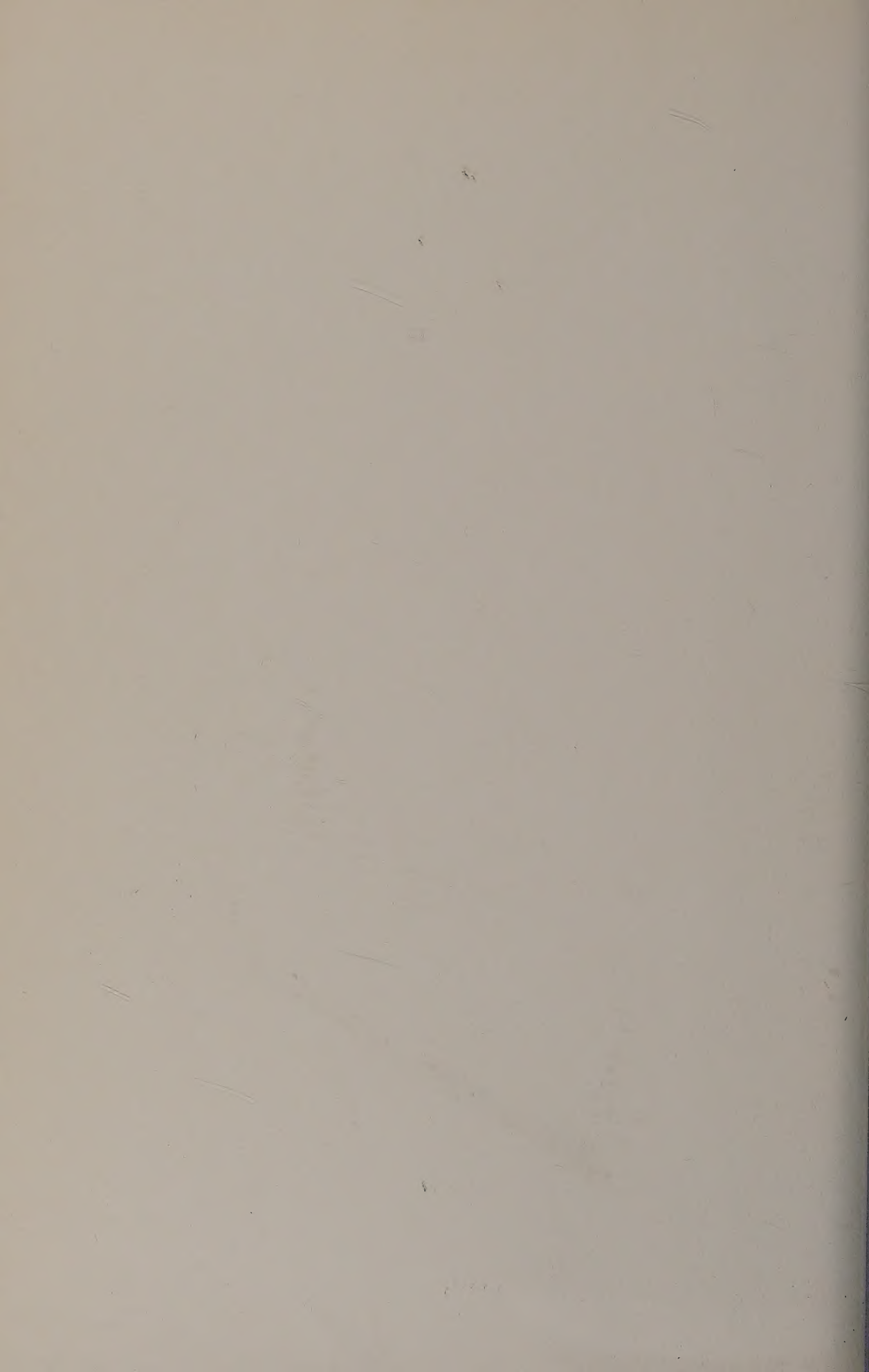


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OF BUDDHISM AND ZEN







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The Shambhala Dictionary of Buddhism and Zen

BUDDHISM

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SHAMBHALA

Boston

1991

Shambhala Publications, Inc.
Horticultural Hall
300 Massachusetts Avenue
Boston, Massachusetts 02115

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The Shambhala Dictionary of Buddhism and Zen is based on material from *The Encyclopedia of Eastern Philosophy and Religion*, © 1989 by Shambhala Publications, Inc., a translation of *Lexikon der östlichen Weisheitslehren*, edited by Stephan Schuhmacher and Gert Woerner, © 1986 by Otto-Wilhelm-Barth Verlag, a division of Scherz Verlag, Bern and Munich.

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9 8 7 6 5 4 3 2 1

First Edition

Printed in the United States of America
on acid-free paper

Distributed in the United States by
Random House, Inc.

and in Canada by Random House of Canada Ltd.

Library of Congress Cataloging-in-Publication Data
Lexikon der östlichen Weisheitslehren. English. Selections
The Shambhala dictionary of Buddhism and Zen/editors,
Stephan Schuhmacher, Gert Woerner; translator,
Michael H. Kohn.—1st ed.

p. cm.

“Buddhism [by] Ingrid Fischer-Schreiber; Tibetan Buddhism
[by] Franz-Karl Ehrhard; Zen [by] Michael S. Diener.”
Excerpts from the *Encyclopedia of Eastern
philosophy and religion*.

Includes bibliographical references.

ISBN 0-87773-520-4 (alk. paper)

I. Buddhism—Dictionaries. I. Schuhmacher, Stephan.

II. Woerner, Gert. III. Title.

BQ130.L492513 1991
294.3'03—dc20

91-52515
CIP

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Guide to Using the Dictionary

The entries for both subject areas, Buddhism and Zen, are found together in the same alphabetical listing. The order of the entry titles is according to the letter-by-letter system of alphabetization, irrespective of word components: for example, *Ch'ang-ch'ing Hui-leng . . . Chang-cho Hsiu-ts'ai . . . Ch'ang-hsiung*, and not, as in Chinese dictionaries, *Ch'ang-ch'ing Hui-leng . . . Ch'ang-hsiung . . . Chang-cho Hsiu-ts'ai*.

The literal meaning of an entry title is given when it is different from the definition of the entry title or when a literal translation of the components of the entry title is an aid to understanding.

Zen, although frequently considered to be one among many schools of Buddhism, had its own independent development to such an extent that it is here treated as a separate subject area. This also corresponds to its own understanding of itself as "outside the orthodox teaching."

For the most part the Buddhist literature makes use of the so-called hybrid Sanskrit form of Indian terms, even when there is an older Pali form. Thus the entry titles are also given in this form. If a Pali form different from the Sanskrit form often appears in the literature, it is added in parentheses. Pali forms appear as entry titles only where there is no Sanskrit form in common use. In cases where both forms are equally current, the reader is referred from the Pali to the Sanskrit form.

Zen in its essential form arose and flourished for the first time in China. In modern times, however, it has thrived more in Japan. For this reason, as in the majority of the literature, Zen terms are given in their Japanese form. In the few cases where Chinese forms are also current, the reader is referred from them to the Japanese form (for example, *Kung-an* → *Kōan*). Personal names, however, are given in their original form; the reader is referred from the more common Japanese reading of the name to the original form (for example, *Rinzai Gigen* → *Lin-chi I-hsuan*).

In Chinese and Japanese there are many homonyms with different meanings. Since the transcriptions are based on pronunciation alone, one cannot tell that for each of these different words a different character is used in the original. Thus there are cases where the same entry title appears twice with a different literal meaning each time. In this case, it is not the *same* word with a different interpretation; rather these are different words (and characters) that are spelled the same way in the romanized form.

Transcription and Pronunciation

Sanskrit: Entry terms are rendered according to a simplified system of transliteration commonly used in nonscholarly literature. Where the scholarly transcription (B) diverges from this simple form (A), the former version is supplied in parentheses. The following differences will be noted:

A	B
ch (chakra)	c (cakra)
n, m (sangha; Dīpamkara)	ṃ (saṃgha; Dīpaṃkara)
ri (riddhi)	ṛ (ṛddhi)
sh (shīla; drishti)	ś, ṣ (śīla; drṣṭi)
t, d, n, h	ṭ, ḍ, ṇ, ḥ

For pronunciation, the following simplified rules can serve as a general reader's guide:

a	pronounced	like <i>u</i> in <i>but</i>
ā		like <i>o</i> in <i>mom</i> , but longer
i		like <i>i</i> in <i>pick</i>
ī		like <i>i</i> in <i>pique</i>
u		like <i>u</i> in <i>rule</i>
ū		like <i>u</i> in <i>rule</i> , but longer
e		like <i>e</i> in <i>they</i>
o		like <i>o</i> in <i>go</i>
ai		like <i>ai</i> in <i>aisle</i>
au		like <i>au</i> in <i>how</i>

Ñ is pronounced with a palatal nasal sound, *ny*, as in Spanish.

V is pronounced with the teeth lightly against the lower lip, so that the sound created is between English *v* and *w*.

A consonant followed by *h* (e.g., *kh*, *gh*) indicates "aspirated" pronunciation, a detail that can be ignored in nonscholarly contexts, as can the underdots employed in scholarly transcription to indicate retroflex *s*, *t*, *d*, or *n*, or to represent final-position aspiration (the *visarga* *ḥ*).

Chinese: Although the Pinyin system of romanization was officially adopted by the People's Republic of China in 1979, the previously standard Wade-Giles system continues to be widely employed. Thus, in order to conform to the transcription most frequently encountered in scholarly literature, entry forms have been rendered in their familiar (Wade-Giles) form.

