number of historical records, during the Dazhong Xiangfu 大中祥符 era (1008-1016) in the reign of the Song Emperor Zhenzong 真宗, Taiyang Jingxuan changed his *personal name* to Jingyan 警延 (J. Kyōen) to “avoid a taboo national name” (C. *bi guohui* 避國諱; J. *kokki wo sakeru* 國諱を避ける) or to “avoid a taboo mortuary name” (C. *bi miaohui* 避廟諱; J. *byōki wo sakeru* 廟諱を避ける). That is to say, because the

second glyph of his name, 玄 (C. *xuan*; J. *gen*), became taboo due to its use in an imperial name, he changed it to 延 (C. *yan*; J. *en*).

**Taiyang Jingyan** 大陽警延 (J. Taiyō Kyōen; 942-1027). Another name for → Taiyang Jingxuan.

**Taiyang Mingan** 大陽明安 (J. Taiyō Myōan; 942–1027). A posthumous name for → Taiyang Jingxuan.

**Taizhou prefecture** (C. Taizhou 台州, Tai 台; J. Taishū, Tai). An old administrative district, in an area that corresponds to present-day Taizhou 台州 city, Zhejiang 浙江 province.

**Takao Temple** (Takaodera 高雄寺). The popular name of Jingo Monastery on Mount Takao near the Japanese capital, Heian-kyō 平安京 (modern Kyōto), where the funeral for Dōgen's mother is said to have been held.

**Tang dynasty** (C. Tang 唐; J. Tō). A period of Chinese history, marked by the rule of one imperial clan, that began in 618 and ended in 907.

**Tangled Vines Vocabulary Notes** (*Kattō gosen* 葛藤語箋). A comprehensive study of terms and phrases found in Chinese *kōan* literature, compiled by the Rinza School scholar monk Mujaku Dōchū (1653-1754). A manuscript in Dōchū's hand is held at Myōshin Monastery in Kyōto; a photocopy reproduction of it is published in Vol. 9 of Yanagida Seizan, ed., *Zengaku sōsho* 禪學叢書 (Kyōto: Chūbun Shuppansha, 1979).

**Tathāgata** (C. *rulai* 如來; J. *nyorai*). (1) An epithet of Buddha; → Śākyamuni. (2) A term denoting any *buddha*, or *buddhas* in general. The etymology and precise significance of the Sanskrit term *tathāgata* were already unclear at the time when Buddhist texts were first translated into Chinese. It can be parsed in Sanskrit either as “thus come” (*tathā* + *āgata*) or “thus gone” (*tathā* + *gata*), and so was rendered into Chinese as either “thus come” (C. *rulai* 如來; J. *nyorai*) or “thus gone” (C. *ruqu* 如去; J. *nyoko*), although the former translation became the standard one. According to one interpretation, the meaning is “one who comes/goes in the same way [as preceding *buddhas*].” Other interpretations suggest that Śākyamuni Buddha is one who has “come” into the world to save living beings, or “gone” into nirvāṇa. In general, the term “thus” or “like this” (C. *ru* 如; J. *nyo*; S. *tathā*) suggests a phenomenon that is beyond intellectual comprehension or verbal explanation, such that one can only say that “it is what it is.” An attested meaning of *tathāgata* in non-Buddhist Sanskrit is “being in such a state or condition, of such a quality or nature.” Thus, when applied to Buddha, the original meaning may have simply been “the one who is the way he is.”

**Teacher of Gods and Humans** (C. Tianrenshi 天人師; J. Tenninshi). An epithet of Buddha → Śākyamuni.

**Temple Branch of Tendai** (Jimon 寺門). One of two main branches of the Tendai School of Japanese Buddhism. Its headquarters were at Onjō Monastery, also known as Mii Temple, located near the base of Mount Hiei on its eastern flank. The other main branch was the Mountain Branch of Tendai, with its headquarters at the Enryaku Monastery on top of Mount Hiei.

**Ten Chapter Vinaya** (C. *Shisong lü* 十誦律; J. *Jūju ritsu*; T 1435). 61 fascicles. The *vinaya* of the Sarvāstivāda tradition in India. Translated in the Chinese capital Chang'an between 404 and 409. About two-thirds of the translation was done

by the famous Kuchan translator Kumārajīva (344-413) and the Kashmiri monk Puṇyatāra (C. Furuoduolu 弗若多羅; J. Funiyatarā; d.u.), based on a recension of the text that the latter had memorized. The translation work was interrupted by Puṇyatāra's death, then resumed by Kumārajīva and a foreign monk named Dharmaruci (C. Tanmoliuzhi 曇摩流支; J. Donmarushi; d.u.), who happened to arrive in Chang'an with a manuscript version of the text. The finished translation was subsequently edited by Vimalākṣa (C. Beimoluocha 卑摩羅叉; J. Himarasha; d.u.), a Kashmiri monk who is said to have been Kumārajīva's own *vinaya* teacher. The text survives in Chinese and numerous Sanskrit fragments; no Tibetan translation exists. → *vinaya collection*; → Vinaya School.

**Tendai** 天台. (1) Japanese pronunciation of the Chinese → Tiantai. (2) A reference to the Japanese → Tendai School.

**Tendai School** (C. Tiantaizong 天台宗; J. Tendaishū). A school of Japanese Buddhism founded by Saichō (767-822), who is also known by the honorific posthumous name of Great Master Dengyō. Saichō took an eclectic approach that not only incorporated *Lotus Sūtra* exegetics and meditation routines established by Zhiyi (538-597), founder of the Chinese Tiantai School, but also embraced the esoteric Buddhism (C. *mijiao* 密教; J. *mikkyō*) that was flourishing in Tang dynasty China at the time of his brief visit there, from 804 to 805. After much lobbying of the Japanese imperial court by Saichō, the Tendai School that he founded on Mount Hiei, located on the eastern outskirts of the capital, Heian-kyō 平安京 (modern Kyōto), was permitted to bypass the official ordination platforms in Nara and establish its own "Mahāyāna ordination platform" where it conducted monkish ordinations based solely on the *bodhisattva* precepts. The official Tendai School position has long been that Saichō transmitted four traditions of Chinese Buddhism to Japan: 1) the "perfect" (C. *yuan* 圓; J. *en*) teachings of the Tiantai School that he learned from Prelate Xingman (C. Xingman Zuozhu 行滿座主; J. Gyōman Zasu; -824) and the school's seventh patriarch, Reverend Daosui (C. Daosui Heshang 道邃和尚; J. Dōzui Oshō; d.u.); 2) the "esoteric" (C. *mi* 密; J. *mitsu*) teachings that he was formally consecrated (C. *guanding* 灌頂; J. *kanjō*; S. *abhiṣeka*) in by Ācārya Shunxiao (C. Shunxiao Asheli 順曉阿闍梨; J. Jungyō Ajari; d.u.) in Yuezhou 越州 just before his return to Japan; 3) the Zen (C. Chan 禪) teachings that he inherited from Chan Master Xiaoran (C. Xiaoran Chanshi 儵然禪師; J. Shukunen Zenji; d.u.) of the Oxhead Lineage; and 4) the *bodhisattva* "precepts" (C. *jie* 戒; J. *kai*) procedures that he also received from Daosui of the Tiantai School. The formula "complete, esoteric, Zen, precepts" (*en mitsu Zen kai* 圓密禪戒), however, may have been a slogan that served the interests of the Tendai School early in the Kamakura period (1185-1333), when it was criticized by reformers of Japanese Buddhism for its neglect of the moral precepts promulgated in the traditional "Hinayāna" *vinaya*, and challenged by the rapid growth of the Zen School, a new form of Buddhism being imported from Song dynasty China. The Tendai School in the Heian period did not promote the mythology or teaching style of the Lineage of Bodhidharma, which was taking shape in China in the eighth through the eleventh centuries, although its leaders were aware of that movement. Saichō himself is said to have studied with a monk named Gyōhyō 行表 (724-797), who in turn was a disciple of Daoxuan 道璿 (J. Dōsen; 702-760), a Chinese monk who came to Japan after training under Puji 普寂 (J. Fujaku; 651-739), a *dharma heir* of Shenxiu (606?-

706) in the so-called Northern Lineage of Chan. The Tendai School was mainly concerned with performing Tantric rites for the benefit of its aristocratic patrons, and it tended to neglect traditional Tiantai scholastics in favor of “Tendai esotericism” (Taimitsu 台密). The latter term is used in contradistinction to the “Eastern esotericism” (Tōmitsu 東密) of the Shingon School, with which the Tendai School competed for patronage. However, throughout the Heian period, some Tendai School monks were instrumental in developing and promoting Pure Land School doctrines and practices, the seeds of which were present in Tiantai Zhiyi’s procedures for meditating on Amitābha Buddha.

The Tendai School enjoyed the patronage of emperors, courtiers (*kuge* 公家), and landholding aristocratic clans in the Heian period, and it built up a large network of monasteries both in the capital and throughout the provinces. As it gained in wealth, which was mainly in the form of arable land endowed to monasteries by lay patrons, like other estate owners it came to need armed forces to protect and police its holdings. Aristocrats solved that problem by employing groups of professional warriors — hereditary samurai — to defend their lands, but the Tendai School developed a tradition of maintaining its own cadres of warrior monks (*sōhei* 僧兵): ordained members of the monastic *saṃgha* who kept weapons and trained in the martial arts. Disputes over succession that arose among the leading disciples of politically and economically powerful prelates of the Tendai School led to factionalism and internal schisms, the most serious of which was the split between the “Mountain Branch,” which was based at Enryaku Monastery in the Yokawa District of Mount Hiei, and the “Temple Branch,” which was headquartered at Onjō Monastery, a.k.a. Mii Temple, near the base of Mount Hiei on its eastern flank, in what is now Ōtsu 大津 city.

**Tenryū Monastery** (Tenryūji 天龍寺). Literally “Heavenly Dragon Monastery.” A Zen monastery built in 1339 in the capital, Heian-kyō 平安京 (modern Kyōto), by Ashikaga Takauji 足利尊氏 (1305-1358) and his younger brother Ashikaga Tadayoshi 足利直義 (1306-1352), as a place to placate the spirit of Emperor Go-Daigo 後醍醐 (1288-1339), who Takauji had served as a general before turning against him and establishing the Ashikaga shogunate. The *founding abbot* was Musō Soseki 夢窓礎石 (1275-1351), a *dharma heir* of Kōhō Kennichi 高峯顯日 (1241-1316).

**Tenshō** 天照. The glyphs 天照, which are also read as “Amaterasu,” mean “shining in the heavens.” The name of a major Japanese kami, who is the “sun goddess.”

**Tenth Ancestor** (C. Dishu Zu 第十祖; J. Daijusso). → Pārśva.

**The Way and its Power** (C. *Daode jing* 道德經; J. *Dōtoku kyō*). A classic of Chinese Daoism. It is a short, terse text consisting of one fascicle on the way (C. *dao* 道; J. *dō*) and one fascicle on its virtue or power (C. *de* 德; J. *toku*). Generally attributed to a single author named Li Dan 李聃 (J. Ri Tan), more commonly known as Old Master (C. Laozi 老子; J. Rōshi), who is said to have lived in the sixth century BCE. The text consists of many short aphorisms in prose and verse. The received format of the text became fixed through the commentary of Wáng Bì 王弼 (J. Ō Hitsū; 226-249).

**Third Ancestor** (C. Disan Zu 第三祖; J. Daisan So). The Third Ancestor of the Chan Lineage in India; → Śaṇavāsin.

**Third Ancestor** (C. San Zu 三祖; J. San So). The Third Ancestor of the Chan Lineage in China; → Sengcan.

**Thirteenth Ancestor** (C. Dishisan Zu 第十三祖; J. Daijūsan So). → Kapimala.

**Thirtieth Ancestor** (C. Disanshi Zu 第三十祖; J. Daisanjusso). → Sengcan.

**Thirty-eighth Ancestor** (C. Disanshiba Zu 第三十八祖; J. Daisanjūhasso). → Dongshan Liangjie.

**Thirty-fifth Ancestor** (C. Disanshiwu Zu 第三十五祖; J. Daisanjūgo So). → Shitou Xiqian.

**Thirty-first Ancestor** (C. Disanshiyi Zu 第三十一祖; J. Daisanjūisso). → Daoxin.

**Thirty-fourth Ancestor** (C. Disanshisi Zu 第三十四祖; J. Daisanjūyon So). → Qingyuan Xingsi.

**Thirty-ninth Ancestor** (C. Disanshijiu Zu 第三十九祖; J. Daisanjūkyū So). → Yunju Daoying.

**Thirty-second Ancestor** (C. Disanshier Zu 第三十二祖; J. Daisanjūni So). → Hongren.

**Thirty-seventh Ancestor** (C. Disanshiqi Zu 第三十七祖; J. Daisanjūnana So). → Yunyan Tansheng.

**Thirty-sixth Ancestor** (C. Disanshiliu Zu 第三十六祖; J. Daisanjūroku So). → Yaoshan Weiyan.

**Thirty-third Ancestor** (C. Disanshisān Zu 第三十三祖; J. Daisanjūsan So). → Huineng.

**Thousand Victories** (C. Qiansheng 千勝; J. Senshō). Name of the father of the Twenty-third Ancestor of the Chan/Zen Lineage in India, Halenayaśas, as given in his biography in the *Jingde Era Record of the Transmission of the Flame* and in Chapter 23 of the *Denkōroku*.

*Three Hundred Cases from the Treasury of the True Dharma Eye* (*Shōbōgenzō sanbyaku soku* 正法眼藏三百則). An alternate name for Dōgen's → *Treasury of the True Dharma Eye in Chinese Characters*.

**Three Peaks** (C. Sanfeng 三峰; J. Sanpō). The place on Mount Dong, not far from the monastery of Dongshan Liangjie (807–869), where Yunju Daoying (835–902) built a grass hut hermitage, according to his biography in the *Collated Essentials of the Five Flame Records*.

**Tianbao era** (C. Tianbao 天寶; J. Tenbō). A Chinese era name of the Tang dynasty, roughly corresponding to the years from 742 to 756.

**Tianfeng Monastery** (C. Tianfengsi 天封寺; J. Tenbōji). Literally, “Heavenly Fiefdom Monastery.” Located in old Taizhou prefecture.

*Tiansheng Era Record of the Spread of the Flame* (C. *Tiansheng guangdeng lu* 天聖廣燈錄; J. *Tenshō kōtō roku*; CBETA, X78, no. 1553 // Z 2B:8 // R135). 30 fascicles. Preface dated 1036. Compiled by Li Zunxu 李遵勗 (J. Ri Junkyoku; 998–1038) in 1036. A work belonging to the Chan “records of the transmission of the flame” genre.

**Tiantai** 天台 (J. Tendai). (1) A reference to → Mount Tiantai. (2) A reference to → Tiantai Zhiyi. (3) A reference to the → Tiantai School.

**Third Ancestor** (C. San Zu 三祖; J. San So). The Third Ancestor of the Chan Lineage in China; → Sengcan.

**Thirteenth Ancestor** (C. Dishisan Zu 第十三祖; J. Daijūsan So). → Kapimala.

**Thirtieth Ancestor** (C. Disanshi Zu 第三十祖; J. Daisanjusso). → Sengcan.

**Thirty-eighth Ancestor** (C. Disanshiba Zu 第三十八祖; J. Daisanjūhasso). → Dongshan Liangjie.

**Thirty-fifth Ancestor** (C. Disanshiwu Zu 第三十五祖; J. Daisanjūgo So). → Shitou Xiqian.

**Thirty-first Ancestor** (C. Disanshiyi Zu 第三十一祖; J. Daisanjūisso). → Daoxin.

**Thirty-fourth Ancestor** (C. Disanshisi Zu 第三十四祖; J. Daisanjūyon So). → Qingyuan Xingsi.

**Thirty-ninth Ancestor** (C. Disanshijiu Zu 第三十九祖; J. Daisanjūkyū So). → Yunju Daoying.

**Thirty-second Ancestor** (C. Disanshier Zu 第三十二祖; J. Daisanjūni So). → Hongren.

**Thirty-seventh Ancestor** (C. Disanshiqi Zu 第三十七祖; J. Daisanjūnana So). → Yunyan Tansheng.

**Thirty-sixth Ancestor** (C. Disanshiliu Zu 第三十六祖; J. Daisanjūroku So). → Yaoshan Weiyan.

**Thirty-third Ancestor** (C. Disanshisān Zu 第三十三祖; J. Daisanjūsan So). → Huineng.

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**Tiantai** 天台 (J. Tendai). (1) A reference to → Mount Tiantai. (2) A reference to → Tiantai Zhiyi. (3) A reference to the → Tiantai School.

**Tiantai School** (C. Tiantaizong 天台宗; J. Tendai-shū). A school of Chinese Buddhism that is grounded in the writings of Tiantai Zhiyi (538–597) on “dividing the teachings” (C. *panjiao* 判教; J. *hankyō*) of Śākyamuni Buddha, interpreting the *Lotus Sūtra*, and uniting the practices of *calming* and *insight*; for details, → Tiantai Zhiyi. The school was originally based at the Guoqing Monastery (C. Guoqingsi 國清寺; J. Kokuseiji) that Zhiyi founded on Mount Tiantai. It gained imperial patronage during the Sui dynasty and, despite being eclipsed by other movements during the Tang dynasty, exerted much influence on the subsequent development of Chinese Buddhism. Zhiyi’s rules for the community at Guoqing Monastery became a model for the organization and operation of all monastic institutions, and the Tiantai formulation of a *lineage* of patriarchs was a prototype for the later construction of the Lineage of Bodhidharma. The Tiantai patriarchs are traditionally listed in order as: 1) Huiwen 慧文 (J. Emon; d.u.), 2) Huisi (515–577), 3) Zhiyi (538–597), 4) Guanding 灌頂 (J. Kanjō; 561–632); 5) Xuanlang 玄朗 (J. Genrō; 672–753), and 6) Zhanran 湛然 (J. Tannen; 711–782). However, the Indian sage Nāgārjuna is sometimes given as the true *founding ancestor* of the *lineage*, on the theory that the founder in China, Huiwen, was inspired by his writings. During the Song dynasty, an important reviver and reformer of the Tiantai School named Siming Zhili 四明知禮 (J. Shimyō Chirei; 960–1028) emerged. He argued that the original teachings of Zhiyi had become corrupted by the influence of Huayan 華嚴 (J. Kegon) and Chan teachings (especially those of Zongmi), and he labeled the proponents of that heterodox approach the “Off-Mountain” faction of Tiantai. Alluding to the original home of the school on Mount Tiantai, he referred to his own doctrinal position as the “Mountain House,” with the implication that it alone was orthodox. Zhili criticized the Chan Lineage as a historically false construct, and the Tiantai School itself emerged in the early Song as a significant, though ultimately overwhelmed, competitor with the Chan School for imperial patronage.

**Tiantai Zhiyi** 天台智顗 (J. Tendai Chigi; 538–597). The name means “Zhiyi of the monastery on Mount Tiantai.” Also known as Great Master Tiantai (C. Tiantai Dashi 天台大師; J. Tendai Daishi). The de facto founder of the Tiantai School of Buddhism in China, although the school’s own lore posited two patriarchs before him: his teacher Nanyue Huisi (515–577), and Huisi’s teacher Huiwen 慧文 (J. Emon; d.u.). Zhiyi bemoaned what he perceived as a division in the Chinese Buddhism of his day into two camps: intellectuals such as *sūtra* exegetes and doctrinal theorists, and more practice-oriented monks such as *dhyāna* practitioners and upholders of moral precepts. In what was to become a very influential treatise, the *Essential Methods of Seated Dhyāna for Practicing Calming and Contemplation* (C. *Xiuxi zhiguan zuochan fayao* 修習止觀坐禪法要; J. *Shushū shikan zazen hōyō*), commonly called the *Small Calming and Contemplation* (C. *Xiaozhiguan* 小止觀; J. *Shō shikan*), Zhiyi introduced the issue in the following manner:

There are many paths and theories concerning entry into *nirvāṇa*, but basically they do not extend beyond the two methods of *calming* and *contemplation*. That is because *calming* is the initial gateway to loosening bonds, and *contemplation* is the chief requirement for cutting off afflictions. *Calming* is beneficial relief for consciousness distressed by affection, and *contemplation* is the marvelous method that gives rise to spiritual understanding.

*Calming* is the excellent cause of *dhyāna* concentration, and *contemplation* is the source of wisdom. Anyone who becomes accomplished in these two methods of *dhyāna* and *wisdom* is thereby fully equipped with the means of benefiting self and benefiting others. Thus the *Lotus Sūtra* says, “When a *buddha* resides in the Mahāyāna, he is adorned with the power of *dhyāna* and *wisdom* that he has attained and uses it to save beings.” It must be understood that these two methods are like the two wheels of a cart or the two wings of a bird. If people practice one of them more than the other, they will fall into error and ruin. Thus the *sūtra* says, “If one inclines only to the practices of *dhyāna* and merit-making [good works] and does not cultivate *wisdom*, this is called stupidity. But if one inclines only to the cultivation of *wisdom* and does not practice *dhyāna* and merit-making, this is called derangement.”

《修習止觀坐禪法要》若夫泥洹之法、入乃多途。論其急要、不出止觀二法。所以然者、止乃伏結之初門、觀是斷惑之正要。止則愛養心識之善資、觀則策發神解之妙術。止是禪定之勝因、觀是智慧之由藉。若人成就定慧二法、斯乃自利利人、法皆具足。故法華經云、佛自住大乘、如其所得法、定慧力莊嚴、以此度眾生。當知此之二法、如車之雙輪、鳥之兩翼。若偏修習、即墮邪倒。故經云、若偏修禪定福德、不學智慧、名之曰愚。偏學知慧、不修禪定福德、名之曰狂。(T 1915.46.462b7-16)

What Zhiyi seems to mean by *wisdom* in this context is the sort of doctrinal knowledge that one might gain by studying and contemplating the meaning of *sūtras* and *śāstras*. By *dhyāna*, in contrast, he refers to a more physically and psychologically active set of practices. The two extremes that he warns against are, on the one hand, a merely scholastic or theoretical engagement with Buddhist teachings and, on the other hand, a proficiency in meditative trance and ascetic restraint that is entirely uninformed by those teachings. Zhiyi expanded on the theme of uniting *dhyāna* and *wisdom* in his massive work entitled *Great Calming and Contemplation*. He is also known for his system of “dividing the teachings” (C. *panjiao* 判教; J. *hankyō*) of Śākyamuni Buddha into distinct periods, doctrinal themes, and methods of teachings, on the grounds that even apparently contradictory teachings are equally “true” when regarded as *skillful means*. In Zhiyi’s scheme, the *Lotus Sūtra* takes pride of place as representative of Buddha’s ultimate teaching. He commented extensively on that text in works such as the *Explanation of the Lotus* and *Hidden Meaning of the Lotus Sūtra*.

**Tiantong** 天童 (J. Tendō). (1) A reference to → Mount Tiantong. (2) A reference to → Tiantong Monastery. (3) By metonymy, a reference to any of the eminent monks who served as abbots of the Tiantong Monastery, including: Tiantong Zhengue (1091–1157), Tiantong Zongjue (1091–1157), and Tiantong Rujing (1162–1227).

**Tiantong Jue** 天童覺 (J. Tendō Kaku). “Jue of Mount Tiantong.” A title of → Hongzhi Zhengjue.

**Tiantong Monastery** (C. Tiantongsi 天童寺, Tiantong 天童; J. Tendōji, Tendō). Literally, “Heavenly Youth Monastery.” The abbreviated, popular name of the TiantongJingde Monastery on Mount Taibai (C. Taibaishan TiantongJingdesi 太白山天童景德寺; J. Taihakusan Tendō Keitokuji). Later also called the Tiantong



Hongfa Chan Monastery on Mount Taibai (C. Taibaishan Tiantong Hongfa Chansi 太白山天童弘法禪寺; J. Taihakusan Tendō Guhō Zenji). Located on Mount Taibai (a.k.a. Mount Tiantong) in old Mingzhou 明州 prefecture, which is present-day Ningbo 寧波 city, Zhejiang 浙江 province. The monastery was revived in the Song by Hongzhi Zhengjue (1091–1157). Tiantong Monastery was designated by the imperial court as a “monastery of the ten directions” (C. *shifang cha* 十方剎; J. *jippōsetsu*), or public monastery. As such, it was open to all Buddhist monks, regardless of their ordination or *dharma* lineages, and a retiring abbot could not be succeeded in that position by his own *dharma heir*. Tiantong Monastery was called a Chan monastery because the abbacy was restricted by the court to monks in one or another branch of the Chan Lineage. When Dōgen first visited in 1223, the abbot was Wuji Liaopai (1150–1224), a *dharma heir* in the Yangqi Branch of the Linji Lineage. When Dōgen returned in 1225, Wuji had been succeeded by Rujing (1163–1228), a *dharma heir* in the Caodong Lineage.

**Tiantong Rujing** 天童如淨 (J. Tendō Nyojō; 1162–1227). The name means “Rujing, abbot of Tiantong Monastery.” A *dharma heir* of Xuedou Zhijian (1105–1192), and the Fiftieth Ancestor of the Chan/Zen Lineage in China according to the *Denkōroku*. The dates of Rujing’s life have previously been reported as 1163–1228, but recent research has shown 1162–1227 to be correct (Satō 1985). Rujing is renowned in Japan as the *Chan master* from whom Dōgen (1200–1253) received *dharma transmission*, but he was not well known to posterity in China. Most of the details of his biography derive from accounts in Dōgen’s writings.

**Tiantong Zhengjue** 天童正覺 (J. Tendō Shōkaku; 1091–1157). The name means “Zhengjue, abbot of Tiantong Monastery.” Another name of → Hongzhi Zhengjue.

**Tiantong Zongjue** 天童宗珙 (J. Tendō Sōkaku; 1091–1157). The name means “Zongjue, abbot of Tiantong Monastery.” A *dharma heir* of Zhenxie Qingliao (1088–1151), and the Forty-eighth Ancestor of the Chan/Zen Lineage in China according to the *Denkōroku*.

**Tō Lineage** (C. Dongzong 洞宗; J. Tōshū). The Chan/Zen Lineage of *dharma transmission* founded by Dongshan Liangjie (807–869), better known today as the → Sōtō Lineage.

**Tō Monastery** (Tōji 東寺). Literally, “East Monastery.” A Shingon School monastery located in Kyōto.

**Tōdai Monastery** (Tōdaiji 東大寺). Literally, “Great Monastery of the East.” A large monastery originally founded in Nara by Emperor Shōmu 聖武 (701–756). The monastery is famous for its huge bronze statue of Vairocana Buddha (Birushana Butsu 毘盧遮那佛).

**Tōfuku Monastery** (Tōfukuji 東福寺). Literally “East Blessings Monastery.” A large Chinese-style monastery that the regent Kujō Michiie 九条道家 (1193–1252) started building in the capital, Heian-kyō 平安京 (modern Kyōto), in 1236. He appointed Enni Ben’en (1202–1280) as *founding abbot* in 1243, and Tōfuku Monastery was known thereafter as a leading Zen monastery.

**Tōkoku** 洞谷. A reference to Mount Tōkoku Yōkō Zen Monastery (Tōkokuzan Yōkōzenji 洞谷山永光禪寺), founded by Keizan Jōkin (1264–1325).

**Tōkoku Monastery** (Tōkokuzan 洞谷山). Literally, “Mount Tōkoku”: the mountain name of Yōkō Monastery, founded by Keizan Jōkin (1264–1325). → Yōkō Monastery.

**Tongan** (C. Tongan 同安; J. Dōan). (1) A reference to → Tongan Monastery. (2) A reference, by metonymy, to any of the famous abbots of Tongan Monastery, including Tongan Daopi (–905), Tongan Guanzhi (d.u.), and Tongan Changcha (d.u.).

**Tongan Cha** 同安察 (J. Dōan Satsu). → Tongan Changcha.

**Tongan Changcha** 同安常察 (J. Dōan Jōsatsu; d.u.). The name means “Changcha, abbot of Tongan Monastery.” A *dharma heir* of Jiufeng Daoqian 九峰道虔 (J. Kyūhō Dōken; d.u.) in the lineage of Qingyuan Xingsi (–740).

**Tongan Daopi** 同安道丕 (J. Dōan Dōhi; –905). The name means “Daopi, abbot of Tongan Monastery.” The Fortieth Ancestor of the Chan/Zen Lineage according to the *Denkōroku*. A *dharma heir* of Yunju Daoying (835–902). Also known as the “Former Tongan” (C. Qian Tongan 前同安; J. Zen Dōan), to distinguish him from his disciple Guanzhi, the “Latter Tongan” (C. Hou Tongan 後同安; J. Go Dōan).

**Tongan Guanzhi** (C. Tongan Guanzhi 同安觀志; J. Dōan Kanshi; d.u.). The name means “Guanzhi, abbot of Tongan Monastery.” The Forty-first Ancestor of the Chan/Lineage according to the *Denkōroku*. A *dharma heir* of Tongan Daopi (–905). Also known the “Great Master of Tongan,” and as the “Latter Tongan” (C. Hou Tongan 後同安; J. Go Dōan), to distinguish him from his teacher Daopi, the “Former Tongan” (C. Qian Tongan 前同安; J. Zen Dōan).

**Tongan Monastery** (C. Tongansi 同安寺; J. Dōanji). Literally “Shared Peace Monastery.” Also known as the Tongan Chan Monastery (C. Tongan Chansi 同安禪寺; J. Dōan Zenji). Located in what is now Jiujiang 九江 city, Jiangxi 江西 province. Its mountain name was Mount Fengqi (C. Fengqishan 鳳棲山; J. Hōseizan).

**Tōnomine Peak** (Tōnomine 多武の峰). A mountain located at the southeast edge of the Nara basin. At one time Tōnomine was the home of a large Buddhist complex dedicated to the memory of Fujiwara Kamatari 藤原鎌足 (614–669), the founder of the Fujiwara clan. In the *Denkōroku*, it stands (by metonymy) as a name for the Daruma School (Darumashū 達磨宗) led by Holy Man Butchi (Butchi Shōnin 佛地上人), heir to Dainichi-bō Nōnin 大日房能忍 (–1194?).

**Tōshi** 藤氏. The Fujiwara 藤原 clan (*shi* 氏); the most powerful clan in medieval Japan.

**Touzi** 投子 (J. Tōsu). (1) A reference to Mount Touzi (C. Touzishan 投子山; J. Tōsusan) in Shuzhou 舒州 prefecture, an old administrative district that corresponds in area to present-day Tongcheng 桐城 within Anqing 安慶 city, Anhui 安徽 province. (2) A reference to the Touzi Chan Monastery (C. Touzi Chansi 投子禪寺; Tōsu Zenji) on Mount Touzi. (3) A reference to Touzi Yiqing.

**Touzi Yiqing** 投子義青 (J. Tōsu Gisei; 1032–1083). A *dharma heir*, by proxy, of Taiyang Jingxuan (942–1027). The Forty-fourth Ancestor of the Chan/Zen Lineage in China, according to the *Denkōroku*.

**Tranquil Conduct** (C. Jixing 寂行; J. Jakugyō). The name of the father of Vasiṣṭa, Twenty-fifth Ancestor of the Chan/Zen Lineage in India, according to the *Denkōroku*.

**Treasury of the True Dharma Eye** (C. *Zhengfayan zang* 正法眼藏; J. *Shōbōgenzō*).

(1) The title of a collection of *kōans* compiled by Dahui Zonggao 大慧宗杲 (1089-1163), organized in 3 or sometimes 6 fascicles (CBETA, X67, no. 1309 // Z 2:23 // R118). Some of the old cases have comments by Dahui, which are marked by the expression “Miaoxi [Dahui’s pen name] says” (C. *Miaoxi yue* 妙喜曰; J. *Myōki iwaku*). (2) The title of a number of different collections of essays (each a separate chapter) written by Dōgen (1200-1253), composed in Japanese but containing many quotations in Chinese of Chan and other texts. The work was still in progress at the time of Dōgen’s death, and there is much scholarly debate over what he intended the collection to include when he had finished working on it. There are a number of different extant recensions, including ones with 12, 28, 60, 75, 78, 83, 84, 89, 90, 95, and 96 chapters (each 1 fascicle). Each of the chapters has a title that announces its central topic or theme, and the topics range from characteristically Chan sayings to points of Buddhist doctrine and monastic practice that were common to all monks in China. In virtually every chapter, Dōgen quotes Chinese passages from Chan literature and Mahāyāna sūtras (and vinaya texts, if the focus is on some aspect of monastic discipline) that he thinks are illustrative of the central topic. He then proceeds to comment, one by one, on the passages he has selected, explaining them and interpreting their meaning for his followers. Thus, contrary to the impression given in much modern scholarship on Dōgen, his *Treasury of the True Dharma Eye* is not a work of highly original philosophy. It is, rather, an authoritative commentary on various aspects of the Buddhist tradition that Dōgen learned in China and wished to transmit to Japan, including some that were unique to Chan/Zen and many that are not. (3) For the etymology and meaning of the title, → *treasury of the true dharma eye*.

**Treasury of the True Dharma Eye in Chinese Characters** (*Mana Shōbōgenzō* 眞名正法眼藏; DZZ 5.124-274). 3 fascicles. By Dōgen (1200-1253). Preface dated 1235. Also known as *Three Hundred Cases from the Treasury of the True Dharma Eye*. A collection of three hundred *kōans* copied from Chinese Chan texts. Unlike many other *kōan* collections, this one has no verse comments, attached words, or commentary of any kind added by the compiler. Dōgen’s title for the collection seems to have been *Treasury of the True Dharma Eye*; the designation “in Chinese Characters” (*mana* 眞名, also written as *shinji* 眞字) is merely a descriptor added by modern scholars to distinguish this work from Dōgen’s more famous collection of essays written in Japanese that is also entitled *Treasury of the True Dharma Eye*.

**Treatise Determining the Truth About the Southern Lineage of Bodhidharma** (C. *Putidamo Nanzong ding shifei lun* 菩提達摩南宗定是非論; J. *Bodaidaruma Nanshū jō zehi ron*; Hu Shi, 1970). A work by Heze Shenhui (670-762), discovered at Dunhuang; Pelliot manuscripts #2045, #3047, #3488.

**Treatise of Sengzhao** (C. *Zhaolun* 肇論; J. *Chōron*; T 1858). 1 fascicle. A work by Sengzhao 僧肇 (J. *Sōjō*; 384-418?).

**Treatise on Promoting Zen for the Protection of the Nation** (*Kōzen gokoku ron* 興禪護國論; T 2543). 3 fascicles. Written by Eisai (1141-1215) and presented to the Japanese court in 1198. The work contains an extended argument for the

orthodoxy, and benefit to the state, of the teachings of the Chan/Zen Lineage and the Chinese-style public monasteries in which they flourished. In it, Eisai accurately highlighted the social and political conservatism of Chan monastic institutions in China. His aims were to counter the impression, created by the discourse records of Chan masters and promoted by the Daruma School, that Zen is an iconoclastic and anarchic movement, and to persuade the court to lift its ban on proselytizing by Zen masters. Eisai's efforts were ultimately successful, paving the way for the establishment of Chinese-style (i.e. "Zen") monasteries in Japan.

*Treatise on the Accomplishment of Truth* (C. *Chengshi lun* 成實論; J. *Jōjitsu ron*; S. \**Tattvasiddhi-śāstra*; T 1646). 16 fascicles. Translated by Kumārajīva (344-413). An Abhidharma treatise attributed to Harivarman (C. *Helibamo* 訶梨跋摩; J. *Karibatsuma*).

*Treatise on the Great Perfection of Wisdom* (C. *Dazhidu lun* 大智度論; J. *Daichido ron*; S. \**Mahā-prajñāpāramitā-śāstra*; T 1509). 100 fascicles. Traditionally attributed to Nāgājuna, but no Sanskrit manuscripts or Tibetan translations have been found. Said to have been translated by Kumārajīva (344-413), but modern scholars suspect that he may have had a hand in its composition. The *Treatise on the Great Perfection of Wisdom* became an extremely influential text in East Asian Buddhism because it was accepted as an authoritative source on Indian Mahāyāna teachings and practices.

*Treatise on the Hundred Dharmas* (C. *Baifa lun* 百法論; J. *Hyappō ron*; S. *Mahāyāna śatadharma-prakāśamukha śāstra*; T 1614). 1 fascicle. By Vasubandhu. Translated by Xuanzang (602-664) in 648.

*Treatise on the Sūtra of the Deathbed Injunction* (C. *Yijiao jing lun* 遺教經論; J. *Yuikyōgyō ron*; T 1529). By Vasubandhu. Translated by Paramārtha (499-569) around 558.

*Treatise on the Two Entrances and Four Practices* (C. *Erru sixing lun* 二入四行論; J. *Ninyū shigyō ron*; in *Additional Biographies of Eminent Monks* [T 2060.50.551c8-26]; also in *Six Gates of Shaoshi* [T 2009.48.369c20-370a27]). A work attributed to Bodhidharma, or taken as a description of his teachings.

**Tripiṭaka** (C. *Sanzang* 三藏; J. *Sanzō*). The Buddhist canon, traditionally organized into three "baskets" (S. *piṭaka*) or "collections" (C. *zang* 藏; J. *zō*) of texts: sūtras, vinaya texts, and *abhidharma* treatises (C. *lun* 論; J. *ron*).

**Tullaca** (C. *Douluozhe* 都落遮; J. *Torakusha*). The name of one of two "followers of other paths" who did bad things while pretending to be monks, which resulted in the death of Śiṃha Bhikṣu, the Twenty-fourth Ancestor of the Chan/Zen Lineage in India. That story is found in traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame* and is repeated in Chapter 24 of the *Denkōroku*, but Tullaca is otherwise unknown in Buddhist literature.