The following rules give approximate English equivalents for sounds as rendered in Wade-Giles:

ch	pronounced	j
ch'		ch
e		short <i>u</i> as in <i>fun</i>
j		like English <i>r</i> as in <i>ready</i>
k		g
k'		k
p		b
p'		p
t		d
t'		t
ts		dz
ts'		ts
hs		sh

Vowels are pronounced as in Italian or German.

Since readers may encounter Pinyin in publications issued after 1950, a conversion chart is provided on pages x–xii. (Note: Syllables whose transliteration is the same in Pinyin and Wade-Giles are not included.)

Japanese: The Hepburn system of transliteration employed in this encyclopedia—which is used in Japan itself as well as by the majority of international scholars—clearly indicates the Japanese syllables that make up each word.

Vowels are pronounced as in Italian or German; the addition of a macron (e.g., *kōan*) indicates a lengthened vowel.

The *u* of *tsu* is often elided, particularly in final position and preceding *k* or *t*. *Fu* is an aspirated sound (between English *f* and *h*). *Y* is pronounced discretely even in combination with consonants; e.g., *Tokyo* is pronounced Toh-kyoh (two syllables), not Toh-kee-oh (three syllables).

Tibetan: The extremely complicated scholarly transcription of Tibetan often appears unintelligible and unpronounceable to nonscholarly readers. The simplified system we have elected to use instead is based on principles of pronunciation and is, in fact, the form preferred in most scholarly literature. As in the case of Sanskrit, the scholarly transliteration of entry terms is provided in parentheses following this more familiar form.

Pinyin to Wade-Giles

Pinyin	Wade-Giles	Pinyin	Wade-Giles	Pinyin	Wade-Giles
ba	pa	chi	ch'ih	dong	tung
bai	pai	chong	ch'ung	dou	tou
ban	pan	chou	ch'ou	du	tu
bang	pang	chu	ch'u	duan	tuan
bao	pao	chua	ch'ua	dui	tui
bei	pei	chuai	ch'uai	dun	tun
ben	pen	chuan	ch'uan	duo	to
beng	peng	chuang	ch'uang	e	eh
bi	pi	chui	ch'ui	er	erh
bian	pian	chun	ch'un	ga	ka
biao	piao	chuo	ch'o	gai	kai
bie	pieh	ci	tz'u (ts'u)	gan	kan
bin	pin	cong	ts'ung	gang	kang
bing	ping	cou	ts'ou	gao	kao
bo	po	cu	ts'u	ge	ke, ko
bu	pu	cuan	ts'uan	gei	kei
ca	ts'a	cui	ts'ui	gen	ken
cai	ts'ai	cun	ts'un	geng	keng
can	ts'an	cuo	ts'o	gong	kung
cang	ts'ang	da	ta	gou	kou
cao	ts'ao	dai	tai	gu	ku
ce	ts'e	dan	tan	gua	kua
cen	ts'en	dang	tang	guai	kuai
ceng	ts'eng	dao	tao	guan	kuan
cha	ch'a	de	te	quang	kuang
chai	ch'ai	deng	teng	gui	kui
chan	ch'an	di	ti	gun	kun
chang	ch'ang	dian	tien	quo	kuo
chao	ch'ao	diao	tiao	he	he, ho
che	ch'e	die	tieh	hong	hung
chen	ch'en	ding	ting	ji	chi
cheng	ch'eng	diu	tiu	jia	chia

Pinyin	Wade-Giles	Pinyin	Wade-Giles	Pinyin	Wade-Giles
jian	chien	pai	p'ai	si	su, szu, ssu
jiang	chiang	pan	p'an	song	sung
jiao	chiao	pang	p'ang	suo	so
jie	chieh	pao	p'ao	ta	t'a
jin	chin	pei	p'ei	tai	t'ai
jing	ching	pen	p'en	tan	t'an
jong	chiung	peng	p'eng	tang	t'ang
jiu	chiu	pi	p'i	tao	t'ao
ju	chü	pian	p'ien	te	t'e
juan	chüan	piao	p'iao	teng	t'eng
jue	chüeh, chüo	pie	p'ieh	ti	t'i
jun	chün	pin	p'in	tian	t'ien
ka	k'a	ping	p'ing	tiao	t'iao
kai	k'ai	po	p'o	tie	t'ieh
kan	k'an	pou	p'ou	ting	t'ing
kang	k'ang	pu	p'u	tong	t'ung
kao	k'ao	qi	ch'i	tou	t'ou
ke	k'e, k'o	qia	ch'ia	tu	t'u
ken	k'en	qian	ch'ien	tuan	t'uan
keng	k'eng	qiang	ch'iang	tui	t'ui
kong	k'ung	qiao	ch'iao	tun	t'un
kou	k'ou	qie	ch'ieh	tuo	t'o
ku	k'u	qin	ch'in	xi	hsi
kua	k'ua	qing	ch'ing	xia	hsia
kuai	k'uai	qiong	ch'iong	xian	hsien
kuan	k'uan	qiu	ch'iu	xiang	hsiang
kuang	k'uang	qu	ch'ü	xiao	hsiao
kui	k'ui	quan	ch'üan	xie	hsieh
kun	k'un	que	{ ch'üeh	xin	hsin
kuo	k'uo		{ ch'üo	xing	hsing
le	le, lo	qun	ch'ün	xiong	hsiung
lian	lien	ran	jan	xiu	hsiu
lie	lieh	rang	jang	xu	hsü
long	lung	rao	jao	xuan	hsüan
lüe	{ lüeh	re	je	xue	hsüeh, hsüo
	{ lüo	ren	jen	xun	hsün
	{ lio	reng	jeng	yan	yen
mian	mien	ri	jih	ye	yeh
mie	mieh	rong	jung	yong	yung
nian	nien	rou	jou	you	yu
nie	nieh	ru	ju	yu	yü
nong	nung	ruan	juan	yuan	yüen
nüe	{ nüeh	rui	jui	yue	yüch
	{ nuö	run	jun	yun	yün
	{ nio	ruo	jo	za	tsa
nuo	no	shi	shih	tai	tsai
pa	p'a	shuo	sho	zan	tsan

Transcription & Pronunciation

Pinyin	Wade-Giles	Pinyin	Wade-Giles	Pinyin	Wades-Giles
zang	tsang	zhei	chei	zhun	chun
zao	tsao	zhen	chen	zhuo	cho
ze	tse	zheng	cheng	zi	tzu (tsu)
zei	tsei	zhi	chih	zong	tsung
zen	tsen	zhong	chung	zou	tsou
zeng	tseng	zhou	chou	zu	tsu
zha	cha	zhu	chu	zuan	tsuan
zhai	chai	zhua	chua	zui	tsui
zhan	chan	zhuai	chuai	zun	tsun
zhang	chang	zhuan	chuan	zuo	tso
zhao	chao	zhuang	chuang		
zhe	che	zhui	chui		

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A

Abhaya-mudrā 𑀧 Skt. → mudrā 5

Abhibhāvāyatana 𑀧 Skt. → eight masteries

Abhidhammika 𑀧 Pali; a Buddhist monk who specializes in the study of → Abhidharma. This does not mean, however, that he is not familiar with the → Sūtra-pitaka and the → Vinaya-pitaka. The historical Buddha Shākyamuni is considered the first *abhidhammika*, even though the Abhidharma was compiled long after his death.

In early Buddhism the *abhidhammikas* of the → Theravāda school enjoyed greater respect than other monks. The Chinese pilgrim → Fa-hsien tells of a → stupa that was erected to the honor of the Abhidharma and was venerated by *abhidhammikas* on certain feast days.

Abhidharma 𑀧 Skt. (Pali, Abhidhamma), lit. “Special Teaching”; the third part of the Buddhist canon (→ Tripitaka). The Abhidharma represents the earliest compilation of Buddhist philosophy and psychology. In it the teachings and analyses concerning psychological and spiritual phenomena contained in the discourses of the Buddha and his principal disciples are presented in a systematic order. It constitutes the dogmatic basis of the → Hīnayāna and → Mahāyāna. It took form in the period between the third century B.C.E. and the third century C.E. The final codification took place between 400 and 450 C.E. It is extant in different versions (Abhidharma of the → Theravāda and → Sarvāstivāda). The Abhidharma reflects the views of the individual Buddhist schools in that it gives interpretations and explanations of the concepts that appear in the sūtras. Its primary use is in the study of the teaching.

The Abhidharma of the Theravāda school, which received its definitive form from → Buddhaghosha, is written in Pali and consists of seven books: (1) the *Book of the Elements of Existence (Dhammasangani)*, which contains an enumeration of both mental elements organized in relation to various meditations and material elements organized into groups; (2) the *Book of Classifications (Vibhanga)*, which defines the aggregates (→ *skandha*), fields (→ *āyatana*), and faculties (→ *indriya*), etc.; (3) the *Book of Points of Controversy (Kathāvatthu)*, which deals with 219 points of controversy significant for the history of the development of Buddhist thought; (4) the *Book of Individuals (Puggalapaññati)*, which describes the different types of clerics and lay people; (5) the *Book of Elements (Dhātukathā)*, which is concerned with the elements (→ *dhātu*); (6) the *Book of Pairs*

(*Yamaka*), which derives its name from its treatment of questions in a “doubled”—i.e., positive and negative—fashion; and (7) the *Book of Causality (Paṭṭhāna)*, which describes the relations existing between individual dharmas.

The Abhidharma of the Sarvāstivāda school, written in Sanskrit, is also composed of seven books, some parts of which are considerably different from those of the Theravāda school. The definitive version of this goes back to → Vasubandhu. The seven books of this Abhidharma are (1) the *Book of the Recitations of the Teaching (Sangītiparyāya)*, which expounds the elements of the teaching as divided into monads, triads, etc.; (2) the *Book of Things (Dharmaskandha)*, part of which is identical with the above-mentioned *Vibhanga* and defines aggregates, meditations, etc.; (3) the *Book of Descriptions (Prajñaptishāstra)*, which gives proofs, in the form of songs, for numerous legendary events; (4) the *Book of Understandings (Vijñānakāya)*, which contains a number of chapters on controversial points that recall the *Kathāvatthu*, as well as other chapters that recall the *Paṭṭhāna* and the *Dhātukathā* of the Theravāda Abhidharma; (5) the *Book of Elements (Dhātukāya)*, which essentially corresponds to the *Dhātukathā* of the Theravādins; (6) the *Book of Literary Treatises (Prakarana)*, which deals with the definition of the various elements of the teaching and their division into categories; and (7) the *Book of the Starting Point of Knowledge (Jñānaprasthāna)*, which treats various aspects of the teaching, such as propensities (→ *anushaya*), knowledge (→ *jñāna*), absorptions (→ *dhyāna*), etc.

Abhidharmakosha 𑀧 (Abhidharmakośa) Skt., lit. “Treasure Chamber of the Abhidharma”; the most important compilation of the → Sarvāstivāda teaching, composed by → Vasubandhu in Kashmir in the fifth century C.E. It is composed of two parts: a collection of 600 verses (*Abhidharmakosha-kārikā*) and a prose commentary on these verses (*Abhidharmakosha-bhāshya*). It exists today only in Chinese and Tibetan versions. It is considered the highest authority in dogmatic questions.

The *Abhidharmakosha* reflects the transition from the Hīnayāna to the Mahāyāna view. It is the fundamental work of the Buddhist schools of China, where it contributed significantly to the spread of Buddhism. Nine points are treated in it: → *dhātu* (elements), → *indriya* (faculties), *loka* (worlds, modes of existence, → *triloka*), → *karma*, → *anushaya* (propensities), *puḍgala-mārga* (the path of liberation), → *jñāna* (knowledge), → *samādhi* (concentration), *puḍgalavinishaya* (theories about the individual). This last part constitutes an independent unit refuting the → Vātsīputriya view of the existence of an independent entity.

Abhidharma-pitaka ☐ (Abhidharma-piṭaka) Skt. (Pali, Abhidhamma-pitaka), lit. "Basket of the Special Teaching"; the third part of the Buddhist canon (→ Tripitaka), usually known by the short name → Abhidharma.

Abhijñā ☐ Skt. (Pali, abhinnā); supernatural powers, abilities possessed by a buddha, bodhisattva, or → arhat. Generally, six types of *abhijñā* are distinguished. The first five are regarded as mundane and are attained by the realization of the four absorptions (→ *dhyāna*). The sixth is considered supramundane and can be attained only through the highest insight (→ *vipashyanā*). These powers are recognized by both the Hīnayāna and Mahāyāna. The six *abhijñās* are (1) → *riddhi*; (2) "divine hearing" (perception of human and divine voices); (3) perception of the thoughts of other beings; (4) recollection of previous existences; (5) the "divine eye" (knowledge of the cycles of birth and death of all beings); (6) knowledge concerning the extinction of one's own impurities and passions (→ *āsrava*), which signifies certainty of having attained liberation.

Abhimukti ☐ Skt.; deliverance from the cycle of birth and death, which continues only as long as desires are present.

Abhirati ☐ Skt., lit. "Realm of Joy"; the paradise of the buddha → Akshobhya in the east of the universe. In Buddhism, the buddha paradises, the various hells, and the other realms of existence are regarded not as locations but rather as states of consciousness, even though in folk belief they are often also regarded as places and geographical territories are ascribed to them. The compass directions ascribed to the various buddhas have symbolic and iconographic significance.

Abhisheka ☐ (abhiṣeka) Skt., lit. "anointing," "consecration"; the process, central for the methods of the → Vajrayāna, in which the disciple is empowered by the master (→ guru) to carry out specific meditation practices. Thus in Tibetan Buddhism one speaks of the transmission of power (*dbang-bskur*). In the highest yoga Tantra (→ Tantra), there are four different and successive stages of initiation: (1) vase initiation (*kalābhisheka*); (2) secret initiation (*guhyābhisheka*); (3) wisdom initiation (*prajñābhisheka*); and (4) fourth initiation (*chaturābhisheka*). The vase initiation contains the initiation into the five aspects of the buddha families (→ *buddhakula*).

Generally an initiation is accompanied by the reading of the corresponding → *sādhana*, which authorizes the disciple to read and practice the corresponding text, as well as by an oral commentary by the master through which the proper mode of practice is assured.

Āchārya ☐ (ācārya) Skt.; teacher, master (Pali, ācāriya); One of the two kinds of spiritual leaders known in Buddhism; the second type of teacher is the → *upādhyāya*. Originally *āchārya* was understood to mean a master of the dharma, whereas the *upādhyāya* taught discipline and adherence to the rules. Every novice in a Buddhist monastery chose for himself these two kinds of teacher from among the older monks (→ *shrāmanera*, → *bhikshu*, → ordination).

In early Buddhist times the *upādhyāya* was considered the more important, reflecting the emphasis placed on the observance of rites and rules in the monastic community at that period. In the course of further development the role of the *āchārya* increased in importance and since the fifth century has been more important than that of the *upādhyāya*.

Ādi-buddha ☐ Skt. → Samantabhadra

Āgama ☐ Skt., lit. "Source of the Teaching." Mahayana name for collections of writings of the Sanskrit canon (→ *sūtra*), which coincides essentially with the Pali term → *Nikāya*. Four Āgamas are distinguished: (1) *Dirghāgama* (*Long Collection*, comprising thirty sutras); (2) *Madhyamāgama* (*Medium Collection*, concerned with metaphysical problems); (3) *Samyuktāgama* (*Miscellaneous Collection*, dealing with abstract meditation); (4) *Ekottarikāgama* (*Numerical Collection*).

The contents of the Āgamas encompass the basic teachings of the Hīnayāna, which the Buddha is supposed to have set forth in his first discourse (→ four noble truths, → eightfold path, → *nidāna*, → karma, etc.). Although the contents of the Hinayana Nikāyas coincides essentially with that of the Āgamas, a fifth Nikāya is known, the *Short Collection* (→ *Khuddaka-nikāya*).

Agyo ☐ Jap., lit. "granted words"; instructions of a Zen master for a student. Also the recorded comments of a Zen master on a specific text or → *kōan* are called *agyo*.

Ahimsā ☐ (ahiṃsā), Skt., lit. "nonharming." In Buddhism nonharming of living beings is considered one of the most important aspects of the Buddhist spiritual attitude. The rule of vegetarianism for monks and nuns in most Buddhist cultures is based on this principle of *ahimsā*.

Ajantā 𑀅 city in the western part of central India, famous for Buddhist grottoes dating from 200 to 700 C.E. The twenty-nine caves, which extend over a distance of 5.6 kilometers, hold the best-preserved Buddhist frescoes in the world. They represent the greatest monument to Buddhist painting in India and make it possible to follow its stylistic development over a full millennium.

The frescoes illustrate in part the life of the historical Buddha (→ Siddhārtha Gautama), as it is known from the sūtras (Prince Siddhārtha at the four gates, the temptation of Māra, entry into *parinirvāna*, etc.), and in part stories from the previous existences of the Buddha (→ *Jātaka*).

They give a detailed picture of life in India at the beginning of historical times. Four caves are so-called → *chaityas* and contain stupas.

Ajari 𑀅 Jap.; translation of the Skt. word *āchārya*, title of a Buddhist master. In Japanese Buddhism *ajari* is used especially for an outstanding monk of the Tendai or Shingon schools of Buddhism (→ Mikkyō). In Zen the term *charya* or *sharya* is used not to mean “master” but rather is a polite form of address for any monk, much as the term *lama* is often loosely used today for any Tibetan monk.

Ajātasattu 𑀅 Pali (Skt. Ajātaśatru); the king of Magadha mentioned in Pali texts, who reigned during the last eight years of the lifetime of Buddha → Shākyamuni and twenty-four years thereafter (ca. 494–462 B.C.E.). He was the son of Bimbisāra, whom he killed. Together with Devadatta, Ajātasattu developed a conspiracy against the Buddha, which was unsuccessful. Later he was converted and fostered Buddhism.

Ajātasattu’s name means something like “Enemy before Birth,” which, according to the legend, derives from his mother’s wish to drink blood from the knee of her husband. This was interpreted by the astrologers to mean that her child would kill its father. Ajātasattu is described as an ambitious prince who wanted to become ruler of the kingdom as quickly as possible and could not wait for the death of his father. Together with Devadatta, he contrived a double conspiracy: since Devadatta was eager to take over the leadership of the Buddhist order, he was to murder the Buddha, and Ajātasattu to kill his own father. The plot was discovered. Bimbisāra pardoned his son and ceded him the throne. Ajātasattu, nevertheless, did not feel secure with his father still alive and had him incarcerated and starved, together with his wife.

It is further reported in the texts that Ajātasattu later asked the Buddha for advice, as he was planning to conquer the northern, democratically ruled country of the Vajjī Confederation. The Buddha answered that the Vajjīs could not be overcome as long as they re-

mained united. This response served the Buddha as occasion for a teaching on the advantages of a democratic government and the role of the → *sangha* as supporters of such a government. Through this teaching Ajātasattu was converted to Buddhism. According to tradition, Ajātasattu received a portion of the Buddha’s ashes and erected a → stupa for them. Also, he is said to have built an immense hall for the first council.