**Tuṣita Heaven** (C. *Douzu Tian* 兜率天; J. *Tosotsu Ten*). The fourth of the six heavens within the desire realm, located between the Heaven of Automatic Pleasure (fifth) and the Heaven of the God Yāma (third). The Sanskrit *tuṣita* means "satisfaction" or "contentment," and the name of this heaven was translated into Chinese accordingly as "Heaven of Knowing Satisfaction" (C. *Zhizu Tian* 知足天; J. *Chisoku Ten*). The Tuṣita Heaven is said to have been the abode of

Buddha in the life immediately prior to his last one, when he was born into the Śākya clan. It is also said to be the place where the future *buddha*, Maitreya, is currently residing.

**Twelfth Ancestor** (C. Dishier Zu 第十二祖; J. Daijūni So). → Aśvaghōṣa.

**Twentieth Ancestor** (C. Diershi Zu 第二十祖; J. Dainijusso). → Jayata.

**Twenty-eighth Ancestor** (C. Diershiba Zu 第二十八祖; J. Dainijūhasso). → Bodhidharma.

**Twenty-fifth Ancestor** (C. Diershiwu Zu 第二十五祖; J. Dainijūgo So). → Vasiṣṭa.

**Twenty-first Ancestor** (C. Diershiyi Zu 第二十一祖; J. Dainijūisso). → Vasubandhu.

**Twenty-fourth Ancestor** (C. Diershisi Zu 第二十四祖; J. Dainijūyon So). → Siṃha.

**Twenty-ninth Ancestor** (C. Diershijiu Zu 第二十九祖; J. Dainijūkyū So). → Huīke.

**Twenty-second Ancestor** (C. Diershier Zu 第二十二祖; J. Dainijūni So). → Manorahita.

**Twenty-seventh Ancestor** (C. Diershiqi Zu 第二十七祖; J. Dainijūnana So). → Prajñātāra.

**Twenty-sixth Ancestor** (C. Diershiliu Zu 第二十六祖; J. Dainijūroku So). → Puṇyāmitra.

**Twenty-third Ancestor** (C. Diershisan Zu 第二十三祖; J. Dainijūsan So). → Halenayaśas.

**Udrakaram** (C. Yutoulān 鬱頭藍; J. Utsuzuran). The name of the clan in the Country of Magadhā to which Gayaśata, the future Eighteenth Ancestor of the Chan/Zen Lineage in India, was born, according to the *Jingde Era Record of the Transmission of the Flame* and Chapter 18 of the *Denkōroku*.

**Uji District** (Ujigun 宇治郡). An old Japanese administrative district centered on the Uji River and encompassing the southeastern part of present-day Kyōto city and the eastern part of present-day Uji 宇治 city.

**Universal Luster Sūtra** (C. Puyao jing 普耀經; J. Fuyō kyō; S. \**Lalitavistara*; T 186). Translated by Dharmarakṣa (C. Zhu Fahu 竺法護; J. Jiku Hōgo; 239-316). A sūtra by this name is quoted in the biography of Śākyamuni that appears in the *Jingde Era Record of the Transmission of the Flame*. The text by this name found in the *Taishō* edition of the Chinese Buddhist canon (T 186) has a section that is similar in contents (T 186.3.494a27-28), but the two are not identical.

**Universal Practice** (C. Bianxing 徧行; J. Hengyō). A Chinese translation of the name “Vasubandhu,” the Twentieth Ancestor of the Chan Lineage in India, according to the *Jingde Era Record of the Transmission of the Flame*.

**Universal Promotion of the Principles of Zazen** (*Fukan zazengi* 普勸坐禪儀; T 2850). A short text by Dōgen (1200-1253) on how to practice seated meditation.

**Upagupta** (C. Yupojuduo 優婆鞠多; J. Ubakikuta). Also transliterated as Youbojuduo 優波鞠多 (J. Uihakikuta). (1) The Fourth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era*

*Record of the Transmission of the Flame.* (2) In records common to all Buddhist traditions (not only Chan), Upagupta is the fourth patriarch of the Buddhist lineage in India; for details of South Asian traditions, see Strong 1992. Upagupta is famous for having subdued Māra. Some accounts credit him with compiling the first written *vinaya*.

**Upagutta** (C. Yupojie 優婆崛多; J. Ubakutta). The Pāli pronunciation of → Upagupta.

**Urumaṇḍa** (C. Youliutu 優留荼; J. Uruda). The glyphs 優留荼 are short for Youliumantu 優留曼荼 (J. Urumanda), a Chinese transliteration of the Sanskrit “Urumaṇḍa”: a mountain in Mathurā where Śāṇavāsin supposedly founded Nāṭabhaṭṭika Monastery. In Chinese Buddhist texts, it also is referred to as Mount Manda (C. Manduoshan 曼陀山; J. Mandasen).

**Usaka** うさか. Also written 宇坂. An area to the south of Eihei Monastery, now part of Usakaōtani-chō 宇坂大谷町, an administrative district within present-day Fukui 福井 city.

**Utpalavarṇā Bhikṣuṇī** (C. Lianhuase Biqiuni 蓮華色比丘尼; J. Rengeshiki Bikuni). (1) The glyphs 蓮華 (C. *lianhua*; J. *rengē*) translate the Sanskrit *utpala* (“blue lotus blossom”), while the glyph 色 (C. *se*; J. *shiki*) translates the Sanskrit *varṇā* (“color” or “caste”). The Sanskrit *utpalavarṇā* is also transliterated as 優鉢羅 (C. *youboluo*; J. *uhatsura*). In Buddhist sūtras and *vinaya* texts, the expression “lotus-blossom hued *bhikṣuṇī*” (C. *lianhuase biqiuni* 蓮華色比丘尼; J. *rengeshiki bikuni*) is sometimes used as a generic description of any Buddhist nun who is young and attractive, with the suggestion that she also comes from a high social class. (2) Utpalavarṇā is the proper name of a *bhikṣuṇī* who is said to have urged young, beautiful aristocratic women to go forth from household life, as she herself had done. In the chapter of his *Treasury of the True Dharma Eye* entitled “Merit of the Kaśāya” (*Kesa kudoku* 袈裟功德), Dōgen quotes a long passage in Chinese from the *Treatise on the Great Perfection of Wisdom* that tells the story of a *bhikṣuṇī* named Utpalavarṇā (C. Youboluohua 優鉢羅華; J. Uhatsura) who, in a past life when she was an actress, donned a nun’s robe in order to make people laugh and experienced a good karmic result from that action, despite the fact that her intentions were less than noble. Dōgen, in his Japanese commentary on the passage, then refers to that *bhikṣuṇī* as “Lotus-Blossom Hued” (Rengeshiki 蓮華色). Thus, the *bhikṣuṇī* in question must be one and the same Utpalavarṇā, whether her name in Sino-Japanese is given in transliteration or translation. The passage from the *Treatise on the Great Perfection of Wisdom* that Dōgen cites reads as follows:

As is explained in the *Jātaka Sūtra of Utpalavarṇā Bhikṣuṇī*, during Buddha’s time in the world, this *bhikṣuṇī* attained arhatship with the six supernormal powers. Entering into the residences of the aristocrats, she always praised the principle of going forth from household life. She spoke to the aristocratic women saying, “Sisters, it would be good for you to go forth from household life.” The aristocratic women said, “We are young, attractive, and at the height of our beauty, so it would be hard for us to uphold the precepts. We are afraid that we would break the precepts.” The *bhikṣuṇī* said, “If you break the precepts then you break them, but go forth from household life nevertheless.” They asked, “If we break the precepts, we will surely fall into

hell. Why do you say that we can break them?" She replied, "If you fall into hell then you fall." The aristocratic women laughed at this and said, "In hell we would suffer pain. Why do you say that we can fall into it?" The *bhikṣuṇī* said, "I myself remember my origins in a previous life. At that time, I was an actress who wore all sorts of costumes, spoke in an old dialect, and sometimes put on the robes of a *bhikṣuṇī* as a joke to make people laugh. Due to those causes and conditions, in the time of Kāśyapa Buddha I became a *bhikṣuṇī*. Conceited by my noble pedigree and elegant appearance, my mind gave rise to pride and I broke the precepts of restraint. Due to my transgression of breaking the precepts, I fell into hell and suffered all sorts of pain. When that was finally over, I met Śākyamuni Buddha, went forth from household life, and attained the way of arhatship with the six supernatural powers. Thus we know that if one goes forth from household life and receives the precepts, even if one reverts to breaking the precepts, due to the causes and conditions of the precepts, one will attain the way of arhatship. But if one only does evil and does not have the precepts, by those causes and conditions one will not gain the way. In earlier times, before [I ever went forth from household life], in life after life I fell into hell. Whenever I emerged from hell I was [reborn as] an evil person, and when that evil person died, I again went into hell. Through it all, nothing was gained. Now, with this I attest that if one goes forth from home and receives the precepts, even if one reverts to breaking the precepts, due to these causes and conditions, one can attain the fruit of the way."

《大智度論》如優鉢羅華比丘尼本生經中說、佛在世時、此比丘尼得六神通阿羅漢。入貴人舍、常讚出家法、語諸貴人婦女言、姊妹可出家。諸貴婦女言、我等少壯、容色盛美、持戒爲難、或當破戒。比丘尼言、但出家、破戒便破。問言、破戒當墮地獄、云何可破。答言、墮地獄便墮。諸貴婦女笑之言、地獄受罪、云何可墮。比丘尼言、我自憶念本宿命時作戲女、著種種衣服而說舊語、或時著比丘尼衣以爲戲笑。以是因緣故、迦葉佛時作比丘尼。自恃貴姓端政、心生憍慢而破禁戒。破戒罪故、墮地獄受種種罪。受罪畢竟、值釋迦牟尼佛出家、得六神通阿羅漢道。以是故、知出家受戒、雖復破戒、以戒因緣故得阿羅漢道。若但作惡、無戒因緣、不得道也。我乃昔時世世墮地獄、地獄出爲惡人、惡人死還入地獄、都無所得。今以此證知出家受戒、雖復破戒、以是因緣、可得道果。(T 1509.25.161a28-b17)

**Vaibhāra Cave** (C. Bipoluo Ku 畢婆羅窟; J. Hippara Kutsu; S. Vaibhāra-guhā). A cave located on Vulture Peak near Rājagṛha in Magadha (Central India), in which Mahākāśyapa is said to have lived. According to Chan records, he was there when Buddha entered *nirvāṇa*, and there he later convened the First Council (C. *dīji jieji* 第一結集; J. *daiichi ketsujū*) of five hundred arhats, to compile (C. *dīji jieji* 結集; J. *ketsujū*) all of Buddha's sermons. Other attested transliteration-cum-translations of Vaibhāra-guhā include: 畢鉢羅窟 (C. Biboluo Ku; J. Hippara Kutsu), 卑鉢羅窟 (C. Beiboluo Ku; J. Hihara Kutsu), and 賓鉢羅窟 (C. Binboluo Ku; J. Hinpara Kutsu). The last of those is the one used in the *Baolin Biographies* (compiled 801) and the *Jingde Era Record of the Transmission of the Flame* (1004), which both say: "At the time [when Buddha died], Kāśyapa resided in Vaibhāra Cave on Vulture Peak"; → Mahākāśyapa. Another name for the cave where the First Council was

held is Seven Leaves Cave (C. Qishe Ku 七葉窟; J. Shichiyō Kutsu; S. Saptaparṇa-guhā). Modern scholars sometimes refer to the cave where Mahākāśyapa is said to have convened the First Council as “Pippala Cave.” That is probably because the three Chinese glyphs 卑鉢羅 (C. *beiboluo*; J. *hibara*) are also used to transliterate the Sanskrit *pippala*, which is the species of “sacred fig-tree” (*figus religiosa*) under which Buddha is said to have sat when he attained awakening: the so-called *bodhi tree*. However, when the glyphs 卑鉢羅 (C. *beiboluo*; J. *hibara*) are followed by the glyph for “cave” (C. *ku* 窟; J. *kutsu*), which translates the Sanskrit *guhā* (cave), the reference is to Vaibhāra Cave.

**Vārāṇasī** (C. Boluonai 波羅奈; J. Harana). → Country of Vārāṇasī.

**Vasi** (C. Poshe 婆舍; J. Basha). The name of a youth who Śiṃha, the Twenty-fourth Ancestor of the Chan/Zen Lineage in India, says he met in a former life and gave a jewel to, according to the *Jingde Era Record of the Transmission of the Flame* and Chapter 25 of the *Denkōroku*.

**Vasiṣṭa** (C. Poshesiduo 婆舍斯多; J. Bashashita). The Twenty-fifth Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He is otherwise unknown.

**Vasubandhu** (C. Poxiupantou 婆修盤頭; J. Bashubanzu). (1) The Twenty-first Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. He is also listed as the twentieth patriarch in the *Record of the Transmission of the Dharma Treasury*. In the biography of Vasubandhu that appears in the *Jingde Era Record of the Transmission of the Flame*, which is repeated in Chapter 21 of the *Denkōroku*, the Chinese translation of his name is given as “Universal Practice” (C. Bianxing 遍行; J. Hengyō). He is described as a man of the Viśākhā clan in Rājagṛha, with a father named Luminous Canopy, a mother named Most Adorned, and a brother named Sūni (“Wild Magpie”), who in a former life was a bird who nested on the future Buddha’s head as he meditated in the Snowy Mountains. There is, from the standpoint of critical scholarship, nothing “historical” about this account, which appears nowhere apart from the literature of Chan/Zen. (2) There was, however, a Buddhist monk in ancient India whose name was Vasubandhu, which was translated into Chinese as “Dear to the World” (C. Shiqin 世親; J. Seshin) or “Dear to Heaven” (C. Tianqin 天親; J. Tenshin). He was an important figure in the → Yogācāra School.

**Vasumitra** (C. Poxumiduo 婆須密多; J. Bashumitta). (1) The Seventh Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*. (2) According to DDB (s.v. 世友): “A scholar monk, native of Gandhāra, born at the end of the first century, described as having been converted from riotous living by Micchaka. He ended up becoming a major figure in the Sarvāstivāda 有部 tradition.”

**Venerable Jubilant** (C. Qingxi Zunzhe 慶喜尊者; J. Keiki Sonja). A Chinese translation of the name “Ānanda.” It appears, among other places, in the *Jingde Era Record of the Transmission of the Flame* biography of the Third Ancestor Śāṇavāsin, who is said to have inherited the *dharma* from Ānanda, the Second Ancestor in the Chan Lineage.



**Venerable No-Self** (C. Wuwo Zun 無我尊; J. Muga Son). A follower of an other path who appears in Chapter 26 of the *Denkōroku*.

**Venerable One** (C. Zunzhe 尊者; J. *sonja*). An epithet of Śākyamuni Buddha.

**Verse for Donning the Kāśāya** (C. *Da jiasha ji* 搭袈裟偈; J. *Takkesa ge*). A verse chanted by groups of Buddhist monks in East Asia when they put on their *kāśāya* in formal ritual settings:

How great the vestment of liberation,  
robe that is a signless field of merit.  
Wrapping ourselves in the Tathāgata's teachings,  
we encompass and deliver all living beings.  
大哉解脫服、無相福田衣、披奉如來教、廣度諸衆生。

**Verse for Opening Sūtras** (C. *Kaijing ji* 開經偈; J. *Kaikyō ge*). A verse chanted by groups of Buddhist monks in East Asia prior to reciting sūtras in formal ritual settings:

The unsurpassed, profound, subtle and sublime dharma is difficult to encounter, even in a hundred, thousand, million kalpas. Now we see and hear it, and are able to receive and maintain it. We vow to understand the Tathāgata's true meaning.

無上甚深微妙法、百千萬劫難遭遇。我今見聞得受持、願解如來真實義。

**Verse of Four Universal Vows** (C. *Sihong shiyuan wen* 四弘誓願文; J. *Shigu seigan mon*). A verse chanted by groups of Buddhist monks in East Asia in various formal ritual settings:

Living beings are limitless; I vow to deliver them.  
Mental afflictions are inexhaustible; I vow to cut them off.  
Dharma gates are incalculable; I vow to practice them.  
The way of the buddhas is unsurpassed; I vow to attain it.  
衆生無邊誓願度、煩惱無盡誓願斷、法門無量誓願學、佛道無上誓願成。

**Verse of Impermanence** (C. *Wuchang ji* 無常偈; J. *Mujō ge*). Also known as the *Verse of the Snowy Mountain*. For the Chinese original and English translation, → fully open one's robe.

**Verse of the Snowy Mountain** (C. *Xueshan ji* 雪山偈; J. *Sessen ge*). Also known as the *Verse of Impermanence*. For the Chinese original and English translation, → fully open one's robe.

**Verse of Threefold Refuge** (C. *San guiyi wen* 三歸禮文; J. *Sankiraimon*). For the Chinese original and English translation, → threefold refuge.

**Verse of Tonsure** (C. *Difa ji* 剃髮偈; J. *Tēihatsu ge*). A verse chanted as part of the ordination rites in East Asian Buddhism:

Transmigrating in the three realms,  
the bonds of affection cannot be severed.  
To cast off human relations and enter into the unconditioned  
is the true repayment of blessings.  
流轉三界中、恩愛不能斷。棄恩入無爲、真實報恩者。

**Vimalakīrti** (C. Weimo 維摩; J. Yuima). A famous (albeit fictional) Buddhist layman, who in the Mahāyāna sūtra that bears his name is depicted as a *bodhisattva* whose wisdom surpasses that of all the leading disciples of Buddha.

**Vimalakīrti Bodhisattva** (C. Weimo Dashi 維摩大士; J. Yuima Daishi). → Vimalakīrti.

**Vimalakīrti Sūtra** (C. *Weimojie suoshuo jing* 維摩詰所說經; J. *Yuimakitsu shosetsu kyō*; S. *Vimalakīrti-nirdeśa-sūtra*; T 475). 3 fascicles. Translated by Kumārajīva (344-413) in 406.

**Vinaya Master Guangtong** (C. Guangtong Lüshi 光統律師; J. Kōzū Risshi; d.u.). Also known as Huiguang 慧光 (J. Ekō). According to DDB (s.v. 光統律師): “Considered to be the patriarch of the Four Part Vinaya School. A local of Dingzhou 定州 prefecture in the Northern and Southern dynasties 南北朝 (420–589) of China. Family name: Yang.”

**Vinaya Master Xicao** (C. Xicao Lüshi 希操律師; J. Kisō Risshi). According to the biography of “Chan Master Weiyan of Mount Yao in Lizhou” in the *Collated Essentials of the Five Flame Records*, “Vinaya Master Xicao of Hengyue” was the monk who ordained Yaoshan Weiyan (745-828). He is otherwise unknown.

**Vinaya Master Zhiguang** (C. Zhiguang Lüshi 智光律師; J. Chikō Risshi). According to the biography of the “Thirty-third Ancestor, Great Master Huineng” in the *Jingde Era Record of the Transmission of the Flame*, Huineng received the complete precepts from Vinaya Master Zhiguang of Faxing Monastery.

**Vinaya School** (C. Lüzong 律宗; J. Risshū). (1) In Tang dynasty China, the “Vinaya School” was not one sodality, but rather a generic name for a number of traditions of *vinaya* exegesis that took the *Four Part Vinaya* as an authoritative text, compared it to the *Ten Chapter Vinaya* and other translations of Indic *vinaya* collections, interpreted its meaning, and adapted some of its salient provisions for use in Chinese Buddhist monasteries. Three of the more prominent traditions of *vinaya* exegesis during the Tang were: the → Nanshan School; → Dongta School; and → Hsiangbu School. (2) In Heian period (794-1185) Japan, the “Vinaya School” was listed among the so-called “six schools of the Southern Capital” (*Nanto rokushū* 南都六宗), meaning the older Buddhist schools centered in Nara, the former capital. It was said to have been founded by Jianzhan 鑑真 (J. Ganjin; 688-763), a Chinese monk who is credited with building the first *ordination platform* in Japan. (3) In Song and Yuan dynasty China, there was a Nanshan Vinaya School that, in emulation of the Chan Lineage’s genealogy of *ancestral teachers*, claimed to perpetuate the *lineage* of Daoxuan (596–667), founder of the Nanshan School. Its leading monks wrote numerous commentaries on the *Four Part Vinaya*, and in the thirteenth century it gained exclusive rights to the abbacies of a few *major monasteries* that thereafter came to be called “Vinaya [School] monasteries” (C. Lūsi 律寺, Lüyuan 律院; J. Ritsuji, Ritsuin). (4) In the Japanese Buddhism of the Kamakura period (1185-1333), the Nanshan Vinaya School of China exerted considerable influence. For example, Vinaya Master Shunjō (Shunjō Risshi 俊菴律師; 1166-1227), a Japanese monk who spent years studying *vinaya* in China, founded Sennyū Monastery in Kyōto, which was identical in organization and operation to the Song-style “Zen” monasteries built there at the same time. Zen master Eisai (1141–1215), too, was exposed to traditions of *vinaya* exegesis during his years in China. The Nanshan Vinaya School also influenced the Shingon Vinaya School (Shingon Risshū 眞言律宗) that was founded in Japan by a Shingon School monk named Eizon 叡尊 (1201-1290).

**Vipaśyin Buddha** (C. Piposhi Fo 毘婆尸佛; J. Bibashi Butsu). The first of the so-called → seven buddhas who are placed at the head of the Chan Lineage in texts such as the *Jingde Era Record of the Transmission of the Flame*.

**Viśākha** (C. Pisheqia 毘舍佉; J. Bishakya). The name of the birth clan of Vasabandhu, the Twenty-first Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Viśvabhū Buddha** (C. Pishefu Fo 毘舍浮佛; J. Bishafu Butsu). The third of the so-called → seven buddhas who are placed at the head of the Chan Lineage in texts such as the *Jingde Era Record of the Transmission of the Flame*.

**Vivāha Bodhisattva** (C. Pipohē Pusa 毘婆訶菩薩; J. Bibaka Bosatsu). The name of the monk who gave the precepts to Vasabandhu, the Twenty-first Ancestor of the Chan Lineage in India, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Vulture Peak** (C. Lingshan 靈山; J. Ryōzen). Short for “Numinous Vulture Mountain” (C. Lingjiushan 靈鷲山; J. Ryōjusen; S. Ḡṛdhra-kūṭa Parvata). A mountain located near Rājagṛha in the ancient Indian state of Magadha. It is named as the place where Śākyamuni Buddha is said to have preached a number of Mahāyāna sūtras, most famously the *Lotus Sūtra*. According to the *Tiansheng Era Record of the Spread of the Flame*, compiled in 1036, and numerous later Chan/Zen texts, Vulture Peak was also the place where Buddha preached a wordless sermon by holding up a flower and publicly naming Mahākāśyapa as the First Ancestor of the Chan/Zen Lineage.

**Wang clan** (C. Wangshi 王氏; J. Ōshi). The family into which Yunyan Tansheng (782-841) was born, according to his biography in the *Collated Essentials of the Five Flame Records*.

**Wanling Record of Chan Master Huangbo Duanji** (C. Huangbo Duanji Chanshi wanling lu 黃檗斷際禪師宛陵錄; J. Ōbaku Dansai Zenji enryō roku; T 2012B). A discourse record of Huangbo Xiyun (751-850), traditionally said to have been compiled by his lay disciple Pei Xiu (797-870), but perhaps compiled by other students.

**Wannian Monastery** (C. Wanniansi 萬年寺; J. Mannenji). Literally, “10,000 Years [of Song dynasty Rule] Monastery.” → Wannian Monastery of Pingtian.

**Wannian Monastery of Pingtian** (C. Pingtian Wanniansi 平田萬年寺; J. Heiden no Mannenji 平田の萬年寺). A Chan monastery on Mount Tiantai that was visited by Eisai (1141–1215) and later by Dōgen (1200–1253). Pingtian 平田 was a place in the Tiantai County 天台縣 of Taizhou prefecture.

**Wansong Xingxiu** 萬松行秀 (J. Banshō Gyōshu; 1166-1246). The name means “Xingxiu, abbot of the monastery on Mount Wansong.” He was the compiler of two well-known kōan collections, the *Congrong Hermitage Record* and *Qingyi Record*.

**Wei** 魏 (J. Gi). A reference to the → Northern Wei dynasty.

**Wei Ju** 韋據 (J. Ikyo; d.u.). According to the biography of the “Thirty-third Ancestor, Great Master Huineng” in the *Jingde Era Record of the Transmission of the Flame*, Wei Ju was the provincial governor of Shaozhou prefecture, who

invited Huineng to *turn the wheel of the sublime dharma* at Dafan Monastery. The resulting sermon is said to have been the *Platform Sūtra*.

**Weishan** 瀉山 (J. Isan). → Weishan Lingyou.

**Weishan Daan** 瀉山大安 (J. Isan Daian; 793–883). The name means “Daan, abbot of the monastery on Mount Wei.” He was a *dharma heir* of Baizhang Huaihai (749–814).

**Weishan Dayuan** 瀉山大圓 (J. Isan Daian; 771–853). Another name for → Weishan Lingyou.

**Weishan Lingyou** 瀉山靈祐 (J. Isan Reiyū; 771–853). The name means “Lingyou, abbot of the monastery on Mount Wei.” Also known by the posthumous honorific title Great Master Dayuan (C. Dayuan Dashi 大圓大師; J. Daian Daishi). A *dharma heir* of Baizhang Huaihai (749–814). Weishan Lingyou was the teacher of Yangshan Huiji (807–883); they are regarded as joint founders of the Weiyang Lineage, which is known as one of the *five houses* of Chan.

**Weiyang Lineage** (C. Weiyangzong 滙仰宗; J. Igyōshū). One of the so-called → *five houses* of Chan. The name derives from its founder Weishan Lingyou (771–853) and his disciple Yangshan Huiji (807–883). The lineage is said to have died out by the advent of the Song dynasty.

**Weize** 惟則 (J. Isoku; 751–830). Also known as Yize 遺則 (J. Yuisoku). A Chan master in the Oxhead Lineage who opened a practice center at Buddha Cave Cliff (C. Fokuyan 佛窟巖; J. Bukkutsugan) on Mount Tiantai and, through his many writings, became known as the founder of Foku studies (C. Fokuxue 佛窟學; J. Bukkutsugaku).

**Wensui** 文遂 (J. Bunsui; d.u.). A *dharma heir* of Fayen Wenyi (885–958). His biography in the *Jingde Era Record of the Transmission of the Flame* calls him “Guiding Teacher Wensui of the Baoci Place of Practice in Jinling” (C. Jinling Baoci Daochang Wensui Daoshi 金陵報慈道場文遂導師; J. Kinryō Hōji Dōjō Bunsui Dōshi).

**Wenzhou prefecture** (C. Wenzhou 溫州; J. Unshū). An old administrative district that corresponds to the present-day Wenzhou 溫州 city, Zhejiang 浙江 province.

**West Hall Weiyi** (C. Weiyi Xitang 惟一西堂; J. Iitsu Seidō). In Chapter 51 of the *Denkōroku*, this person is called “West Hall Weiyi, former abbot of Guangfu Monastery” (*Kōfukuji zenjū Iitsu Seidō* 廣福寺前住惟一西堂). In the major monasteries of Song dynasty China, the title of “west hall” (C. *xitang* 西堂; J. *seidō*) was given to monks who had formerly served as abbot at some monastery other than the one in which they were currently residing. In the chapter of his *Treasury of the Eye of the True Dharma* entitled “Inheritance Certificate” (*Shisho* 嗣書), Dōgen says that West Hall Weiyi was a former abbot of Guangfu Monastery who had registered (literally “hung up the staff”) at Tiantong Monastery, and that he came from the same home-town in Zhejiang 浙江 province as did Dōgen’s teacher Tiantong Rujing (1162–1227). However, there were several places named Guangfu Monastery (C. Guangfusi 廣福寺; J. Kōfukuji), so the one in question here is uncertain. West Hall Weiyi is sometimes identified by modern scholars as Huanxi Weiyi 環溪惟一 (J. Kankei Iitsu [or Iichi]; 1202–1281), a Linji Lineage monk from present-day Sichuan 四川 province, but that monk received his first

appointment as abbot in 1246 when he was forty-four years old, long after Dōgen had already returned to Japan.

**West India** (C. Xitianzhu 西天竺; J. Sai Tenjiku). One of the five regions of India, according to the Chinese pilgrim Xuanzang (602-664).

**Western Lands** (C. Xitian 西天; J. Saiten). Literally, “western” (C. *xi* 西; J. *sai*) “skies” (C. *tian* 天; J. *ten*), but the expression functions as an abbreviation of “under western skies” (C. *xitian xia* 西天下; J. *saiten ka*) and thus refers not to the heavens but to distant territories. The reference is chiefly to India as the home of Buddhism, but when the context is vague it can also refer to any foreign lands west of China, including Central Asia.

**Wheelwright Bian** (C. Lun Bian 輪扁; J. Rinpen). A famous craftsman mentioned in Book 13 of the *Zhuangzi*, “Heavenly Way” (C. *Tiandao* 天道; J. *Tendō*):

Duke Huan was reading books in the upper hall and Wheelwright Bian was hewing a wheel in the lower part. Setting aside his hammer, [Bian] went to the upper hall and asked the Duke, “Dare I inquire, what is the Duke reading?” The Duke replied, “The words of the sages.” [Bian] said, “Are the sages still here?” The Duke replied, “They have died.” [Bian] said, “That being so, what the Duke reads is merely the dregs of the ancients.” The Duke replied, “When a nobleman reads a book, how can a wheelwright comment on its significance? If you have an explanation, I will allow it. If you lack an explanation, then you shall die.” Wheelwright Bian said, “Your servant [I] looks at it in terms of your servant’s occupation. In hewing a wheel, if made loose, the parts fit easily but the wheel is not sound. If they are too tight, then you cannot fit them no matter how hard you try. To make them neither too loose nor too tight is [a skill] acquired in the hands and sensed in the heart. The mouth cannot explain it in words. During many times of trying, I have not been able to teach my son, and he has not been able to learn from me. That is why I am still hewing wheels as a seventy-year-old man. The ancients and what they could not transmit died together. That being so, what the Duke is reading is just the dregs of the ancients.”

《莊子》桓公讀書于堂上，輪扁斲輪于堂下。釋椎鑿而上。問桓公曰、敢問、公之所讀者、何言邪。公曰、聖人之言也。曰、聖人在乎。公曰、已死矣。曰、然則君之所讀者、古人之糟粕已夫。桓公曰、寡人讀書，輪人安得議乎。有說則可、無說則死。輪扁曰、臣也以臣之事觀之。斲輪、徐則甘而不固、疾則苦而不入。不徐不疾、得之于手而應于心、口不能言、有數存乎其間。臣不能以喻臣之子、臣之子亦不能受之于臣。是以行年七十而老斲輪。古之人與其不可傳也死矣。然則君之所讀者、古人之糟粕已夫。(Zhuangzi 莊子, Tiandao 13 天道第十三)

The case of Wheelwright Bian is mentioned in the literature of Chan because he had a talent that he was unable to convey to his son in words, much like the signless and ineffable *mind-dharma* that Chan masters are said to transmit.

**Wisdom Treatise** (C. Zhilun 智論; J. Chiron). Abbreviated title of the → *Treatise on the Great Perfection of Wisdom*.

**World-Honored One** (C. Shizun 世尊; J. Seson; S. Lokanātha). One of the ten epithets of Śākyamuni Buddha.

**Wu clan** (C. Wushi 吳氏; J. Goshi). Birth family in Chuzhou prefecture of Xuedou Zhijian (1105-1192), Forty-ninth Ancestor of the Chan/Zen Lineage according to the *Denkōroku*.

**Wude era** (C. Wude 武德; J. Butoku). A Chinese era name of the Tang dynasty, roughly corresponding to the years from 618 to 626.

**Wuji Liaopai** 無際了派 (J. Musai Ryōha; 1150-1224). Also called “Chan Master Wuji of Mount Tiantong” (C. Tiantong Wuji Chanshi 天童無際禪師; J. Tendō Musai Zenji). A *dharma heir* of Zhuoan Deguang (1121-1203) in the lineage of Dahui Zonggao (1089-1163). Wuji Liaopai served as the abbot of Mount Tiantong from sometime after 1220 until his death in 1224.

**Wujinzang** 無盡藏 (J. Mujinzō). Literally, “Inexhaustible Storehouse.” The name of a *nun* who, according to the biography of the “Thirty-third Ancestor, Great Master Huineng” in the *Jingde Era Record of the Transmission of the Flame*, and the quotation of that in Chapter 33 of the *Denkōroku*, recognized Huineng’s talent even before he went to study with the Fifth Ancestor, Hongren.

**Wulao** 武牢 (J. Burō). The birthplace of the Twenty-ninth Ancestor of the Chan/Zen Lineage, Huike, according to his biography in Chan texts such as the *Jingde Era Record of the Transmission of the Flame* and the Japanese rendition of that in Chapter 29 of the *Denkōroku*. The location is uncertain.

**Wulao Peak** (C. Wulaofeng 五老峰; J. Gorōhō). Literally, “five elders” (C. *wulao* 五老; J. *gorō*) “peak” (C. *feng* 峰; J. *hō*, *mine*). A peak on Mount Lu (C. Lushan 廬山; J. Rozan) in present-day Jiangxi 江西 province, so named because it is said to resemble the shape of five elderly people sitting together in a circle. Wulao Peak is mentioned in a *kōan* that appears as Case #34 in the *Blue Cliff Record*, and as Case #62 in the *Qingyi Record*. → “Yangshan asks a monk, ‘Where have you just left from?’” Compare → Five Elders Peak.

**Wuliang Zongshou** 無量宗壽 (J. Muryō Sōju; d.u.). A *dharma heir* of Xiuyan Shirui 秀巖師瑞 (J. Sughan Shizui; d.u.) in the Linji Lineage following Dahui Zonggao (1089-1163). Author of the *Rules of Purity for Daily Life in the Assembly*.

**Wumen Huikai** 無門慧開 (J. Mumon Ekai; 1183-1260). A *dharma heir* of Yuelin Shiguan 月林師觀 (J. Getsurin Shikan; 1143-1217) in the Yangqi Branch of the Linji Lineage. Wumen Huikai is best known as the compiler of the *kōan* collection known as the *Gateless Barrier*.

**Wuxie Lingmo** 五洩靈默 (J. Gosetsu Reimoku; 748-814). A *dharma heir* of Shitou Xiqian (700-790).

**Wuzu Fayan** 五祖法演 (J. Goso Hōen; -1104). A Chan master in the Yangqi Branch of the Linji Lineage. One of his *dharma heirs* was Foyan Qingyuan (1067-1121).

**Xianglin Chengyuan** 香林澄遠 (J. Kōrin Chōon; 908-987). A *dharma heir* of Yunmen Wenyan (864-949), he was abbot of the Xianglin Cloister (C. Xianglinyuan 香林院; J. Kōrin’in) on Mount Qingcheng (C. Qingchengshan 青城山; J. Seijōzan) in Yizhou 益州 prefecture (in present-day Sichuan 四川 province) for more than forty years.

**Xiangyan** 香嚴 (J. Kyōgen). → Xiangyan Zhixian.

**Xiangyan Zhixian** 香嚴智閑 (J. Kyōgen Chikan; -898). A *dharma heir* of Weishan Lingyou (771–853). He is said to have been awakened when he heard the sound of a pebble striking a bamboo stalk. For the full story, → “Xiangyan hits bamboo.”

**Xiatang Huiyuan** 瞎堂慧遠 (J. Katsudō Eon; 1103–1176). Also known by the posthumous honorific title of Great Master Fohai (C. Fohai Dashi 佛海大師; J. Bukkai Daishi). A *dharma heir* of Yuanwu Keqin (1063–1135) in the Yangqi Branch of the Linji Lineage. A teacher of the Japanese monk Eizan Kakua 叡山覺阿 (1143–), who studied with him at the Lingyin Monastery (C. Lingyinsi 靈隱寺; J. Reiinji) in Hangzhou city for four years and received *dharma transmission* from him.

**Xinghua Cunjiang** 興化存獎 (J. Kōke Sonshō; 820–888). A *dharma heir* of Linji Yixuan (–866). He served as abbot of Xinghua Monastery (C. Xinghuasi 興化寺; J. Kōkeji) in Hebei 河北 province.

**Xingtao** 行瑫 (J. Gyōtō). The name of the father of Huineng, Sixth Ancestor of the Chan Lineage in China, according to traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame*.

**Xinzhou prefecture** (C. Xinzhou 新州; J. Shinshū). An administrative district during the Tang dynasty, corresponding in area to present-day Xinxing County 新興縣, Yunfou 雲浮 city, Guangdong 廣東 province.

**Xionger Peak** (C. Xionger Feng 熊耳峰; J. Yūjihō). Literally, “Bear’s Ear Peak.” Also called Mount Xionger (C. Xiongershan 熊耳山; J. Yūjisan). Identified in traditional Chan histories such as the *Jingde Era Record of the Transmission of the Flame* as the burial site of Bodhidharma. Located in old Shanzhou 陝州 prefecture, in present-day Henan 河南 province.

**Xiqian** 希遷 (J. Kisen). The personal name of Shitou Xiqian (700–790), the Thirty-fifth Ancestor of the Chan/Zen Lineage according to the *Denkōroku*.

**Xishan Huizhao** 西山慧照 (J. Seizan Eshō; d.u.). A Chan master under whom Yaoshan Weiyan (745–828) went forth from household life, according to the latter’s biography in the *Jingde Era Record of the Transmission of the Flame*.

**Xuan Huaichang** 虛庵懷敞 (J. Kian Eshō; d.u.). Also known as Donglin Huichang 東林惠敞 (J. Tōrin Eshō). A *dharma heir* of Xue’an Congjing 雪庵從瑾 (J. Setsuan Jūkin; 1117–1200) in the Huanglong Branch of the Linji Lineage. He gave *dharma transmission* to the Japanese monk Eisai (1141–1215), who is regarded as a founder of the Zen Lineage in Japan.

**Xuansha Shibei** 玄沙師備 (J. Gensha Shibi; 835–908). The name means “Shibi, abbot of the Xuansha Cloister (C. Xuanshayuan 玄沙院; J. Genshain) [in Fuzhou prefecture].” A *dharma heir* of Xuefeng Yicun (822–908).