Ājñā-chakra 𑀅 Skt. → chakra 6

Ākāsha 𑀅 (*ākāśa*), Skt.; the all-pervasive, space (Pali, *ākāsa*); in Buddhism understood not as in Hinduism as a substantial “ether” but as space. Two kinds of space are distinguished: (1) space limited by corporeality and (2) unlimited space. The former belongs to the corporeality aggregate (→ *skandha*); the latter is one of the six elements (→ *dhātu*), possesses no substance whatsoever, yet is the basic condition for any corporeal extension and is the container for all materiality manifesting through the four elements—earth, water, fire, air. It is emptiness, free from admixture with material things; unchangeable, imperishable, and beyond all description.

The interpretation of the concept *ākāsha* in the last sense varies in the individual Buddhist schools. The Sarvāstivāda school includes *ākāsha* among the unconditioned dharmas (→ *asamskrita*); it obstructs nothing, pervades everything without obstruction, and is free from changeability. The Mādhyamika school sees space as conditioned (→ *samskrita*); the first of the → four stages of formlessness is the endlessness of space; in the series of the ten total fields (→ *kasina*), *ākāsha* is the second to last.

Akshobhya 𑀅 𑀅 (Akṣobhya), Skt., lit. “Immovable”; the buddha who reigns over the eastern paradise Abhirati. In Buddhism, paradise is not understood as a location but rather as a state of consciousness; the compass directions ascribed to the buddhas have a symbolic and iconographic meaning (→ pure land).

Akshobhya as a monk is said to have taken a vow before the buddha who, endlessly long ago, reigned over Abhirati, never to feel disgust or anger towards any being. In carrying out this vow, he showed himself “immovable” and after endlessly long striving became Buddha Akshobhya and thereby the ruler of the Abhirati paradise. Whoever is reborn there can never fall back into lower levels of consciousness; thus all believers should seek to fulfill the promise kept by Akshobhya. Akshobhya symbolizes the overcoming of passions. He is iconographically depicted either with blue or gold-colored upper body, sometimes riding on a blue elephant. His hands are in the earth-touching mudrā. (See illustration on p. 4.)



Akshobhya

Aku-byōdō ㊦ Jap., lit. “bad sameness”; a tendency to see things as the same in the sense of a misunderstanding of the enlightened experience of the sameness of the nature of all things (→ *byōdō*). In the Zen view, this sameness of nature is a transitional stage on the path to deeper enlightenment. One who remains stuck here and, because of the overwhelming experience of the sameness of nature of all things, overlooks their distinctness and uniqueness, falls into *aku-byōdō*.

Akushala ㊦ (*akuśala*), Skt., Pali; karmically unwholesome; anything connected with the unwholesome root (*akushala-mūla*) and thus with an effect bearing the germ of future suffering. The “unwholesome roots” are greed (*lobha*), hate (Skt., *dvesha*; Pali, *dosa*), and delusion or blindness (*moha*). Greed is attraction to a gratifying object and can be removed through the practice of generosity (→ *dāna*). Hate is ill will toward everything that stands in the way of gratification, and it is overcome through the cultivation of kindness (→ *maitrī*). Delusion refers to the inconsistency of an action or thought with

reality and is overcome through insight. The three *akushala-mūlas* are the essential factors that bind a sentient being to the cycle of existences (→ *samsara*). The removal of these factors is necessary for the attainment of enlightenment. In symbolic representations, greed is depicted as a cock, hate as a snake, and delusion as a pig. (Also → *avidyā*, → *klesha*.)

Akushu-kū ㊦ Jap., lit. “falsely understood emptiness”; a misunderstanding of the teaching of emptiness (Jap., *ku*; Skt., → *shūnyatā*) which arises from the experience of → enlightenment. In this misunderstanding emptiness is understood as mere nothingness, as a negation of all existence. Emptiness, as it is spoken of in Zen, has nothing to do with this purely philosophical concept of nothingness. It is an emptiness that is not the opposite of the existence of all things and their properties but rather the basis of this existence, that engenders and bears it and, from the standpoint of complete enlightenment, is absolutely identical with it. Thus it says in the *Mahāprajñāpāramitā-hridaya-sūtra* (→ *Heart Sūtra*; Jap. *Maka Hannyaharamita shingyō*), which is often cited in Zen, “Form is no other than emptiness, emptiness is no other than form.”

Ālaya-vijñāna ㊦ ㊦ Skt., lit. “storehouse consciousness”; central notion of the → Yogācāra school of the Mahāyāna, which sees in it the basic consciousness of everything existing—the essence of the world, out of which everything that is arises. It contains the experiences of individual lives and the seeds of every psychological phenomenon.

The concept of *ālaya-vijñāna* constitutes the basis of the “mind-only” doctrine of the Yogācāra and stands in the center of this school’s theory of individuation, according to which the karmic seeds (*vāsanā*) of a past empirical individuality enter into the *ālaya-vijñāna*, whence they arise again to occasion thought activity. This individuated thinking is ridden with ignorance (→ *avidyā*) and egotism, which instigate its notion that it constitutes a real person in a real world. In this way ideation arises that causes this thinking that considers itself a person to create karma. These karmic impressions, once ripened (→ *vipāka*), call forth a new process of ideation. This cycle is ended through the removal of the concept that there is a world of objects separate from the mind. The *ālaya-vijñāna* is frequently equated with ultimate reality or “suchness” (→ *tathatā*); in other views it is regarded as the product of previous karma. (Also → Fa-hsiang school.)

Amarāvati ㊦ South Indian city; in the second

and third centuries an important center for Buddhist art in which the beginnings of the Mahāyāna were reflected. These artworks constituted the transition between early Buddhist art and the → Gandhāra style and exercised a great influence on the art of Southeast Asia, above all on that of those areas known today as Sri Lanka, Indonesia, and Thailand.

The most important art monument in Amarāvati is a stūpa in the eastern part of the city that, according to tradition, contains relics of the historical Buddha. The discovery of a pillar edict of Emperor → Ashoka (third century B.C.E.) permits the conclusion that the stūpa was erected by Ashoka.

Amarāvati was the center of the → Mahāsāṅghika school. Pilgrims are said to have come there even from Pātaliputra. The renowned Chinese pilgrim → Hsüan-tsang (seventh century) reports that in Amarāvati more than twenty flourishing monasteries existed.

Ambedkar 卐 Bhimrao Ramji, 1891-1956; Indian jurist and one of the fathers of the Indian constitution; founder of a movement to convert the members of the lowest caste of the Indian social system to Buddhism. Ambedkar, himself originally a Hindu, converted publicly to Buddhism in 1956 in Nagpur in a huge ceremony along with 500 thousand untouchables. Millions of untouchables have followed him since then, above all in areas where the Republican party, which was led by Ambedkar, is active. This alliance of religion and politics led to criticism of the movement, the critics of which regard it as purely a pragmatic association.

Ambedkar's book *The Buddha and His Dhamma* serves as a guide for his followers; in it he emphasizes the social revolutionary aspect of the Buddhist teaching, which is for him a purely rational religion. His work is continued by the Buddhist Society of India, which he founded.

Amida 卐 Jap. → Amitābha

Amidism 卐 generic term under which are comprehended all schools of Chinese and Japanese Buddhism that have made Amitābha the central point of their teaching. Included are the → Pure Land school, → Jōdo-shin-shū, and → Jōdo-shū.

Also → Shinran, → *nembutsu*, → pure land, → Sukhāvati, → *tarikī*, → Hui-yüan.

Amita 卐 Skt. → Amitābha

Amitābha 卐 (also Amita), Skt. (Jap., Amida), lit. "Boundless Light"; one of the most impor-

tant and popular buddhas of the → Mahāyāna, unknown in early Buddhism. He is ruler of the western paradise Sukhāvati, which is not to be understood as a location but as a state of consciousness (→ pure land). Amitābha is at the center of the worship of the Pure Land school of Chinese and Japanese Buddhism (→ Amidism). He symbolizes mercy and wisdom.



Amitābha

Iconographically, Amitābha is sometimes adorned with a crown of precious jewels; sometimes he is depicted with shaven head as the monk Dharmakara—who he was in a previous existence. Most often he is seated in the middle of a lotus blossom, symbol of purity. His hands form the meditation or teaching → mudrā. He often appears together with → Avalokiteshvara on his left and → Mahāsthāmaprāpta on his right, in which case Amitābha is seated and the two bodhisattvas stand. Another iconographic style shows him together with → Bhaishajya-guru-buddha. According to tradition Amitābha was a king who, having come in contact with the Buddhist teaching, renounced his throne and became a monk with the name Dharmakara. He resolved to become a buddha and in this way to come into possession of a paradise in which the inhabitants would be assured a life of bliss through his merit until their final entry into nirvāna. He took forty-eight vows obliging him to sustain beings on the path to enlightenment. The most important of these vows are: the eighteenth—"If, O lord, after I have [once] at-

tained enlightenment, beings of other world systems through hearing my name arouse the thought of supreme perfect enlightenment and recall me with a clear mind—if I should not, in the moment of their death having gone to them surrounded by a host of monks, stand before them as the venerated one in order to guard their minds from fear may I then not reach supreme perfect enlightenment”—and the nineteenth—“If, O lord, after I have [once] attained enlightenment, beings in the immeasurable, numberless buddha-fields through hearing my name should direct their thought to rebirth in [my] buddha-field and should thus bring the root of karmic merit to ripeness—if they should not be reborn in [my] buddha-field even if they had directed their thought only ten times [toward me and my buddha-paradise], may I then not reach supreme perfect enlightenment” (quoted from Schumann 1974, p. 168.) Through his meditative practice, he fulfilled his vow and became Buddha Amitābha, ruler of Sukhāvātī.