**Xuanzang** 玄奘 (J. Genjō; 602–664). An eminent Chinese monk, famous for his successful pilgrimage to India, where he visited sacred sites, studied with Buddhist masters, and collected many Buddhist scriptures previously unknown in China. Xuanzang’s record of his epic journey, which began in 627 or 629 and took him across the Silk Road and into India from the northwest, ending with his return to the Tang dynasty capital of Chang’an in 645, is recorded in his *Record of Travels to Western Lands*. That text remains a valuable source for the history of Buddhist monastic institutions in Central Asia and India and the popular lore

(tales of miracles, etc.) associated with numerous pilgrimage destinations in those lands. When in India, Xuanzang trained at the monastic university of Nālandā, where (among other subjects) he studied Yogācāra philosophy under Śīlabhadra (529-645), a disciple of Dharmapāla (530-561). Upon his return, he is said to have presented 657 Sanskrit manuscripts to the imperial court, together with numerous relics and images. With the support of Emperor Taizong, Xuanzang established a major translation project in the capital, with many monk scholars working under him with great philological rigor and consistency. That project rendered some 75 works into Chinese, all naming Xuanzang as translator. Among the most influential are: the *Heart Sūtra* (T 251); *Great Perfection of Wisdom Sūtra* (T 220); *Abhidharma Storehouse Treatise* (T 1558); *Treatise on the Hundred Dharmas* (T1614); and *Treatise Demonstrating Consciousness Only* (C. *Cheng weishi lun* 成唯識論; J. *Jō yuishiki ron*; T 1585). The last work, said to have been edited and translated into Chinese by Xuanzang based on materials he brought back from India, became the central text of the branch of Yogācāra exegesis known in East Asia as the → Dharma Marks School. For details concerning the position taken by Xuanzang in doctrinal debates on the “storehouse consciousness,” → Yogācāra School.

**Xuedou Zhijian** 雪竇智鑑 (J. Setchō Chikan; 1105-1192). The name means “Zhijian, abbot of the monastery on Mount Xuedou.” Also known as Zuan Zhijian 足庵智鑑 (J. Sokuan Chikan). The Forty-ninth Ancestor of the Chan/Zen Lineage, according to the *Denkōroku*. A *dharma heir* of Tiantong Zongjue (1091–1157).

**Xuedou Zhongxian** 雪竇重顯 (J. Setchō Jūken; 980–1052). The name means “Zhongxian, abbot of the monastery on Mount Xuedou.” Also known as Chan Master Mingjue (C. Mingjue Chanshi 明覺禪師; J. Myōkaku Zenji) and Great Master Mingjue (C. Mingjue Dashi 明覺大師; J. Myōkaku Daishi). A *dharma heir* of Zhimen Guangzuo 智門光祚 (J. Chimon Kōso; d.u.) in the lineage of Yunmen Wenyan (864-949).

**Xuefeng** 雪峰 (J. Seppō). (1) A reference to → Mount Xuefeng. (2) A reference to → Xuefeng Monastery. (3) A reference to → Xuefeng Yicun.

**Xuefeng Monastery** (C. Xuefeng 雪峰; J. Seppō). Literally, “Snowy Peak.” Short for “[Mount] Xuefeng Chongsheng Chan Monastery” (C. Xuefeng Chongsheng Chansi 雪峰崇聖禪寺; J. Seppō Sūshō Zenji). Located in old Minzhou prefecture, in an area that is presently under the jurisdiction of Fuzhou 福州 city in Fujian 福建 province. Founded by Xuefeng Yicun (822-908), with the patronage of the King of Min (C. Min Wang 閩王; J. Bin Ō).

**Xuefeng Yicun** 雪峰義存 (J. Seppō Gison; 822-908). The name means “Yicun, abbot of the monastery on Mount Xuefeng.” A *dharma heir* of Deshan Xuanjian (782–865).

**Yajñadatta** (C. Yanruodaduo 演若達多; J. Ennyadatta). The protagonist of a story that appears in the *Heroic March Sūtra*, Yajñadatta is a man of the city of Śrāvastī who looks in a mirror for the first time in his life and panics when he does not recognize the reflected image he sees, taking his own face as that of a trickster spirit. For details, → “doubting one’s own head while believing in its reflected image.”



**Yama** (C. Yanmo 閻魔, Yanluo 閻羅; J. Enma, Enra). Also known as King Yama (C. Yanmo Wang 閻魔王; J. Enma Ō). In the Indian brahmanic tradition, the god of the dead. In East Asian Buddhism, he is understood to be the ruler of the hells. He is often depicted as a judge presiding over a court in purgatory, where the *karma* of the recently deceased is reviewed and their fate (place of rebirth) is decided, including a stint in a hell if their accumulated sins are great.

**Yamato** (C. He 和; J. Wa, Yamato). A traditional name for Japan.

**Yangqi Branch** (C. Yangqipai 楊岐派; J. Yōgiha). The branch of the Linji/Rinzai Lineage that consists of *dharma heirs* of → Yangqi Fanghui (992–1049).

**Yangqi Fanghui** 楊岐方會 (J. Yōgi Hōe; 992–1049). A *dharma heir* of Shishuang Chuyuan (986–1039). By the end of the Song dynasty in 1279, all living heirs to the Linji Lineage were the spiritual descendants of either Yangqi Fanghui or his fellow disciple under Shishuang, Huanglong Huinan (1002–1069). Thus the former became known, retroactively, as the ancestor of the Yangqi Branch, and the latter became known as the ancestor of the Huanglong Branch.

**Yangshan Huiji** 仰山慧寂 (Kyōzan Ejaku; 803–887). The name means “Huiji, abbot of the monastery on Mount Yang.” A *dharma heir* of Weishan Lingyou (771–853), and together with him deemed to be a founder of the Weiyang Lineage, one of the so-called → *five houses*.

**Yangzhou prefecture** (C. Yangzhou 揚州; J. Yōshū). An old administrative district that corresponds in area to present-day Yangzhou 揚州 city in the western part of Jiangsu 江蘇 province.

**Yangzi River** (C. Jiang 江; J. Kō). Also known as the “Long River” (C. Changjiang 長江; J. Chōkō). A great river, one of the largest in the world, that flows through the southern part of China, roughly in an easterly direction.

**Yanshou Monastery** (C. Yanshousi 延壽寺; J. Enjuji). Literally, “Extending Life [of the Emperor] Monastery.” Located in Fanyang, in present-day Hebei 河北 province. The place where Yunju Daoying (835–902), Thirty-ninth Ancestor of the Chan/Zen Lineage according to the *Denkōroku*, received the full precepts at age 25, as reported in his biography in the *Jingde Era Record of the Transmission of the Flame*.

**Yantou Quanhao** 巖頭全叢 or 巖頭全豁 (J. Gantō Zenkatsu; 828–887). A *dharma heir* of Deshan Xuanjian (782–865) in the branch of the Chan Lineage following Qingyuan Xingsi (–740). Quanhao was a brother disciple of Xuefeng Yicun (822–908).

**Yaojing Hankuang** 樂淨含匡 (J. Rakujō Gonkyō; d.u.). A *dharma heir* of Baiyun Xiang 白雲祥 (J. Hakuun Shō; d.u.) of Shaozhou prefecture. The entry for Yaojing Hankuang that appears in the *Jingde Era Record of the Transmission of the Flame* contains the following exchange:

When driving bamboo fence [posts] during communal labor, there was a monk who asked: “The ancients opened all sort of gates of *skillful means*. Why do you, Reverend, fence things off?” The master [Hankuang] said, “[Your] corral is staked down.”

《景德傳燈錄》因普請打籬次有僧問。古人種種開方便門、和尚爲什麼却攔截。師曰、牢下橛著。(T 2076.51.404b5-7)

**Yaoshan** 藥山 (J. Yakusan). (1) Mount Yao, literally “Medicine Mountain,” located in old Lizhou prefecture. (2) A reference to the Yaoshan Monastery (C. Yaoshansi 藥山寺; J. Yakusanji) on Mount Yao. (3) A reference to → Yaoshan Weiyan.

**Yaoshan Weiyan** 藥山惟儼 (J. Yakusan Igen; 751-834). The name means “Weiyan, abbot of the monastery on Mount Yao.” A *dharma heir* of Shitou Xiqian (700-790). Treated as the Thirty-sixth Ancestor of the Chan/Zen Lineage in the *Denkōroku*.

**Yedu** 鄴都 (J. Gyōto). The city of Ye 鄴, capital (C. *du* 都; J. *to*) of the Northern Wei dynasty.

**Yellow-Faced Gautama** (C. Huangmian Qutan 黃面瞿曇; J. Ōmen Kudon). An epithet of Śākyamuni Buddha, who came from the Gautama clan. A golden hued body is one of his thirty-two marks.

**Yexian** 葉縣 (J. Sekken). (1) “Ye County,” an old administrative district, located in a place still called Yexian in present-day Pingdingshan 平頂山 city, Henan 河南 province. (2) A reference to the Buddhist monastery located on Mount Baoan (C. Baoanshan 寶安山; J. Hōanzan) in Ye County. (3) A reference to → Yexian Guixing.

**Yexian Guixing** 葉縣歸省 (J. Sekken Kisei; d.u.). Also known as Cizi Guixing 賜紫歸省 (J. Shishi Kisei), which means “Guixing, Upon Whom the Purple Robe was Imperially Bestowed.” A *dharma heir* of Shoushan Shengnian 首山省念 (J. Shuzan Shōnen; 926-993) in the Linji Lineage, he was abbot of the Mount Baoan Guangjiao Chan Cloister (C. Baoanshan Guangjiao Chanyuan 寶安山廣教禪院; J. Hōanzan Kōkyō Zen'in) in Yexian County 葉縣, Ruzhou 汝州 prefecture, Henan 河南 province.

**Yi and Luo Rivers** (C. Yiluo 伊洛; J. Iraku). A reference to the medieval city of Luoyang, because the two rivers, Yi 伊 and Luo 洛, come together just east of it.

**Yifeng era** (C. Yifeng 儀鳳; J. Gihō). A Chinese era name of the Tang dynasty, roughly corresponding to the years from 676 to 679.

**Yijing** 義淨 (J. Gijō; 635-713). A Chinese monk, famous for his successful pilgrimage to India by sea in search of Buddhist scriptures, and for his work as a translator of those texts. Yijing's *Record of the Dharma as Practiced in India and the Malay Archipelago* (T 2125) is an important source for the historical study of Indian Buddhism. His translations include the *Mūlasarvāstivāda Vinaya* (T 1442), *Supplement to the Mūlasarvāstivāda Vinaya* (T 1452), and a number of Yogācāra and Tantric texts.

**Yin-Yang** (C. *yinyang* 陰陽; J. *in'yō*). When they appear in Chapter 16 of the *Denkōroku*, the glyphs 陰陽 (C. *yinyang*; J. *in'yō*) are translated as “Yin-Yang schools.” The reference is probably to the Japanese tradition of divination, based on Chinese sources, known as the “Way of Yin and Yang” (Onmyōdō 陰陽道). → blessings of yin and yang. → yang and yin.

**Yingzhou prefecture** (C. Yingzhou 鄧州; J. Eishū). An old administrative district, in an area that corresponds to present-day Jingshan County 京山縣, Jingmen 荊門 city, Hubei 湖北 province.

**Yiqing** 義青 (J. Gisei). → Touzi Yiqing.

**Yiyang Mountains** (C. Yiyangshan 伊陽山; J. Iyōzan). Location unknown. Presumably the reference found in the *Collated Essentials of the Five Flame Records* under the heading “Chan Master Furong Daokai of Tanning Monastery in the Eastern Capital” (and repeated in Chapter 45 of the *Denkōroku*) is to hills or mountains near Kaifeng 開封 (J. Kaihō), the capital of the Northern Song dynasty.

**Yogācāra School** (C. Yuqixing Pai 瑜伽行派; J. Yugagyō Ha). A school of Mahāyāna philosophy that flourished within Indian Buddhism from the fourth and fifth centuries CE and was subsequently transmitted to China and the rest of East Asia. The central teaching of the school is the doctrine of “consciousness only,” which holds that nothing whatsoever exists apart from one of the “eight modes of consciousness” (C. *bashi* 八識; J. *hasshiki*; S. *aṣṭa-vijñānāni*). That teaching is also loosely referred to as → *mind only*, although the latter concept appears in a broader range of Mahāyāna scriptures than those that are typically classified as Yogācāra. The name Yogācāra means “practice of yoga” in Sanskrit, which has led some modern scholars to assume that the doctrines formulated by the school are based on “meditative experience.” However, the treatises that are representative of the Yogācāra School are highly sophisticated works of scholastic metaphysics, and many of the positions they take are not especially focused on or sympathetic to the practice of meditation (S. *dhyaṇa*). Yogācāra texts were instrumental in formulating a Mahāyāna version of the Buddhist “path” (C. *dao* 道; J. *dō*; S. *marga*) to liberation, one that posited multiple stages on a *bodhisattva* path to *buddhahood*. That theoretical map of the path is what the texts seem to mean by the “practice of yoga.”

In India, a few Mahāyāna sūtras introduced concepts, such as the “storehouse consciousness” (S. *ālaya-vijñāna*) and the “three natures” (S. *trisvabhāva*), that later became the building blocks of a systematic Yogācāra philosophy. Notable among those texts are: the chapter of the *Flower Garland Sūtra* known as the “Section on the Ten Stages” (C. *Shidi pin* 十地品; J. *Jūji bon*), a.k.a. the *Ten Stages Sūtra* (C. *Shidi jing* 十地經; J. *Jūji kyō*; S. *Daśabhūmika-sūtra*); the *Sūtra Explicating what is Profound and Hidden* (C. *Jie shenmi jing* 解深密經; J. *Ge jinmikyō*; S. *Samdhinirmocana-sūtra*); and the *Sūtra on the Entry into Laṅkā*. The Yogācāra School proper, however, began with foundational treatises that are attributed to two scholarly monks, the brothers Asaṅga and Vasubandhu, who lived in northern India during the fourth century CE. The most influential of the texts so attributed are:

- 1) *Treatise on the Stages of Yoga Practice* (S. *Yogācārābhūmi-śāstra*), parts of which survive in Sanskrit. Attributed to Asaṅga in the Tibetan translation, but believed by modern scholars to embody different strata of materials that were compiled over time by multiple authors. The Chinese translation by Xuanzang (602-664) attributes the text to Maitreya, the celestial bodhisattva who is said to have instructed Asaṅga in Yogācāra philosophy; it bears the title *Treatise on the Stages of Yoga Practitioners* (C. *Yuqie shidi lun* 瑜伽師地論; J. *Yuga shiji ron*; T 1579; 100 fascicles), which is commonly abbreviated as *Yoga Treatise* (C. *Yuqie lun* 瑜伽論; J. *Yuga ron*). The fifteenth section of the text, entitled “Stage of the Bodhisattva” (C. *Pusa di* 菩薩地; J. *Bosatsu ji*; S. *Bodhisattva-bhūmi*), treats many of the central doctrines of the Yogācāra

School, including the “storehouse consciousness” (C. *alaiyeshi* 阿賴耶識; J. *arayashiki*; S. *ālaya-vijñāna*), the “eight modes of consciousness” (C. *bashi* 八識; J. *hasshiki*; S. *aṣṭa-vijñānāni*), the “three natures” (C. *sanxing* 三性; J. *sanshō*; S. *trisvabhāva*), the bodhisattva precepts, and a system of seven stages (C. *di* 地; J. *ji*; S. *bhūmi*) on the bodhisattva path. That section also circulated in Sanskrit as an independent work, and it was translated into Chinese by Dharmakṣema (385-433) as the *Sūtra of Stages of the Bodhisattva Path*, and by Guṇavarman (367-431) as the *Sūtra of the Bodhisattva’s Virtuous Precepts*.

2) *Summary of the Great Vehicle* (S. *Mahāyāna-saṃgraha*), attributed to Asaṅga. The text is lost in Sanskrit, but survives in Tibetan and three Chinese translations entitled *Summary of the Great Vehicle* (C. *She Dasheng lun* 攝大乘論; J. *Shō Daijō ron*): one by Buddhasānta (d.u.), T 1592, 2 fascicles; one by Paramārtha (499-569), T 1593, 3 fascicles; and one by Xuanzang (602-664), T 1594, 3 fascicles. The text treats such basic Yogācāra concepts as “consciousness only,” the “eight modes of consciousness,” the “three natures,” and the bodhisattva path to liberation.

3) *Compendium of Abhidharma* (S. *Abhidharma-samuccaya*), by Asaṅga. The Chinese translation by Xuanzang (602-664) bears the title *Treatise on the Mahāyāna Compendium of Abhidharma* (C. *Dasheng apidamoji lun* 大乘阿毘達磨集論; J. *Daijō abidatsumajū ron*; T 1605; 7 fascicles). A work in which Asaṅga, who was an Abhidharma specialist before converting to the Mahāyāna, reinterprets Sarvāstivādin categories of dharmas from the standpoint of the doctrines of emptiness and consciousness only.

4) *Thirty [Verses] on Consciousness Only* (S. *Triṃśikā-vijñaptimātratā*), a.k.a. the *Thirty* (S. *Triṃśikā*), by Vasubandhu. The work survives in Sanskrit, Tibetan translation, and Xuanzang’s (602-664) Chinese translation, entitled *Thirty Reasoned Verses on Consciousness Only* (C. *Weishi sanshi lun* 唯識三十論頌; J. *Yuishiki sanjū ron ju*; T 1586). It gives a very brief synopsis of Yogācāra doctrine, in what is barely more than a list of its key technical terms. The text is significant because of the commentaries it generated, the most important of which (in East Asia) is the *Treatise Demonstrating Consciousness Only* (C. *Cheng weishi lun* 成唯識論; J. *Jō yuishiki ron*; T 1585), a foundational text of the Dharma Marks School.

In China, the Indian Yogācāra School was represented by at least four different strands of translation and interpretation of the aforementioned Sanskrit sūtras and treatises. The earliest tradition of Yogācāra exegesis was based on the *Treatise on the Ten Stages Sūtra* (C. *Shidi Jing lun* 十地經論; J. *Jūji Kyō ron*; S. *Daśabhūmi-vyākhyāna*; T 1522; 12 fascicles), a commentary by Vasubandhu on the *Ten Stages Sūtra* (discussed above). Vasubandhu’s work was known by the abbreviated title of *Stages Treatise* (C. *Di lun* 地論; J. *Ji ron*), and the group of scholastic monks who based their interpretation of Yogācāra on it were called the “Stages Treatise School” (C. *Dilunzong* 地論宗; J. *Jironshū*). The *Stages Treatise* was translated into Chinese by Bodhiruci (–527) beginning in 508, initially assisted by Ratnamati (d.u.) and Buddhasānta (d.u.). However, a dispute over how to interpret the text’s ambiguous account of the “storehouse consciousness” (C. *alaiyeshi* 阿賴耶識; J. *arayashiki*; S. *ālaya-vijñāna*) resulted in Ratnamati producing a separate translation. Bodhiruci understood Vasubandhu’s position to be that the “storehouse consciousness” was not the ultimately real and pure ground of being,

but rather the tainted basis of suffering in *samsāra*. Bodhiruci's disciple Daochong 道寵 (J. Dōchū; d.u.) carried on that line of interpretation, which became known as the "Northern Branch" of the Stages Treatise School. Ratnamati, on the other hand, took Vasubandhu's position to be that the "storehouse consciousness" is the ultimately real and pure ground of being, albeit covered with adventitious impurities that obscure it. Ratnamati's disciple Huiguang 慧光 (J. Ekō; 468-537) perpetuated that opposing interpretation, which became known as the "Southern Branch" of the Stages Treatise School. The Northern Branch did not want to equate the "storehouse consciousness" with the *buddha-nature*, which it interpreted as arising with *awakening*. The Southern Branch held that the "storehouse consciousness" is equivalent to the *buddha-nature*, which it took to be innate in all living beings.

Another tradition of Yogācāra exegesis in China was based on the *Commentary on the Summary of the Great Vehicle* (C. *She Dasheng lun shi* 攝大乘論釋; J. *Shō Daijō ron shaku*; T 1595) translated by Paramārtha (499-569), which is a commentary by Vasubandhu on Asaṅga's *Summary of the Great Vehicle*. Paramārtha's followers constituted what came to be called the Summarizing Treatise School (C. *Shelunzong* 攝論宗; J. *Shōronshū*). Paramārtha tried to resolve the question of the purity of the "storehouse consciousness" (C. *aliye shi* 阿梨耶識; J. *ariyashiki* — these glyphs are his rendering of *ālaya-vijñāna*) by arguing that it has both a "true" (C. *zhen* 眞; J. *shin*) aspect and a "deluded," or "false" (C. *wang* 妄; J. *mō*) aspect that are "unified" (C. *hehe* 和合; J. *wagō*). The former is *thusness* (C. *zhenru* 眞如; J. *shinnyo*), or the "immaculate consciousness" (C. *amoluo shi* 阿摩羅識; J. *amara shiki*; S. *amalavijñāna*), while the latter is the karmically conditioned impure consciousness that gives rise to all phenomena in a process of "dependent arising" (C. *yuanqi* 緣起; J. *engi*; S. *pratitya-samutpāda*). Later Chinese commentators referred to the "immaculate consciousness" as a "ninth consciousness" (C. *dijiu shi* 第九識; J. *daiku shiki*), but Paramārtha himself did not use that term. His vision of a single underlying consciousness that was simultaneously pure and impure was similar to that found in the → *Mahāyāna Awakening of Faith*, which he is said to have translated, but may have helped to author.

Finally, the branch of Yogācāra exegesis that called itself the Consciousness Only School (C. *Weishizong* 唯識宗; J. *Yuishikishū*), also widely known as the Dharma Marks School (C. *Faxiangzong* 法相宗; J. *Hossōshū*), emerged as the dominant trend in the aftermath of the pilgrim monk Xuanzang's (602-664) return from India. Xuanzang, who had learned Sanskrit and studied Yogācāra during his years at the monastic university of Nālandā, brought more than six hundred Sanskrit manuscripts back with him to the Tang dynasty capital of Chang'an in 645, where he established a major translation project with imperial patronage. His translations and interpretations of Yogācāra texts, some of which were previously unknown in China, were designed to settle the aforementioned doctrinal disputes over the nature of the "storehouse consciousness." Xuanzang came down firmly on the side of the "Northern Branch" of the Stages Treatise School, holding that only *thusness* was *unconditioned*, and that the "storehouse consciousness" was the impure source of all *conditioned* phenomena. The central text of the Dharma Marks School is the *Treatise Demonstrating Consciousness Only* (C. *Cheng weishi lun* 成唯識論; J. *Jō yuishiki ron*; T 1585), said to have been edited and translated into Chinese by Xuanzang, based on materials he brought

back from India. At the core of the text is his translation of a commentary by Dharmapāla (530-561) on Vasubandhu's *Thirty Reasoned Verses on Consciousness Only*. The Dharma Marks School was known for its rejection of the idea that all living beings are endowed with the “womb of the tathāgata” (C. *rulai zang* 如來藏; J. *nyorai zō*; S. *tathāgata-garbha*), or innate buddhahood, and for its teaching that all living beings belong to one of “five distinct natures” (C. *wuxing gebie* 五性各別; J. *goshō kakubetsu*; S. *pañcagotra*) or spiritual destinies, one of which — that of the *icchantika* — lacks the potential for attainment in any of the three vehicles. Xuanzang had two leading disciples: Kuiji 窺基 (J. Kiki; 632-682), and a Korean monk named Wŏnch'uk 圓測 (C. Yuance; J. Enjiki; 613-695). The former, who wrote two commentaries on the *Treatise Demonstrating Consciousness Only*, was later designated as the “first patriarch” of the Dharma Marks School. He was followed in that construction of a lineage by Huizhao 慧沼 (J. Eshō; 650-714) in the second generation and Zhizhou 智周 (J. Chishū; 668-723) in the third.

No branch of the Yogācāra School in China, however, ever attained any kind of separate institutional identity. That is to say, Yogācāra monks were distinguished from other Chinese Buddhist monks only by their intellectual endeavors, not by any distinct set of monastic rules, religious practices, or training facilities.

In Japan, the Yogācāra School was represented exclusively by doctrinal heirs of the Consciousness Only School established in China by Xuanzang. For details, → Dharma Marks School.

The following is a synopsis of Yogācāra philosophy in its Chinese context, treated generically (i.e., without attention to any of the aforementioned points of dispute), and presented as a context in which all the Yogācāra terms that appear in the *Denkōroku* can be understood.

The core Yogācāra doctrine, known as “consciousness only,” holds that nothing exists apart from one of the “eight modes of consciousness” (C. *bashi* 八識; J. *hasshiki*; S. *aṣṭa-vijñānāni*). The first six consciousnesses listed in the Yogācāra system derive from standard Abhidharma theories of the six sense faculties and their respective counterparts, the six sense objects. The Yogācārins, however, hold that the distinction we habitually draw between ourselves as perceiving “subjects” and the sensory “objects” that we think exist independently of us in an outside world is entirely imaginary (C. *bianji* 遍計; J. *henge*; S. *parikalpita*) and false. What is real, they say, is simply the sense data that exist in the form of consciousness, namely: 1) visual consciousness (C. *yanshi* 眼識; J. *genshiki*; S. *cakṣur-vijñāna*), 2) auditory consciousness (C. *ershi* 耳識; J. *nishiki*; S. *śrota-vijñāna*), 3) olfactory consciousness (C. *bishi* 鼻識; J. *bishiki*; S. *ghrāṇa-vijñāna*), 4) gustatory consciousness (C. *sheshi* 舌識; J. *zesshiki*; S. *jihvā-vijñāna*), 5) tactile consciousness (C. *shenshi* 身識; J. *shinshiki*; S. *kāya-vijñāna*), and 6) mental consciousness (C. *yishi* 意識; J. *ishiki*; S. *mano-vijñāna*). To say that what exists is “consciousness only” means that objects of the senses have no existence that is external to or apart from the particular mode of consciousness in which they appear. By the same token, however, those modes of consciousness do not exist apart from the sense objects that constitute them: consciousness is not to be conceived as a perceiving subject, or “self,” as if it were some kind of container existing prior to or separate from what is nominally called its “contents.” An absence of contents — sense data or thoughts — is an absence of consciousness. The thrust of the “consciousness

only” doctrine, therefore, is that although all *dharma*s (entities) are empty of the own-nature that ordinary people habitually attribute to them, they do have a really existing own-nature, which is consciousness. To make this point, Yogācāra texts use the analogy of dreams, in which the particular things and events that are experienced as external and real do not exist as such, but the mental process of dreaming itself really occurs.

The seventh consciousness on the Yogācāra list of eight, called “afflicted mental consciousness” (C. *monashi* 末那識, *ranwu yi* 染污意; J. *manashiki*, *zenmai*; S. *kliṣṭa-manas*), is said to erroneously process the data of the six consciousnesses as the experience of a “self” (C. *wo* 我; J. *ga*; S. *ātman*) living in a world of independently existing things. Its “object” (again, this term is provisional, because there is no consciousness apart from its contents) is false “discrimination between the grasped and the grasper” (C. *suoku nengqu fengbie* 所取能取分別; J. *shoshu nōshu funbetsu*; S. *grāhyagrāhaka-vikalpa*), which is to say, the mental act of distinguishing between one’s self as perceiving subject and the objects that one perceives, as well as between what in ordinary English we might call “things inside” and “things outside” one’s own mind. The seventh consciousness, it could be said, thus accounts for all the elements of human experience that Freud labeled “ego” and “super-ego,” as well as whatever aspects of the “id” can be seen as self-centered and self-aggrandizing.

The eighth consciousness in the Yogācāra system, *ālaya-vijñāna*, has been variously glossed in English as “storehouse consciousness,” “store-consciousness,” “repository consciousness,” “substratum consciousness,” and “foundational consciousness.” Chinese texts often use the hybrid (transliteration plus translation) term “*ālaya* consciousness” (C. *alaiyeshi* 阿賴耶識; J. *arayashiki*; S. *ālaya-vijñāna*), but they also translate *ālaya-vijñāna* as “storehouse consciousness” (C. *zangshi* 藏識; J. *zōshiki*) and “root consciousness” (C. *benshi* 本識; J. *honjiki*), and they refer to it as the “consciousness containing all seeds” (C. *yiqie zhongzi shi* 一切種子識; J. *issai shūji shiki*), which translates the Sanskrit *arva-bīja-vijñāna*.

Yogācāra texts implicitly admit that the storehouse consciousness is an abstract category invented to solve a number of philosophical problems. Chief among those is the possibility of *karmic recompense* extending over multiple lifetimes when, as a fundamental principle of Buddhist doctrine, there is no unchanging soul or self that persists even from one moment to the next. If all that exists is consciousness, moreover, there must be some kind of consciousness that accounts not only for a causal connection between this life and the next, but also for the order and continuity that is perceived in day-to-day life. Yogācāra thinkers conceive the storehouse consciousness as the place where all the “seeds” (C. *zhongzi* 種子; J. *shūji*; S. *bīja*) produced by past actions (*karma*) reside, dormant as it were, until the conditions are right for them to “germinate” and “bear fruit.” The ordinary human experience of cause and effect, whereby actions and results unfold in a more or less predictable way in a relatively stable environment apparently regulated by natural laws, is thus attributed entirely to the workings of the storehouse consciousness.

The storehouse consciousness is different from other modes of consciousness in that the “seeds” and other kinds of *karmic impressions*, or “scents” (C. *xunxi* 熏習; J. *kunjū*; S. *vāsanā*) that constitute it are said to exist at a subliminal level. That

deviates from the general Abhidharma principle that all consciousness is awareness “of” something that is actively manifest in it. The storehouse consciousness is said to underlie the other seven modes of consciousness at all times, which suggested to some Chinese Buddhists that it was a name for some unchanging, eternal ground of being. Indian Yogācārins, however, were at pains to insist that the storehouse consciousness is impermanent and does not constitute any kind of transcendent “self” or perceiving subject that exists apart from its contents. When the seventh consciousness is operational, however, that “afflicted mind” is said to misconstrue the continuity of lived experience that the storehouse consciousness provides as an unchanging “self.”

In the Yogācāra view, true spiritual liberation, otherwise known as *nirvāṇa*, is attained by breaking through the false “discrimination between the grasped and the grasper” (C. *suoqu nengqu fengbie* 所取能取分別; J. *shoshu nōshu funbetsu*; S. *grāhya-grāhaka-vikalpa*), meaning object and subject, and directly intuiting the truth that only consciousness exists. Consciousness is then understood to operate in three different modes, which are called the “three natures” (C. *sanxing* 三性; J. *sanshō*; S. *trisvabhāva*). The first mode is that of ordinary people embroiled in “false belief about what is grasped” (C. *bianji suozhi* 遍計所執; J. *henge shoshū*; S. *parikalpita*), which means belief in an external world filled with really existing things (*dharma*s). The second is consciousness which realizes that all entities (*dharma*s) are empty of own-being because they “arise in dependence on other things” (C. *yitai* 依他起; J. *etaki*; S. *paratantra*). The third is the consciousness of sages who see that things actually do have own-being, which is consciousness itself. It is consciousness that is “perfected” (C. *yuanchengshi* 圓成實; J. *enjōjitsu*; S. *pariṇiṣpanna*) when it becomes aware of itself as all that actually exists and realizes the nature of the fundamental delusion that has been distorting its view of reality all along.

Although this philosophical position is articulated in words, which necessarily entails discrimination, Yogācāra texts describe the realization of “consciousness only” that actually brings about liberation as a “non-discriminative awareness” (C. *wufenbie zhi* 無分別智; J. *mufunbetsu chi*; S. *nirvikalpa-jñāna*) that does not rely on the medium of language, but operates through some kind of direct intuition. That may seem par for the course in a school of Buddhism that ostensibly draws its inspiration from the “practice of yoga,” but here is the caveat: that mode of direct intuition cannot function while a person is in a meditative trance or any other kind of thoughtless state. The *Summary of the Great Vehicle*, attributed to Aśaṅga and translated by Paramārtha (499-569), describes “non-discriminative awareness” as follows:

As for the nature of non-discriminative awareness, you should know that it is marked by five kinds of separation. The five marks are: 1) it is separate from not thinking; 2) it is separate from the stages [in *dhyāna*] of no awareness or contemplation; 3) it is separate from the quiet and tranquility of the concentration in which ideation and sensation are extinguished; 4) it is separate from the own-nature of form; and 5) it is separate from the discrimination of differences with regard to ultimate truth. Wisdom that is separated in these five ways, it should be known, is non-discriminative awareness.



《攝大乘論》無分別智自性、應知離五種相。五相者、一離非思惟故、二離非覺觀地故、三離滅想受定寂靜故、四離色自性故、五於真實義離異分別故。是五相所離智。此中應知是無分別智。(T 1593.31.128a1-14)

Let us unpack each of the five points that are made in this passage. First, “non-discriminative awareness” does not occur while “not thinking” (C. *fei siwei* 非思惟; J. *hi shiyui*; S. *amanasikāra*), as for example while in deep sleep or knocked unconscious by a blow to the head. It is, rather, a kind of insight that necessarily takes place in the midst of ordinary discriminative thought processes. Second, “non-discriminative awareness” is not something that occurs when one is practicing the second, third, or fourth stages of *dhyāna*, for it only functions in the midst of awareness (C. *jue* 覺; J. *kaku*; S. *vitarka*) and contemplation (C. *guan* 觀; J. *kan*; S. *vicāra*), which are only present in the first *dhyāna*. Third, “non-discriminative awareness” is not something that occurs during the “concentration in which ideation and sensation are extinguished” (C. *mie xiangshou ding* 滅想受定; J. *metzu sōju jō*; S. *nirodha-samāpatti*), for it only functions in the midst of ordinary thinking and feeling. Fourth, despite the fact that “non-discriminative awareness” does not function in the absence of ordinary thinking, it remains apart from the deluded perception that sees material forms (C. *se* 色; J. *shiki*; S. *rūpa*) as independently existing entities, i.e. as ones that have own-nature. Fifth and finally, “non-discriminative awareness” perceives the “ultimate truth” (C. *zhenshi yi* 真實義; J. *shinjitsu gi*) — the truth of consciousness only — without engaging in any “discrimination of differences” (C. *yi fenbie* 異分別; J. *i funbetsu*; S. *vikalpa*) whatsoever. Given this set of parameters, which are expressed entirely in the apophatic mode of “absences” or “separations” (C. *li* 離; J. *ri*), it would seem that what the Yogācārins mean by “non-discriminative awareness” is neither a state of meditative concentration nor a conceptual understanding, but rather an immediate intuition into the true nature of ordinary states of mind even as they routinely occur. Another way of putting this might be to say that the path to liberation does not call for stopping deluded thinking and feeling, only for seeing into their essence as consciousness.

It may be that this understanding of *liberation* is peculiar to the branch of the Chinese Yogācāra School that stems from Paramārtha and the Summarizing Treatise School, and that it would not be accepted by the Dharma Marks School that stems from Xuanzang. Nevertheless, it resonated greatly in the world of Chinese Buddhism and had a major impact on the understanding of *dhyāna* (C. *chan* 禪; J. *zen*) as that evolved over time. The *Platform Sūtra*, for example, contains the following passage:

“Single practice *samādhi*” means to constantly maintain a direct mind at all times, whether walking, standing, sitting, or reclining. The *Vimalakīrti Sūtra* says, “Direct mind is the place of practice; direct mind is the Pure Land.” Do not with mental functions that are crooked speak of the *dharma* of directness. Those who speak of “single practice *samādhi*” but do not maintain a direct mind are not disciples of Buddha. Deluded people attach to the marks of *dharma*s and attach to “single practice *samādhi*.” [They think that] direct mind is sitting without moving, clearing away delusion and not giving rise to thoughts. They take that as “single practice *samādhi*.” If that were so, then this *dharma* [of direct mind] would be the same as *insentience*, and would

instead be the cause of obstructing the way. The way should flow freely; why obstruct it? When the mind does not dwell on dharmas, the way flows freely. If the mind dwells on dharmas, that is called binding oneself. If sitting without moving is good, why did Vimalakīrti rebuke Śāriputra for his quiet sitting in the forest?

《南宗頓教最上大乘摩訶般若波羅蜜經六祖惠能大師於韶州大梵寺施法壇經》一行三昧者、於一切時中、行住坐臥、常行直心是。淨名經云、直心是道場、直心是淨土。莫心行諂曲、口說法直。口說一行三昧、不行直心、非佛弟子。但行直心、於一切法、無有執著、名一行三昧。迷人著法相、執一行三昧、直心坐不動、除妄不起心。即是一行三昧。若如是、此法同無情、却是障道因緣。道須通流、何以却滯。心不住法、道即通流。心若住法、名為自縛。若坐不動是、維摩詰不合呵舍利弗宴坐林中。(Kōshōji manuscript, Yampolsky, 1967, p. 6 in Chinese text)

The “direct mind” (C. *zhixin* 直心; J. *jikishin*) that the *Platform Sūtra* speaks of here, which is impossible to maintain if one is trying to forcibly calm the mind in seated meditation, sounds very similar to what the *Summary of the Great Vehicle* refers to as “non-discriminative awareness.”

**Yokawa District** (Yokawa 横川). One of the three major areas into which the Buddhist monastic complex on Mount Hiei was divided. → Mount Hiei.