The veneration of Amitābha represents a significant turning point in the development of Buddhism. With it a new path to salvation opens that does not lead through an endless number of rebirths. Not by one's own force, as in the original teaching, but rather owing to help from outside through the liberating will of a buddha, the access to liberation becomes possible in a faster, easier way (→ *tariki*). Just calling on the name of Amitābha, especially in the hour of death, is enough to be reborn in a lotus blossom in the Sukhāvātī paradise. The formula of the Amitābha invocation is in Japanese *Namu Amida Butsu* (→ *nembutsu*) and in Chinese, *Namo o-mi-to-fo*, which roughly means “Veneration to the Buddha Amitābha.”

Amitābha-sūtra 𑖀 Skt., lit. “*Sutra of the Buddha Amitābha*”; one of the three sutras that form the doctrinal basis for the Pure Land school in China and Japan. This sutra, also known as the short *Sukhāvātī-vyūha*, describes the simplest form of the practice of this school—recitation of Buddha Amitābha's name. If during a certain time the mind of the practitioner is filled only and alone with the name *Amitābha*, this uninterrupted concentration has the effect that Amitābha and his retinue will appear to the practitioner in the hour of his death. The practitioner will then not be confused by feelings of fear and will thus be able to be reborn in the pure land of the buddha Amitābha.

This sutra is extant only in Chinese translations; the most famous are those of → Kumārajīva and → Hsüan-tsang.

Amitāyurdhyāna-sūtra 𑖀 Skt., lit. “*Sutra on the Contemplation of the Buddha* → Amitāyus, the Buddha of Boundless Life”; one of the three sutras that form the doctrinal basis of the Pure Land school. It gives a description

of the pure land of the buddha Amitābha or Amitāyus and of the practice of this school: through leading a pure life, that is, through the observance of moral rules (→ *shīla*) and recitation of Amitābha's name, the potential results of all unwholesome deeds can be wiped away and one can attain rebirth in the pure land.

This sūtra gives the traditional view of the coming into being of the pure land, purported to have been already expounded by the historical Buddha: Queen Vaidehi, the mother of → Ajātasattu (who incarcerated her and her husband, King Bimbisāra) supplicated the Buddha, who had appeared to her, and questioned him concerning a place where she could lead a peaceful, happy life. The Buddha caused all the buddha-fields to appear before her and let her choose among them. Vaidehi decided for the pure land Sukhāvātī. Thereupon the Buddha instructed her in meditation suitable to bring about rebirth in this paradise. He taught her the following sixteen visualizations, which can effect realization of one of the nine stages of rebirth in the pure land, according to the makeup of the individual: contemplation of the setting sun; of water; of the ground; of wondrous trees; of healing waters; of the blissful world of wondrous trees; of the ground and water; of lotus thrones; of the forms of the three sacred ones (Amitābha, → Avalokiteshvara, → Mahāsthāmaprāpta); of the corporeal form of the buddha Amitāyus; of the bodhisattva Avalokiteshvara; of the bodhisattva Mahāsthāmaprāpta; of Amitābha in the blissful realm; of the middle and lower classes of birth. These visualizations permit the practitioner in this lifetime to see Amitābha and his companions Avalokiteshvara and Mahāsthāmaprāpta. This is interpreted as sure sign of rebirth in the pure land.

Amitāyus 𑖀 Skt., lit. “Boundless Life”; manifestation of the buddha → Amitābha. He is iconographically depicted sitting, holding in his hands a vessel containing the nectar of immortality.

Amoghasiddhi 𑖀 𑖀 Skt., lit. “Who Unerringly Achieves His Goal”; one of the five transcendent buddhas. With him are associated the earthly buddha → Maitreya and the transcendental bodhisattva Vishvapani. Amoghasiddhi is usually depicted making the gesture of fearlessness (→ *mudrā*); his emblem is the double → *vajra*. (See illustration on p. 7.)

Ānabodhi 𑖀 twelfth patriarch in the Indian lineage of → Zen; probably identical with → Ashvaghosha.

Ānāgāmin 𑖀 Skt., Pali, lit. “never-returned”; designates those followers of the → Hīnayāna who are on the third stage of the supramundane path (→ *ārya-mārga*, → *ārya-pudgala*). They are



Amoghasiddhi

free from the first five fetters (→ *samyojana*) of believing in an ego, doubt, clinging to rites and rules, sensual appetite, and resentment. An *anāgāmin* is never again reborn in this world.

Anāgārika 𑖀 Pali, lit. “homeless one”; a man who enters upon a homeless life without, however, formally entering the Buddhist monastic order. At the time of the Buddha there existed in India numerous groups of *anāgārikas*, each of which possessed its own doctrinal tradition. One of them was the → *sangha*. In modern Buddhism → Dharmapāla was the first to make use of this term.

Anahana 𑖀 the Japanese form of the Skt. word *ānāpāna*, which in Indian yoga refers to the regulation of the breath. In Zen the breath is not “controlled” or regulated, and *anahana* means the natural rhythmic flow of the breath. The practitioner is aware of the flow of the breath but does not try to influence it.

Whereas yoga is based on the point that the regulation of the breath has the effect of calming the mind, the Zen approach is that through the concentration of the mind in *zazen*, the breathing calms itself whereas the intrusive approach of intentionally influencing the breath leads rather to inner tension and distracts from actual Zen practice. Beginners in Zen often receive as their first practice “counting the breath” (→ *susokukan*), which, however, is not *ānāpāna* in the yoga sense (→ *prānāyāma*). Also → *ānāpānasati*.

Anāhata-chakra 𑖀 Skt. → *chakra* 4

Ānanda 𑖀 𑖀 Skt., lit. “Bliss,” “Absolute Joy.” Name of one of the most important disciples of the historical Buddha. He was a cousin of the Buddha and entered the Buddhist order two years after its founding. He became important for the history of Buddhism when in the twentieth year of the Buddha’s teaching activity Ānanda became the Buddha’s personal attendant. Ānanda was famous for his extraordinary memory, by virtue of which he was able to retain the Buddha’s discourses. His exposition of the discourses formed the basis for the codification of the → *Sūtra-pitaka* at the first council. Ānanda is one of the → ten great disciples of the Buddha. In Zen Ānanda is considered the second Indian patriarch.

Ānanda is often extolled in the canonical writings for his humility and devotion toward the Buddha. He first took on the function of a personal attendant after the Buddha had assured him he would acquire no advantages as a result of his position. It was also Ānanda who foiled → Devadatta’s assassination plot against the Buddha. Ānanda was more than any other an advocate for the cause of women. He gave dharma discourses in the presence of women, and it was at his intercession that Buddha consented to the founding of an order of nuns. Ānanda was reproached with this at the first council. He is said to have attained arhatship only after the death of the Buddha, immediately before the first council.

Ānāpānasati 𑖀 Pali; wakefulness during inhaling and exhaling, meditation on the breath. One of the most important preliminary exercises for attainment of the four absorptions (→ *dhyāna*). *Ānāpānasati* consists of counting the inhalations and exhalations, which has the effect of calming the mind. This exercise is the basic preliminary practice of meditation in the various schools of Buddhism. In *ānāpānasati* the breathing exercises so prized in yoga became exercises for wakefulness or → mindfulness (*sati*). The individual movements of the breath are consciously executed and attentively followed; however, the breathing is not “regulated.” Then the attention is directed simultaneously onto other mental and physical processes.

In the *Sattipaṭhāna-sutta* this exercise is described as follows:

Breathing in a long breath, he knows, “I am breathing in a long breath”; breathing out a long breath, he knows, “I am breathing out a long breath.” Breathing in a short breath, he knows, “I am breathing in a short breath”; breathing out a short breath, he knows, “I am breathing out a short breath.” “Experiencing the

whole body, I shall breathe in”—thus he trains himself; “Experiencing the whole body, I shall breathe out”—thus he trains himself. “Calming the activity of the body, I shall breathe in”—thus he trains himself; “Calming the activity of the body, I shall breathe out”—thus he trains himself. “Feeling a pleasant feeling, . . . feeling well-being, . . . experiencing the mind, . . . cheering up the mind, . . . collecting the mind, . . . freeing the mind, . . . contemplating the transitory, . . . contemplating release, . . . contemplating extinction, . . . contemplating renunciation, I shall breathe in”—thus he trains himself; “Feeling a pleasant feeling, etc., I shall breathe out”—thus he trains himself.

Anāthapindika 𑖀 wealthy merchant from Shrāvastī, who lived at the time of the Buddha → Shākyamuni and was one of his most renowned lay followers. He acquired at great expense the → Jetavana Grove, where he had a monastery built for the Buddha and his students. This became the preferred sojourning place of the Buddha, where he would spend the greater part of the rainy season. In the sutras Anāthapindika is described as the greatest contributor of alms; a series of discourses in the → *Anguttara-nikāya* is addressed to him.

Anātman 𑖀 Skt. (Pali, *anatta*); nonself, non-essentiality; one of the three marks of everything existing (→ *trilakshana*). The *anātman* doctrine is one of the central teachings of Buddhism; it says that no self exists in the sense of a permanent, eternal, integral, and independent substance within an individual existent. Thus the ego in Buddhism is no more than a transitory and changeable—and therefore a suffering-prone—empirical personality put together from the five aggregates (→ *skandha*).

In Hīnayāna, this analysis is limited to the personality; in Mahāyāna, it is applied to all conditionally arising → dharmas (→ *pratītyasamutapāda*). This freedom from self-nature (→ *svabhāva*) is called in the Mahāyāna → *shūnyatā* (emptiness).

In Buddhism, the personality, which according to its view arises out of the five *skandhas*—themselves impermanent—is not regarded as an eternal self but rather as the conventional ego of everyday experience. Buddha himself, in answer to the question whether a self exists or not, never put forward a definite position so as not to cause new concepts to arise that would be irrelevant and obstructive for spiritual practice. Thus the teaching of no self is to be understood more as a fruitful pedagogical device than as a philosophical doctrine. Nevertheless in the course of the development of the Buddhist system of thought, this came more and more to be an unequivocal denial of the existence of a self. Only the → Vātsīputrīya school af-

firmed the concept of a self. This view was considered false by the other schools.

In Buddhism the methods for the attainment of liberation concentrate on doing away with the belief in an ego as the essential obstacle to the realization of nirvāna. Clinging to the concept of an ego is the primary cause of all passions and must be completely overcome. If one does not apprehend the impersonality of existence, does not recognize existence as a flux of arising and passing away of physical and mental phenomena in which there is no constant self, then one is unable to grasp the → four noble truths in their real significance and is unable to attain the insight that is essential for release.

Andaja 𑖀 Skt. → *chatur-yoni*

Angkor Wat 𑖀 temple complex in central Cambodia, considered the high point of classical Khmer art and architecture. Built under King Suryavarman II (1113–50), Angkor Wat was initially a holy site consecrated to Vishnu. Following the conversion of the succeeding Khmer kings to Buddhism, Angkor Wat served as a Buddhist holy place. After the destruction of Angkor by the Thais and the flight of the Khmer kings to Phnom Penh in the fifteenth century, Angkor Wat fell into oblivion and was covered by jungle. It was not rediscovered until the nineteenth century.

Ango 𑖀 Jap., lit. “dwelling in peace”; a three-month period of intensive spiritual training in a Zen monastery during the rainy season in summer (hence also *ge-ango*, “summer *ango*”; or *u-ango*, “rain *ango*”).

Anguttara-nikāya 𑖀 Pali (Skt., *Ekottarāgama*, also *Ekottarikāgama*), lit. “*Graduated Collection*”; fourth collection of the Sūtra-pitaka. It is made up of texts organized numerically according to whether subjects treated appear singly or in groups. There are eleven sections. The sūtras included here, which are generally shorter than those in the other collections, are rich in enumerations and strongly recall the → Abhidharma.

Angya 𑖀 Jap., lit. “wandering on foot”; the pilgrimage of a young Zen monk (→ *unsui*) who has completed the first phase of his training in a provincial temple to a Zen monastery, where he hopes to be accepted and receive training under a Zen master (→ *rōshi*).

Pilgrimage to a distant monastery, often through trackless terrain, was in ancient times not without peril. It was regarded as an opportunity for the *unsui* to put his physical strength and strength of character to the test, to develop presence of mind by overcoming

unforeseen dangers, and, by meeting many different kinds of people in joyful as well as adverse circumstances, to ripen inwardly. In the prescribed equipage of an *unsui* is a round straw hat with a very low brim (Jap., *kasa*). This directs the gaze of the pilgrim onto the path before him; it prevents him from looking around, which would not be conducive to the mental concentration he is supposed to maintain during the entire pilgrimage. A black cloak, white woolen socks, and straw sandals are also part of his outfit. On his chest, the monk carries a bundle with his summer and winter robes, his eating and begging bowls (→ *jihat-su*), a razor for shaving his head, and some sūtra texts. On his back he carries a rolled-up straw raincloak (Jap., *mino*).

When the monk has come through all the difficulties of the pilgrimage and arrived at the monastery, he is often refused entrance in order to test the earnestness of his desire for spiritual training (→ *kokorozashi*). If—after days of persistence outside the monastery (→ *niwa-zume*), not rarely in rain and snow, or in the entrance hall of the monastery (→ *genkan*)—he is finally let in, then he must provide a further proof of his seriousness through a week of sitting (*zazen*) in a solitary cell under the most austere conditions (→ *tanga-zume*) before he is finally accepted into the monastic community.

Animitta ㊦ Skt., Pali; formlessness or absence of characteristics of all → dharmas; the mark of absolute truth, which is devoid of distinctions.

Aniruddha ㊦ Skt.; one of the → ten great disciples of the Buddha.

Anitya ㊦ Skt., lit. “impermanence” (Pali, *anicca*); transitoriness or impermanence is one of the three marks of everything existing (→ *trilakshana*). Transitoriness is the fundamental property of everything conditioned—that which arises, dwells, and passes away. From it derive the other two marks of existence, suffering and nonessentiality (→ *dukkha*, → *anātman*). Impermanence is the basis of life, without which existence would not be possible; it is also the precondition for the possibility of attaining liberation. Without recognition of *anitya* there is no entry into the supramundane path (→ *ārya-mārga*); thus the insight leading to “stream entry” (→ *shrota-āpanna*) is often said to be recognition of the transitoriness or impermanence of existence.

The nature of existence as suffering is based on impermanence because the phenomena that comprise impermanence—arising, dwelling, and passing away—are inherently painful. The impermanence of the five aggregates (→ *skandha*) explains nonessentiality, since nothing that is impermanent (and thereby of the nature of suffering) can constitute a self. This is because the Hinduistic conception of the self (which de-

termined that of Buddhism) entails permanence and freedom from suffering. In the Mahāyāna, the emptiness (→ *shūnyatā*) of all → dharmas is concluded from their impermanence.

Anja ㊦ Jap.; the pronunciation customary in Zen of a word otherwise pronounced *gyōja*: this is Japanese for the Skt. term *achārin*, denoting a Buddhist ascetic or wandering monk. *Anja* is the term for a Zen monk who attends the → *rōshi*.

Añjali-mudrā ㊦ Skt. → *mudrā* 9

Anjin ㊦ (also *anshin*), Jap., lit. “heart-mind [→ *kokoro*] in peace”; peace of mind, a state of consciousness that according to Buddhism, is possible only through the experience of → enlightenment. In Zen the practice of → *zazen* is seen as the shortest path to peace of mind.

A renowned kōan, the example 41 in the → *Wumen-ku-an*, is concerned with peace of mind:

Bodhidharma sat facing the wall. The second patriarch, who had been standing in the snow, cut off his own arm and said, “The mind of your student still finds no peace. I entreat you, master, please give it peace.”

Bodhidharma said, “Bring your mind here and I’ll give it peace.”

The second patriarch said, “I’ve looked for the mind, but finally it can’t be found.”

Bodhidharma said, “Then I have given it peace thoroughly!”

Anrakudō ㊦ Jap. → *nehandō*

An Shih-kao ㊦ Parthian monk of the second century C.E. who went to China around 148 and was the first to translate Buddhist scriptures into Chinese. The translations contained primarily material on the practice of → *dhyāna* and explanations of enumerated categories. With the help of these texts he founded the so-called Dhyāna school of early Chinese Buddhism (→ Dhyāna Buddhism).

An Shih-kao was the crown prince of Parthia and was intended to assume the throne at his father’s death. However, he entered a monastery. Presumably he traveled to China as a fugitive. He lived there for more than twenty years.

An Shih-kao is the first historical figure of Chinese Buddhism. He initiated the systematic translation of Buddhist texts through so-called “translation bureaus.” Records concerning the number of works he translated vary between 34 and 176. These works may be divided into two categories: (1) texts on the practice of *dhyāna*, which also treat preparatory techniques such as counting the breath (→ *ānāpānasati*), → *kasina* exercises, → mindfulness of body, and so forth; and (2) texts that treat enumerated categories like the five

skandhas and the six → *āyatana*s. An Shih-kao used many Taoistic terms in his translations in an effort to convey specialized Buddhist expressions in Chinese.

Anshin 安 → *anjin*

Anshō-no-zen 安禅 Jap., lit. “ignorance-evincing Zen”; term for a Zen follower, lay or monk, who, though he has some experience of Zen, is unjustified in regarding himself as enlightened and makes his ignorance plain by mouthing truths that he knows only from hearsay.

Anurādhapura 安祿 until the tenth century the capital city of Ceylon. In Anurādhapura are to be found the Mahāvihāra monasteries (one of the main seats of the → Theravāda school) as well as Abhayagiri Vihāra (focal point for a liberal Mahāyāna-influenced Buddhism). When the capital was moved elsewhere, Anurādhapura fell into oblivion and only in the nineteenth century were the temples, monasteries and stupas—valuable examples of Singhalese Buddhist art—rediscovered.

In Anurādhapura are two gigantic *dagobas* (→ stūpa), Ruwanweli and Thūparāma, the beginnings of which go back to pre-Christian times, and which represent the original prototype of the stūpa. A shoot from the → Bodhi-tree was purportedly planted in Anurādhapura.

Anuruddha 安樂 important Singhalese scholar of the → Theravāda, who lived between the eighth and twelfth centuries. He is the author of the renowned work *Abhidhammattha-sangaha* (Collection of the Meanings of the Abhidharma), which expounds the entire teaching of the Theravāda. In many ways it is similar to the *Vissuddhi-magga* of → Buddhaghosa, though it is shorter and harder to understand. In it Anuruddha treats particularly topics of psychology.

Other, less important works are ascribed to Anuruddha, such as the *Nāmarūpaparichcheda* (Concerning Name and Form, Which Constitute the Individual Entity) and the *Paramatthavinichchaya* (Resolution Concerning the Supreme Meaning).