**Yōkō Monastery** (Yōkōji 永光寺). Literally “Eternal Light Monastery.” A Zen monastery located in Hakui 羽咋 in the province of Noto 能登 (modern Ishikawa 石川 prefecture). It was built in 1313 by the regional military steward (*jitō* 地頭) Shigeno Nobunao 滋野信直 and his wife (later known as the nun Sonin 祖忍), with Keizan Jōkin (1264–1325) as founding abbot. Including its mountain name, it is called Tōkoku Mountain Yōkō Monastery (Tōkokuzan Yōkōji 洞谷山永光寺); it is also called Tōkoku Monastery, for short. In 1323 Keizan built the Dentō Cloister (Dentōin 傳燈院), or “Flame Transmission Cloister,” on a hill behind Yōkō Monastery that he called → Five Elders Peak. The cloister housed a mausoleum that enshrined five ancestors of the Caodong/Sōtō Lineage: Rujing, Dōgen, Ejō, Gikai, and Keizan himself; for more details, → *Brief Record of the Awakenings and Activities of the Five Elders of the Flame Transmission Cloister of Tōkoku Monastery*. In 1324, Keizan wrote a set of rules for Yōkō Monastery that was originally called *Ritual Procedures for Tōkoku Mountain Yōkō Zen Monastery in Nō Province*; the text was later edited and published as → *Keizan’s Rules of Purity*.

**Yonghui era** (C. Yonghui 永徽; J. Eiki). A Chinese era name of the Tang dynasty, roughly corresponding to the years from 650 to 656.

**Yongjia** 永嘉 (J. Yōka). → Yongjia Xuanjue.

**Yongjia Xuanjue** 永嘉玄覺 (J. Yōka Gengaku; 675–713). A dharma heir of the Sixth Ancestor, Huineng, according to traditional histories of the Chan/Zen Lineage such as the *Jingde Era Record of the Transmission of the Flame*. Said to be the author of the *Song of Realizing the Way*.

**Yongjue Yuanxian** 永覺元賢 (J. Yōkaku Genken; 1578–1657). A Chan master in the Linji Lineage. Because he was abbot of a monastery on Mount Gu (C.

Gushan 鼓山; J. Kuzan), he is also known as Gushan Yuanxian 鼓山元賢 (J. Kuzan Genken).

**Yongming Yanshou** 永明延壽 (J. Eimei Enju; 904–975). A *dharma heir* of Tiantai Deshao 天台德韶 (J. Tendai Tokushō; 891–972), a.k.a. National Teacher Deshao. Yongming Yanshou was a scholarly monk and a champion of the Chan Lineage who was influenced in his thinking by the works of Guifeng Zongmi (780–841). He is best known as the compiler of the massive *Records that Mirror the Axiom* in 100 fascicles.

**Yongping era** (C. Yongping 永平; J. Eihei). A Chinese era name roughly corresponding to the years from 58 to 76 C.E., traditionally regarded as the time when Buddhism first entered China. Dōgen borrowed the name “Yongping,” in its Japanese pronunciation, for his Eihei Monastery.

**You County** (C. Youxian 攸縣; J. Yūken). An old administrative district located in → Liling.

**Youth Diadem** (C. Yingluo Tongzi 瓔珞童子; J. Yōraku Dōji). According to the biography of the “Twenty-sixth Ancestor, Punyamitra” in the *Jingde Era Record of the Transmission of the Flame*, which is quoted in Chapter 27 of the *Denkōroku*, “Youth Diadem” was the nickname that people gave the Twenty-seventh Ancestor, Prajñātāra, when the latter was a young man practicing mendicancy. For the meaning of the glyphs 童子 (C. *tongzi*; J. *dōji*), → youth, → young postulant.

**Youzhou prefecture** (C. Youzhou 幽州; J. Yūshū). An old designation for an area of northern China that presently includes much of Shandong 山東, Hebei 河北, and Liaoning 遼寧 provinces.

**Yu clan** (C. Yushi 俞氏; J. Yushi). The birth family of Dongshan Liangjie (807–869), according to his biography in the *Jingde Era Record of the Transmission of the Flame*, which is quoted in Chapter 38 of the *Denkōroku*.

**Yuan dynasty** (C. Yuanchao 元朝, Yuan 元; J. Genchō, Gen). A period of Chinese history, marked by the rule of one imperial clan, that began in 1271 and ended in 1368. It was founded by Kublai Khan, ruler of the Mongol empire, following his conquest of China. The Mongols did not entirely destroy the existing bureaucracy of the defeated Southern Song dynasty, but took it over from the top, declaring Kublai to be the first (Chinese-style) emperor of a new dynasty. Yuan emperors continued the sponsorship (and tight state control over) Buddhist monastic institutions that characterized their predecessors in the Song dynasty.

**Yuanguan** 緣觀 (J. Enkan). → Liangshan Yuanguan.

**Yuanjian** 圓鑑 (J. Enkan). → Yuanjian Fayuan.

**Yuanjian Fayuan** 圓鑑法遠 (J. Enkan Hōon; 991–1067). Also known as Fushan Fayuan 浮山法遠 (J. Fuzan Hōen), which means “Fayuan, abbot of the monastery on Mount Fu.” Chan Master Yuanjian (C. Yuanjian Chanshi 圓鑑禪師; J. Enkan Zenji) was his posthumous honorific title. A *dharma heir* of Yexian Guixing (d.u.) in the Linji Lineage. Fayuan is said to have served as a proxy to transmit the Caodong *dharma lineage* of Taiyang Jingxuan (942–1027) to Touzi Yiqing (1032–1083).

**Yuantong Faxiu** 圓通法秀 (J. Enzū Hōshū; 1027–1090). Also known as Fayun Faxiu 法雲法秀 (J. Hōun Hōshū), which means “Faxiu of Fayun Monastery (C.

Fayunsi 法雲寺; J. Hōunji)” in Bianjing 汴京. A *dharma heir* of Tianyi Yihuai 天衣義懷 (J. Ten’e Gikai; 993-1064) in the Yunmen Lineage.

**Yuanwu Keqin** 圓悟克勤 (J. Engo Kokugon; 1063-1135). Also known by the honorific posthumous name of Chan Master Yuanwu Foguo (C. Yuanwu Foguo Chanshi 圓悟佛果禪師; J. Engo Bukka Zenji). A *dharma heir* of Wuzu Fayen (–1104) in the Yangqi Branch of the Linji Lineage. Yuanwu Keqin was the compiler of a famous *kōan* collection, the *Blue Cliff Record*, and the teacher of Dahui Zonggao (1089–1163).

**Yuanzi** 元籙 (J. Genshi or Gensu; d.u.). According to the “Inheritance Certificate” (*Shisho* 嗣書) chapter of Dōgen’s *Treasury of the True Dharma Eye* (DZZ 1.432), Reverend Yuanzi of Fuzhou prefecture was the abbot of Wannian Monastery of Pingtian at the time when Dōgen visited. However, in the 1857 woodblock edition of the *Denkōroku*, the name is mistakenly written as as Yuannai 元籙 (J. Gennai), and the pronunciation of *nai* 籙 is glossed as *sai* (サイ).

**Yueshang** 越上 (J. Etsujō). Another name for old Yuezhou 越州 prefecture, which corresponds in area to present-day Shaoxing 紹興 city, Zhejiang 浙江 province.

**Yunfeng Wenyue** 雲峰文悅 (J. Unpō Bun’etsu, or Mon’etsu; 998–1062). A *dharma heir* of Dayu 大愚守芝 (J. Daigu Shushi; d.u.) in the Linji Lineage.

**Yunju** 雲居 (J. Ungo). (1) A reference to Mount Yunju (C. Yunjushan 雲居山; J. Ungosan) in Hongzhou prefecture, a location that corresponds to present-day Yongxiu County 永修縣, Jiujiang 九江 city, Jiangxi 江西 province. (2) A reference to Yunju Monastery (C. Yunjusi 雲居寺; J. Ungoji), located on Mount Yunju in old Hongzhou prefecture. (3) A reference to Yunju Hermitage (C. Yunjuan 雲居庵; J. Unguan), once located in what is now Xihu District 西湖區, Hangzhou city, Zhejiang 浙江 province. (4) A reference to → Yunju Daoying.

**Yunju Daoying** 雲居道膺 (J. Ungo Dōyō; 835-902). The name means “Daoying, abbot of the monastery on Mount Yunju [in Hongzhou prefecture].” Also known by the honorific posthumous title of Great Master Hongjue (C. Hongjue Dashi 弘覺大師; J. Kōgaku Daishi), and as Yunju Hongjue 雲居弘覺 (J. Ungo Kōgaku). A *dharma heir* of Dongshan Liangjie (807–869). Yunju Daoying is treated in the *Denkōroku* as the Thirty-ninth Ancestor of the Chan/Zen Lineage.

**Yunmen** 雲門 (J. Unmon). (1) A reference to → Mount Yunmen. (2) A reference to Dajue Monastery (C. Dajuesi 大覺寺; J. Daikakuji) on Mount Yunmen. (3) A reference to → Yunmen Wenyan.

**Yunmen Lineage** (C. Yunmenzong 雲門宗; J. Unmonshū). One of the so-called → five houses of Chan, founded by Yunmen Wenyan (864-949). This lineage flourished in the Northern Song dynasty under such eminent monks as Xuedou Zhongxian (980–1052), but by the end of the Southern Song dynasty there were no longer any Chan masters who claimed spiritual descent from it.

**Yunmen Wenyan** 雲門文偃 (J. Unmon Bun’en; 864-949). The name means “Wenyan, abbot of the monastery on Mount Yunmen.” Also known by the posthumous honorific title of Chan Master Daci Kuangzhen Hongming (C. Daci Kuangzhen Hongming Chanshi 大慈匡真宏明禪師; J. Daiji Kyōshin Kōmei Zenji). A *dharma heir* of Xuefeng Yicun (822-908). Yunmen is celebrated as the

founder of the Yunmen Lineage, one of the → five houses. His sayings appear frequently in the *Denkōroku*.

**Yunyan** 雲巖 (J. Ungan). (1) A reference to → Yunyan Monastery. (2) A reference to → Yunyan Tansheng.

**Yunyan Monastery** (C. Yunyansi 雲巖寺; J. Unganji). Literally, “Cloud Cliff Monastery.” Founded by Yunyan Tansheng (782-841). His biography in the *Song Biographies of Eminent Monks* is headed “Biography of Tansheng of Yunyan Monastery in Liyang during the Tang dynasty” (C. *Tang Liyang Yunyansi Tansheng zhuan* 唐澧陽雲巖寺曇晟傳; J. *Tō Riyō Unganji Donjō den*). Liyang 澧陽 seems to have been another name for (or perhaps a district within) old Lizhou prefecture, in present-day Hunan 湖南 province.

**Yunyan Tansheng** 雲巖曇成 (J. Ungan Donjō; 782-841). The name means, “Tansheng, abbot of Yunyan Monastery.” Also known by the posthumous honorific title “Great Master Wuzhu” (C. Wuzhu Dashi 無住大師; J. Mujū Daishi). A *dharma heir* of Yaoshan Weiyan (745-828). Yunyan Tansheng is treated as the Thirty-seventh Ancestor of the Chan/Zen Lineage in the *Denkōroku*.

**Yutian** 玉田 (J. Gyokuden). A place in old Youzhou prefecture. It corresponds to present-day Yutian County 玉田縣, Tangshan 唐山 city, Hebei 河北 province.

**Yuzhang** 豫章 (J. Yoshō) (1) The Yuzhang commandery (C. *jun* 郡; J. *gun*), an ancient administrative unit that corresponds roughly to present-day Jiangxi 江西 province. (2) A reference to Dongshan Liangjie (807–869), abbot of the monastery on Mount Dong in Yuzhang. (3) The name of the → camphor tree.

**Zanning** 贊寧 (J. Sannei; 920-1001). An eminent Chinese monk, known in his day as a scholar of Confucianism, *vinaya* master, and historian of the Buddhist tradition. His most widely read works are the *Song Biographies of Eminent Monks*, and an encyclopedic history of Buddhism entitled *Great Song Chronology of the Saṃgha* (C. *Da Song sengshi lue* 大宋僧史略; J. *Daisō sōshi ryaku*; T 2126; 3 fascicles). Both texts shed light on the history of the Chan School in China and are especially useful to modern scholars because Zanning, while knowledgeable about the Chan Lineage, was not a partisan proponent of it.

**Zen** 禪 (C. Chan). (1) A reference to the Zen School of Buddhism in Japan and (when used as an adjective) things associated with it. (2) For other meanings of the glyph 禪 (C. *chan*; J. *zen*), → *chan*.

**Zen Gate** (C. Chanmen 禪門; J. Zenmon). A term used in the context of Japanese Buddhist literature to refer to (1) the Chan/Zen Lineage or (2) the Zen School of Buddhism in Japan. → Chan/Zen Gate.

**Zen Lineage** (C. Chanzong 禪宗; J. Zenshū). A collective name for all the branches of the Chan/Zen Lineage established in Japan, either by émigré Chinese Chan masters or by Japanese monks who traveled to China and received *dharma* transmission in the Chan Lineage there before returning home. The understanding of the Zen Lineage in Japan as a line of Chan/Zen masters and disciples through whom the “mind-dharma” of Śākyamuni Buddha is transmitted derives directly from the traditional Chinese understanding of the → Chan Lineage.

The transmission of the Chan/Zen Lineage from China that began in the Kamakura period (1185–1333) is said to have resulted in the establishment of some twenty-four streams (C. *liu* 流; J. *ryū*) or “branch lineages” (C. *liupai* 流派).

派; J. *ryūha*) of Zen in Japan: one that belonged to the Huanglong Branch of the Linji/Rinzai Lineage; twenty that belonged to the Yangqi Branch of the Linji/Rinzai Lineage; and three that belonged to the Caodong/Sōtō Lineage (ZGDJ, p. 689b, s.v. ぜんしゅうにじゅうしりゅう; DDB, s.v. 禪宗二十四流). A brief account of each of the twenty-four branch lineages follows.

1) The Senkō Branch (Senkōha 千光派) of the Zen Lineage was founded by the Japanese monk Eisai (1141–1215). The first of the twenty-four Chan/Zen masters who are remembered as founders of Zen “branch lineages” in Japan, Eisai was a Tendai School monk who studied in China twice and received *dharma* transmission from Xuan Huaichang (d.u.). Huaichang was a Chan master in the Huanglong Branch of the Linji/Rinzai Lineage who became abbot of Tiantong Monastery in 1189. Four years after his return to Japan in 1191, Eisai opened Shōfuku Monastery in Hakata, with the financial support of Minamoto Yoritomo 源頼朝 (1147–1199), the victor of the Genpei War and the founder of the Kamakura shogunate. In 1200, he became the founding abbot of Jufuku Monastery in Kamakura, whose founding patron (*kaiki* 開基) was Yoritomo’s wife, Hōjō Masako 北条政子 (1157–1225). In 1202, Eisai was appointed founding abbot of Kennin Monastery in Kyōto by its founding patron Minamoto Yoriie 源頼家 (1182–1204), the second shōgun. His success in gaining that patronage was due in part to his *Treatise on Promoting Zen for the Protection of the Nation*, in which he championed the Chan/Zen Lineage and Chinese-style monastic practice. After Eisai received the posthumous title of Zen Master Senkō, the line of *dharma inheritance* that he started with disciples such as Eichō 栄朝 (1165–1247) and Gyōyū 行勇 (1163–1241) became known as the Senkō Branch of the Zen Lineage. Eisai’s disciple Myōzen (1184–1225) was Dōgen’s teacher at Kennin Monastery, and he took Dōgen and other disciples with him when he went to China in 1223. For more details, → Eisai.

2) The Dōgen Branch (Dōgenpa 道元派) of the Zen Lineage was founded by Dōgen (1200–1253), a *dharma heir* of Tiantong Rujing (1162–1227) in a branch of the Caodong Lineage descended from Danxia Zichun (1064–1117) through Zhenxie Qingliao (1088–1151); this is the line of Chan/Zen masters treated in the *Denkōroku* as the forty-seventh (Qingliao) through fiftieth (Rujing) ancestral teachers in the Chan/Zen Lineage leading from Śākyamuni Buddha to Keizan. Hongzhi Zhengjue (1091–1157), a *dharma heir* of Danxia Zichun who was more prominent in China than his brother disciple Qingliao, is regarded as the founder of the Hongzhi (J. Wanshi) Branch of the Caodong/Sōtō Lineage. The latter was transmitted to Japan by Dongming Huiji 東明慧日 (J. Tōmyō Enichi; 1272–1340), founder of the Tōmyō Branch of the Zen Lineage, and separately by Dongling Yongyu 東陵永瑣 (J. Tōryō Eiyo [or Yōyo]; 1285–1365), founder of the Tōryō Branch; both are discussed below.

After his return from China, in 1233 Dōgen converted a temple called the Kannon Dōri Cloister, located about twelve miles from Kyōto, into a Chinese-style monastery that he called Kōshō Hōrin Zen Monastery → Kōshō Monastery. He did not have powerful patrons, however, and as his reputation as a teacher grew he seems to have faced opposition from the established Tendai School. In 1244 he founded Daibutsu Monastery in the province of Echizen 越前, with the support of a regional warlord named Hatano Yoshishige 波多野義重 (d.u.), an ally

in battle of Hōjō Tokiujī 北条時氏 (1203-1230), oldest son of the third regent of the Kamakura shogunate, Hōjō Yasutoki 北条泰時 (1183-1242). Daibutsu Monastery was renamed as Eihei Monastery in 1246, and Dōgen's propagation of the Chan/Zen tradition and Song Chinese-style monastic practice was centered there for the rest of his life. For more biographical details, → Dōgen.

Dōgen had a number of disciples, including: Ekan 懷鑒 (-1251?), Ejō (1198-1280), Senne 詮慧 (d.u.), Kyōgō 經豪 (d.u.), Sōkai 僧海 (d.u.), Gikai (1219-1309), Gien 義演 (-1313?), Giin 義尹 (1217-1300), Jiyuan 寂圓 (J. Jakuen; 1207-1299), and Gijun 義準 (d.u.). It is unclear, however, which of them he actually recognized as *dharma heirs*. By all accounts, Dōgen certainly gave *dharma transmission* to Ejō, who in turn recognized Gikai, Gien, Gijun, and Jakuen as *dharma heirs*. Most accounts allow that Dōgen also gave *dharma transmission* to Senne and Sōkai, and that Senne subsequently recognized Kyōgō as a *dharma heir*. Giin's successors in later generations claimed that he too had received *dharma transmission* directly from Dōgen, but Sōtō School genealogies produced in the Tokugawa period (1600-1868) list him as a *dharma heir* of Gikai, and another account holds that he was a *dharma heir* of Ejō. For more on eminent Zen masters in the Dōgen Branch, → Ejō; → Giin; → Gikai; → Keizan. For the institutional development of the Dōgen Branch of the Zen Lineage in Japan, → Sōtō School.

3) The Shōichi Branch (Shōichiha 聖一派) of the Zen Lineage was founded by Enni Ben'en (1202-1280), whose posthumous title is National Teacher Shōichi. After studying with Eisai's disciple Eichō 栄朝 (1165-1247), Enni went to China in 1235 and received *dharma transmission* at Mount Jing Monastery from the abbot Wuzhun Shifan 無準師範 (J. Mujun Shihan; 1177-1249), in a subdivision of the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage known in Japan as the Haan Branch (Haanha 破菴派). Following his return to Japan in 1241, Enni converted Sōfuku Monastery in Dazaifu 太宰府 (modern Fukuoka 福岡 prefecture), which had been founded the year before by a Tendai School monk named Tan'e 湛慧 (d.u.), into a Chinese-style Zen monastery. He then became the *founding abbot* of Jōten Monastery, a Zen monastery built in 1242 in the port of Hakata 博多 by a wealthy Chinese merchant named She Guoming 射國明 (J. Sha Kokumei; d.u.). The initial patrons of these two Zen monasteries in Kyūshū, near the ports where all ships from China landed, belonged to a community of Chinese immigrants, but in 1243 both were designated as imperially sponsored monasteries (*kanji* 官寺) by Emperor Go-Saga. In 1243, Enni was appointed *founding abbot* of the newly completed Tōfuku Monastery in Kyōto, which had been under construction since 1236 as a *major monastery* in the Chinese style. The founding patron (*kaiki* 開基) of Tōfuku Monastery was Kujō Michiie 九条道家 (1193-1252), a powerful court noble (*kuge* 公卿) who acted as an intermediary between the emperor and the Kamakura shogunate. Enni stipulated that all future abbots of Tōfuku Monastery had to be *dharma heirs* in his own lineage, a move that set an early and influential precedent in the world of Japanese Zen, where such factionalism became standard procedure. The system, which came to be called "single line succession" (*ichiryū sōshō* 一流相承), was a departure from the norm in China, where the abbacies of many *major monasteries* considered "public" were open to all members of the Chan Lineage at large, and retiring abbots could not insist on their own *dharma heirs* as successors. Enni's *dharma heir* Tōzan Tanshō 東山湛照 (1231-1291) served as the second

abbot of Tōfuku Monastery after his teacher's death and became the *founding* abbot of Sanshō Monastery (Sanshōji 三聖寺) in Kyōto. Another *dharma heir* of Enni, Mukan Fumon 無關普門 (1212-1291), studied for twenty years in China where he also received the *seal of approval* from Duanqiao Miaolun 斷橋妙倫 (J. Dankyō Myōrin; 1201-1261), a *dharma heir* of Wuzhun Shifan. After his return to Japan he became the third abbot of Tōfuku Monastery and the *founding* abbot of Nanzen Monastery in Kyōto, which was built by Emperor Kameyama 龜山 (1249-1305). In the fourteenth and fifteenth centuries, the Shōichi Branch became the most prominent *lineage* of Zen in Japan and controlled the abbacies of about seventy monasteries in the so-called Five Mountains (Gozan 五山) system.

4) The Hottō Branch (Hottōha 法燈派) of the Zen Lineage was founded by Shinchi Kakushin 心地覺心 (1207-1298), also called Muhon Kakushin 無本覺心, whose posthumous title is National Teacher Hottō. Kakushin began his career as a Shingon School monk training on Mount Kōya (Kōyasan 高野山). He then studied under Gyōyū 行勇 (1163-1241), a *dharma heir* of Eisai, and sought instruction from Dōgen (1200-1253) at Gokuraku Temple in Fukakusa, where the latter gave him the *bodhisattva precepts*. After traveling around Japan to visit several other Zen masters, Kakushin went to China in 1249 and eventually received *dharma transmission* in the Yangqi (J. Yōgi) Branch of the Linji Lineage from Wumen Huikai (1183-1260), compiler of the *kōan* collection *Gateless Barrier*. When he returned to Japan in 1254 he served for a while as a monastic officer in a cloister on the Shingon School's Mount Kōya (Kōyasan 高野山). In 1258 Kakushin was invited by the local military steward (*jitō* 地頭) to convert Saihō Monastery (Saihōji 西方寺) in Kii 紀伊 province — later called Kōkoku Monastery (Kōkokuji 興國寺) — from the Shingon School to Zen, and that became his main base for training disciples. Subsequent Zen masters in the Hottō Branch of the Zen Lineage maintained close connections with the Dōgen Branch. Kōzan Jishō 高山慈照 (1266-1344), a *dharma heir* of Kakushin who went on to become abbot of Kennin Monastery in Kyōto, had formerly studied with Keizan (1264-1325). Kyōō Unryō 恭翁遵良 (1267-1341) also trained under Keizan before becoming Kakushin's *dharma heir*, and he later served as the abbot of Daijō Monastery in Kaga at Keizan's request. Kohō Kakumyō 孤峰覺明 (1271-1361), a third *dharma heir* of Kakushin, traveled to China where he consulted with Zhongfeng Mingben (1263-1323). Upon his return he studied with Keizan at Yōkō Monastery and received the *bodhisattva precepts* from him. Keizan's regulations for Yōkō Monastery, later known as *Keizan's Rules of Purity*, exhibit many points of similarity with Mingben's *Rules of Purity for Huanzhu Hermitage*, written in 1317; perhaps Kakumyō brought a copy of that text back from China and shared it with Keizan. In 1322, Kakumyō founded Unju Monastery (Unjuji 雲樹寺) in Izumo. He later gained the patronage of Emperor Go-Daigo 後醍醐 (1288-1339) and Emperor Go-Murakami 後村上 (1328-1368), petitioning the latter to bestow a *Zen master title* on his former teacher, Keizan.

5) The Daikaku Branch (Daikakuha 大覺派) of the Zen Lineage was founded by Lanxi Daolong 蘭溪道隆 (J. Rankei Dōryū; 1213-1278), a *dharma heir* of Wuming Huixing 無明慧照 (J. Mumyō Eshō; 1162-1237) in a subdivision of the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage known in Japan as the Shōgen Branch (Shōgenpa 松源派). Lanxi arrived in Japan in 1246 and was installed as



abbot of Jōraku Monastery in Kamakura by the regent Hōjō Tokiyori 北条時頼 (1227-1263), who received the *bodhisattva* precepts from him. In 1253, Tokiyori appointed Lanxi as *founding abbot* of the newly constructed Kenchō Monastery in Kamakura, which was modeled after the great Chan monastery on Mount Jing in China. Lanxi stipulated in his final admonitions (C. *yuijie* 遺戒; J. *ikai*) that the abbacy of Kenchō Monastery should be open to all heirs to the Chan/Zen Lineage, Sōtō as well as Rinzaï. He was given the posthumous title of Zen Master Daikaku by Emperor Kameyama.

6) The Gotta Branch (Gottanha 兀庵派) of the Zen Lineage was founded by Wuan Puning 兀庵普寧 (J. Gotta Funei; 1197-1276), a *dharma heir* of Wuzhun Shifan 無準師範 (J. Mujun Shihan; 1177-1249) in a subdivision of the Yangqi (J. Yōgi) Branch of the Linji/Rinzaï Lineage known in Japan as the Haan Branch (Haanha 破菴派). He was thus a fellow disciple of Enni Ben'en (1202-1280), *founding abbot* of Tōfuku Monastery, who also received *dharma transmission* from Wuzhun Shifan. Wuan arrived in Japan in 1260 and stayed for a while at Shōfuku Monastery in Hakata and Enni's Tōfuku Monastery in Kyōto before being installed by the regent Hōjō Tokiyori as the second abbot of Kenchō Monastery in Kamakura in 1261. He is said to have given his *seal of approval* to Tokiyori, who trained under him as a *lay practitioner*. He returned to China following Tokiyori's death, after a stay in Japan of about five years.

7) The Daikyū Branch (Daikyūha 大休派) of the Zen Lineage was founded by Daxiu Zhengnian 大休正念 (J. Daikyū Shōnen; 1215-1290), a *dharma heir* of Shixi Xinyue 石溪心月 (J. Shikkei Shingetsu; -1254) in a subdivision of the Yangqi (J. Yōgi) Branch of the Linji/Rinzaï Lineage known in Japan as the Shōgen Branch (Shōgenpa 松源派). Daxiu had been invited to Japan by the regent Hōjō Tokiyori (1227-1263), but he did not arrive until 1269. He received the patronage of Tokiyori's son, the regent Hōjō Tokimune 北条時宗 (1251-1284), and became the founding abbot of Jōchi Monastery in Kamakura. He later served as abbot of all the other major Zen monasteries in Kamakura, including: Zenkō Monastery (Zenkōji 禪興寺), Jufuku Monastery, Kenchō Monastery, and Engaku Monastery. The Daikyū Branch is also called the Butsugen Branch (Butsugenha 佛源派), based on Daxiu's posthumous title of Zen Master Butsugen.

8) The Hōkai Branch (Hōkaiha 法海派) of the Zen Lineage was founded by Muzō Jōshō 無象靜照 (1234-1306), a Japanese disciple of Enni Ben'en (1202-1280) at Tōfuku Monastery in Kyōto who entered Song China in 1252 and spent fourteen years training there. He received *dharma transmission* from Shixi Xinyue 石溪心月 (J. Shikkei Shingetsu; -1254) in a subdivision of the Yangqi (J. Yōgi) Branch of the Linji/Rinzaï Lineage known in Japan as the Shōgen Branch (Shōgenpa 松源派), and thus was a fellow disciple of Daxiu Zhengnian (1215-1290), founder of the Daikyū Branch. After his return to Japan he became abbot of Busshin Monastery (Busshinji 佛心寺) in Kyōto, which was the base of his proselytizing. His lineage, which did not expand its influence much beyond the capital, was also known as the "Followers of Busshin Monastery" (Busshin Monto 佛心門徒). Muzō himself received the posthumous title of Zen Master Hōkai. One of his leading disciples was Dairin Zen'iku 大林善育 (1291-1372), who went on to become abbot of Kennin Monastery and Nanzen Monastery in Kyōto.

9) The Mugaku Branch (Mugakuha 無學派) of the Zen Lineage was founded by Wuxue Zuyuan 無學祖元 (J. Mugaku Sogen; 1226-1286), a *dharma heir* of Wuzhun Shifan 無準師範 (J. Mujun Shihan; 1177-1249) in a subdivision of the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage known in Japan as the Haan Branch (Haanha 破菴派). Following the death of Lanxi Daolung in 1278, the regent Hōjō Tokimune sent a delegation of monks to China to seek a successor for the abbacy of Kenchō Monastery. They invited Wuxue, who at the time was head seat at Tiantong Monastery, and he arrived in Kamakura in 1279. After serving as abbot of Kenchō Monastery, Wuxue became the *founding abbot* of Engaku Monastery in Kamakura, which was built by Tokimune and completed in 1282. Wuxue, an ardent supporter of the Song dynasty in its failed efforts to resist Mongol conquest, encouraged Tokimune to refuse all Mongol demands for capitulation and to fight back against the threatened second invasion, which materialized in 1281. Tokimune copied sūtras with his own blood and set up one thousand images of Jizō Bodhisattva at Engaku Monastery, and Wuxue led the rites in which the *merit* from those deeds was dedicated to the defeat of the Mongols. When Tokimune died in 1284, Wuxue served as precept master (C. *jieshi* 戒師; J. *kaishi*) for his posthumous *ordination* as a monk, which allowed him to be given the funeral of a Buddhist abbot; a *mortuary portrait* of Tokimune in the full regalia of a Chan/Zen master survives. Because Wuxue received the posthumous title of National Teacher Bukkō, his lineage is also known as the Bukkō Branch (Bukkōha 佛光派).

Wuxue had a great many influential disciples, and his *discourse record* credits him with more than three hundred *dharma heirs*. Among the most famous are: Ichio Ingō 一翁院豪 (1220-1281), a Japanese monk who had studied with Wuzhun Shifan (1177-1249) in China and Wuan Puning (1197-1276) at Kenchō Monastery and later became abbot of Chōraku Monastery (Chōrakujī 長樂寺) in Wakayama; Kian Soen 規菴祖圓 (1261-1313), who became the second abbot of Nanzen Monastery in Kyōto in 1292 at the request of Emperor Kameyama; and Kōhō Kennichi 高峯顯日 (1241-1316), a son of Emperor Go-Saga 後嵯峨 (1220-1272) who also trained under Wuan before receiving *dharma transmission* from Wuxue, and later served as abbot of many leading Zen monasteries, including Kenchō Monastery in Kamakura.

The most illustrious Zen master in the Mugaku Branch was Musō Soseki 夢窓礎石 (1275-1351), a *dharma heir* of Kōhō Kennichi. He gained the patronage of Emperor Go-Daigo and in 1335 became the *founding abbot* of Rinsen Monastery in Kyōto, a Zen monastery built on the site of an imperial villa. Later, when the warlord Ashikaga Takauji 足利尊氏 (1305-1358) had ousted Go-Daigo from the capital after helping him to defeat the Kamakura shogunate and briefly gain real (as opposed to merely symbolic) power, Musō and his seventy *dharma heirs* were widely patronized by the Ashikaga shogunate. Musō served as abbot at many major Zen monasteries, including Nanzen Monastery in Kyōto, and Jōchi Monastery and Engaku Monastery, both in Kamakura. He also became the *founding abbot* of Tenryū Monastery in Kyōto, a Zen establishment built by Ashikaga Takauji and his younger brother Ashikaga Tadayoshi 足利直義 (1306-1352), where the spirit of the banished Emperor Go-Daigo, who died in 1339, was placated with regular *memorial rites*.

10) The Issan Branch (Issanha 一山派) of the Zen Lineage was founded by Yishan Yining 一山一寧 (J. Issan Ichinei; 1247-1317), a *dharma heir* of Wanji Xingmi 頑極行彌 (J. Gangoku Gyōmi; d.u.) in the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage. Yishan came to Japan in 1299 at the invitation of some monks in Dazaifu 太宰府, but was initially suspected of being a Mongol spy and kept in detention at a local monastery. When the regent Hōjō Sadatoki 北条貞時 (1271-1311) realized that Yishan was an accomplished *Chan* master who had been trained in the Confucian classics, and that he was a skilled calligrapher and ink painter, he invited him take a turn as abbot at Kenchō Monastery, Engaku Monastery, and Jōchi Monastery, all in Kamakura. Later, Emperor Go-Uda 後宇多 (1267-1324) installed Yishan as the third abbot of Nanzen Monastery in Kyōto, and gave him the posthumous title of National Teacher Issan. Yishan had a number of eminent *dharma heirs* who were active in the “Five Mountains literary studies” (Gozan *bungaku* 五山文學) movement that flourished in the metropolitan Zen monasteries of Kyōto and Kamakura.

11) The Daiō Branch (Daiōha 大應派) of the Zen Lineage was founded by Nanpo Jōmyō 南浦紹明 (1235-1309), a nephew of Enni Ben'en (1202-1280). Nanpo trained under Lanxi Daolung (1213-1278) at Kenchō Monastery, then traveled to Song China where he became a *dharma heir* of Xutang Zhiyu 虛堂智愚 (J. Kidō Chigu; 1185-1269) in a subdivision of the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage known in Japan as the Shōgen Branch (Shōgenpa 松源派). Upon his return to Japan in 1267, Nanpo spent another four years studying with Lanxi. In 1272 he became abbot of Sōfuku Monastery in Dazaifu, which had been founded by Enni, and remained there for more than thirty years. Nanpo's discourse record from Sōfuku Monastery shows that he performed a “forty-ninth day memorial” (*shijūkunichi ki* 四十九日忌) and a “third year memorial” (*sannen ki* 三年忌) for Enni, and “incense prayers” (*shukukō* 祝香) for the well-being of the emperor during certain convocations in the *dharma hall*, a standard procedure in the major monasteries of China that was relatively new to Japan. In 1304 Nanpo was invited to explain Zen to Emperor Kameyama, who in 1305 built Kagen Monastery (Kagenji 嘉元寺) for him on Higashiyama (East Mountain) in Kyōto, and in 1307 he became abbot of Kenchō Monastery in Kamakura at the invitation of the regent Hōjō Sadatoki. After his death in 1309 Emperor Go-Uda gave him the title of National Teacher Daiō, and his *dharma heirs* served as abbots at many of the leading Zen monasteries in Kamakura and Kyōto.

The subsequent success of the Daiō Branch owed much to Nanpo's illustrious disciple Shūhō Myōchō 宗峯妙超 (1282-1337), who is better known by his title of National Teacher Daitō (Daitō Kokushi 大燈國師). Shūhō began his career as a Tendai School monk, then studied Zen under Kōhō Kennichi (1241-1316) in the Mugaku Branch before becoming a disciple of Nanpo and receiving *dharma transmission* from him. Following Nanpo's death in 1309, Shūhō left Kenchō Monastery and retired to a cloister on Higashiyama in Kyōto to continue training. In 1319, with backers such as the military governor (*shugo* 守護) of Harima 播磨 province, Akamatsu Norimura 赤松則村 (1277-1350), and Emperor Hanazono 花園 (1297-1348), he founded Daitoku Monastery in Kyōto. Following the precedent set by Enni at Tōfuku Monastery, he restricted the abbacy to monks in his own line of *dharma transmission*, and like his teacher Nanpo he established regular prayers for the well-being of the emperor.

One of Shūhō's leading disciples, Kanzan Egen 關山慧玄 (1277-1360), was ordained at Kenchō Monastery and trained under Nanpo there. He later went to study with Shūhō at Daitoku Monastery and received *dharma transmission* from him. In 1337, when the aristocratic courtier Fujiwara no Fujifusa 藤原藤房 (1295-1380?) and Emperor Hanazono converted a detached palace of the latter into Myōshin Monastery, they invited Kanzan to serve as *founding abbot*. Musō's Mugaku Branch dominated Japanese Zen in the fourteenth and early fifteenth centuries, but after the Ōnin War (1467-1477), which greatly weakened the Ashikaga shogunate, the Daiō Branch centered at Daitoku Monastery and Myōshin Monastery emerged as the leading trend. It attracted the support of many clans of successful merchants and upstart local samurai whose wealth and political power was relatively modest compared to that of the emperors and shōguns who first patronized Zen in Japan, but who also wanted the cultural cachet and ancestral rites that Zen masters had originally provided only to those ruling elites.

12) The Seiken Branch (Seikenha 西磻派) of the Zen Lineage was founded by Sijian Zitan 西磻子曇 (J. Seiken Shidon; 1249-1306), a *dharma heir* of Shifan Weiyan 石帆惟衍 (J. Shippan Ien; d.u.) in a subdivision of the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage known in Japan as the Shōgen Branch (Shōgenpa 松源派). Sijian arrived in Japan as a young man in 1271, by invitation of the regent Hōjō Tokimune. He served under Lanxi Daolung at Kenchō Monastery in Kamakura and Enni Ben'en at Tōfuku Monastery in Kyōto, but returned to Yuan China in 1278. When Sijian came again to Japan in 1299 as a guide for Yishan Yining (1247-1317), the regent Hōjō Sadatoki summoned him, formally declared himself a disciple, and installed him as abbot at Engaku Monastery and then Kenchō Monastery in Kamakura. Sijian had a few *dharma heirs* of his own, but his *lineage* was overshadowed by that of Yishan.