Anushaya 安 (anusaya), Skt. (Pali, anusaya), lit. “tendencies”; in Buddhism there are seven tendencies or latent passions: sensual desire (→ *kāma*), recalcitrance, view (→ *drishti*), skepticism (*vichikitsā*), arrogance (*māna*), craving for existence (→ *bhava*), and ignorance (→ *avidyā*). These properties, which subsist unconsciously, are considered tendencies in that they tend ever and again to reappear and call forth new arisings of sensual desire.

According to the → Theravāda and the →

Sarvāstivāda, these tendencies are mental in nature and are connected with the thinking process. They have an object and moral causes and are evil. According to the → Mahāsāṅghikas, → Vātsīputriyas, → Dharmaguptakas, and others, the *anushayas* are separate from thinking and have no object and no moral cause. They are considered morally neutral.

Anussati 安 Pali; contemplation. Practices described in the Hīnayāna sūtras that bring about both release from the three unwholesome roots (→ *akushala*) of desire, hatred, and delusion and comprehension of, and joy in, the Buddhist teaching. Usually the term refers to the six contemplations: on the Enlightened One (→ Buddha), the teaching (→ dharma), the community (→ *sangha*), discipline (→ *shīla*), generosity (→ *dāna*), and heavenly beings (→ *deva*). To those are frequently added four further contemplations: on death, the body, mindfulness of inhaling and exhaling (→ *ānāpānasati*), and peace.

Anuttara-samyaksambodhi 安 (anuttara-samyaksambodhi), Skt., lit. “perfect universal enlightenment”; full form of *samyaksambodhi* (enlightenment of a complete buddha) (→ *samyak-sambuddha*).

Anzen 安 Jap., lit. “peaceful Zen”; an expression for properly practiced → *zazen*, in which body and mind come to lucidly wakeful calm.

Apadāna 安 Pali → *Khuddaka-nikāya*

Apāya 安 Skt.; inferior modes of existence; four lower or evil forms of existence in the cycle of existence of beings (→ *gati*). These are the hell beings (→ *naraka*), hungry ghosts (→ *preta*), animals, and “titans” (→ *asura*). The titans are sometimes reckoned with the higher modes of existence. They are missing altogether in some schools of southern Buddhism. The first three inferior modes of existence are also called “the three woeful paths.”

Apramāna 安 Skt. → *brahma-vihāra*

Apratisamkhyā-nirodha 安 (apratīsamkhyā-nirodha), Skt.; unconscious, effortless dissolution (→ *nirodha*), dissolution without productive cause, without the participation of wisdom (→ *prajñā*). One of the unconditioned dharmas (→ *asamskrita*) of the Sarvāstivāda and Yogācāra schools.

Apratiṣṭhita-nirvāna 安 (apratīṣṭhita-nirvāna), Skt., lit. “unfixed, active extinction”; in this type of nirvāna according to the Mahāyāna view, the liberated one renounces remainderless

extinction and withdrawal from the cycle of existence. Nevertheless, he is not tied to the compulsions of the samsaric world (→ *samsāra*) because of remaining on in order to lead and sustain all beings on the path to liberation. *Aprathishtha-nirvāna* is the nirvāna of a transcendent bodhisattva.

An active liberated one is free from desire, hatred, and delusion and acts without creating further karmic bonds. He is independent of natural law and can manifest himself in any desired form.

Arhat 卐 Skt. (Pali, arahat; Chin., → *lohan*; Jap., *rakan*); “worthy one,” who has attained the highest level of the Hīnayāna, that of “no-more-learning” on the supramundane path (→ *ārya-mārga*), and who possesses the certainty that all defilements (→ *āsrava*) and passions (→ *klesha*) have been extinguished and will not arise again in the future. The fruition of arhatship is the nirvāna with a vestige of conditions (→ *sopadhishsha-nirvāna*). The arhat attains full extinction immediately following this life.

The arhat was the ideal of early Buddhism. In contrast to the bodhisattva of the Mahāyāna who wishes to free all beings, with the arhat the main emphasis is on striving to gain his own salvation. He is fully free from the ten fetters of the cycle of existence (→ *samyojana*), to wit, belief in an individual entity, skepticism, clinging to rites and rules, sensual desire, resentment, craving for refined corporeality and noncorporeality, arrogance, excitement, and ignorance. An arhat is seen as a person all of whose impurities are dissolved, whose wishes are fulfilled, who has laid down his burden, attained his goal, and freed his mind through perfect understanding.

Arūpadhātu 卐 Skt. → *triloka*

Arūpaloka 卐 Skt. → *triloka*

Arūpasamādhī 卐 Skt., Pali → four stages of formlessness

Āryadeva 卐 disciple of Nāgārjuna and author of various short writings belonging to the Mādhyamaka. Āryadeva was probably born in Ceylon in the third century. Under the name of Kanadeva he is considered as the fifteenth patriarch in the Indian lineage of Zen. He was purportedly killed by enemies of Buddhism. His works, which are only fully extant in Tibetan and Chinese versions, are commentaries on the writings of his teacher Nāgārjuna.

The *Chatuh-shataka* (the Four Hundred) explains in 400 verses the absence of substantiality (→ *anātman*, → *shūnyatā*) through the use of negative dialectic. The *Shata-shāstra* (Treatise on the Hundred Songs) exercised a great influence on Buddhism. In it Āryadeva



Arhat

attempts to refute various philosophical theories opposed to Buddhism. It is one of the foundational works of the → San-lun (Three Treatises) school of Chinese Mādhyamaka.

Ārya-mārga 卐 Skt. (Pali, ariya-magga); sacred supramundane path. It consists of the four stages of holiness, each of which is divided in two according to whether the noble one (→ *ārya-pudgala*) treading the path is still on the way or has already attained a given level of holiness, the “fruit” (*phala*). The first stage of the supramundane path is that of the “stream enterer” (→ *shrota-āpanna*), the second that of the “once-returner” (→ *sakridāgāmin*), the third that of the “never-returner” (→ *anāgāmin*), and the last that of the “worthy one” (→ arhat).

Ārya-pudgala 𑖀 Skt. (Pali, *ariya-puggala*), lit. “noble one”; persons who are on one of the four stages of the supramundane path (→ *ārya-mārga*).

Ārya-satya 𑖀 Skt. → four noble truths

Asamskrita 𑖀 (a sa m s k r t a), Skt. (Pali, *asankhata*), lit. “unconditioned, unproduced,” refers to everything that is completely beyond conditioned existence, beyond arising, dwelling, and passing away. It is the opposite of → *samskrita*. In the original teaching, only → *nirvāna* was regarded as unconditioned. To this view the → Theravāda and → Vātsīputriya schools remained true. The other schools, however, in the course of further development interpreted this notion in various ways.

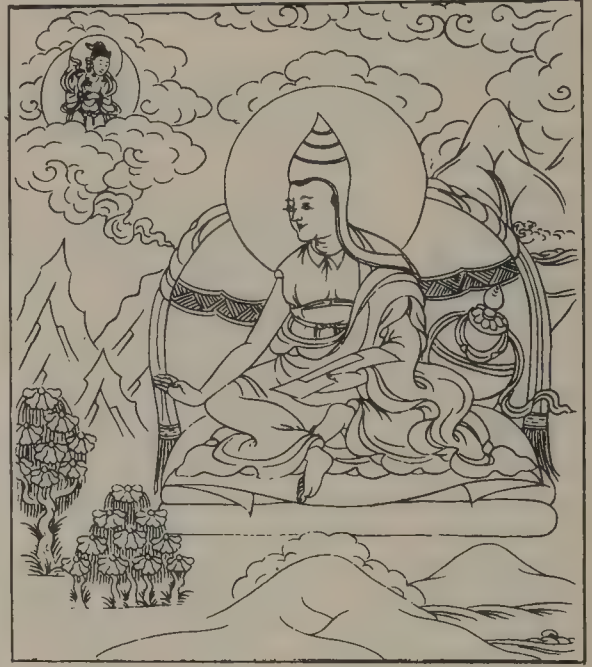
The → Mahāsāṅghikas had nine categories of unconditioned dharmas: two kinds of dissolution (→ *nirodha*), of which one is achieved through the ability to discriminate (→ *pratisamkhyā-nirodha*) and is equated with *nirvāna* and the other, attained without discrimination (→ *apratīsamkhyā-nirodha*) or without the participation of wisdom (→ *prajñā*), is applicable to future passions that in the case of worthy ones no longer arise. Also included among the nine are space (→ *ākāśa*), the limitlessness of space, the limitlessness of consciousness, nothingness, that which is beyond conscious and unconscious, the content of the teaching on conditioned arising (→ *pratītya-samutpāda*), and the → eightfold path.

The Sarvāstivāda school had three kinds of unconditioned: space and the two above-mentioned kinds of dissolution. To these three dharmas the → Yogācāra school adds also extinction through a state of immovability in heavenly meditation, the ending of thinking and sensing by an arhat, and suchness (→ *tathatā*).

Under the unconditioned the Dharmaguptakas subsume suchness and “continuity in things,” by which they understand that which in their nature does not change and in virtue of which, for example, good deeds do not produce evil fruits; also certain absorptions.

Asanga 𑖀 (Aṣaṅga) Skt., lit. “Untouched,” “Unbound,” “Unfettered.” Name of a founder of the → Yogācāra school. He lived in the fourth century C.E. and came from a brahmin family living in present-day Peshawar. His brother was → Vasubandhu. Asanga is said to have been converted to Buddhism by a monk of the Mahīśāsaka school but quickly to have turned to the Mahāyāna. Asanga, influenced by the → Sarvāstivāda school, departed from Nāgārjuna’s view of absence of substantiality

and advanced an idealistic doctrine. According to tradition, he received his teaching directly from Maitreya, the future Buddha. Some researchers see behind this tradition the historical figure → Maitreyaṅga.