13) The Kyōdō Branch (Kyōdōha 鏡堂派) of the Zen Lineage was founded by Jingtang Jueyuan 鏡堂覺圓 (J. Kyōdō Kakuen; 1244-1306), who received *dharma transmission* in the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage from Huanxi Wei'yi 環溪惟一 (J. Kankei Ichi; 1202-1281), abbot of Tiantong Monastery. Jingtang accompanied Wuxue Zuyuan (1226-1286) to Japan in 1279 when the latter was invited by the regent Hōjō Tokimune to be abbot of Kenchō Monastery in Kamakura. Jingtang himself served as abbot at a number of leading Zen monasteries in Kamakura, including Zenkō Monastery (Zenkōji 禪興寺), Jōchi Monastery, Engaku Monastery, and Kenchō Monastery, and became the *founding abbot* of Kōtoku Monastery (Kōtokuji 興徳寺) in Oshu 奥州 (modern Fukushima). In 1300 Jingtang became the sixteenth abbot of Kennin Monastery in Kyōto and remained in that position until his death. His posthumous title is Zen Master Daien (Daien Zenji 大圓禪師).

14) The Butsue Branch (Butsueha 佛慧派) of the Zen Lineage was founded by Lingshan Daoyin 靈山道隱 (J. Rinzan Dōin; 1255-1325), a *dharma heir* of Xueyan Zuqin 雪巖祖欽 (J. Setsugan Sokin; -1227) in the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage. Lingshan arrived in Japan 1319 and became the eighteenth abbot of Kenchō Monastery in Kamakura at the invitation of the regent Hōjō Takatoki 北条高時 (1303-1333). He developed a friendship with Musō Soseki (1275-1351), who at the time resided in a cloister in nearby Miura

三浦. In 1324 Lingshan became abbot of Engaku Monastery and carried out a major rebuilding effort there. His posthumous title is Zen Master Butsue.

15) The Tōmyō Branch (Tōmyōha 東明派) of the Zen Lineage was founded by Dongming Huiji 東明慧日 (J. Tōmyō [a.k.a. Tōmin, Tōmei] Enichi; 1272-1340), a *dharma heir* of Zhiweng Deju 直翁德舉 (J. Jikio Tokkyo; d.u.) in the Hongzhi (J. Wanshi) Branch of the Caodong/Sōtō Lineage. Dongming arrived in Japan in 1309, having been invited by the regent Hōjō Sadatoki. He served as abbot at Engaku Monastery and other Zen monasteries in Kamakura, including Jufuku Monastery and Kenchō Monastery. At Emperor Go-Daigo's invitation, he also served as abbot of Kennin Monastery in Kyōto. The patronage that later Zen masters in the Tōmyō Branch of the Sōtō Lineage enjoyed in Kamakura, and their easy movement in and out of the abbacies of major monasteries that were mainly occupied by monks in the Rinzai Lineage, shows that they all belonged to the same social, cultural, and religious milieu, despite their different lineages. As the "Five Mountains" (Gozan 五山) system of state sanctioned Zen monasteries took shape in the fourteenth century, many of the monks who manned its upper echelons either came from China or went to China to study, and what they taught in Japan was not simply Chan/Zen Buddhism, but continental literati culture at large, including its interests in Confucian philosophy, Chinese poetry, art, and tea ceremony. That was as much the case for monks in the Hongzhi (J. Wanshi) Branch of the Caodong/Sōtō Lineage as it was for those in the Linji/Rinzai Lineage. Modern scholars try to draw a sharp distinction between the Dōgen Branch and the Wanshi Branch of Sōtō Zen in Japan, arguing that the former was somehow more "pure" because it distanced itself from the cultural and political entanglements of the major monasteries in Kamakura and Kyōto and focused mainly on Zen practice, but the historical evidence does not bear that theory out very well. The *Denkōroku*, to cite but one case in point, does not merely introduce the story of the Chan Lineage and provide exemplars of Chan practice and awakening to a Japanese audience. It also showcases Keizan's skill at composing Chinese verse and employing allusions from the Chinese literary canon at large.

16) The Seisetsu Branch (Seisetsuha 清拙派) of the Zen Lineage was founded by Qingzhuo Zhengcheng 清拙正澄 (J. Seisetsu Shōchō; 1274-1339), a *dharma heir* of Yuji Zhihui 愚極智慧 (J. Gugoku Chie; d.u.) in a subdivision of the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage known in Japan as the Haan Branch (Haanha 破菴派). Zhengcheng came to Japan in 1326 at the invitation of a warlord in northern Kyūshū. He was then summoned by the regent Hōjō Takatoki to serve in turn as abbot of Kenchō Monastery, Jōchi Monastery, and Engaku Monastery in Kamakura. In 1333 he was ordered by Emperor Go-Daigo to Kyōto, where he became abbot of Kennin Monastery and then Nanzen Monastery. He also became the founding abbot of Kaisen Monastery (Kaizenji 開善寺) in Shinano, having been invited by Ogasawara Sadamune 小笠原貞宗 (1294-1350), the military governor (*shugo* 守護). Because Zhengcheng received the posthumous title of Zen Master Daikan, his lineage is also called the Daikan Branch (Daikanha 大鑑派).

17) The Minki Branch (Minkihha 明極派) of the Zen Lineage was founded by Mingji Chujun 明極楚俊 (J. Minki Soshun; 1262-1336), a *dharma heir* of Huiyan

Jingfu 虎巖淨伏 (J. Kogan Jōfuku; d.u.) in the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage. Mingji came to Japan in 1229 together with Zhuxian Fanxian (1292-1348), who is known as founder of the Jikusen Branch. Mingji initially became *founding abbot* of Kōgaku Monastery (Kōgakuji 廣嚴寺) in Settsu 摂津 (modern Ōsaka) with the patronage of the warlord Andachi Takakage 安達高景 (d.u.). Later the regent Hōjō Takatoki invited him to Kamakura to serve as *abbot* of Kenchō Monastery. He also became *abbot* of Nanzen Monastery and Kennin Monastery in Kyōto, with the patronage of Emperor Go-Daigo. *Dharma heirs* of Mingji were prominent figures in the world of “Five Mountains literary studies” (Gozan *bungaku* 五山文學) that flourished in the metropolitan Zen monasteries of Kyōto and Kamakura.

18) The Guchū Branch (Guchūha 愚中派) of the Zen Lineage was founded by Guchū Shūkyū 愚中周及 (1323-1409), a Japanese monk who was ordained by Musō Soseki (1275-1351). Guchū studied in Yuan dynasty China from 1341 to 1351 and received *dharma transmission* there from Jixiu Qile 即休契了 (J. Sokukyū Kairyō; 1269-1351) in the Linji Lineage. In 1365, Guchū became *abbot* of Tennei Monastery (Tenneiji 天寧寺) in Tango 丹波 province (in modern Kyōto 京都 prefecture). In 1397, he became the *founding abbot* of Buttsū Monastery (Buttsūji 佛通寺) in Aki 安芸 (modern Mihara 三原 city, Hiroshima 広島 prefecture), which was built as the family memorial temple (*bodaiji* 菩提寺) of Kobayakawa Haruhira 小早川春平, military steward (*jitō* 地頭) of the Nuta Estate (Nutashō 沼田莊). His line of *dharma heirs* are also called the Buttsū Monastery Branch (Buttsūjiha 佛通寺派). In 1407 Guchū was invited to Kyōto by the shōgun, Ashikaga Yoshimochi 足利義持 (1386-1428), to lecture on Zen.

19) The Jikusen Branch (Jikusenha 竺仙派) of the Zen Lineage was founded by Zhuxian Fanxian 竺仙梵僊 (J. Jikusen Bonsen; 1292-1348), a *dharma heir* of Gulin Qingmao 古林清茂 (J. Kurin Seimu; 1262-1329) in the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage. Zhuxian came to Japan in 1229 together with Mingji Chujun (1262-1336), who is known as the founder of the Minki Branch. He was appointed *abbot* of Jōmyō Monastery (Jōmyōji 淨明寺) in Kamakura by the regent Hōjō Takatoki. Later, Zhuxian received support from the Ashikaga shogunate and was made *abbot* of Jōchi Monastery in Kamakura; he also became the *founding abbot* of Muryō Monastery (Muryōji 無量寺) in nearby Miura 三浦. Subsequently he returned to Kamakura to serve as *abbot* of Kenchō Monastery, and in 1341 was made *abbot* of Nanzen Monastery in Kyōto by imperial decree. Zhuxian was active in the “Five Mountains literary studies” (Gozan *bungaku* 五山文學) movement that flourished in the metropolitan Zen monasteries of Kyōto and Kamakura.

20) The Betsuden Branch (Betsudenha 別傳派) of the Zen Lineage was founded by Biechuan Miaoyin 別傳妙胤 (J. Betsuden Myōin; -1348), a *dharma heir* of Xuyu Xiling 虛谷希陵 (J. Kokoku Kiryō; 1247-1322) in the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage. Biechuan came to Japan in 1344 at the invitation of the shōgun Ashikaga Takauji and was made *abbot* of Kennin Monastery in Kyōto, where his *lineage* flourished. He later served as *abbot* of Jōchi Monastery in Kamakura, where he built a sub-temple named Daien Cloister (Daien'an 大圓庵) and lived in retirement.

21) The Kosen Branch (Kosenha 古先派) of the Zen Lineage was founded by Kosen Ingen 古先印元 (1295-1374), a Japanese monk who was ordained at Engaku Monastery in Kamakura and traveled to Yuan dynasty China in 1318. There he received *dharma transmission* from the eminent Chan master Zhongfeng Mingben (1263–1323), in a subdivision of the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage known in Japan as the Haan Branch (Haanha 破菴派). In 1326, when Qingzhuo Zhengcheng (1274-1339) was invited to Japan, Kosen accompanied him, and when Zhengcheng became abbot of Kenchō Monastery in 1327, Kosen served as manager of the *sūtra* repository (C. *jingzang* 經藏; J. *kyōzō*) there. In 1339, Kosen was invited by Musō Soseki (1275-1351) to serve as abbot of Erin Monastery (Erinji 恵林寺) in Kai 甲斐 province (modern Yamanashi 山梨 prefecture). He then became *founding abbot* of Tōji Monastery (Tōjiji 等持寺) in Kyōto, which had been rebuilt as a family memorial temple (*bodaiji* 菩提寺) of the Ashikaga clan; the monastery later became a branch temple (*matsuji* 末寺) of Tenryū Monastery, its abbacy restricted to Musō's heirs in the Mugaku Branch. Later Kosen moved to Kamakura to serve as abbot of Jōchi Monastery, became *founding abbot* of Fuō Monastery (Fuōji 普應寺) in Ōu 奥羽 province (modern Fukushima 福島 prefecture), and returned to Kamakura to be abbot at Chōju Monastery (Chōjuji 長壽寺). He also served as abbot of Kenchō Monastery and Engaku Monastery there. Kosen's descendant in the fourth generation, Gesshū Jukei 月舟壽桂 (1460-1533), was patronized by the Asakura clan of warlords in Echizen 越前 province and interacted with Zen masters in the Wanshi Branch of the Sōtō Lineage there; he later served as abbot of Kennin Monastery and Nanzen Monastery.

Kosen was not the only Japanese *dharma heir* of Zhongfeng Mingben, however. Two others, Muin Genkai 無隠元晦 (–1358) and Myōsō Saitetsu 明叟齊哲 (–1347), returned to Japan in 1326 on the same ship as Kosen and Zhengcheng. Genkai later became abbot of Shōfuku Monastery in Hakata, Engaku Monastery and Kenchō Monastery in Kamakura, and Nanzen Monastery in Kyōto. Saitetsu served as abbot of Shinnyo Monastery (Shinnyoji 眞如寺) in Kyōto and Erin Monastery (Erinji 恵林寺) in Kai 甲斐 province.

Another Japanese *dharma heir* of Mingben, Enkei Soyū 遠谿祖雄 (1286-1344), entered Yuan dynasty China in 1306 and trained for ten years at Mount Tianmu (C. Tianmushan 天目山; J. Tenmokusan), where Mingben was abbot. Returning to Japan in 1316, Soyū stayed in Chikuzen 筑前 province (modern Fukuoka 福岡 prefecture) for ten years, then went back to his birthplace in Tango 丹波 province, where he built a hermitage named Kōgen Monastery (Kōgenji 高源寺), residing there for nineteen years until his death.

A fourth Japanese *dharma heir* of Mingben was Gōkai Honjō 業海本淨 (d.u.), who entered Yuan dynasty China in 1318. After his return to Japan he did not want to be tied down as an abbot, so he *pilgrimaged* around and lived at times as a hermit in mountains. However, in 1348 Honjō received a beautiful parcel of land in Kai 甲斐 province and founded Seiun Monastery (Seiunji 棲雲寺). He gave it the *mountain name* of Tenmokusan 天目山 and worked to implement Mingben's style of monastic practice there, as laid out in the *Rules of Purity for Huanzhu Hermitage*.

Yet another *dharma heir* of Mingben was Fukuan Sōki 復庵宗己 (1280-1358), an adopted son of the warlord Oda Haruhisa 小田治久 (1283-1353) in Hitachi 常陸 province (modern Ibaraki 茨城 prefecture), who was later ordained as a monk and either went to Yuan China in 1310 together with Muin Genkai, or (according to another account) went there in 1318 together with Kosen and Myōsō Saitetsu. After returning to Japan in 1321 (or perhaps 1325 or 1326), Sōki was invited to reside in the Yōfu Hermitage (Yōfuan 楊阜庵), later renamed Shōjuan Hermitage (Shōjuan 正受庵), that Oda Haruhisa built for him in Hitachi. He was subsequently invited by a number of regional warlords to serve as *founding abbot* of Zen monasteries they built as family memorial temples (*bodaiji* 菩提寺), including: Jissō Monastery (Jissōji 實相寺) for the Tomita 富田 clan in Aizu 会津; Shōon Monastery (Shōonji 清音寺) for the Nikaidō 二階堂 clan in Shimofusa 下総 (modern Chiba 千葉 prefecture); Zengen Monastery (Zengenji 禪源寺) for the Satake 佐竹 clan in Hitachi; and Kezō Monastery (Kezōji 華藏寺) for the Yūki 結城 clan in Shimotsuke 下野 (modern Tochigi 栃木 prefecture). In 1346, Sōki sent an acolyte of his named Zenne 善慧 (d.u.) to China on a mission to inform the current abbot of Zhongfeng Minben's Huanzhu Hermitage (C. Huanzhuan 幻住菴; J. Genjūan) in Huzhou 湖州, as well as the stūpa master of Mingben's mausoleum at Mount Tianmu (C. Tianmushan 天目山; J. Tenmokusan), that he (Sōki) was a *dharma heir* of Mingben. The acolyte returned with a mortuary portrait of Mingben that was inscribed with an autograph eulogy (C. *zizan* 自讚; J. *jisan*), together with a *dharma robe*, both of which Sōki used as proof of *dharma inheritance*. In 1354, Sōki invited his brother disciple Kosen to serve as *guiding teacher* (master of ceremonies) in an elaborate memorial service for Mingben held at Shōju Hermitage in Hitachi, which had been newly rebuilt with the patronage of Oda Haruhisa and the shōgun, Ashikaga Takauji. On that occasion, the hermitage was renamed as Hōun Monastery (Hōunji 法雲寺) and Mingben (who had been dead for twenty-one years) was named as honorary *founding abbot*. Sōki served as the abbot of Hōun Monastery, which became a major center of Zen practice in Eastern Japan, until his death.

Kosen (1295-1374), Genkai (–1358), Saitetsu (–1347), Honjō (d.u.), Sōki (1280-1358), and their respective *dharma heirs* in later generations are known collectively as the Genjū Branch (Genjūha 幻住派) of the Rinzaï Lineage in Japan, a name that comes from Zhongfeng Mingben's sobriquet, "Dweller in Illusion" (C. Huanzhuan 幻住; J. Genjū). Because Mingben himself spent many years as a hermit (albeit one with acolyte servants) living on boats or in grass huts in remote locations, and because he praised the life of a recluse profusely in his writings, it is said that Japanese monks of the Genjū Branch also shied away from the major metropolitan monasteries and preferred provincial retreats. The preceding account of the careers of Mingben's first generation Japanese *dharma heirs* bears that description out to some extent, and in subsequent generations the pattern of monks in Mingben's lineage receiving patronage from provincial warlords continued. However, many Zen masters in the Genjū Branch also served as abbots at Sanshō Monastery (Sanshōji 三聖寺), Kennin Monastery, and Nanzen Monastery in Kyōto, as well as Kenchō Monastery and Engaku Monastery in Kamakura.

22) The Daisetsu Branch (Daisetsuha 大拙派) of the Zen Lineage was founded by Daisetsu Sonō 大拙祖能 (1313-1377), a Japanese monk who was ordained



in the Tendai School and later studied with several *Chan/Zen masters* in Japan, including Dongming Huiji (1272-1340), a monk in the Caodong/Sōtō Lineage and founder of the Tōmyō Branch, and Musō Soseki (1275-1351). In 1343 Daisetsu traveled to Yuan China and trained there for about fifteen years, eventually receiving *dharma transmission* from Qianyan Yuanzhang 千巖元長 (J. Sengan Genchō; 1284-1357); the latter was himself a *dharma heir* of Zhongfeng Mingben (1263-1323), in a subdivision of the Yangqi (J. Yōgi) Branch of the Linji/Rinzai Lineage known in Japan as the Haan Branch (Haanha 破菴派). After his return to Japan in 1358, Daisetsu served as abbot at a number of regional Zen monasteries, including Eitoku Monastery (Eitokuji 永徳寺) in Higo 肥後 province (modern Kumamoto 熊本 prefecture), Kenkō Monastery (Kenkōji 顯孝寺) in Chikuzen 筑前 province (modern Fukuoka 福岡 prefecture), Manju Monastery (Manjuji 萬壽寺) in Bungo 豊後 province (modern Ōita 大分 prefecture), and Kichijō Monastery (Kichijōji 吉祥寺) in Kōzuke 上野 province (modern Gunma prefecture), where he also founded Hōrin Monastery (Hōrinji 寶林寺). Daisetsu was later patronized by the shōgun Ashikaga Yoshimitsu 足利義満 (1358-1408) and by Emperor Go En'yū 後圓融 (1359-1393), serving as abbot of Engaku Monastery and Kenchō Monastery in Kamakura. In all, he is said to have had more than two thousand disciples. Because Daisetsu's lineage derives from Zhongfeng Mingben, he is also considered a member of the Genjū Branch of the Rinzai Lineage.

23) The Chūgan Branch (Chūganha 中巖派) of the Zen Lineage was founded by Chūgan Engetsu 中巖圓月 (1300-1375), a Japanese monk who initially studied esoteric Buddhism (*mikkyō* 密教), then trained under the émigré Chinese *Chan* master Dongming Huiji (1272-1340), a monk in the Caodong/Sōtō Lineage and founder of the Tōmyō Branch of the Zen Lineage in Japan. In 1325 Chūgan entered Yuan dynasty China, where he studied with Gulin Qingmao 古林清茂 (J. Kurin Seimu; 1262-1329) and received *dharma transmission* from Dongyang Dehui (d.u.) in the Linji/Rinzai Lineage following Dahui Zonggao (1089-1163). Dehui is best known for compiling the *Imperial Edition of Baizhang's Rules of Purity*, a work that was studied and commented on by Japanese Zen monks and used to regulate the large Zen monasteries in Kamakura and Kyōto. Chūgan returned to Japan 1332, and in 1339 became the founding abbot of Kichijō Monastery (Kichijōji 吉祥寺) in Kōzuke 上野 province (modern Gunma 群馬 prefecture). He later served as abbot at a succession of prestigious Zen monasteries, including Manju Monastery (Manjuji 萬壽寺) in Bungo 豊後 province (modern Ōita 大分 prefecture), Kennin Monastery and Engaku Monastery in Kamakura, Sōfuku Monastery in Dazaifu, and Kennin Monastery in Kyōto. In his later years he founded Ryūkō Monastery (Ryūkōji 龍興寺) in Ōmi 近江 province (modern Shiga 滋賀 prefecture) and retired there. Chūgan was famous as an accomplished man of literati arts and letters, and he had a big influence on the so-called "Five Mountains literary studies" (*Gozan bungaku* 五山文學) movement.

24) The Tōryō Branch (Tōryōha 東陵派) of the Zen Lineage was founded by Dongling Yongyu 東陵永瑀 (J. Tōryō Eiyo [or Yōyo]; 1285-1365), a *dharma heir* of Yunwai Yunxiu 雲外雲岫 (J. Ungai Unshū; 1242-1324) in the Hongzhi (J. Wanshi) Branch of the Caodong/Sōtō Lineage. Dongling served as the abbot of Tianning Monastery (C. Tianningsi 天寧寺; J. Tenneiji) in Siming 四明, a prestigious post. He came to Japan in 1351 at the invitation of the shōgun,

Ashikaga Tadayoshi, and with the approval of Musō Soseki (1275-1351), who was nearing the end of his life. Dongling's first abbacy in Japan was at Saihō Monastery (Saihōji 西芳寺), a small temple in Kyōto that had been rebuilt by Musō as a personal retreat, followed by Tenryū Monastery in Kyōto, where Musō had been the *founding abbot*. It appears from this that Dongling was invited to Japan as an eminent monk who could immediately fill Musō's shoes as an intermediary between the Ashikaga shogunate and the rapidly expanding Zen monastic institution. He subsequently served as *abbot* at a succession of leading Zen monasteries, including Nanzen Monastery in Kyōto and Kenchō Monastery and Engaku Monastery in Kamakura. Dongling's career in Japan, and that of other Chan/Zen masters who belonged to the Hongzhi (J. Wanshi) Branch of the Caodong/Sōtō Lineage (including both the Tōryō Branch and the Tōmyō Branch), shows that many of the large metropolitan monasteries of Kyōto and Kamakura were not really "Rinzai" institutions, but places that followed the Song and Yuan Chinese model of allowing monks in any branch of the Chan Lineage to serve as *abbots*.

According to ZGDJ (p. 688b, s.v. ぜんしゅうしじゅうろくりゅう), there were forty-six individual transmissions of the Chan/Zen *dharma* to Japan, counting from the Japanese monk Eisai (1141-1215) who returned from China in 1191, down to the Chinese monks Yinyuan Longqi 隱元隆琦 (J. Ingen Ryūki; 1592-1673) and Donggao Xinyue 東皐心越 (J. Tōkō Shin'etsu; a.k.a. Shin'etsu Kōchū 心越興儔; 1639-1696), who came to Japan in 1654 and 1677, respectively. The last two figures represent a second wave of Chinese Chan that was transmitted to Japan in the Tokugawa period (1600-1868). Yinyuan, a *dharma heir* in the Linji Lineage, established the so-called Ōbaku School (Ōbakushū 黄檗宗) of Zen, which was patronized by the Tokugawa shogunate and which stimulated, by way of defensive reaction, major reforms in the established Rinzai and Sōtō schools. Xinyue, a *dharma heir* in the Caodong Lineage following Wuming Huijing 無明慧經 (J. Mumyō Ekyō; 1548-1618), founded the Jushō Branch (C. Shouchangpai 壽昌派; J. Jushōha) of the Sōtō Lineage, which was based in the domain of Mito 水戸 (modern Ibaraki 茨城 prefecture) and was patronized by its feudal lord (*daimyō* 大名), Tokugawa Mitsukuni 徳川光圀 (1628-1700).

During the Tokugawa period, a number of Rinzai and Sōtō lineages that had survived from earlier times continued to produce *dharma heirs* and compete with one another for lay patronage and the abbacies of Zen monasteries and family mortuary temples (*bodaiji* 菩提寺). Hakuin Ekaku 白隠慧鶴 (1686-1769), a reformer of Rinzai Zen who rejected the Ōbaku School's use of *recollecting buddha* (*nenbutsu* 念佛) but emulated its style of communal monastic training, claimed to be a *dharma heir* in the so-called Ōtōkan Branch 應燈闍 of the Rinzai Lineage that derived from the *founding abbot* of Myōshin Monastery, Kanzan Egen 關山慧玄 (1277-1360). Kogetsu Zenzai 古月禪材 (1667-1751), another reformer who was inspired by the rigorous monastic discipline of the Ōbaku School and did embrace its "pure land" style of *recollecting buddha*, established what became known as the Kogetsu Branch (Kogetsuha 古月派) of the Rinzai Lineage. The followers of Hakuin and Kogetsu vied with one another to open new training monasteries (*senmon sōdō* 専門僧堂), and theirs became the two dominant lineages of Rinzai Zen in the second half of the Tokugawa period. However, after the massive curtailment of the Buddhist monastic institution as

a whole that occurred early in the Meiji era (1868-1912), only two *lineages* of Japanese Zen survived and lasted down to the present day: the Dōgen Branch of the Sōtō Lineage and the Daiō (a.k.a. Ōtōkan) Branch of the Rinzai Lineage that regards Hakuin as its “reviving ancestor” (*chūkōno so* 中興の祖).

In any discussion of the Zen Lineage, with its many and sundry historical branches and sub-branches, it is important to remember that the great majority of ordinary monks and nuns who studied under *Chan/Zen* masters in Japan, and the lay followers who patronized them, were not themselves recognized as members of the *lineage*. That is because, following the model established in China, only an elite few of any *Chan/Zen* master’s many disciples ever received *dharma transmission* from him. The present work uses the name “Zen Lineage” in its traditional sense to refer to the line of *dharma heirs*, both living and ancestral, through whom the “*mind dharma*” of Śākyamuni Buddha and the Founding Ancestor in China, Bodhidharma, is said to have been transmitted. When we wish to speak broadly of the monastic institutions that were founded in Japan and presided over in later generations by various *Chan/Zen* masters, together with all of their monastic and lay followers and patrons, we use the term “Zen School.”

There is good reason to treat the history of the Zen tradition in Japan as a single phenomenon that is distinct from other schools of Japanese Buddhism; for details, → Zen School. Modern scholars generally hold that there are three main branches of Zen in Japan — the Sōtō School (Sōtōshū 曹洞宗), Rinzai School (Rinzaishū 臨濟宗), and Ōbaku School (Ōbakushū 黃檗宗) — but those designations are problematic because they confuse matters of spiritual *lineage* with ones of institutional history. Since the Meiji era, there has been a unified Sōtō School of Zen in Japan, but prior to that time the institutional affiliations of *Zen* masters in various branches of the Sōtō Lineage were far more diverse and complicated; for details, → Sōtō School. Similarly, there was no single institutional entity or distinctive approach to Zen practice in Japan that might be referred to as the “Rinzai School” prior to the Meiji era, when the abbacies of all Zen monasteries that had traditionally been held by Zen masters in some branch of the Rinzai Lineage were taken over by those in the *lineage* of Hakuin Ekaku (1686-1769), and all other Rinzai lineages died out; for details, → Rinzai School. The Ōbaku School did flourish as an institutionally distinct entity in the Tokugawa period, with a network of hundreds of temples affiliated with Manpuku Monastery in Uji and a style of Buddhist practice that was borrowed directly from late Ming and Qing dynasty China, but all of those monasteries were taken over by *Zen* masters in the *lineage* of Hakuin in the late nineteenth and early twentieth centuries; for details, → Ōbaku School.

**Zen Master Butsuji** (Butsuji Zenji 佛慈禪師). Literally, “Zen Master Buddha Compassion.” A name for → Keizan Jōkin. The origin of the title is unknown. The historical archives of Sōji Monastery contain several documents which purport to show that in 1353 the Japanese Emperor Go-Murakami 後村上 (1328–1368) bestowed the posthumous honorific title “Butsuji Zenji” on Keizan. The veracity of the documents, however, has never been established. By the eighteenth century, nevertheless, the title “Zen Master Butsuji” had become a commonly-used designation for Keizan.

**Zen Master Gusai Jitoku** (Gusai Jitoku Zenji 弘濟慈德禪師). A posthumous honorific title awarded to → Sōji Ekidō.

**Zen Master Honkō** (Honkō Zenji 本光禪師). Honorific title of Katsudō Honkō 瞎道本光 (1710–1773), a Sōtō cleric. Honkō is the author of *Notes on the Treasury of the True Dharma Eye* (*Shōbōgenzō sanchū* 正法眼藏參註; a.k.a. *Kyakutai ichiji san* 却退一字參), a commentary on Dōgen's *Treasury of the True Dharma Eye* in which the entire text is presented in classical Chinese.

**Zen Master Hōun Fugai** (Hōun Fugai Zenji 法雲普蓋禪師; 1825–1901). An honorific title awarded to Azegami Baisen 畦上樸仙 (1825–1901), a prominent Sōtō cleric of the nineteenth century. Baisen was selected as Sōji Monastery's second chief abbot (*kanshu* 貫首), a position he held from 1880 until 1893, when he was forced to resign in the face of government opposition to Sōji Monastery's failed attempt to force Eihei Monastery out of the Sōtō School organization.

**Zen Master Senkō** (Senkō Zenji 千光禪師). Literally, “Zen Master Thousand Lights.” A posthumous honorific title bestowed on → Eisai.

**Zen School** (Zenke 禪家; Zenshū 禪宗). A school of Buddhism in Japan that took shape in the Kamakura period (1185–1333), when Japanese monks who had received *dharma transmission* in the Chan Lineage in China, together with émigré Chinese Chan masters, first established Chinese-style monasteries in Japan and propagated teachings and practices that had been developed over the previous centuries by the Chan School in China; for details on the twenty-four lineages of Chan/Zen originally transmitted to Japan, → Zen Lineage. Followers of the Zen School in Japan were united by their belief in a lineage of ancestral teachers through whom Śākyamuni Buddha's awakening — his “mind-dharma,” as opposed to his verbal teachings as recorded in sūtras — had been transmitted from India to China and then to Japan. Leaders of the Zen School were monks who had attained the rank of “Zen master” by inheriting the *dharma* from some previously recognized *dharma heir* in the Chan/Zen Lineage. Their followers among the ordained Buddhist clergy, most of whom had not received *dharma transmission* and thus were not members of the Zen Lineage, were called “Zen [School] monks” (*Zensō* 禪僧). The monasteries in which Zen masters served as abbots, and where their followers congregated, were called “Zen [School] monasteries” (*Zenji* 禪寺, or *Zendera*).

To understand the factors that distinguish the Japanese Zen School from its Chinese progenitor and from other branches of the Buddhist tradition in Japan, a broad historical context is needed. At the time when the Zen School was first established in Japan, two earlier waves of Buddhism had already come from China and left big marks on the religious landscape. “Zen” became the name for a third wave of Buddhism, coming from Song dynasty China to Kamakura period Japan, which looked very foreign to the Japanese people because they were accustomed to a style of monastic architecture, art, dress, ritual, and exegetical commentary that had been transmitted from China during the Tang dynasty. The new wave of Chinese Buddhism — “Zen” — met with resistance from the previously established schools of Buddhism, but over time the Zen School gained a greater share of the most politically and economically powerful patronage in Japan than its older rivals. Then, in the first century of the Tokugawa period (1600–1868), the comfortably entrenched Zen School, with its various Rinzai and Sōtō

branches, was shaken up and forced to reform itself by a fourth wave of Buddhism coming from late Ming (1369-1644) and early Qing (1644-1912) dynasty China. That influx of Chinese monks and the continental-style monasteries they built with the patronage of the Tokugawa shogunate was dubbed the “Ōbaku School” of Zen. What it represented was just the latest iteration of the Chan School in China, which had not changed terribly much since its heyday in the Song and Yuan dynasties, but it looked quite foreign to the Japanese, whose domestic Zen School had evolved in some significantly different ways over the intervening centuries. The preceding is an overview of the history of the Zen School in Japan. A more detailed account follows, organized by historical period.

Japan, an island nation located off the coast of the East Asian continent, has a unique indigenous culture (albeit one that was woven together in prehistoric times from heterogeneous strands) and a complex of native religious beliefs (usually lumped together under the rubric of “Shintō”) that have always set it apart from the dominant civilization of East Asia, which is Chinese. The Japanese language, moreover, is closely related to Korean and (controversially) grouped by some theorists with “Altaic” languages such as Mongolian and Turkish; it is, in any case, fundamentally unrelated to Chinese in its grammatical structure and core vocabulary. Nevertheless, from the Asuka (592-710) and Nara (710-794) periods down to the Meiji era (1868-1912), Japan received and absorbed powerful waves of cultural influence coming from China, albeit with a degree of nativist reaction against them. A prime example of that cultural influence is the initial use of Chinese as the only written language available in Japan, and the subsequent adaptation of Chinese orthography (*kanji* 漢字) as a device for writing Japanese, which also entailed the development of a phonetic syllabary (*kana* 假名) based on Chinese glyphs that were “borrowed” for their sound value and later simplified. The importation of Buddhism in the Asuka and Nara periods is another example of Chinese cultural influence, for the Indian religion had been thoroughly sinified before it reached Japan, where its sacred texts (*sūtras* and *śāstras*) were received only in Chinese translation. Indeed, when the Japanese first embraced Buddhist institutions and practices, they understood the religion as but one major element in a diverse package of Chinese cultural goods that included: a bureaucratic tradition of writing laws, compiling dynastic histories, and keeping other kinds of written records; Confucian modes of literati education, political philosophy, and ethics; and advanced technologies in areas such as architecture, engineering, metallurgy, textiles, medicine, calendrics, and visual arts.

In Asuka and Nara period Japan, the court established a single Buddhist order that was modeled on the imperially supported and controlled monastic institution of Tang dynasty China. Most of the monasteries were located in and around the national capital, Nara, but the court also built one “national branch monastery” (*kokubunji* 國分寺) and one “national branch nunnery” (*kokubun niji* 國分尼寺) in each of the provinces, using the religion to help bring the country (a collection of clan-based domains) under more centralized rule. The monastic establishment in Nara is said to have fostered five “schools” (*shū* 宗), or areas of doctrinal specialization — the 1) Sanron School, 2) Dharma Marks School, 3) Kegon School, 4) Jōjitsu School, and 5) Abhidharma Storehouse School — as well as 6) a Vinaya School that was in charge of ordinations and rules of discipline for all monks and nuns. The term *dhyāna* master (C. *chanshi* 禪師; J. *zenji*), when it was

used in the Nara period, referred to eminent monks who were more engaged in rigorous Buddhist practices such as seated meditation, austerities, and upholding moral precepts, and less devoted to intellectual study. It was also applied to mountain ascetics or wandering “holy men” (*hijiri* 聖) who, even if they had not received proper Buddhist ordinations, were believed to have obtained purity and magical powers through the practice of Buddhist austerities and meditation. The glyphs 禪師 (C. *chanshi*; J. *zenji*) never referred to a Chan/Zen master in the later sense of that term, however, for the idea of a “Chan Lineage” was in its nascency in eighth century China and was scarcely known in Japan.

During the Heian (794-1185) period, which began when the imperial capital was moved from Nara to Heian-kyō 平安京 (modern Kyōto), a second wave of Buddhism was introduced from China by two Japanese monks who had gone there to study: Saichō (767-822), founder of the Tendai School, and Kūkai 空海 (774-835), founder of the Shingon School. Although Tendai presented itself as a broad-based, eclectic form of Buddhism with an impeccable set of Chinese pedigrees (for details, → Tendai School), in practice it was very concerned with the performance of elaborate Tantric rituals imported from Tang dynasty China, which scarcely distinguished it from the all-out esotericism (*mikkyō* 密教) of the Shingon School. There were, however, “meditation monks” (*zensō* 禪僧) within the Tendai School who specialized in the visualization and invocation of Amitābha Buddha, practices that were prescribed in detail in the writings of Zhiyi, founder of the Chinese Tiantai School. The lay patrons of both the Tendai and Shingon schools were mainly emperors, courtiers (*kuge* 公家), and landholding aristocrats. As the Heian period progressed, however, there was increasing outreach to the common people by mountain ascetics (*shugenja* 修驗者) associated with Tendai and Shingon, who wandered about spreading simple teachings of karmic retribution and offering protection from disease and evil spirits by means of esoteric mantras and amulets. There were also a few Tendai monks who began to propagate Pure Land teachings to illiterate peasant farmers, fishermen, and low level samurai.

By the end of the Heian period, all schools of monastic Buddhism had come to harbor warrior monks (*sōhei* 僧兵) who defended their property and skirmished with warriors employed by rival groups, both monkish and lay. The Buddhist order as a whole, fractured along sectarian and clan lines, was actively involved in the political strife and violence that swept the country, and observance of the moral precepts (especially those that prohibit killing, sex, and alcohol) by individual monks was at a low ebb. It was not hard for proponents of Pure Land beliefs to make the case that the age of the *enfeebled dharma* had arrived, that salvation through the traditional Buddhist “three modes of training” (C. *sanxue* 三學; J. *sangaku*; S. *śikṣā-traya*) — morality, meditation, and wisdom — was no longer possible, and that the only hope was to rely on the saving grace of Amitābha Buddha. The Tantric tendency to regard adherence to moral precepts as a kind of *deluded attachment* that could be overcome by the ritual breaking of rules, and the Tendai doctrine of “original awakening” (*hongaku* 本覺), with its concomitant idea that “afflictions are in themselves *bodhi*” (*bonnō soku bodai* 煩惱即菩提), had also contributed to the overall decline of traditional monastic discipline.

The Kamakura period (1185-1333) began when the Minamoto clan of samurai defeated the Taira clan in the Genpei War, established a military government in the eastern town of Kamakura, and forced the court in the old capital of Kyōto to formally grant its leaders the right to rule as imperially appointed shōguns. From 1199 on, the Kamakura shogunate itself was dominated from within by the Hōjō clan of samurai, who acted as its dictatorial regents (*shikken* 執権) until 1333. The reshaping of the political and economic landscape during this period was matched by equally big changes in the world of Japanese Buddhism, mostly led by Tendai monks who desired to reform, or simply leave behind, what they saw as the evil and corruption of the old monastic institution.

The Pure Land faith that had been nurtured in the Tendai School gave rise to two new movements that declared their institutional independence and developed their own networks of monasteries and temples: the Pure Land School (Jōdoshū 浄土宗) founded by the Tendai monk Hōnen (1133-1212), and the more radical True School of Pure Land (Jōdo Shinshū 浄土真宗) founded by his disciple Shinran 親鸞 (1173-1262). The leaders of these movements regarded the established Tendai, Shingon, and Nara schools as wedded to traditional Buddhist practices (the cultivation of morality, meditation, and wisdom) that could not possibly succeed in the present age of the *enfeebled dharma*. They taught that the only way to gain salvation was to call the name of Amitābha Buddha, with faith in his vow to usher anyone who does so to a next birth (*ōjō* 往生) in his pure land. Their approach was pessimistic with regard to the prospect of reforming Japanese Buddhism or otherwise improving matters in this world, but hugely optimistic about attaining paradise in the next one. The Pure Land schools gained a large following among the peasantry, and they appealed to many samurai as well, especially in the lower echelons where literacy was rare. → Pure Land School.

One Tendai monk who sought a complete overhaul of the monastic institution was Nichiren 日蓮 (1222-1282), who argued that renewed faith in Śākyamuni's highest teaching, the *Lotus Sūtra*, was the only way that Japanese Buddhists could reform their religion, rescue their country from calamities of all kinds, and attain worldly benefits (*genze riyaku* 現世利益) as well as individual peace of mind. Nichiren's demand that all monks devote themselves exclusively to the *Lotus Sūtra*, and his vociferous castigation of all other forms of Buddhist belief and practice, old and new, earned him persecution and banishment by the shogunate. Nevertheless, his charisma and simple method of practice, which was to intone the formula "Adorations to the *Sūtra of the Lotus of the Wonderful Dharma*" (*namu Myōhō Renge Kyō* 南無妙法蓮華經) as if it were a magical spell, attracted a large following across all strata of Japanese society and gave rise to the Nichiren School (Nichirenshū 日蓮宗).

Yet another Tendai monk who founded a new school early in the Kamakura period was Dainichi-bō Nōnin 大日房能忍 (?-1194?), the prelate of Sanbō Monastery (Sanbō 三寶寺) in the province of Settsu 摂津 (modern Ōsaka), who claimed to represent the "Lineage of Bodhidharma." Nōnin's Daruma School (Darumashū 達磨宗), as it came to be called, is not included in the traditional list of twenty-four branch lineages of Chan/Zen that were transmitted from China to Japan because he was a self-styled Zen master who neither visited China nor trained under a Chinese Chan master in Japan. According to his biography in the

*Biographies of Eminent Monks in Japan* (*Honchō kōsō den* 本朝高僧傳), Nōnin was inspired by Chan literature, practiced meditation earnestly, and attained awakening on his own. He then began to teach Zen at Sanbō Monastery and gained a sizable following. When he was criticized for lacking a master, in 1188 he sent his disciples Renchū 練中 (d.u.) and Shōben 勝弁 (d.u.) with a letter and gifts to Song China, where they obtained *dharma transmission* for him from Zhuoan Deguang (1121–1203), who was the abbot of Mount Ayuwang (C. Ayuwangshan 阿育王山; J. Aikuōzan) in Ninbo 寧波 and a Chan master in the Linji Lineage following Dahui Zonggao (1089–1163). Interestingly, if Deguang did make Nōnin a *dharma heir*, and not just send the latter's disciples back to Japan with courtesy gifts (a *dharma robe* and portrait of Bodhidharma) as some later critics maintained, then Nōnin was a *dharma brother* of Wuji Liaopai (1150–1224), another heir of Deguang who served as abbot of Mount Tiantong just before Dōgen's teacher Rujing (1162–1227). In any case, after his disciples returned from China, Nōnin compiled a genealogy that placed Deguang in the fiftieth generation of the Chan/Zen Lineage following Śākyamuni Buddha and proclaimed himself (Nōnin) the first to represent that lineage in Japan. He also claimed to have obtained *relics* of the first six ancestral teachers in the Chan/Zen Lineage (Bodhidharma through Huineng), and he touted the worldly benefits (*genze riyaku* 現世利益) that worship of those could produce. Nōnin probably learned about the Lineage of Bodhidharma from the *Records that Mirror the Axiom* by Yongming Yanshou (904–975), a text that was studied by Tendai monks throughout the twelfth century, and one that Nōnin himself frequently cited. He also seems to have been well versed in the *Three Treatises of Bodhidharma* (*Daruma sanron* 達磨三論), a Japanese Tendai School compilation of three early Chan texts that comprises: 1) the *Treatise on Awakening to Buddha-Nature*, 2) the *Treatise on Breaking Free of Signification*, and 3) the *Treatise on Bloodlines*; for details on the provenance of these works, → *Six Gates of Shaoshi*. What Nōnin lacked, apart from personal contact with a recognized Chan/Zen master, was any experience of the rigorous discipline and ritual routine that actually took place in Chinese Chan monasteries. That allowed him to extrapolate from Chan sayings such as “mind itself is buddha” (C. *jixin shi fo* 即心是佛; J. *sokushin ze butsu*) and construe the doctrine of “original awakening” (C. *benjue* 本覺; J. *hongaku*) as a license to ignore *moral precepts*, abandon seated meditation, give up the study of *sūtras*, and cease performing the various rituals that are the normal routine of Buddhist monks. In its lax approach to monastic discipline, Nōnin's Daruma School was in keeping with some of the other trends in Heian period Buddhism mentioned above. Despite its attempt to claim a Chinese pedigree, it was in fact an indigenous Japanese movement which, like the Nichiren and Pure Land schools, emerged from the Tendai School and took advantage of political upheaval to gain independence from it.

Nōnin's leading disciple and *dharma heir* was Kakuan 覺晏 (d.u.), who resided with his followers at Myōraku Monastery (Myōrakuji 妙樂寺) on Tōnomine Peak in Yamato 大和 province (modern Nara 奈良 prefecture). Kakuan's *dharma heir*, Ekan 懷鑑 (– 1251?), was forced to flee Myōraku Monastery with his Daruma School followers in 1228 when it came under attack by warrior monks from Kōfuku Monastery in Nara, and they took refuge at Hajaku Monastery (Hajakuji 波着寺) in Echizen 越前 province (modern Fukui 福井 prefecture).



The Daruma School is a major topic of concern for modern scholars of Sōtō Zen because Ejō (1198–1280), Dōgen's most important *dharma heir*, was a longtime student and *dharma heir* of Kakuan before joining Dōgen's community. Ekan and his disciples, too, left Hajaku Monastery and became followers of Dōgen at Kōshō Monastery in Fukakusa. Gikai (1219–1309), Ekan's *dharma heir* in the Linji/Rinzai Lineage of Nōnin, subsequently became a *dharma heir* of Ejō in the Dōgen Branch of the Sōtō Lineage. Gikai's *dharma heir* Keizan (1264–1325), the author of the *Denkōroku*, was thus in a direct line of *dharma transmission* that led from Nōnin to Kakuan, Ekan, Gikai, and Keizan himself. Keizan inherited some of the relics and regalia handed down in the Daruma School and deposited them in the mausoleum he built at Gorōhō, behind Yōkō Monastery.

The Kamakura period also saw some attempts to reform Buddhist monastic institutions from within. An eminent monk of the Dharma Marks School, Jōkei 貞慶 (1155–1213), became indignant at the dissolution of his community at Kōfuku Monastery in Nara and retired to Mount Kasagi (Kasagiyama 笠置山) in Yamashiro 山城 province (modern Kyōto 京都 prefecture), where he lived in seclusion and strictly followed the *moral precepts* of the “Hīnayāna” *vinaya*. Later he became abbot of Kaijūsen Monastery (Kaijūsenji 海住山寺) in Yamato 大和 province (modern Nara prefecture), turning it into a center for the renewed worship of Śākyamuni Buddha and revival of the *vinaya tradition* that had originally regulated the monastic order based in Nara. Jōkei is also remembered for his attacks on Hōnen's Pure Land School. Jōkei's disciple Kainyo 戒如 (d.u.) taught *vinaya* at Saidai Monastery (Saidaiji 西大寺) in Nara and had a number of students who went on to become influential advocates of traditional monastic discipline: Eizon 叡尊 (1201–1290), Ugon 有嚴 (1186–1275), Ensei 圓晴 (1180–1241), and Kakujō 覺盛 (1194–1249). In 1236, when the four of them together took the *full precepts* and became *bhikṣus* at Tōdai Monastery in Nara, they had to perform a self-ordination (*jisei jukai* 自誓受戒) because there were no *fully ordained monks* available to officiate the rite. Eizon, originally a Shingon School monk, became abbot of Saidai Monastery in 1238 and used that position to promote *vinaya* study and practice; to improve the welfare of outcast (*hinin* 非人) lepers and beggars; to lobby for outlawing the killing of animals; and to raise money for public works such as building bridges and roads. Ugon traveled to Song China in 1244 and spent four years there studying *vinaya* and collecting *vinaya* texts to bring back to Japan; after his return he founded the Saihō Cloister (Saihōin 西方院) at Tōshōdai Monastery (Tōshōdaiji 唐招提寺) in Nara, where he encouraged lay followers to keep the *eight precepts* and performed funeral services for them. Kakujō became abbot of Tōshōdai Monastery and revived it as a center of *vinaya* study and practice; some regarded him as a second coming of Jianzhen 鑑真 (J. Ganjin; 688–763), the Chinese *vinaya* master who had established Japan's first *ordination platform* there. Eizon's leading disciple, Ninshō 忍性 (1217–1303), was invited to Kamakura by the shogunate and became *founding abbot* of Gokuraku Monastery (Gokurakuji 極樂寺) there with the patronage of Hōjō Shigetoki 北条重時 (1198–1261). These monks and others who worked to revive the “Hīnayāna” precepts in Kamakura period Japan, it should be noted, also promoted the “Mahāyāna” *bodhisattva precepts*, and they perceived no conflict between those different sets of rules.

In contradistinction to the aforementioned Buddhist movements that arose in late Heian and early Kamakura period Japan, which were largely domestic in origin, the rise of the Zen School was occasioned by a new importation of Buddhism from China. All of the *Chan/Zen* masters who transmitted the Chan Lineage to Japan during the Kamakura period were monks who had trained in the major monasteries of Song and Yuan dynasty China, where state-controlled ordinations followed procedures established in the “Hīnayāna” *vinaya*, and where the moral precepts for individuals were strictly enforced. From the Chinese point of view, the clergy of the Tendai, Shingon, and Nara schools of Buddhism in Japan were not properly ordained in the first place, and their disregard of moral rules concerning sex, alcohol, meat eating, and violence was so widespread and egregious that many could scarcely be called monks at all. With the notable exception of Nōnin’s Daruma School, which was not modeled after the Chan School in China, all of the pioneers of the Zen School in Japan took it for granted that, however antinomian the rhetoric of some ancestral teachers in the Chan Lineage might sound, strict adherence to the monastic rules and procedures that held sway in China was equally indispensable to the practice of Zen in Japan. In any case, most of the first *Chan/Zen* masters to teach in Japan stressed adherence to the *vinaya*, not as a form of advanced or specialized study, but as a basic component of the true *dharma* preached by Śākyamuni Buddha.

Eisai’s (1141–1215) *Treatise on Promoting Zen for the Protection of the Nation*, completed in 1198 and presented to the court, makes a good case in point. Much of the text was aimed at dispelling the impression, created by Nōnin’s Daruma School, that Zen is an antinomian mode of Buddhism that might lead to social disorder. The work portrays Chinese Chan as a fundamentally conservative tradition devoted to preserving an orthodox Buddhism that derives directly from the founder, Śākyamuni Buddha. In it, Eisai stresses the rigor of Chan/Zen monastic discipline and its strict enforcement of moral precepts, stating that:

At present the Chan/Zen Lineage holds the moral precepts to be essential.

《興禪護國論》今此禪宗以戒律爲宗。(T 2543.80.7a4-5)

And that:

Outwardly, one maintains the *vinaya* restraints to guard against wrongdoing; inwardly, one has compassion and desires to benefit others: that is called the axiom of Chan/Zen; that is called the *buddha-dharma*.

《興禪護國論》外律儀防非、內慈悲利他、謂之禪宗、謂之佛法。(T 2543.80.7b28-29)

In Section Eight of his *Treatise on Promoting Zen for the Protection of the Nation* (T 2543.80.14b20-15b25), Eisai summarizes the organization and operation of monasteries in China, citing the *Rules of Purity for Chan Monasteries* as an authority. His first point, which obliquely references the state of affairs in Japanese monasteries of his day, is that entrance into Chan monasteries in China is strictly controlled, and that no “nuns, women, random people, or violent/criminal people are allowed to spend the night, lest the *buddha-dharma* be destroyed.” Eisai next mentions receiving the precepts and maintaining the precepts (C. *hujie* 護戒; J. *gokai*), specifically the 250 precepts for *bhikṣus* found in the “Hīnayāna” *Prātimokṣa* of the *Four Part Vinaya* (C. *Sifenjie* 四分戒; J. *Shibunkai*) and the *bodhisattva* precepts of the *Mahāyāna Sūtra of Brahmā’s Net*, both of which he

says he formally received from his teacher, Chan Master Xuan Huaichang (T 2543.80.10b13-14). The daily schedule in Chan monasteries, Eisai says, features four separate periods of seated meditation, two periods of worship in the buddha hall, and one period of either *sūtra* reading or convocation in the *dharma* hall for instruction by the abbot. The annual schedule of activities and ceremonies includes two retreats, each three months long, the observance of which, Eisai says, is a sacred feature of Buddhist monasticism that has long been abandoned in Japan. A number of annual rites, such as the services held on the emperor's birthday, the bi-monthly prayers for the well-being of the emperor and the stability of the state, and the six monthly merit-offering services for the benefit of patrons, were features of the Chinese monastic calendar that Eisai was only too pleased to point out in his bid for support from the imperial court and the newly empowered shogunate.

Eisai's *dharma* heir Shakuen Eichō 釋圓榮朝 (1165-1247), who founded Chōraku Monastery (Chōrakuji 長樂寺) in Kōzuke 上野 province (modern Gunma 群馬 prefecture) in 1221, is described in the *Sand and Pebbles Collection* (*Shaseki shū* 沙石集) by Mujū Ichien 無住一圓 (1226-1312) as a "vinaya master." He was in fact a Zen master who, like Eisai, had a background in Tendai School esotericism (Taimitsu 台密), and he put an equal emphasis on the traditional "three modes of training" (C. *sanxue* 三學; J. *sangaku*; S. *śikṣā-traya*) — morality, meditation, and wisdom — that was the norm in Chinese Buddhism. Nevertheless, because Eichō advocated following "Hinayāna" and "Mahāyāna" moral precepts and practicing the *poṣadha*, or rite of confession, all of which had fallen by the wayside during the Heian period, people perceived him as a *vinaya* master.

Dōgen (1200-1253), too, was heavily invested in replicating the Song Chinese system of monastic discipline in Japan. By rough estimate, about a quarter of his extant corpus is dedicated to detailing matters of monastery organization and operation, as well as modes of practice for individual monks, all clearly based on the Chinese model. In that connection, Dōgen often quoted in Chinese, or translated into Japanese, long sections of the *Rules of Purity for Chan Monasteries*, which he then explained for his Japanese followers. On occasion he also cited non-Mahāyāna *vinaya* texts that were commonly used in Song monasteries. For example, he quoted the *Four Part Vinaya* and related commentaries in the chapter of his *Treasury of the True Dharma Eye* entitled "Merit of the Kāśāya" (*Kesa kudoku* 袈裟功德) and in his *Procedures for Taking Meals* (*Fushukuhānpō* 赴粥飯法). He cited the *Sūtra on Three Thousand Points of Monkish Decorum* (C. *Sanqian weiyi jing* 三千威儀經; J. *Sanzen iigi kyō*; T 1470), another *vinaya* text, a total of eighteen times in the chapters of his *Treasury of the True Dharma Eye* entitled "Purifications [for the Toilet]" (*Senjō* 洗淨), "Continuous Practice" (*Gyōji* 行持), and "Face Washing" (*Senmen* 洗面), and in his *Eihei Monastery Rules of Purity for Stewards* (*Chiji shingi* 知事清規). Dōgen's *Procedures for Relating to Monks Five Retreats Senior to Oneself* (*Tai taiko gogejari hō* 対大己五夏闍梨法), moreover, is basically a commentary on the "Procedures for Relating to Teachers and Procedures for Entering the Assembly" (C. *Shishi fa ruzhong fa* 事師法入衆法; J. *Jishi hō nissu hō*) section of the *Instructions on the Ritual Restraints to be Observed by New Monks in Training* (C. *Jiaojie xinshue biqu xinghu lüyi* 教誡新學比丘行護律儀; J. *Kyōkai shingaku biku gyōgo ritsugi*; T 1897) by Daoxuan (596-

667), known in Dōgen's day as the founder of the Nanshan Vinaya School. In the opening lines of his *Admonitions for the Common Quarters*, Dōgen states that:

Etiquette in the common quarters should be in respectful compliance with the moral precepts laid down by the buddhas and ancestors, should follow in accord with the deportment established in both the Hinayāna and Mahāyāna [vinayas], and should agree entirely with Baizhang's rules of purity. The *Rules of Purity [for Chan Monasteries]* says: "All matters, whether great or small, should accord with the admonitions. Consequently, one should consult texts such as the *Sūtra of Brahmā's Net*, *Diadem Sūtra*, and *Sūtra on Three Thousand Points of Monkish Decorum*."

《衆寮箴規》衆寮之儀、應當敬遵佛祖之戒律、兼依隨大小乘之威儀、一如百丈清規。清規曰、事無大小、竝合箴規。然則須看梵網經・瓔珞經・三千威儀經等。(DZZ 6.74)

The stance that both Eisai and Dōgen took on the issue of upholding vinaya rules was based directly on the *Rules of Purity for Chan Monasteries*, and on what they had witnessed firsthand in the major monasteries of Song China.

The use of texts belonging to the "rules of purity" genre, including some imported from China and others composed in Japan by Chan/Zen masters, has been a salient characteristic of the Zen School throughout its history. Enni Ben'en (1202-1280), for example, brought a copy of the *Rules of Purity for Chan Monasteries* back from China in 1241, together with a set of "major monastery rules" (C. *conglin guishi* 叢林規式; J. *sōrin kishiki*) compiled by his teacher, Wuzhun Shifan (1177-1249). In his *Articles for Tōfuku Monastery* (*Tōfukuji jojogoto* 東福条々事), written in 1280, Enni stated that the latter should be implemented there and never changed. One of the older examples of a set of monastic rules composed in Japan is a text entitled *Old Rules of E[nichi] Mountain* (*Ezan koki* 慧山古規). "Enichi" is the mountain name of Tōfuku Monastery, and these "old rules" are attributed to Enni. The text as it survives today, however, is known from a colophon to have been compiled in 1318. It contains an annual schedule of rituals that is similar to those found in the *Auxiliary Rules of Purity for Chan Monasteries*, published in China in 1311.

The first of the émigré Chan masters who helped to transmit Song-style monastic practice to Japan was Lanxi Daolong (1213-1278). Shortly after his arrival in 1246, he was made abbot of Jōraku Monastery in Kamakura, which was reorganized in accordance with Chinese monastic rules. Lanxi's *Regulations for Jōraku Zen Monastery* (*Jōraku Zenji kitei* 常樂禪寺規定) is preserved in his *Discourse Record of Zen Master Daikaku* (*Daikaku Zenji goroku* 大覺禪師語錄). A set of "Rules for Kenchō Monastery" (*Kenchō kushiki* 建長矩式) that Lanxi established do not survive, but they are mentioned in his *final admonition*. The latter text states that keeping the moral precepts is essential for monks in Lanxi's lineage, and it specifically forbids the consumption of meat and alcohol, even when outside the monastery. It also stresses the centrality of *saṃgha hall* training, especially the communal practice of seated meditation that takes place there, and says that disciples in Lanxi's line should inquire into Chan/Zen and study the way by contemplating the living meaning of the ancestral teachers, not collecting and thinking about their "dead sayings" (C. *si huatou* 死話頭; J. *shi watō*) in a merely academic way. Those things, for Lanxi, are what constitute the "three modes of

training” (C. *sanxue* 三學; J. *sangaku*; S. *śikṣā-traya*): morality, meditation, and wisdom.

Keizan Jōkin (1264–1325), author of the *Denkōroku*, wrote the *Ritual Procedures for Tōkoku Mountain Yōkō Zen Monastery in Nō Province* in 1324. That work, later known as *Keizan’s Rules of Purity*, lays out a few rules and ritual procedures for monastic officers, and also functions both as a schedule of activities and as a liturgical manual. It was probably modeled after the *Rules of Purity for Huanzhu Hermitage* by Zhongfen Mingben (1263–1323), which was published in China in 1317.

The émigré Chan master Qingzhuo Zhengcheng (1274–1339), founder of the Seisetsu Branch (Seisetsuha 清拙派) of the Zen Lineage, served as abbot at a number of leading Zen monasteries. Wherever he was in charge, he implemented formal offerings to the ancestral teacher Baizhang Huaihai (720–814), honoring him as the inventor of the “rules of purity” genre of regulations for the organization and operation of monasteries. Zhengcheng himself produced two sets of monastic rules that survive: *Daikan’s Broad Rules of Purity* (*Daikan kōshingi* 大鑑廣清規), which he employed at Jōchi Monastery and Engaku Monastery, and a supplement to it called *Daikan’s Small Rules of Purity* (*Daikan shōshingi* 大鑑小清規).

As the preceding examples show, the abbots of Zen monasteries in Japan had a great deal of latitude when it came to promulgating rules and establishing procedures for the communities they presided over. In general, however, they based their regulations on major “rules of purity” compilations that were periodically updated in China and transmitted to Japan: the *Rules of Purity for Chan Monasteries* (published in 1103); *Rules of Purity for Daily Life in the Assembly* (1209); *Essentials of the Revised Rules of Purity for Major Monasteries* (1274); and *Auxiliary Rules of Purity for Chan Monasteries* (1311). The process of consolidating and standardizing rules for major monasteries in China came to head with the *Imperial Edition of Baizhang’s Rules of Purity*, which was produced by decree of the Yuan emperor Shun and compiled by the monk Dongyang Dehui (d.u.) between the years 1335 and 1338. That text, which remained in use in China right down to the twentieth century, was first printed in Japan in 1356, in what came to be known as the “Five Mountains edition” (*Gozan ban* 五山版). It was reprinted in 1458, and a Japanese language commentary on it entitled *Summary of Baizhang’s Rules of Purity* (*Hyakujō shingi shō* 百丈清規抄) was produced, based on lectures on the text given by various abbots of major Zen monasteries in Kyōto between 1459 to 1462. Subsequent reprintings of the *Imperial Edition of Baizhang’s Rules of Purity* took place during the Tokugawa period (1603–1868), in 1629, 1661, 1720, and 1768.

As Eisai and Dōgen both clearly expressed in their writings, they regarded the Chinese monastic institution of their day as a genuine continuation of the religious order originally founded in India by Śākyamuni Buddha, which needed to be reinstalled (or perhaps installed for the first time) on Japanese soil. On the continent, all major monasteries, whether or not their abbacies were reserved for monks in the Chan Lineage, had more or less the same bureaucratic organizations and schedules of daily activities, monthly observances, and annual rites. That is clear from the fact that the rules of purity that regulated Tiantai and Vinaya school monasteries were essentially identical to those used in Chan

monasteries. All major monasteries in China also had basically the same types of buildings, styles of architecture, and ground plans. Those featured an abbot's quarters, dharma hall, buddha hall, ancestors' hall (C. *zutang* 祖堂; J. *sodō*), earth god's hall (C. *tuditang* 土地堂; J. *dojidō*), and mountain gate (a.k.a. triple gate), all located along a north-south axis, flanked on the west side by a *saṃgha* hall, common quarters (C. *zhongliao* 衆寮; J. *shuryō*), sūtra repository (C. *jingzang* 經藏; J. *kyōzō*), quarters for illuminating the mind (reading room), communal toilet (C. *dongsi* 東司; J. *tōsu*), washstand (C. *houjia* 後架; J. *goka*), nirvāṇa hall (sick bay), and guest quarters (C. *danguoliao* 旦過寮; J. *tangaryō*), and flanked on the east side by an administration hall (C. *kutang* 庫堂 or *kuyuan* 庫院; J. *kudō* or *kuin*) (containing the kitchen, storehouse, and administrative offices), communal bathhouse (C. *yushi* 浴室; J. *yokushitsu*), postulants' hall (C. *hangzhetang* 行者堂 or *xuansengtang* 選僧堂; J. *anjadō* or *sensōdō*), and bell tower (C. *zhonglou* 鐘樓; J. *shōrō*). Many Chinese monasteries, both Chan and non-Chan, also had chapels for the invocation of particular deities, such as an Amitābha hall (C. *Emituotang* 阿彌陀堂; J. *Amidadō*), Avalokiteśvara hall (C. *Guanyintang* 觀音堂; J. *Kannondō*), or arhats hall, and specialized facilities for ritual performances, such as a “water and land hall” (C. *shuilutang* 水陸堂; J. *suirikudō*) used for the esoteric rites of feeding hungry ghosts.

Examples of major monasteries founded in Kamakura period Japan that replicated this Chinese model include: Shōfuku Monastery and Jōten Monastery in the port of Hakata 博多; Jufuku Monastery, Jōraku Monastery, Kenchō Monastery, and Engaku Monastery in Kamakura; Kennin Monastery, Tōfuku Monastery, Nanzen Monastery, Rinsen Monastery, Tenryū Monastery, Daitoku Monastery, and Myōshin Monastery in the capital Heian-kyō 平安京 (modern Kyōto); as well as Kōshō Monastery in Fukakusa and Eihei Monastery in Echizen 越前 (both founded by Dōgen), and Daijō Monastery in Kaga, where Keizan was abbot when his *Denkōroku* was composed. These and almost all of the other monasteries built on the Chinese model had Chan/Zen masters as founding abbots, so the layout itself became closely associated with the Zen School, and the designs of the various buildings became known as “Zen” style architecture. For a more complete list of Chinese-style Zen monasteries built in Kamakura period Japan, and details concerning their founding abbots and lay patrons, → Zen Lineage.

Modern scholars, in their accounts of the founding of the aforementioned monasteries in Japan, have identified one building in particular as the indispensable core of the “Zen” monastic institution: the *saṃgha* hall, where monks of the great assembly slept, took their meals, and engaged in communal seated meditation at their individual places on the low platforms that were arrayed along the interior walls and in the central floor space. It is often said that Kōshō Monastery in Fukakusa, founded by Dōgen in 1236, was the site of the first *saṃgha* hall ever built in Japan, the implication being that Dōgen was the first person to establish genuine Zen practice there. There are, however, a couple of problems with that assessment. In the first place, all major monasteries in Song China had *saṃgha* halls, and seated meditation was considered basic training for all Chinese monks. The Chan School in China did value both the keeping of moral precepts and the practice of seated meditation, but it was not defined by either; → Chan School. Monks who wished to specialize in the former gravitated to the Vinaya School, and those who wanted to concentrate on the study and practice of advanced

meditation techniques looked to the Tiantai School. Moreover, by the year 1220, seven years before Dōgen returned from China, a *saṃgha hall* had already been built at Sennyū Monastery in Kyōto, a Song Chinese-style establishment founded by the Japanese monk Shunjō 俊了 (1166–1227), who is known to posterity as a *vinaya master*.

As a young monk, Shunjō trained in both the Tendai and Shingon schools. Like his contemporaries Eisai (1141–1215) and Jōkei (1155–1213), both of whom he knew, Shunjō became dissatisfied with the corruption of the Buddhist clergy of his day. He studied the *vinaya* tradition as best he could and retreated for a number of years to a rural monastery where he concentrated on *seated meditation* and keeping the *moral precepts*. Then, in 1199, Shunjō traveled to Song China, where he spent twelve years studying the Chan, Tiantai, and Nanshan Vinaya traditions. After returning to Japan in 1211, he stayed for a while at Kennin Monastery in Kyōto and forged a connection with the retired Emperor Go-Toba 後鳥羽 (1180–1239) and the regent Kujō Michiie 九条道家 (1193–1252). With their patronage, in 1213 Shunjō converted a Buddhist temple in the Higashiyama district of the capital Heian-kyō 平安京 (modern Kyōto) into a large Chinese-style establishment, renaming it Sennyū Monastery. It was not associated in any way with the Zen School, but surviving ground plans show that the basic layout of Sennyū Monastery was identical to that of Tōfuku Monastery in Kyōto and Kenchō Monastery in Kamakura, two Zen establishments that were built a couple of decades later; for details → Sennyū Monastery. A comparison of Shunjō's "rules of purity" for Sennyū Monastery with those that Chan/Zen masters such as Eisai, Dōgen, Enni Ben'en (1202–1280), and Lanxi Daolong (1213–1278) promulgated, moreover, leaves no doubt that the monasteries founded by all of them were nearly identical in organization and operation.

To summarize what we have said thus far about the history of the Zen School, it was a movement that worked to reform the Buddhist monastic institution in Japan by restoring adherence to *vinaya* rules and building new monasteries that conformed in their organization and operation to the *major monasteries* of Song and Yuan dynasty China. There was, however, an even more important dimension to the establishment of the Zen School in Japan, which was communication of the mythology and lore of the Chan Lineage, and transmission of the distinctive modes of rhetorical and ritual practice through which those had been perpetuated in China. That entailed, in the first place, educating Japanese followers about the genealogy of Chan *ancestral teachers* in India and China, and familiarizing them with the notion of a *dharma transmission* between *masters and disciples* that "does not rely on scriptures" but "uses mind to transmit mind." Thus, for example, in his *Treatise on Promoting Zen for the Protection of the Nation*, Eisai explained the division of the Chan/Zen lineage into *five houses* following the Sixth Ancestor Huineng and declared that he himself, a *dharma heir* in the Linji/Rinzai Lineage, occupied the sixtieth generation in a line of direct master-to-disciple *dharma transmission* that stretched from the *seven buddhas of the past* (the last being Śākyamuni) down to the present (T 2543.80.10c4–6). At Kōshō Monastery, Dōgen established the practice of chanting the names of all fifty-seven *buddhas and ancestors* who preceded him in the Chan/Zen Lineage, from the *seven buddhas* down through Bodhidharma, Huineng, and his own teacher Rujing. Keizan's *Denkōroku* is basically a genealogy that presents a biography

for each of the ancestral teachers in the Chan/Zen Lineage that stretched from Śākyamuni Buddha down through Dōgen in the fifty-first and Ejō in the fifty-second generation, from whom Keizan's teacher Gikai received *dharma* transmission. The genealogy of the Chan/Zen Lineage was further reinforced in Japan, as it was in Chinese Chan monasteries, by the construction in Zen monasteries of ancestors' halls (C. *zutang* 祖堂; J. *sodō*), also known as "portrait halls" (C. *zhentang* 眞堂; J. *shindō*), where the spirit tablets and mortuary portraits (either painted or sculpted) of ancestral teachers (e.g., Bodhidharma, Huineng, Baizhang) and former abbots of the particular monastery were enshrined and given regular offerings of food, drink, and merit.

Transmission of the lore of Chinese Chan and instruction in its rhetorical style also entailed the exposure of Japanese followers to the vast literature of the tradition, which included "records of the transmission of the flame," discourse records of ancestral teachers, and *kōan* collections. Most Buddhist monks in Kamakura period Japan could read the classical Chinese in which *sūtras* and philosophical commentaries were written, but the newly imported Chan literature featured a quasi-colloquial style that non-native speakers of Chinese struggled to comprehend. Early Japanese Zen masters thus devoted themselves to explaining to their followers, in their native language, the sayings of the Chan/Zen ancestral teachers. Much of Dōgen's celebrated master work, the *Treasury of the True Dharma Eye*, is his Japanese language commentary on the strange things that Chinese Chan masters had to say about various standard Buddhist topics such as birth and death, karma, the way of the buddhas, awakening, arousing the thought of bodhi, turning the wheel of dharma, *sūtras*, *dhāraṇī*, buddha-nature, dharma-nature, supernormal powers, and so on, and about Chan dictums such as "the ancestral teacher's intention in coming from the west" (C. *zushi xilai yi* 祖師西來意; J. *soshi seirai i*), "paying obeisance and getting the marrow" (C. *libai desui* 禮拜得髓; J. *raihai tokuzui*), "mind itself is buddha" (C. *ji xin shi fo* 即心是佛; J. *soku shin ze butsu*), "single bright pearl," and "ancient mirror." Keizan's *Denkōroku*, likewise, is a Japanese language commentary on the Chinese biographies of all the ancestral teachers in his branch of the Chan/Zen Lineage, and one that tries to explain their puzzling sayings for an audience of non-Chinese speakers. Other Japanese Zen masters, similarly, gave formal talks in Japanese that their acolytes recorded. Extant examples include: *Meihō's Vernacular Dharma Talks* (*Meihō kana hōgo* 明峰假名法語) by Meihō Sōtetsu 明峰素哲 (1277-135), a Sōtō monk who was abbot of Daijō Monastery following Keizan and Kyōō Unryō 恭翁運良 (1267-1341); *Vernacular Dharma Talks at Mount En* (*Enzan kana hōgo* 鹽山假名法語), by Bassui Tokushō 拔粹得勝 (1327-1387), a Rinzai monk who founded Mount En Kōgaku Monastery (Enzan Kōgakuji 鹽山向嶽寺) in 1380; and Bassui's *Muddied and Drenched Collection* (*Wadei gassui shū* 和泥合集). The title of the latter work puns on the glyph 和 (*wa*), which means both "mixed [with mud]" and "Japanese," to make the point that sermons given in the vernacular are a kind of *skillful means*, or concession to an audience that would not be able to understand the subject matter otherwise; compare → "dragged through mud and drenched in water." The formal discourse records of all Japanese Zen masters, however, were set to paper in Chinese (*kanbun* 漢文), which remained the official language of "authentic" Chan/Zen rhetoric. Those who could not actually pull off a formal convocation in the *dharma hall* speaking only Chinese would



pepper their Japanese sermons with Chinese phrases and later, with the help of acolytes, render the entire exchange into Chinese for the record. When it came to explaining the canonized “spontaneous” rhetoric of Chan/Zen to Japanese audiences, émigré Chan masters could only be as effective as their mastery of the Japanese language, which no doubt varied a lot. They were, however, experts when it came to modeling that rhetoric in all of the ritualized pedagogical settings in which it was called for, which included *convocations in the dharma hall*, *small convocations in the abbot’s quarters*, and formal instructions given *in the abbot’s room*.

Some modern scholars have argued that the “new Buddhism” of the Kamakura period can be characterized by a turning away from the eclecticism of the Tendai School in the Heian period and an embrace of one or another mode of “exclusive practice” (*senju* 専修). The evidence they adduce is the practice of calling Amitābha Buddha’s name (*nenbutsu* 念佛) as taught in the Pure Land School of Hōnen, the recitation of the title (*daimoku* 題目) of the *Lotus Sūtra* as promoted by the Nichiren School, and Dōgen’s purported advocacy of “just sitting.” However, the notion that the Zen School in Kamakura period Japan (or even just the Sōtō branch of it) taught the exclusive practice of *seated meditation* does not stand up to historical scrutiny.

Many Chan/Zen masters did stress the importance of meditation as a fundamental element of Buddhist monastic training, in much the same way that they emphasized the necessity of upholding of moral precepts. Dōgen’s *Treasury of the True Dharma Eye* contains two chapters on the subject, “Principles of Seated Meditation” (*Zazengi* 坐禪儀) and “Lancet of Seated Meditation” (*Zazen shin* 坐禪箴), and his more famous *Universal Promotion of the Principles of Zazen* circulated separately. Lanxi Daolong (1213-1278) wrote a *Treatise on Seated Meditation* (C. *Zuochanlun* 坐禪論; J. *Zazenron*) in question and answer form, in which he cautioned that despite the benefits of the seated posture (C. *zuoxiang* 坐相; J. *zasō*), one should not become attached to it, but *inquire into Chan/Zen* at all times, whether walking, standing, sitting, or reclining. Enni Ben’en (1202-1280) wrote a *Treatise on Seated Meditation* (*Zazenron* 坐禪論) in Japanese for his patron, the regent Kujō Michiie (1193-1252), in which he praised it as something practiced by all buddhas and bodhisattvas, and as the root of wisdom and supernormal powers. Shinchi Kakushin (1207-1298), founder of the Hottō Branch of the Zen Lineage, wrote a work known as *National Teacher Hottō’s Principles of Seated Meditation* (*Hottō Kokushi zazengi* 法燈國師坐禪儀), and Qingzhuo Zhengcheng (1274–1339), founder of the Seisetsu Branch of the Zen Lineage, included a “Principles of Seated Meditation” in his *Small Rules of Purity* (*Shōshingi* 小清規). Keizan (1264–1325), author of the *Denkōroku*, composed a short text entitled *Pointers for Regulating the Mind in Seated Meditation*. None of the aforementioned works, however, describe seated meditation as the *only* practice necessary for followers of the Chan/Zen tradition. They present it as an excellent practice, and (like adherence to moral precepts) a necessary one, but not one that is sufficient in and of itself. All Chan/Zen masters in Japan, including Dōgen and Keizan, spent far more time (and produced far more writing) instructing their disciples in a different practice: contemplating of the sayings of ancestral teachers in the Chan/Zen Lineage. That, for them, is what distinguished followers of the Chan School in China from other monks who followed the universal, basic

regimen of upholding moral precepts and practicing seated meditation in the *saṃgha halls of major monasteries*; → Chan School. Shunjō, the abbot of Sennyū Monastery, also wrote a “Principles of Seated Meditation” (*Zazengi* 坐禪儀) for his followers, but that did not make him a Zen master; it simply marked him as an abbot who promoted Chinese-style monastic discipline.

It is true that Dōgen often quoted his teacher Rujing as saying “just sit,” which sounds like an admonition to practice seated meditation only. In the chapter of his *Treasury of the True Dharma Eye* entitled “Sustained Practice, Part 2” (*Gyōji*, 行持, 下), for example, Dōgen said:

Again, he [Rujing] said, “Inquiring into Chan is the sloughing off of body and mind. There is no need for burning incense, making prostrations, recollecting buddhas, practicing repentance, or sūtra reading. Just sit; only then will you get it.”

《正法眼藏、行持、下》又いはく、參禪者身心脱落也、不用焼香・禮拜・念佛・修懺・看經、祇管打坐始得。(DZZ 1.198)

However, Dōgen knew that his teacher was not recommending the exclusive practice of seated meditation in any literal sense, for he reported in his *Record of the Baoqing Era* that Rujing endorsed Juefan Huihong’s (1071-1128) statement (found in *Shimen’s Record of Monastic Groves*) that Bodhidharma was not a *dhyāna* practitioner, because “*dhyāna* is just one of the various practices; how could that alone exhaust the qualities of a sage?”; → Chan School. Proof that Dōgen did not take Rujing’s statement literally is found throughout his *Treasury of the True Dharma Eye*, where he repeatedly prescribed, often in great detail, every one of the practices that Rujing seemed to dismiss. In the chapter entitled “Receiving the Precepts” (*Jukai* 受戒), for example, Dōgen said:

Without fail, one burns incense and makes prostrations before the ancestral teachers and asks to receive the bodhisattva precepts.

《正法眼藏、受戒》かならず祖師を焼香禮拜し、應受菩薩戒を求請するなり。(DZZ 2.296)

In the chapter entitled “The Retreat” (*Ango* 安居), Dōgen prescribed recitation (*nenju* 念誦) of the “Ten Buddha Names” (*Jūbutsumyō* 十佛名), which is a form of recollecting buddhas, as a means of producing merit for dedication to the earth god (*doji* 土地), and dragon spirits (*ryūjin* 竜神), who are protectors of the true dharma (DZZ 2.226-7). In the chapter entitled “Three Times of Karmic Fruition” (*Sanji gō* 三時業), Dōgen recommended practicing repentance:

As the World-Honored One has indicated, good and evil karma, once it has been produced, does not fade away even in a hundred, thousand, or ten thousand kalpas. When the causes and conditions are right, its results will certainly be felt. Nevertheless, if one repents, one’s evil karma will be extinguished, or its heavy effects will be turned into light ones.

《正法眼藏、三時業》世尊のしめしますがごときは、善惡の業、つくりをはりぬれば、たとひ百千萬劫をふといふとも、不亡なり。もし因縁にあへば、かならず感得す。しかあれば、惡業は懺悔すれば滅す、また轉重輕受す。(DZZ 2.412)

Finally, Dōgen devoted an entire chapter of his *Treasury of the True Dharma Eye* to the procedures for “Sūtra Reading” (*Kankin* 看經), which he endorsed as a

merit-making ritual performed for the benefit of lay patrons and rulers. But if Dōgen did not take Rujing's admonition to "just sit" as a literal rejection of any other Buddhist practices, then how did he understand it?

In the chapter of his *Treasury of the True Dharma Eye* entitled "Sūtras of Buddha" (*Bukkyō* 佛經), Dōgen raises Rujing's saying as something enigmatic yet profound (i.e., a *kōan*), and proceeds to comment on it:

My former master always said,

In my place here, make no use of burning incense, making prostrations, recollecting buddhas, practicing repentance, or sūtra reading. Just sit, make a concentrated effort to investigate the way, and body and mind will be sloughed off.

Those who understand such words are rare. Why is that? Because if one reads the words "sūtra reading" and takes them to mean sūtra reading, one violates them, but if one reads them and does not take them to mean sūtra reading, one turns one's back on them. [The *Gateless Barrier* says] "You must not have anything to say, and you must not lack anything to say. Speak quickly! Speak quickly!" You should study this principle. It is due to this essential point that a man of old [Yunmen Wenyan] said, "For reading sūtras one must be equipped with the eye for reading sūtras." You should know that if there were no sūtras in the past or in the present there could be no words such as these. You should study the fact that there is "sloughed off sūtra reading" and there is "sūtra reading of which one makes no use."

《正法眼藏、佛經》先師尋常道、我箇裏、不用焼香禮拜念佛修懺看經、祇管打坐、辨道功夫、身心脱落。

かくのごとくの道取あきらむるともがらまれなり。ゆゑはいかん、看經をよんで看經とすれば觸す、よんで看經とせざればそむく。不得有語、不得無語、速道速道。この道理參學すべし、この宗旨あるゆゑに、古人云、看經須具看經眼、まさにしるべし古今にもし經なくは、かくのごときの道取あるべからず、脱落の看經あり、不用の看經あること參學すべきなり。(DZZ 2.17)

In this commentary, Dōgen makes it clear that he does not take Rujing's admonition to "make no use" of sūtra reading as a literal rejection of that practice, but rather as advice concerning the proper outlook or "eye" with which sūtras should be read. "Sloughed off sūtra reading" (*datsuraku no kankin* 脱落の看經), presumably, takes place when one understands the words but "makes no use" of them, i.e., does not reify the names and concepts found in them and cling to those as really existing things. For Dōgen, it would seem, "just sitting" was actually a name for the proper state of non-attachment — the state of "body and mind sloughed off" — in which one should engage in sūtra reading and all other practices.

The so-called transmission of Chan from China to Japan, we have seen, had two distinct dimensions: 1) the establishment of monastic institutions modeled after the major monasteries of Song China, with their emphasis on maintaining moral precepts and the communal practice of seated meditation; and 2) the communication of the mythology, rituals, and teaching styles that distinguished the Chan School from other Buddhist sodalities and trends in China. Because those two aspects of the newly imported Chinese Buddhism were almost always

bundled together (an exception being Shunjō's Sennyū Monastery), it was natural for the Japanese to label everything in the package as "Zen," including various things (e.g., *samgha hall* training) that in China were regarded as generically "Buddhist," not specifically "Chan." The package also contained many elements of elite literati (scholar bureaucrat) culture that had found their way into the Buddhist monastic institution of Song and Yuan dynasty China, including: the study of Confucian classics; Chinese poetry and the style of calligraphy in which it was written; the closely related art of ink painting, which was often inscribed with poetic verses; miniature landscape gardens; and the drinking of tea as a social ritual. In China, those cultural pursuits were not regarded as intrinsically "Buddhist," let alone "Chan," even when Chan School monks engaged in them. In Japan, however, they were received as the newly imported and prestigious culture of continental "Zen," which was modeled by Chan/Zen masters in their abbot's quarters and embraced in the highest echelons of the newly empowered samurai class. The latter were *nouveau riches* who had long been looked down upon as uncouth by courtiers and the old aristocracy, and now could engage in a kind of social one-upmanship by emulating the pastimes of the elites in China.

Another important aspect of Chinese culture that found its way to Japan in the Kamakura period in conjunction with the transmission of Chan was Confucian-style ancestor worship. The core belief around which the Chan School in China was organized and perpetuated was its *lineage of ancestral teachers*, who were venerated as heirs to Śākyamuni Buddha's "*mind dharma*." Commemoration of those ancestors involved the enshrinement of their *mortuary portraits* and spirit tablets (C. *lingwei* 靈位 or *weipai* 位牌; J. *reii* or *ibai*) on altars in the ancestors' halls (C. *zutang* 祖堂; J. *sodō*) of Chan monasteries, where they received ritual offerings of food, drink, and merit (generated by *sūtra* reading) in regularly scheduled (annual, monthly, or even daily) memorial services. The worship of *ancestral teachers* was also implicit in the study and ritual rehearsal of their sayings by Chan practitioners who took them as role models of awakening and strove to live up to their standards, and in the filial duty that every Chan master felt to repay the blessings received from his "teacher father" (C. *shifu* 師父; J. *shifu*) by producing *dharma heirs* of his own to carry on the family line. These modes of ancestor worship had roots in Chinese culture that were far older than the introduction of Buddhism from India, which began in the first century CE. Their manifestation in the Chan School from the eighth century onward was a result of the sinification of Buddhism: the gradual adaptation of the religion to the broad cultural norms and specifically Confucian values of the literati (the educated elites who held political and economic power in imperial China). The first wave of Buddhist influence on Japan, in the Asuka and Nara periods, had already carried with it some aspects of Confucian ethics and political philosophy. The third wave of Buddhism coming from China in the Kamakura period introduced the aforementioned elements of ancestor worship that had been incorporated by the Chan School, which were replicated in newly built Zen monasteries.

The *Rules of Purity for Chan Monasteries*, a text used by Eisai, Dōgen, Enni, and all the other founders of the Zen School in Japan, contains detailed procedural guidelines for monastic funerals. The funerals for ordinary monks and nuns, meaning those who had not been recognized as *dharma heirs* in the Chan Lineage, featured the disposal via auction of their personal possessions (their "robes and

bowls”) and prayers that they might be born next in the pure land of Amitābha Buddha. Such people, because they had not attained awakening, needed to be rescued from suffering in the round of rebirth. Their funerals, moreover, marked a kind of closure of the relationship between the newly deceased and the people who survived them, for their ashes were to be deposited in a common *stūpa* for deceased monks (C. *wangseng* 亡僧; J. *bōsō*) and they did not receive any individual memorial services in the years to come. The funerals for “elders” (a term that refers to abbots, retired abbots, and any other monks who had received *dharma transmission* in the Chan/Zen Lineage), however, were Confucian-style rites that were actually just the first in an ongoing series of annual or monthly memorial services that served to perpetuate the relationship between the deceased and their living descendants indefinitely. An “elder” did get an individual *stūpa*, as well as a mortuary portrait and/or spirit tablet (C. *weipai* 位牌; J. *ihai*) that was enshrined in the ancestors’ hall (C. *zutang* 祖堂; J. *sodō*) of a monastery. In the literature of Chan/Zen, it is said that such people have “attained buddhahood and become ancestors” (C. *chengfo zuozu* 成佛作祖; J. *jōbutsu saso*). The implication is that, having attained awakening in the manner of Śākyamuni Buddha and escaped from the round of rebirth, they achieve the permanent identity and perpetual veneration enjoyed by a Confucian-style ancestral spirit.

Patronage of the Chan/Zen masters who founded the first Zen monasteries in the Kamakura period, with few exceptions, came from people at the pinnacle of wealth, power, and prestige in Japanese society: emperors, the Hōjō clan of samurai that actually ruled the country in the name of the emperor, and a few of the latter’s close lieutenants; for details, → Zen Lineage. A combination of factors seem to have inclined the Hōjō regents to support the new Zen Buddhism coming in from China, and to have encouraged the imperial court to follow suit. There was a well established precedent in Japan of court nobles and the landed aristocracy supporting Buddhist monks of the Tendai and Shingon schools in exchange for esoteric rites believed to bring both worldly and spiritual benefits, but the newly empowered samurai were not keen on patronizing those old forms of elite Buddhism that had catered to their aristocratic former masters and not to illiterate ruffians like them. As noted above, the elements of Chinese literati culture (tea, ink paintings, rock gardens, etc.) that Chan/Zen masters were steeped in were soon adopted by the Hōjō and their samurai retainers as markers of the social prestige that they were beginning to enjoy as the new ruling class. Their power was essentially military, but because they ruled in the name of the emperor, they liked the style of monastic institution that subjected itself to imperial control in China, where the court appointed abbots at all major monasteries and the latter routinely performed religious rites for the long life and undisturbed reign of the sovereign. The nascent Zen School, with its avowed adherence to the rules of the monastic *vinaya* that were followed in China, also looked more manageable to the Hōjō than the old schools of Japanese Buddhism that allowed alcohol, women, warrior monks, and stockpiles of weapons in their monasteries.

Another major element in the ruling samurai embrace of Zen was the Confucian-style ancestor worship that it introduced to Japan. Kenchō Monastery in Kamakura, the full name of which was Kenchō Era Nation-Promoting Zen Monastery (Kenchō Kōkoku Zenji 建長興國禪寺), was opened in 1253 as the

ancestral mortuary temple (*dannadera* 檀那寺 or *bodaiji* 菩提寺) of the Hōjō clan, with Lanxi Daolong 蘭溪道隆 (J. Rankei Dōryū; 1213-1278) as *founding abbot*. According to the *Mirror of the East* (*Azuma kagami* 東鑑), a record of the Kamakura shogunate, the merit of Kenchō Monastery's establishment was formally dedicated to "the longevity of the emperor, the welfare of the shogunal line and its ministers, peace under heaven, the repose of the souls of three generations of the Minamoto, of Masako, and other deceased members of the Hōjō family" (Collcutt, p. 67). Despite the relative insignificance of the Hōjō forebears in the power structure of the Heian period at the time when they were alive, their elevation as ancestors worthy of lavish worship made it seem as if the Hōjō clan was no mere upstart, but had always occupied a position of national importance.

Furthermore, the Chan/Zen masters who received Hōjō support began to perform Chinese-style funerals and memorial services for their lay patrons. Because those rites were modeled after ones for elders (abbots, etc.) found in the *Rules of Purity for Chan Monasteries*, they necessitated ordination of the recipient, either prior to or immediately after their death. It is clear from the survival of a mortuary portrait of Hōjō Tokiyori 北条時頼 (1227-1263) that he received a Buddhist funeral, which entailed posthumously giving the precepts and shaving the head, thereby ordaining him as a monk. Tokiyori's son, Hōjō Tokimune 北条時宗 (1251-1284), was ordained as a monk on the day of his death by the second abbot of Kenchō Monastery, Wuxue Zuyuan (J. Mugaku Sogen 無學祖元, 1226-1286) (Collcutt, p. 73). He too was given the funeral of a Chinese Buddhist abbot, complete with cremation, the enshrinement of his ashes in a stūpa, and the creation of a mortuary portrait for use in the funeral itself and subsequent memorial services. It is not known exactly when the practice of monks conducting mortuary rites for lay men and women started in China, but there is an explicit reference to it in the *Rules of Purity for Huanzhu Hermitage*, written in 1317 by Chan master Zhongfeng Mingben (1263–1323). Mingben stipulates that "incense burning services on behalf of the deceased (C. *jianwang shaoxiang* 薦亡燒香; J. *senmō shōkō*) should be the same for monks and lay people, men and women." It is not clear from Chinese sources whether ordination of the deceased, which became the normal first step in funerals performed for lay people by Zen monks in Japan, was a part of lay funerals in the Song or Yuan. But it is difficult to imagine that émigré Chinese monks such as Lanxi and Wuxue would have initiated that practice in Japan if there had been absolutely no precedent for it in China.

All Zen monasteries had a *founding abbot's hall* (*kaisandō* 開山堂), which was a mausoleum for the Chan/Zen master who had served as its first abbot. The *founding abbot's hall* at Kenchō Monastery, built for Lanxi Daolong after his death in 1278, was a representative one. It was not a single building, but rather a walled compound on the grounds of the main monastery that contained: 1) a hut housing Lanxi's "egg-shaped stūpa" (*rantō* 卵塔); 2) an attached "worship [literally 'tablet'] hall" (*shōdō* 昭堂) where memorial services for Lanxi were performed; 3) a reception hall (*kyakuden* 客殿) for guests, which also had private quarters for the stūpa master (the abbot of the sub-temple); and 4) a rectory (*kuri* 庫裡) that included a kitchen and quarters for a small contingent of acolytes. Many monasteries also had a "founding patron's hall" (*kaikidō* 開基堂), which

was a mausoleum for the lay donor who had paid for its initial construction, and the place where monks would perform regular memorial services for him or her.

Rinsen Monastery in Kyōto provides an example of how those two kinds of mortuary facilities—*stupa* sites for founding abbots and mausoleums for founding patrons—came to be combined over time. That monastery was built in Kyōto in 1333 by Emperor Go-Daigo 後醍醐 (1288-1339) as a memorial to one of his sons, imperial prince Yoyoshi 世良 (–1330) who had died at the age of twenty-one, and Musō Soseki (1275-1351) was installed as founding abbot. In 1339, Musō built a cloister where he could live when he retired from the abbacy, and where his remains would be enshrined after his death. Such facilities, which had a precedent in the Chinese Buddhism of the day, were called “long life *stūpas*” (C. *shouta* 壽塔; J. *jūtō*). The one at Rinsen Monastery was a walled compound on the grounds of the main monastery. It was named Sanne [literally “three assemblies”] Cloister (Sanne’in 三會院) because it had three connected structures: 1) a small building that housed a *stūpa* for Yoyoshi, who was identified as founding patron (*kaiki* 開基); 2) a building containing a *stūpa* for Musō, the founding abbot; and 3) a worship hall (*shōdō* 昭堂) with an image of Maitreya enshrined, which stood between the other two. The compound also included a *stūpa* master’s quarters (*tassuryō* 塔主寮), which was the abbot’s quarters of the cloister, and a rectory (*kuri* 庫裡) with a kitchen and quarters for the acolytes whose job it was to make regular offerings in the worship hall.

As time went on, all of the major Zen monasteries in Kamakura and Kyōto saw a steady increase in the number of mortuary sub-temples, called “*stūpa* sites,” on their grounds. What happened was that abbots in many successive generations used their authority to build themselves “long life *stūpas*” to live in when they retired. Typically, the construction was paid for by a wealthy lay donor who had formed a relationship with the abbot, and the facility housed a *stūpa* and mortuary portrait for the founding abbot of the sub-temple (who was the 2nd, 3rd, or 5th abbot, etc., of the main monastery) as well as a *stūpa* (or just mortuary tablets) for the ancestors of the sub-temple’s founding patron. That arrangement allowed samurai officials of the shogunate, courtiers (*kuge* 公卿), regional military stewards (*jitō* 地頭), and wealthy merchants to establish their own family memorial temples (*bodaiji* 菩提寺) at a fraction of the cost of building an entire monastery. Such mortuary sub-temples were originally modeled after the founding abbot’s halls (*kaisandō* 開山堂) described above, but as time went on the layout was simplified to include just two buildings: 1) a *stūpa* master’s quarters (*tassuryō* 塔主寮), also called the abbot’s quarters or “main hall” (*hondō* 本堂), where mortuary portraits and mortuary tablets were enshrined and memorial services were held; and 2) a rectory (*kuri* 庫裡), complete with kitchen, toilet, bath, and private rooms, where the abbot of the temple and his acolytes lived. The abbot’s quarters (main halls) were decorated with fine art, and their verandas looked out on “Zen” gardens, which created an atmosphere of peaceful repose for the ancestral spirits housed there.

The Kamakura period came to an end when Emperor Go-Daigo (1288-1339) succeeded in defeating the shogunate and creating a three-year period of uncontested imperial rule called the Kenmu Restoration. However, Go-Daigo’s leading general, Ashikaga Takauji 足利尊氏 (1305-1358), turned against him and

established the Ashikaga shogunate, ushering in the Muromachi period (1338-1573) of military dictatorship. That period saw the rise of the so-called Five Mountains (*Gozan* 五山) network of Zen monasteries that were officially ranked by the shogunate. At its peak, prior to the outbreak of the Ōnin War in 1467, the network encompassed some three hundred monasteries categorized in three tiers, with eleven Kyōto and Kamakura institutions at the top, and several thousand branch temples (*matsuji* 末寺) throughout the country. The top monasteries in the Five Mountains system were dominated by two Rinzai lineages: the *dharma heirs* of Enni Ben'en (1201-1280) and those of Musō Soseki (1275-1351). Zen masters belonging to Sōtō lineages tended to hold abbacies at smaller, regional monasteries, most of which were outside the Five Mountains system.

During the Muromachi period, not only the Ashikaga shōguns but members of the imperial family, warring states barons (*sengoku daimyō* 戦國大名), and wealthy merchants in urban areas such as Kyōto and Sakai (modern Ōsaka) found the wherewithal to patronize Zen abbots and establish their own ancestral mortuary temples (*bodaiji* 菩提寺) or sub-temple *stūpa* sites. The abbot's quarters of those medium-sized or small Zen temples were lavishly appointed with works of art, rock gardens, and adjacent tea houses, all provided by the patrons for their own enjoyment when they visited their ancestors who were enshrined on the premises, and for the prestige of their clans. In this way, the Chinese literati culture that had entered Japan as "Zen" gradually filtered down from the very top of Japanese society to a second tier of elites whose wealth and power were more limited.

During the first half of the fourteenth century there were, on the average, four or five mortuary sub-temples at each of the major Kyōto and Kamakura Zen monasteries. The next hundred years saw, roughly speaking, a five-fold increase in the average number of sub-temples at those monasteries. For example, Engaku Monastery in Kamakura had 5 sub-temples by the end of the Kamakura period, and 25 sub-temples some sixty years later. Nanzen Monastery in Kyōto had 4 sub-temples in 1333, and 21 by 1392. Following the devastation of the Ōnin War (1467-1477), there was a rebuilding of the metropolitan Zen institutions, and mortuary sub-temples proliferated dramatically in the sixteenth century. At the height of this trend, the number of sub-temples reached 66 at Kennin Monastery, 76 at Shōkoku Monastery, 95 at Tenryū Monastery, 101 at Nanzen Monastery, and 120 at Tōfuku Monastery. Myōshin Monastery and Daitoku Monastery, which had not been favored with high status in the Five Mountains system, emerged after the Ōnin War as powerful new centers with many branch temples all over the country. At one time, the central campuses of those two head monasteries contained 165 and 104 sub-temples, respectively. Even regional monasteries, including those with Sōtō Lineage abbots, gave rise to numerous sub-temples on their grounds.

The proliferation of mortuary sub-temples, each with its own coterie of disciples and its own agenda of memorial services and other ceremonies performed for the founding ancestor and lay patrons of a given branch or sub-branch of the Zen Lineage, started a process of decentralization that culminated in the sixteenth century with the hollowing out of the main monastery (*hon garan* 本伽藍) facilities. The buildings that had supported large-scale communal training at Zen monasteries — the great *samgha* halls, administration halls (*kudō* 庫堂),



communal bathhouses (*yokushitsu* 浴室) and toilets (*tōsu* 東司) — disappeared. The only central facilities that remained and were rebuilt if necessary were the mountain gate, main abbot's quarters, and either the *dharma hall* or *buddha hall*, now called a “main hall” (*hondō* 本堂), where all the monks from the sub-temples could gather for a few annual ceremonies. In this way, the Chinese style of major monastery that was first established in the Kamakura period by various *Chan/Zen* masters disappeared, having morphed into something quite different.

At the beginning of the seventeenth century, several decades of warfare among regional feudal lords, which had brought the Ashikaga shogunate down, came to an end with the victory of the Tokugawa clan and the unification of Japan under a centralized military government. The Tokugawa period (1603-1868) saw a number of official policies that greatly affected Japanese Buddhism as a whole and the Zen School in particular. Christianity was banned, and all Japanese ports were closed to European shipping, with the exception of Nagasaki, where only the Dutch were permitted to land on an island in the harbor. Those policies were intended to curb the Christian warlords (*daimyō* 大名) who had fought against the Tokugawa clan, and to seal Japan off from the foreign influences associated with Christian missionary activity in the previous century, especially the uncontrolled introduction of advanced military technology (mainly guns). The shogunate also implemented a system of “temple registration” (*terauke* 寺請) in which every family unit (*ie* 家) in the country was compelled to register with a Buddhist temple in its locale as a “donor household” (*danka* 檀家), or parishioner, whether or not its members had any religious inclination to do so. Buddhism was thus mandated as the official, obligatory religion of all Japan, and the shogunate used it to create a bureaucratic network that furthered the centralization of power. A “headquarters/branch system” (*honmatsu seido* 本末制度) was created, in which all of the monasteries in the country were linked, by denomination, into hierarchical networks of “head monasteries” (*honzan* 本山) and “branch monasteries” (*matsuji* 末寺), controllable from the top by the shogunate. Local Buddhist temples kept records of people's domicile and travels, marriages, births, deaths, and property transactions, reporting that data to their head temples, which passed it up the line to monk officials in Edo (modern Tōkyō), the capital. Laws and orders issued by the central government, conversely, were passed down to the population through the networks of temples. The shogunate also promulgated various “temple ordinances” (*jiin hatto* 寺院法度) that set standards for the clergy of each Buddhist denomination, covering such matters as ordination procedures, clerical ranks, minimum qualifications for an abbacy, the assumption of honorific titles and the right to wear different color robes (especially the purple, the traditional mark of imperial appointment to an abbacy). Such rules were designed in part to prevent the spontaneous rise of popular, potentially seditious religious movements that could unite segments of the populace against the rigid social order that the government sought to impose.

All of the officially recognized denominations of Japanese Buddhism increased their institutional bases and benefited materially under the Tokugawa regime, but the Zen School had the most influence on the formation of the parishioner system (*danka seido* 檀家制度). One of the chief architects of the shogunate's control of religious institutions was Sūden 崇傳 (1569-1633), a monk in the Daikaku Branch of the Rinzai Lineage stemming from Lanqi Daolong (1213-1278), and

the abbot of Nanzen Monastery in Kyōto from 1605 to 1608. From 1608, Sūden served as an extremely influential advisor to the first shōgun, Tokugawa Ieyasu 徳川家康 (1543-1616), on a wide range of domestic and foreign political affairs, and was instrumental in formulating ordinances (*hatto* 法度) regulating the civil court aristocracy (*kuge* 公家) and samurai (*buke* 武家) as well as Buddhist temples. Another Rinzai monk, Takuan Sōhō 澤庵宗彭 (1573-1645) of Daitoku Monastery, also served as a top advisor to the shogunate.

The influence of Zen was felt in another, more concrete way as well, for the architectural layout and ritual procedures found in the ancestral memorial sub-temples or “*stupa sites*” that crowded the campuses of major metropolitan Zen monasteries was used as the model for the tens of thousands of new family mortuary temples (*bodaiji* 菩提寺 or *dannadera* 檀那寺) that were constructed for the populace at large in the Tokugawa period, including temples that belonged to schools of Buddhism other than Zen. Thus it was that Chinese-style funerals and ancestral rites, originally introduced by Chan/Zen masters in the Kamakura period to their samurai patrons (the Hōjō regents) and later embraced by regional warlords and wealthy merchants in urban centers, came to be mandatory for every household in Japan. Even today, the basic layout of the vast majority of Buddhist temples in Japan features just two main buildings: 1) an abbot’s quarters or “main hall” (*hondō* 本堂) where the mortuary tablets of lay parishioners (*danka* 檀家) and former abbots are enshrined and funerals are performed; and 2) a rectory (*kuri* 庫裡) where the resident priest (*jūshoku* 住職) — the abbot — and his family reside. This arrangement scarcely deviates from that of the Muromachi period Zen *stupa sites* on which it was originally based, but the inclusion of dozens or hundreds of families as parishioners (*danka* 檀家) of a single temple, as opposed to one lay donor clan, is something that began in the Tokugawa period.

It is often said that Japan as a nation was “closed” (*sakoku* 鎖國) to foreign influence during the Tokugawa period, but that was mainly true vis-à-vis European countries, and not so much with regard to China. The latest in Neo-Confucian thought coming from the continent was eagerly consumed by Japanese intellectuals who shared their expertise with the shogunate and were influential in the latter’s efforts at social engineering. A new wave of Chinese Buddhism, too, flowed into Japan, where it met a receptive audience. By the end of the sixteenth century, a community of Chinese merchants had developed in Kyūshū, centered around Nagasaki. After the establishment of the Tokugawa regime, that community was constrained by laws that limited where foreigners could live, but unlike the European traders and missionaries who were expelled from country, the Chinese were allowed to remain in their settlements. In 1610, the new shogunate implemented a policy that allowed trade with China on a limited basis. The Chinese community in Nagasaki thrived and began to invite Buddhist monks from China to meet its religious needs, whereupon a number of monasteries were established. The three main ones were Kōfuku Monastery, founded in 1623; Fukusai Monastery (Fukusaiji 福濟寺), founded in 1628; and Sōfuku Monastery, founded in 1629 (or 1632 or 1635).

In 1654 an eminent Chinese Chan master named Yinyuan Longqi 隱元隆琦 (J. Ingen Ryūki; 1592-1673) came to Japan and soon got an offer from the fourth Tokugawa shōgun, Ietsuna 家綱 (1641-1680) to build a grand Chinese-

style monastery in Uji, just south of Kyōto: Mount Ōbaku Manpuku Monastery (Ōbakusan Manpukuji 黄檗山萬福寺). In contrast to the great metropolitan Zen monasteries of Kyōto and Kamakura that had become overrun with mortuary sub-temples and had lost many of their central facilities, Manpuku Monastery boasted all of the monastery buildings that were necessary to support communal practice on a large scale. Yinyuan stressed the upholding of moral precepts by all members of the Buddhist *saṃgha* (the *fourfold assembly*) and the practice of “communal labor” (C. *puqing zuowu* 普請作務; J. *fushin samu*) by monks. His style of Chinese Buddhism employed the “*kōan* of recollecting buddha” (C. *nianfo gong'an* 念佛公案; J. *nenbutsu kōan*), which involved reciting the formula popularized by the Pure Land School — “homage to Amitābha Buddha” (C. *nanwu Emituo Fo* 南無阿彌陀佛; J. *namu Amida Butsu*) — while simultaneously investigating one’s own mind with the introspective question, “who is reciting?” The Ōbaku School, as it came to be called, also emphasized the printing and distribution of Buddhist *sūtras*, “assemblies for the feeding of hungry ghosts” (C. *shieguihui* 施餓鬼會; J. *segakie*), and “assemblies for releasing living beings” (C. *fangshenghui* 放生會; J. *hōshōe*). For more details on its approach to Zen practice, → Ōbaku School.

Modern scholars, most of whom are monks affiliated with either the Rinzai or Sōtō schools, have tended to write the Ōbaku School out of the history books, treating it as something ancillary to the main line of development of Japanese Zen from the Kamakura period down to the present. In truth, the newly imported style of Chinese Chan Buddhism known as “Ōbaku Zen” exerted tremendous influence on the established institutions of Japanese Zen in the seventeenth and eighteenth centuries. It threatened the very existence of both the Sōtō and Rinzai traditions, triggered major reform movements in both of them, and left a legacy of practices that is still evident today. The “assemblies for giving the precepts” (*jukaie* 授戒會) and the Bon festival (*obon* お盆) rites of “opening the ambrosia gate” (C. *kai ganloumen* 開甘露門; J. *kai kanromon*) that ordinary Sōtō Zen temples use at present to engage their lay practitioners and parishioners (*danka* 檀家), for example, were popularized in Tokugawa period Japan by the Ōbaku School. The practice of manual labor (*samu* 作務) that all Zen monks today engage in is attributed to the Tang dynasty Chan master Baizhang (J. Hyakujō; 720–814), but it was Yinyuan (J. Ingen; 1592–1673) who reintroduced it to Japan in the seventeenth century. The meditation halls (*zendō* 禪堂) that are found at all Rinzai and some smaller Sōtō training monasteries today, moreover, are modeled after the one that Yinyuan built at Manpuku Monastery in Uji. It is true that one element of Ōbaku Zen, the practice of recollecting buddha (*nenbutsu* 念佛), has been largely extirpated from Sōtō and Rinzai Zen training on the grounds that it represents a degenerate kind of “syncretism.” The emphasis that Ōbaku Zen put on upholding traditional *vinaya* rules, moreover, fell by the wayside during the Meiji era (1868–1912), when monks of the Zen School as a whole (together with all other Buddhist monks in Japan) began to openly marry, drink alcohol, and engage in military service. Those developments, however, represented a kind of pushback against the Chinese-style Buddhism that had flourished in the preceding Tokugawa period. As such, they also speak to its significance.

The reforms that Ōbaku Zen triggered in both the Sōtō and Rinzai traditions in the Tokugawa period were centered on the reestablishment of rigorous,

disciplined, communal monastic practice of the sort that had originally existed in the Kamakura period, but had disappeared in Japan by the late sixteenth century. That was not accomplished by the building of new facilities on the grand scale of a fully equipped Chinese-style monastery, however, but by the conversion of small to medium-sized mortuary temples (*dannadera* 檀那寺), especially ones patronized by a single powerful patron family, into somewhat larger facilities that could support a number of monks engaged in regular seated meditation and other observances that went beyond the usual offerings to ancestral spirits. The two main elements in the transformation of an ordinary Zen temple into a training monastery were: 1) the installation as abbot of an eminent Zen master who could attract disciples to train under him, and 2) the construction of a meditation hall (*zendō* 禪堂), modeled after the ones found at Ōbaku School monasteries. Because those halls were equipped with long, low platforms (*tan* 單) where the monks would line up to practice seated meditation, the conversion of an ordinary temple into a training monastery was called “opening a platform” (*kaitan* 開單). That was a neologism that played on an older expression, “opening a mountain” (*kaisan* 開山), which means founding a new monastery. The monasteries that were created in this way came to be called, in their entirety, “special places of practice” (*senmon dōjō* 專門道場), “special saṃgha halls” (*senmon sōdō* 專門僧堂), or simply “saṃgha halls.” The latter designation, presumably, was due to the fact that they supported a kind of communal discipline similar to that which had once existed in Chinese-style Zen monasteries during the Kamakura period, where the great assembly of monks was based in a large building called the saṃgha hall.

An early example of a reformer who “opened a platform” is the Rinzai Zen master Ungo Kiyō 雲居希膺 (1582–1659), who in 1636 assumed the abbacy of Zuigan Monastery (Zuiganji 瑞巖寺), the family mortuary temple of the Date clan, feudal lords (*daimyō* 大名) of the Sendai 仙台 domain. Ungo used the temple and its patronage to build a training monastery where the moral precepts were strictly observed and a regular schedule of twice daily seated meditation (*niji no zazen* 二時の坐禪), three daily sūtra chanting services (*sanji no fugin* 三時の誦經), and communal manual labor (*fushin samu* 普請作務) was implemented. Ungo’s observation of the precepts included the strict prohibition of alcohol in his monastery and a personal refusal to handle money. At the same time, he convinced the lord to ban hunting and fishing in the region and began teaching the “kōan of recollecting buddha” (C. *nianfo gong’an* 念佛公案; J. *nenbutsu kōan*) to lay people, including a group of samurai women. Although Ungo did not study under Ōbaku masters, it is clear that he was greatly influenced by the main currents of Ming Chinese Chan.

In 1645 Ungo became abbot of Myōshin Monastery in Kyōto, where he was criticized by some monks for taking a syncretic approach that was alien to the so-called Ōtōkan 應燈關 Branch of the Rinzai Lineage deriving from the founding abbot, Kanzan Egen 關山慧玄 (1277–1360). Even so, when Yinyuan arrived in Japan there were some other monks at Myōshin Monastery who wished to invite the Chinese monk to become abbot. The move was blocked by Gudō Tōshoku 愚堂東實 (1579–1661), 137th abbot and champion of the Ōtōkan lineage, but even Gudō was sufficiently impressed by the new Chinese-style Zen monasteries to set about rebuilding some of the central facilities at Myōshin Monastery — the main gate, buddha hall, and dharma hall — in the Chinese manner.

The conversion of mortuary temples into Rinzai training monasteries in the Tokugawa period was often sponsored by feudal lords (*daimyō* 大名). The case of Zuigan Monastery, mortuary temple of the Date clan, is discussed above. Another early example is Daian Zen Monastery (Daianzenji 大安禪寺), which was built in 1658 by Matsudaira Mitsumichi 松平光通, fourth lord of the feudal domain (*han* 藩) of Echizen 越前, to enshrine his ancestors. Mitsumichi invited Daigu Sōchiku 大愚宗築 (1584-1669), an eminent former abbot of Myōshin Monastery, to serve as *founding abbot* in 1658. There are numerous other cases of clan mortuary temples of Tokugawa period *daimyō*, most of them branch temples of Myōshin Monastery, being turned into “*saṃgha halls*.” Shōgen Monastery (Shōgenji 正眼寺), for example, was built in 1669 as the mortuary temple of the Satō 佐藤 clan, feudal lords (*ryōshu* 領主) in the domain of Mino 美濃; it was turned into a *saṃgha hall* in 1847 by Zen master Settan Shōhaku 雪潭紹璞 (1800-1873). Sōgen Monastery (Sōgenji 曹源寺) was built in 1698 by Ikeda Tsunamasa 池田綱政 (1638-1714), lord of the domain of Okayama 岡山, and Zen master Gisan Zenrai 儀山善來 (1802-1878) opened a *saṃgha hall* there toward the end of the Tokugawa period. Some other mortuary temples of prominent clans that became *saṃgha halls* are: Myōkō Monastery (Myōkōji 妙興寺), sponsored by the Tokugawa 德川 clan of the Owari 尾張 domain (*han* 藩); Heirin Monastery (Heirinji 平林寺), sponsored by the Matsudaira 松平 clan of the Kawagoe 川越 domain; Daijō Monastery (Daijōji 大乘寺), sponsored by the Date 伊達 clan of the Yoshida 吉田 domain; Bairin Monastery (Bairinji 梅林寺), sponsored by the Arima 有馬 clan of the Fukuchiyama 福知山 domain; and Rinzai Monastery (Rinzaiji 臨濟寺), sponsored by the Imagawa 今川 clan of the Sunpu 駿府 district.

It is clear from this data that the reform of Rinzai Zen that took place in the Tokugawa period, while it did put a renewed stress on upholding *moral precepts*, *communal seated meditation*, and *manual labor* (all of which were prominent features of Ōbaku Zen), did not involve any rejection of “funerary Buddhism.” On the contrary, it was centered in the mortuary temples of powerful clans, and actually gave a large boost to the funerals and memorial services that were their *raison d'être*. By building meditation halls and inviting eminent Zen masters to lead a sizable group of monks in communal training at their clan temples, the patrons of *saṃgha halls* certainly did not expect the routine of daily, monthly, and annual offerings to the spirits of their ancestors to be scaled back in any way. On the contrary, they regarded the extra expense and the sacred works of the “pure *saṃgha*” (*seishu* 清衆) it supported as means of generating far more *merit* than the usual *sūtra* recitation (*fugin* 諷經) alone — *merit* that could then be dedicated not only in thanks to the founding patriarchs of their dynasties, but to the future stability and prosperity of their respective regimes.

The two most important reformers of Rinzai Zen, whose followers were instrumental in founding the majority of new Rinzai training monasteries in Tokugawa period Japan, were Hakuin Ekaku 白隱慧鶴 (1685–1768) and Kogetsu Zenzai 古月禪材 (1667-1751). Hakuin is presented in modern Japanese scholarship as the greatest Zen master to appear in five hundred years, the leading reviver of Rinzai Zen in the Tokugawa period, and a hero who acted virtually single-handedly to fight off the threat of Ōbaku “syncretism” and maintain the integrity of the Rinzai tradition. Kogetsu, who in his day was a more prominent

and influential figure than Hakuin, has been largely ignored (or mentioned only to disparage) by modern historians of Rinzai Zen in Japan. The latter are mainly monks who trained under Zen masters in the Hakuin lineage, which was the only branch of Rinzai Zen to survive the severe depredations that Japanese Buddhism as a whole suffered in the beginning of the Meiji era (1868-1912).

Hakuin was vociferous in his criticism of the Chinese style of “mixing” Pure Land and Zen. Scorning the “*kōan of recollecting buddha*” (*nenbutsu kōan* 念佛公案), he championed a “pure” form of Zen practice based on contemplating the “old cases” of the Tang and Song ancestral teachers, both in seated meditation and while involved in everyday tasks, a practice known as “[*kōan*] introspection in the midst of activity” (*dōchū no kufū* 動中の工夫). He also stressed “seeing the [buddha] nature” (*kenshō* 見性) and the importance of having one’s awakening verified and given a seal of approval by a Zen master who himself was heir to the Rinzai Lineage. Unlike some other reformers who were influenced by the latest wave of Buddhism coming from China, Hakuin did not regard receiving the precepts as a vital issue, nor was he much concerned with copying and studying sūtras. He converted an ordinary temple named Shōin Monastery (Shōinji 松蔭寺) in present-day Shizuoka into a *saṃgha hall* where he promoted his own vision of Rinzai monastic practice, and later founded the Ryūtaku Monastery (Ryūtakuji 龍澤寺) *saṃgha hall*. Insofar as those monasteries featured Ōbaku-style meditation halls and communal manual labor of the sort that was stressed by Yinyuan at Manpuku Monastery, Hakuin was not so free from the influence of Chinese Buddhism as he liked to profess. In his approach to lay followers, moreover, Hakuin took an eclectic and tolerant approach that owed much to Ōbaku Zen. His popular Vernacular [Japanese] Hymn in Praise of Seated Meditation (*Zazen wasan* 坐禪和讃), for example, belongs to the genre made popular by Ungo Kiyō’s *Song of Rebirth in the Pure Land* (*Ojō yōka* 往生要歌), and it even contains some lines which are almost identical in content to the latter work.

Kogetsu, whose historical importance was obscured after his line of *dharma heirs* was swept away in the Meiji era, had an impact on the reform of Rinzai Zen in the Tokugawa period that rivaled Hakuin’s. Kogetsu received the *full precepts* and *bodhisattva precepts* from an Ōbaku monk and emphasized keeping the *moral precepts* in his teachings. As is evidenced by his copying of the *Great Perfection of Wisdom Sūtra* and his efforts to obtain the complete Buddhist canon from China, Kogetsu shared the Ōbaku concern with promoting Buddhist sūtras. He also embraced the practice of “recollecting buddha” (*nenbutsu* 念佛), both as a device for encouraging lay participation and as a basis for *kōan*-like contemplation of one’s own mind. Monks in the lineage of Kogetsu were in the forefront of the movement to “open platforms” and thereby convert ordinary Zen temples into training monasteries. For example, Seisetsu Shūcho 誠拙周樗 (1745-1820) was a “grandson” *dharma heir* of Kogetsu. When he became the abbot of Engaku Monastery in Kamakura, he built a meditation hall on the grounds of the sub-temple that was the *stūpa* site of the founding abbot and established a community of monks in training (*unsui* 雲水) there. Later Seisetsu moved to Kyōto and was instrumental in “opening platforms” in mortuary sub-temples at Tenryū Monastery and Shōkoku Monastery, two other high ranking monasteries in the shogunate’s “headquarters/branch system” (*honmatsu seido* 本末制度).

His *dharma heir* Sengai Gibon 仙崖義梵 (1750-1837) “opened a platform” at Shōfuku Monastery in Fukuoka.

With the opening of new training monasteries, Rinzai Zen masters who did not wish to simply follow the *Ōbaku Rules of Purity* were motivated to study and adapt for their own use the rules of purity that had regulated Zen monastic practice in earlier periods. The leading example of a scholarly monk who took up that cause was Mujaku Dōchū 無著道忠 (1653-1744), who twice served as abbot of Myōshin Monastery. Familiar with both the *Ōbaku Rules of Purity* and Dōgen’s writings on monastic discipline, Mujaku set out to produce a Rinzai alternative. Carefully studying all of the earlier Chinese rules of purity that were available to him, including the *Rules of Purity for Chan Monasteries* and the *Imperial Edition of Baizhang’s Rules of Purity*, he wrote the *Abbreviated Rules of Purity for Small Monasteries* (*Shōsōrin ryaku shingi* 小叢林略清規). Published in 1684, the work became a standard reference for Rinzai monks who converted ordinary temples into training monasteries during the Tokugawa period, and it remains the basis for various sets of rules still used in Rinzai *saṃgha* halls today. Mujaku was a prolific scholar who left a huge collection of writings on many aspects of Zen history and literature, but his lifelong work on Chan/Zen rules of purity was particularly thorough and remains useful to scholars even today. Two outstanding products of his research are the *Commentary on the Imperial Edition of Baizhang’s Rules of Purity* (*Chokushū hyakujō shingi sakei* 勅修百丈清規左輔), which he worked on from 1699 until 1718, and his *Encyclopedia of Zen Monasticism* (*Zenrin shōkisen* 禪林象器箋), preface dated 1741.

In the Sōtō Zen tradition, the initial impulse of Tokugawa period reformers was to emulate the Ōbaku style of rigorous communal monastic discipline, but as time went by they increasingly strove to trump Ōbaku Zen by holding up an earlier model as more authentic: that of the Song and Yuan institutions that Dōgen and Keizan had based their rules of purity on. The impulse to study those rules and reimplement them at major Sōtō monasteries became known as the “movement to restore the old rules” (*koki fukko undō* 古規復古運動). Two pioneers of that movement were Gesshū Sōko (1618-1696) and his disciple Manzan Dōhaku (1636-1715). Having studied with Yinyuan, the Chinese founding abbot of Manpuku Monastery, Gesshū wanted to produce a counterpart to the *Ōbaku Rules of Purity* that could be used to facilitate communal training and hold formal retreats (*kessei* 結制) at Daijō Monastery (a.k.a. *Shōju Grove*), where he was abbot. Thus, in 1674, he consulted Dōgen’s commentaries on various aspects of the *Rules of Purity for Chan Monasteries*, drew on Keizan’s *Ritual Procedures for Mount Tōkoku Yōkō Zen Monastery in Nō Province*, and together with Manzan compiled the *Guidelines for Shōju Grove* (*Shōjurin shiman ki* 槲樹林旨南紀). In 1678, Gesshū and Manzan edited the *Ritual Procedures for Mount Tōkoku Yōkō Zen Monastery in Nō Province* and published it as *Reverend Keizan’s Rules of Purity*. All of those works had a great influence on subsequent Sōtō ritual manuals.

The need that Sōtō Lineage monks felt to have a proprietary rules of purity to counter the *Ōbaku Rules of Purity* can also be seen in the actions of the thirtieth abbot of Eihei Monastery, Kōshō Chidō (–1670), who pieced such a text together from six separate commentaries that Dōgen had written on different aspects of the *Rules of Purity for Chan Monasteries*. Kōshō’s compilation, styled *Rules of Purity*

by Zen Master Dōgen, *First Patriarch of Sōtō in Japan* (*Nichiiki Sōtō Shōshō Dōgen Zenji shingi* 日域曹洞初祖道元禪師清規), was published in 1667. The text later became known as the *Rules of Purity of Zen Master Eihei Dōgen*, or *Eihei Rules of Purity* for short. Dōgen's various writings on monastic discipline were also the basis of the *Sōtō Standards Tōjō kijō* (洞上規繩), compiled by Jakudō Donkū 寂堂春空 (d.u.) and published in 1733. The title of that work echoed the references to "Baizhang's Standards" (*Hyakujō kijō* 百丈規繩) found in the *Rules of Purity for Chan Monasteries* and Dōgen's own writings.

The single most influential reformer of Sōtō Zen in the Tokugawa period was Menzan Zuihō 面山瑞方 (1683-1769), whose work continues to serve as a standard for the modern Sōtō School. Continuing the movement started by Gesshū and Manzan, Menzan produced the *Rules of Purity for Sangha Halls* (*Sōdō shingi* 僧堂清規) which was published in 1753. Written in Japanese (as opposed to classical Chinese, which had previously been the norm for monastic rules), the text was intended to establish the definitive Sōtō approach to various ritual procedures on the basis of historical study. To that end, Menzan consulted the newly compiled *Rules of Purity of Zen Master Eihei Dōgen*, Keizan's *Rules of Purity*, the *Ōbaku Rules of Purity*, and all the extant Song and Yuan Chinese rules of purity. He explained the decisions he had made and presented his research findings in a companion volume entitled *Separate Volume of Notes on the Sōtō Rules of Purity for Sangha Halls* (*Tōjō sōdō shingi kōtei betsureki* 洞上僧堂清規考訂別録), published in 1755. Menzan also researched the arrangement of Zen monastery buildings and sacred images used in Dōgen's and Keizan's day, publishing his findings in 1759 in the *Record of Images Placed in the Various Halls of Sōtō Monasteries* (*Tōjō garan shodō anzōki* 洞上伽藍諸堂安像記).

Menzan was not the only Sōtō monk interested in countering the Ming Chinese style of monastery layout with an older Song-style layout sanctified by the Sōtō founding patriarchs: the Sōtō monk Futaku 不琢 (d.u.) compiled a similar work entitled *Miscellaneous Records of Sōtō Monasteries* (*Tōjō garan zakki* 洞上伽藍雜記), which was published in 1755.

Gentō Sokuchū (1729-1807) was heir to the movement (starting with Gesshū and Manzan and continuing with Menzan) to oppose the *Obaku Rules of Purity* and revive the "old rules of purity" of Dōgen and Keizan. In 1794, a year before he became the fiftieth abbot of Eihei Monastery, Sokuchū edited Kōshō Chidō's *Rules of Purity by Zen Master Dōgen, First Patriarch of Sōtō in Japan* and published it with the title *Revised and Captioned Eihei Rules of Purity* (*Kōtei kanchū Eihei Shingi* 校訂冠註永平清規). That edition, which circulated widely and became the standard, is commonly referred to as the *Eihei Rules of Purity* (*Eihei shingi* 永平清規). With its attribution to Dōgen (who did, in fact, write each of the six essays contained in the work), it helped to cement the erroneous but convenient notion that Dōgen himself had compiled a rules of purity. The text is also referred to today as the *Large Eihei Rules of Purity* (*Eihei dai shingi* 永平大清規), to distinguish it from a set of regulations by Sokuchū entitled *Small Eihei Rules of Purity* (*Eihei shō shingi* 永平小清規), published in 1805. Written to regulate training at Eihei Monastery while Sokuchū was abbot, the latter text is similar in many respects to Menzan's *Rules of Purity for Sangha Halls* (*Sōdō shingi* 僧堂清規). That is to say, it makes reference to various Song and Yuan rules of purity



such as the *Rules of Purity for Chan Monasteries*, *Rules of Purity for Huanzhu Hermitage*, and *Imperial Edition of Baizhang's Rules of Purity*, favoring the first on the grounds that it was closest to Baizhang and was the text relied on by Dōgen.

In general, the movement in Tokugawa period Sōtō Zen to “restore the old” ways of monastic training associated with Dōgen and Keizan was centered in a few relatively large and important monasteries in the head/branch system, such as Daijō Monastery, Eihei Monastery, and Sōji Monastery. Despite the efforts of Sōtō purists such as Menzan to promote ground plans and sacred images that were in keeping with ones originally established by Dōgen, those places were rebuilt in what was basically a Qing Chinese style, with *mountain gates*, *buddha halls*, meditation halls (*zendō* 禪堂), and refectories (*saidō* 齋堂) similar to those found at Manpuku Monastery, the head monastery of the Ōbaku School. There were also a few examples of “opening a meditation platform” (*kaitan* 開單) at smaller Sōtō monasteries.

The Sōtō School today has two head monasteries (*honzan* 本山): Eihei Monastery (founded by Dōgen) and Sōji Monastery (founded by Keizan), both of which have been recently reconstructed to conform closely to the layouts of the *major monasteries* that Dōgen encountered in Song China and strove to replicate in Japan. Sōji Monastery, after burning down at its original location on the Noto Peninsula in 1898, was rebuilt along the lines of a Song Chinese monastery in Yokohama in 1907. Eihei Monastery remains at the site of its original construction in Echizen 越前 (modern Fukui 福井 prefecture). The oldest building there, however, is the *mountain gate*, which was built in 1749 in the Ming Chinese style, with images of the Four Deva Kings enshrined at ground level (two on each side of the central portal) and an *arhats hall* on the second floor. The gate has not been replaced with a “proper” Song-style building, but the Ming-style meditation hall (*zendō* 禪堂) and refectory (*saidō* 齋堂) that Eihei Monastery had in the mid-eighteenth century were later replaced by a Song-style *samgha hall* (*sōdō* 僧堂), where monks in training eat, sleep, meditate, and perform religious services, and a Song-inspired administration building (*kuin* 庫院).

The oldest extant ground plan of Eiheiji, dated 1802, shows a *samgha hall* with attached common quarters (*shuryō* 衆寮), and a large kitchen-residence (*daikuri* 大庫裏) opposite it where the administration building now stands. Sokuchū, the fiftieth abbot, who edited and reprinted the *Large Eihei Rules of Purity* and compiled the *Small Eihei Rules of Purity*, wrote a text in 1796 entitled *Miscellaneous Writings of Zen Master Eihei Gentō on Restoring the Old Ancestral Rules* (*Eihei Gentō Zenji soki fukko zakkō* 永平玄透禪師祖規復古雜稿). In it is a short section with the heading “Admonitions upon the Rebuilding of the Samgha Hall at Eihei Monastery” (*Eiheiji saiken sōdō kokuyūbun* 永平寺再建僧堂告諭文), which commemorates the rebuilding of the *samgha hall* and sets down rules for its use. The text begins by claiming (erroneously but not necessarily disingenuously) that Dōgen had built the first *samgha hall* in Japan, then explains:

The major monastery practices (*sōrin gyōhō* 叢林行法) associated with [the *samgha hall*] are many. It is there that bowls are spread out (*tenpatsu* 展鉢) for the two daily meals — the morning gruel (*shuku* 粥) and midday repast (*sai* 齋); it is there that the four periods of sitting meditation (*shiji zazen* 四時坐禪) are energetically practiced; it is there that [monks] sleep (*tamin* 打

眠) in the middle of the night; it is there that *sūtra* reading is held when required (*rinji* 臨時); it is there that recitations of prayers (*nenju* 念誦) are performed on the “three” and “eight” days of the month [3rd, 8th, 13th, 18th, 23rd, 28th]; and it is there that tea is served (*senten* 煎點) upon the binding and release of retreats (*ge no kekkai* 夏之結解). It is the place where the majority of monks in the assembly are to reside. (Zoku Sōtōshū Zensho Kankōkai, ed., *Zoku Sōtōshū zensho: Shingi* [Tokyo: Sōtōshū Shūmuchō, 1974-1977], p. 338b)

The construction of the Song-style *saṃgha hall* at Eihei Monastery was emblematic of the movement to break away from the Ōbaku School model and “restore the old ancestral rules” (*soki fukko* 祖規復古), but it is clear from this document that the so-called “old” ways of Song-style practice were actually new to the monks of Eihei Monastery in 1796. All of the *saṃgha hall* observances listed by Sokuchū, however, have been practiced routinely at Eihei Monastery and Sōji Monastery from at least the Meiji era down to the present.

The preceding discussion of the Sōtō School “movement to restore the old” (*fukko undō* 復古運動) focuses on the Tokugawa period study of Dōgen’s and Keizan’s old rules of purity, which were used to guide the reform of training monasteries (*senmon sōdō* 専門僧堂). The eighteenth century, however, was also a time when all of Dōgen’s writings, especially his *Treasury of the True Dharma Eye*, began to be intensively studied, commented on, edited, and published by scholarly monks of the Sōtō School. The impetus for that rediscovery of Dōgen, and for his identification as the *founding ancestor* whose teachings are definitive of orthodox Sōtō Zen, was the need to clearly distinguish the tradition from Ōbaku Zen and validate it as something older and more authentic. At the same time, because most Sōtō Zen masters traced their *lineage of dharma transmission* back to Keizan, who was also the *founding abbot* of Sōji Monastery, the *head monastery* (*honzan* 本山) of the largest network of Sōtō monasteries in Japan, the celebration of Dōgen as the personification of Sōtō Zen met with considerable pushback. Sōtō scholars began to study Keizan’s writings, as well, although those were nowhere near as extensive as ones left by Dōgen. Keizan’s *Denkōroku* was first rescued from obscurity by Busshū Sen’ei (1794–1864), who published it in a woodblock print edition in 1857. Eventually, in the Meiji era, both the “Great Ancestor” (Taishō 太祖) Keizan and the “Eminent Ancestor” (Kōso 高祖) Dōgen were recognized by the newly unified Sōtō School as its co-founders, and all parties agreed that, nominally at least, the “two ancestors” (*ryōso* 兩祖) would henceforth be treated as equal in stature.

The Zen School, as it is organized today, is basically a product of the Tokugawa period (1603-1868), modified by a few significant changes that took place in the Meiji era (1868-1912) and, most recently, in the post-war period. Both the parishioner system (*danka seido* 檀家制度) in which ordinary Zen temples today function, and the organization and operation of Zen training monasteries (*sōdō* 僧堂) as those are found in contemporary Japanese Zen, came into existence in what is basically their current form during the Tokugawa period.

Tokugawa rule ended in 1868 with the violent overthrow of the shogunate and the “restoration” of the Meiji emperor, who became the figurehead of the so-called Meiji oligarchs who had engineered the coup and held real political

power. During the Meiji era (1868-1912) Japan embarked on a course of rapid modernization and industrialization that was inspired by the model of the leading Western colonial powers. Because Buddhism had been one of the bulwarks of the Tokugawa regime, it was associated in the popular mind with social injustices, and it was regarded by many intellectuals who looked to the West for inspiration as a superstitious, backward religion. The religion thus came under attack from the new government and the populace alike in the early years of the Meiji era, and historians estimate that it lost up to 80% of its institutional base, including at least three-hundred thousand local temples, at that time.

The association of lay households with Buddhist temples, mandatory under the Tokugawa parishioner system (*danka seido* 檀家制度), was rendered voluntary by the Meiji government. Many donor households (*danka* 檀家) severed their relations with Buddhist temples, but others chose to remain active as parishioners in the traditional manner. The government also passed a number of laws designed to laicize what remained of the Buddhist clergy and turn it into an ordinary profession. Thus, for example, an ordinance of 1872 permitted “eating meat, marriage, and wearing hair” (*nikujiki saitai chikuhatsu* 肉食妻帯蓄髪) for monks. Other laws required Buddhist monks to keep their lay family names (as opposed to their traditional *dharma names*) for purposes of the national census, and subjected them to conscription into the military. Most Buddhist clerics who still had temples, however, continued to serve the laity in the same manner as in preceding generations, mainly by performing funerals and memorial rites in exchange for donations.

Meiji government policies dictated a clear separation of Shintō and Buddhism and established the former as the official (“ancient” and “pure”) religion of the Japanese nation. Shintō provided an ideology that dovetailed nicely with the restoration of the imperial house as a new political center of gravity and a rallying point for xenophobic and nationalistic sentiments. For a brief period beginning in 1872, the Buddhist clergy was enlisted to spread the new doctrine of worship of Shintō deities (*kami* 神), love of nation, and reverence and obedience to the emperor (himself deemed a descendant of the *kami* who created Japan), and was forbidden to preach anything else. The Buddhist schools naturally resisted that policy, however, and after 1875 were again allowed to teach their own doctrines.

Buddhist institutions as a whole weathered the storm and survived in a form that still bore the stamp of the Tokugawa period, but they were severely and permanently affected by government policies that stripped temples of much of their income-producing property. First, in 1871, temples were dispossessed of landholdings which were outside of their immediate precincts. Then, in 1875, the boundaries they claimed as defining their precincts were subjected to closer scrutiny, and in many cases sharply reduced, with consequent loss of land. Those divestitures were especially damaging to Tendai, Shingon, Jōdo and Rinzai Zen temples, which had derived much of their income from landholdings. Nichiren, Jōdo Shinshū and Sōtō Zen temples, which had tended to rely more on parishioners for financial support, were less affected. The large Rinzai headquarters monastery (*honzan* 本山) complexes in Kyōto — Myōshin Monastery, Daitoku Monastery, Tōfuku Monastery, Tenryū Monastery, Kennin Monastery, Nanzen Monastery and Shōkoku Monastery — all lost dozens of their mortuary sub-temples, and

are today considerably reduced in size from what they were during the Tokugawa period.

In 1872, as a direct result of Meiji government policies concerning the consolidation of the traditional Buddhist orders, a new bureaucratic entity called the Zen School (Zenshū 禪宗) was created, forcibly uniting all the diverse lineages and temple groupings of the Rinzai, Sōtō, and Ōbaku traditions under the control of a single state-appointed superintendent priest (*kanchō* 管長). That policy of enforced unification was heavy-handed, ignoring all but the broadest distinctions of doctrine and practice, and was evidently conceived as a means of strictly controlling the Buddhist clergy and mobilizing it to teach Shintō doctrines. It had scarcely been implemented, however, when it began to prove unworkable, and various Buddhist denominations within each of the major schools were soon able to reassert their independence. In 1874, the Rinzai and Sōtō schools were allowed to separate and establish separate administrative offices, each under its own superintendent priest. The newly created Sōtō School remained a single religious corporation, albeit one with two head monasteries, Eihei Monastery and Sōji Monastery, and has continued in that form down to the present day. At first the Ōbaku School was subsumed under the rubric of Rinzai Zen, but early in 1876 it too gained independence under its own superintendent priest. Government controls were further relaxed in 1876, allowing the Rinzai School to dissolve into nine distinct corporations, each with its own head monastery, superintendent priest and network of affiliated branch temples that closely resembled the Tokugawa period “headquarters/branch system.” By 1908, the Rinzai School of Zen had further divided into fourteen independent branches (*ha* 派), a situation that has remained basically unchanged down to the present, except for the period from 1941 to 1945, when wartime constraints again resulted in the enforced administrative unification of the Rinzai denomination.

Against the background of anti-Buddhist sentiment, fiscal retrenchment and administrative reorganization that shook Zen institutions in the Meiji era, Zen masters belonging to lineage of Hakuin quietly took over leadership of the Rinzai School. By the middle of the Meiji era, the Kogetsu lineage and Ōbaku lineage had died out, and among the various branches of the Hakuin line, the *dharma heirs* of Inzan Ien 隱山惟琰 (1751-1814) and his brother disciple Takujū Kosen 卓洲胡僊 (1760-1833) came to the fore. The Daiō Branch of the Rinzai Lineage centered at Daitoku Monastery and Myōshin Monastery had already been taken over by descendants of Hakuin by the start of the Meiji era in 1868. Engaku Monastery got its first Hakuin line abbot in 1875, and Kenchō Monastery followed suit in 1880. Today the superintendent priests (*kanchō* 管長) of all fifteen Rinzai head monasteries (*honzan* 本山) belong to either the Inzan or Takujū branches of the Hakuin lineage, as do the abbots (a.k.a. *rōshi* 老師) of all thirty-nine Rinzai training monasteries (*senmon dōjō* 専門道場).

The government-induced unification of the two main branches of the Sōtō School (the Eihei Monastery and Sōji Monastery factions, respectively) under the nominal control of a single administrative headquarters (Sōtō Shūmukyoku 曹洞宗務局) in Tōkyō necessitated the production of a single, authoritative manual that could be used when Sōtō monks from different lineages got together for joint ritual performances. Such a manual was first published in Meiji 22 (1889)

under the title of *Standard Rites of the Sôtô Tradition* (*Tôjô gyôji kihan* 洞上行持軌範). According to the preface, it was based primarily on three sources: Gesshû Sôko's *Record of Guidelines for Shôju Grove* [*Daijôji*] (*Shôjurin shinanki* 栢樹林旨南紀), compiled in 1674; Menzan Zuihō's *Rules of Purity for Sangha Halls* (*Sôdô shingi* 僧堂清規), published in 1753; and Gentô Sokuchû's *Small Eihei Rules of Purity* (*Eihei shô shingi* 永平小清規), published in 1805. Those Tokugawa period works were themselves modeled after *Keizan's Rules of Purity*, with its schedule of daily, monthly, annual, and occasional observances, and they incorporated many elements of Dôgen's various commentaries on the *Rules of Purity for Chan Monasteries*, as those were found in the collections entitled *Eihei Rules of Purity* and *Treasury of the True Dharma Eye*. While taking the three aforementioned Tokugawa period texts as a starting point, the editors of the Meiji era *Standard Rites of the Sôtô Tradition* (*Tôjô gyôji kihan* 洞上行持軌範) also stated in their preface that they had consulted a wide range of earlier Chinese and Japanese rules of purity.

The academic study of all the extant rules of purity that took place in the Meiji era, influenced by Western methods of text criticism and historical criticism as well as the research of earlier scholar monks such as Menzan and Mujaku, fueled a movement at Eihei Monastery to return to the original, "authentic" modes of Zen monastic practice that had first been established in Japan by Dôgen. What that meant, in practical terms, was to purge Eihei Monastery of various buildings and procedures that had been adopted during the Tokugawa period under the influence of Ôbaku Zen, replacing them with older Song-style facilities and ritual forms that the modern research had begun to reconstruct. Thus, for example, the Ming Chinese-style meditation hall (*zendô* 禪堂) that had served to revive the practice of communal seated meditation at Eihei Monastery in the eighteenth century was replaced by a "proper" Song-style *sangha hall*. Later, Sôji Monastery (after moving to Yokohama in 1911) and a few other Sôtô training monasteries also strove to embody Song-style ground plans and ritual procedures, to whatever degree that was practicable.

**Zenjôkaku** 禪定閣. Literally "Meditation Pavilion." The name of a member of the Matsudono branch of the powerful Fujiwara clan. Zenjôkaku is sometimes said to be Fujiwara no Moroie 藤原師家 (1172-1238), but historians more often identify him as Fujiwara no Motofusa 藤原基房 (1144-1230).

**Zenzai Dôji** 善財童子 (C. Shancai Tongzi; S. Sudhana-śreṣṭhi-dāraka). A "youth" (C. *tongzi* 童子; J. *dôji*) who is said to have been named "Well Enriched" (C. *Shancai* 善財; J. *Zenzai*; S. *Sudhana*) because all kinds of wealth and jewels spontaneously appeared in the room with him at the time of his birth. He is the protagonist of the "Entering the Dharma Realm" (C. *Ru fajie pin* 入法界品; J. *Nyû hokkai bon*; S. *Gaṇḍavyûha*) section of the *Flower Garland Sûtra* who, having aroused the thought of bodhi, sets off on the bodhisattva path. Seeking the way, Sudhana is led by Mañjuśrî Bodhisattva to visit a series of fifty-three "good friends" (wise teachers), the last of whom, Samantabhadra Bodhisattva (C. *Puxian Pusa* 普賢菩薩; J. *Fugen Bosatsu*), explains his ten great vows to the youth and inspires him to seek birth in the pure *buddha-land* of Amitâbha. In worship halls that occupy the second floor of mountain gates at Japanese Zen monasteries, an image of Zenzai Dôji is often paired with one of Gatsugai Chôja

and enshrined as a flanking assistant (C. *xieshi* 脇士; J. *kyōji*) to a central image of either Avalokiteśvara or Crowned Śākyamuni. He is said to represent the ideal of earnest, indefatigable seeking and step-by-step progress on the *bodhisattva* path.

**Zeshan Yixian** 澤山弋咸 (J. Jakusan Ichigen; d.u.). A *dharma heir* of Juan Mengzhen 覺菴夢眞 (J. Kakuan Mushin; d.u.), who in turn was a *dharma* descendant in the seventh generation following Yuanwu Keqin (1063–1135) in the Yangqi (Yōgi) Branch of the Linji Lineage. Zeshan Yixian was an abbot when he compiled the *Auxiliary Rules of Purity for Chan Monasteries* in 1286.

**Zhai Zhongkan** 翟仲侃 (J. Teki Chūgan; d.u.). A magistrate who is said to have received a false accusation concerning the Second Ancestor of the Chan Lineage in China, Huike, and had him put to death. That story is found in the *Tiansheng Era Record of the Spread of the Flame* and repeated in Chapter 29 of the *Denkōroku*.

**Zhang clan** (C. Zhangshi 張氏; J. Chōshi). According to the *Collated Essentials of the Five Flame Records*, the Zhang clan was the birth family in Jiangxia of Taiyang Jingxuan (942–1027), who is treated in the *Denkōroku* as the Forty-third Ancestor of the Chan/Zen Lineage.

**Zhanran** 湛然 (J. Tannen; 711–782). A Chinese monk who, with his many commentaries on the writings of Tiantai Zhiyi (538–597), was instrumental in shaping Tiantai School doctrine and practice. He is considered the sixth patriarch in the Tiantai lineage that begins with Huiwen 慧文 (J. Emon; d.u.); → Tiantai School.

**Zhaozhou** 趙州 (J. Jōshū). → Zhaozhou Congshen.

**Zhaozhou Congshen** 趙州從諗 (J. Jōshū Jūshin; 778–897). A *dharma heir* of Nanquan Puyuan (748–835). Zhaozhou is known for his appearance in many *kōans*, the most famous of which is “Zhaozhou’s Dog” (C. *Zhaozhou gouzi* 趙州狗子; J. *Jōshū kushi*).

**Zhenguan era** (C. 貞觀; J. Jōgan). A Chinese era name of the Tang dynasty, roughly corresponding to the years from 627 to 650.

**Zhenxie** 真歇 (J. Shinketsu). → Zhenxie Qingliao.

**Zhenxie Qingliao** 真歇清了 (J. Shinketsu Seiryō; 1088–1151). Also known by the posthumous honorific title of Chan Master Wukong (C. Wukong Chanshi 悟空禪師; J. Gokū Zenji), literally “Chan Master Awakened to Emptiness.” A *dharma heir* of Danxia Zichun (1064–1117). Treated in the *Denkōroku* as the Forty-seventh Ancestor of the Chan/Zen Lineage.

**Zhenyan School** (C. Zhenyanzong 真言宗; J. Shingonshū). A “school” or “lineage” (C. *zong* 宗; J. *shū*) of Tantric Buddhism that was transmitted to China in the early eighth century by the Indian monks Śubhakarasiṃha (C. Shanwuwei 善無畏; J. Zenmui; 637–735) and Vajrabodhi (C. Jingang Zhi 金剛智; J. Kongō Chi; 671–741). It was further promoted there by Vajrabodhi’s disciple, Amoghavajra (C. Bukong Jingang 不空金剛; J. Fukū Kongō; 705–774), who received the patronage of the Tang imperial court. All three were involved in the translation of Tantric texts, beginning with the *Mahāvairocana Sūtra* (C. *Dari jing* 大日經; J. *Dainichi kyō*; T 848).

**Zheweng Ruyan** 浙翁如琰 (J. Setsuō Nyotan; 1151–1225). A *dharma heir* of Zhuoan Deguang (1121–1203) in the Linji Lineage of Dahui Zonggao (1089–1163). Zheweng Ruyan was appointed abbot of Mount Jing Monastery in 1218.

**Zhi Dun** 支遁 (J. Shi Ton; 314–366). A Chinese monk who, like his contemporary Daoan (312–385), worked to understand the newly imported Buddhist tradition on its own terms and adapt it to the Chinese cultural milieu in a way that remained true to its Indian and Central Asian roots. Zhi Dun was well versed in the “Dark Learning” (C. Xuanxue 玄學; J. Gengaku) of so-called Neo-Daoism and skilled in the practice of “pure conversation” (C. *qingtan* 清談; J. *shōdan*), a mode of witty philosophical discourse that was influenced by Daoist rhetoric such as that of the *Zhuangzi*. That put him in a good position to understand how basic Buddhist concepts such as “thusness” (S. *tathatā*) or “emptiness” (S. *śūnyatā*) differed from anything found in Daoist philosophy, and why Daoist terms like “original nonexistence” (C. *bunwu* 本無; J. *honmu*) were misleading when used as translations of them. In an age when Buddhism was likely to be received among the educated gentry as just another (albeit foreign) school of intellectual speculation, Zhi Dun worked to establish the practice of the religion by raising money to build monasteries, writing monastic rules, promoting the devotional worship of various *bodhisattvas*, and introducing the cult of Amitābha Buddha and his pure land.

**Zhiping era** (C. Zhiping 治平; J. Chihei). A Chinese era name of the Northern Song dynasty, roughly corresponding to the years from 1064 to 1067.

**Zhiyan** 智儼 (J. Chigen; 602–668). A scholar monk who is recognized as the second patriarch (C. *erzu* 二祖; J. *niso*) of the Huayan School in China.

**Zhiyi** 智顗 (J. Chigi; 538–597). → Tiantai Zhiyi.

**Zhong Ziqi** 鍾子期 (J. Shō Shiki; d.u.). The close friend of master lute (C. *qin* 琴; J. *kin*) player Bo Ya, whose relationship is discussed in fascicle five (“The Questions of Tang”) of the *Book of Liezi*. For the Chinese original and English translation of the passage in question, → “know the music.”

**Zhongfeng Mingben** 中峰明本 (J. Chūhō Myōhon; 1263–1323). A *dharma heir* of Gaofeng Yuanmiao 高峰原妙 (J. Kōhō Genmyō; 1238–1295) in the Linji Lineage. An eminent monk of the Yuan dynasty, whose influence extended to Japanese Zen. In particular, his *Rules of Purity for Huanzhu Hermitage*, written in 1317, is the oldest extant example of the Chinese “rules of purity” genre to contain a detailed daily, monthly, and annual calendar of rituals. A very similar calendar is found in *Keizan’s Rules of Purity*, written in 1324.

**Zhongling** 鍾陵 (J. Jōryō). A place name that appears in the biography of “Chan Master Tansheng of Yunyan in Tanzhou” in the *Collated Essentials of the Five Flame Records*, in a passage that is quoted in Chapter 37 of the *Denkōroku*, which says that he was “a son of the Wang clan of Jianchang, in Zhongling.” The location of → Jianchang is known, but that of Zhongling is not. Perhaps it was an informal name for a large area that included Jianchang.

**Zhou clan** (C. Zhoushi 周氏; J. Shūshi). The birth family of the young woman who is said to have given birth to Hongren, the Fifth Ancestor of the Chan/Zen Lineage in China, after she encountered the Pine-Planting Practitioner (who was Hongren in his former life). That story appears in the *Collated Essentials of the*

*Five Flame Records* under the heading “Fifth Ancestor, Great Master Hongren,” and is quoted in Chapter 32 of the *Denkōroku*.

**Zhou Dynasty Poems** (C. *Zhou shi* 周詩; J. *Shū shi*). Another name for the *Book of Odes* (C. *Shi jing* 詩經; J. *Shi kyō*), a poetry collection that is one of the five classics of ancient China.

**Zhu Fonian** 竺佛念 (J. Chiku Butsunen; d.u.). A Chinese monk of the Eastern Jin dynasty (317-420) who was an important early translator of Indic Buddhist scriptures.

**Zhuangzi** 莊子 (J. *Sōshi*). (1) Zhuangzi was a famous Daoist sage and philosopher of the Warring States period (369-286 BCE) in ancient China. He is said to be a transmitter of the teachings of Laozi, and an innovator who developed them further. (2) The *Zhuangzi*: the title of the famous Daoist classic attributed to the philosopher Zhuangzi.

**Zhuangzi and Yijing** (C. *Zhuang Yi* 莊易; J. *Sōeki*). The glyphs *zhuang* 莊 and *yi* 易, when combined as they are in Chapter 29 of the *Denkōroku*, constitute a shorthand reference to two ancient Chinese classics: 1) the Daoist text known as the → *Zhuangzi*, and 2) the → *Book of Changes*.

**Zhuoan Deguang** 拙庵德光 (J. Setsuan Tokkō; 1121–1203). Also known by the posthumous honorific title of Chan Master Fozhao (C. Fozhao Chanshi 佛照禪師; J. Busshō Zenji). A dharma descendant of Dahui Zonggao (1089–1163) in the Linji Lineage. Zhuoan Deguang recognized Dainichi-bō Nōnin 大日房能忍 (– 1194?) as a dharma heir, although the former never left China and the latter never visited China; the transaction was facilitated by two disciples of Nōnin who took a sample of his writing to China and returned with a signed mortuary portrait of Deguang. In Chapter 52 of the *Denkōroku*, Kakuan 覺晏 (d.u.), a.k.a. Holy Man Butchi, is said to have “received from afar the ancestral style of Chan Master Fozhao” because he was a dharma heir of Nōnin.

**Zichun** 子淳 (J. Shijun). → Danxia Zichun.

**Zide Huihui** 自得慧暉 (J. Jitoku Eki; 1097–1183). A dharma heir of Hongzhi Zhengjue (1091–1157) in the Caodong Lineage.

**Zongchi** 總持 (J. Sōji). (1) The name of a nun who is said to have been one of four disciples tested by Bodhidharma, to see who would become his primary dharma heir. → “skin, flesh, bones, and marrow.” (2) The glyphs 總持 (C. *zongchi* 總持; J. *sōji*), literally “all upholding,” translate the Sanskrit *dhāraṇī*, or “magical spell.”

**Zongmi** 宗密 (J. Shūmitsu; 780-841). → Guifeng Zongmi.

**Zuzhao** 祖照 (J. Soshō). → Changlu Daohe.