Asanga

The most important works ascribed to Asanga (sometimes also to Maitreyaṅga) are the → *Yogācārabhūmi-shāstra* and the *Mahāyāna-sūtrāṅkāra* (Ornament of the Mahāyāna Sūtras); definitely by Asanga is the *Mahāyāna-samparigraha* (Compendium of the Mahāyāna), a treatise composed in prose and verse that expounds the basic teaching of the Yogācāra. It is only extant in Chinese and Tibetan translations. This work consists of ten parts dealing with the storehouse consciousness (→ *ālaya-vijñāna*); the theory that everything is produced by the mind, that is, is pure ideation; the achievement of insight into pure ideation; the → *pāramitās*; the → *bhūmis*; discipline (→ *śīla*); meditation; wisdom (→ *prajñā*); higher undifferentiated knowledge; the teaching of the three bodies of a buddha (→ *trikāya*). Sometimes the *Guhyasamaja tantra* is also attributed to Asanga, which would make Asanga a significant figure in Buddhist Tantrism.

Asceticism 𑖀 → *dhūta*

Ashoka 𑖀 (Aśoka); king of the Maurya kingdom of northern India, who reigned 272–236 B.C.E. and died ca. 231. He is one of the most important figures in ancient Indian history. A bloody campaign in the east and costly victory over Kalinga in 260 brought him to a psychological crisis and caused him to enter Buddhism.

He became a lay follower and resolved to commence a "reign of dharma." From his edicts one learns that he undertook journeys of inspection to all parts of his realm in order to establish uprightness and virtue (→ dharma) throughout the country. Special functionaries were appointed to watch over the well-being of his subjects; on the basis of his pacifistic attitude he propagated vegetarianism and forbade animal sacrifice. He maintained friendly relations with all neighbor states. Under his rule Buddhism gained a foothold also in Ceylon: → Mahinda, a son of Ashoka's, led the missionary activity there.

Sources for the life of Ashoka are Pali chronicles in which he is described as a Buddhist king; and archaeological finds, especially the stele and pillar edicts that come from Ashoka himself. From these it is clear that he supported, in addition to the Buddhist *sangha*, a number of other religious communities in consonance with his duty as a ruler. The word *dharma*, frequently used in the edicts, cannot necessarily be equated with the Buddhist concept of dharma. Ashoka's dharma contains none of the fundamental teachings of Buddhism; rather it is a moral teaching that drew its inspiration from the various religious currents of the time. The ideal of Ashoka is a moral, happy life for his subjects; it embraces generosity, compassion, refraining from killing, obedience, love of truth, inner insight, etc. Under Ashoka the first intervention of state power in the affairs of the Buddhist community took place. The community was threatened by a schism whereby some of the monks were excluded from the *sangha* and forced to return to lay life (→ Buddhist councils).

Ashtamangala 卐 Skt. → eight auspicious symbols

Ashta-vimoksha 卐 Skt. → eight liberations

Ashubha 卐 (aśubha), Skt., lit. "unfavorable, unfortunate, impure, ugly"; the opposite of *shubha* ("favorable, fortunate, auspicious"). Contemplation of the ten disgusting objects. One of the forty meditation exercises (→ *bhāvanā*) introduced in the → *Visuddhi-magga*, which coincide essentially with the practice of charnel-ground contemplation. It is sometimes referred to as *ashubha* and also as contemplation of the thirty-two parts of the body (→ *satipatthāna*, → contemplation of the body).

Ashvaghosha 卐 (Aśvagoṣa); Indian poet and Mahāyāna philosopher who lived in the first to second centuries and is considered one of the most important Buddhist authors. His most important works are the drama *Shāriputra-prakarana*, a fragmentarily extant life of the Buddha (→ *Buddha-charita*), and the epic *Sau-darananda-kāvya*. Tradition also ascribes to him the → *Mahāyānashradhotpāda-shāstra*.

Ashvaghosha was originally a brahmin and is said to have been converted to Buddhism by a monk named Parshva. All of his works contain easily graspable instructions and similes concerning the Buddhist teaching. The author recounts, for example, in the epic about "beautiful Nanda" the story about the young Nanda, who after his entry into a monastery remains in love with his wife and only after much instruction from the Buddha is cured of this love and renounces the world. Ashvaghosha is one of the four great Buddhist sages who are called the "four suns that illuminate the world." The other three are → Deva, → Nāgārjuna, and → Kumāralāta, a sage of the → Sautrāntika school.

Askese 卐 → Dhūta

Āsrava 卐 Skt. (Pali, āsava), lit. "outflow, secretion," also "defilement" or "canker." Three cankers constitute the root of all suffering and the cause that beings are caught in the cycle of rebirth: the canker of desires (Skt., *kāmāsrava*; Pali, *kāmāsava*), of becoming (Skt., *bhavāsrava*; Pali, *bhavāsava*), and of ignorance (Skt., *avidyāsrava*; Pali, *avijjāsava*). The extinction of these three cankers means the attainment of arhatship.

The teaching of the cankers represents the final development in the historical sequence of different explanations for entanglement in the cycle of existence. It encompasses the two forms of thirst (→ *trishnā*) and ignorance (→ *avidyā*), which constitute the root of suffering in the teaching on conditioned arising (→ *pratītya-samutpāda*).

Asthangika-mārga 卐 Skt. → eightfold path

Asura 卐 (also āsura), Skt., demon, evil spirit; the "titans"; one of the six modes of existence (→ *gati*), sometimes reckoned among the higher modes and sometimes among the lower (→ *apāya*). In the sense of a higher or good mode of existence, *asura* refers to the lower gods who dwell on the slopes or summit of the world mountain Sumeru or in castles of air. Seen as a lower or evil mode of existence, the *asuras* are the enemies of the gods (→ *deva*). They belong to the sensual desire realm (→ *triloka*). In the classifications of many southern Buddhist schools, the *asuras* are entirely omitted.

Atisha 卐 (Atīṣa), also Atīsha Dimpamkara Shrijñāna, 980/90–1055, Buddhist scholar of royal family who, particularly, systematized the method for generating enlightened mind (→ bodhicitta). As patriarch of Magadha and teacher at the great monastic university Vikramashīla, he was invited to Tibet and spent the last twelve years of his life there. Atīsha founded

the → Kadampa school and his teaching tradition had a decisive influence on → Tibetan Buddhism, especially on the school of → Tsongkhapa. His most important disciple was the Tibetan Dromtön (1003–64).

The so-called second spreading of the Buddhist teaching in Tibet was initiated in the tenth century by the west Tibetan royal family. First they sent subjects of theirs to India, as, for example, the translator → Rinchen Zangpo; later they sought out suitable Indian masters and their choice fell on Atīsha. In the year 1042 Atīsha entered West Tibet. Soon, however, he transferred his principal seat to Netang in Central Tibet, whence his teachings spread rapidly.

In his principal work *Bodhipathapradīpa* (Lamp on the Way to Enlightenment), he gave a general overview of the way of the Great Vehicle (→ Mahāyāna) and introduced a threefold classification of practitioners: persons who strive for a good rebirth, those who have their own enlightenment as goal (→ Hīnayāna), and those whose motive is the salvation of all sentient beings (→ bodhisattva).

A main object of Atīsha's was to stop random or careless propagation of religious texts. Also due to him was the spread of the cult of → Tārā. He combined in his teaching both great traditions of the → *prajñāpāramitā*: the tradition of deep insight into nothingness (→ *shūnyatā*) as it was developed by Nāgārjuna, and the teaching stemming from Asanga of the all-encompassing action of enlightened mind.

Ati-yoga ☞ Skt. → *dzogchen*

Ātman ☞ Skt.; according to the Hindu understanding, the real immortal self of human beings, known in the West as the soul. It is the non-participating witness of the *jīva*, beyond body and thought and, as absolute consciousness, identical with brahman. Philosophically ātman is known as *kūtastha*. In virtue of its identity with brahman, its special characteristic marks (*ātmakara*) are identical with those of brahman: eternal, absolute being; absolute consciousness; and absolute bliss.

In Buddhism the existence of an ātman is denied: neither within nor outside of physical and mental manifestations is there anything that could be designated as an independent, imperishable essence. (Also → *anātman*, → *skandha*.)

Aupapāduka ☞ Skt. → *chatur-yoni*

Avadāna ☞ Skt., lit. "great deed"; Buddhist literary genre marking a transitional stage between Hīnayāna and Mahāyāna, in which strong tendencies towards glorification of the bodhisattva ideal are in evidence. The *avadānas* consist of legends about the previous lives of Buddhist

saints that were recited by monks to lay believers. They were mainly intended to show that good deeds bring about good results, and bad deeds, bad results. Among the most important collections of such tales are the second-century *Avadāna-shataka* (*A Hundred Heroic Deeds*) and the especially popular *Divyāvadāna* (*Divine Deeds*).

Avalokiteshvara ☞ ☞ (Avalokiteśvara), Skt.; one of the most important → bodhisattvas of the Mahāyāna. The literal meaning of *Avalokiteshvara* is variously interpreted. One interpretation is the "Lord Who Looks Down," in which the last component of the name is taken to be *ishvara*, "lord." Another interpretation is "He Who Hears the Sounds [Outcries] of the World" or also the "Sound That Illumines the World," in which *svara*, "sound" is regarded as the final component of the name. In any case, Avalokiteshvara embodies one of the two fundamental aspects of buddhahood, compassion (→ *karunā*), in virtue of which he is often given the epithet *Mahākarunā*, "Great Compassion." The other fundamental aspect of buddhahood is wisdom (→ *prajñā*), which is embodied by the bodhisattva → Mañjuśrī. Avalokiteshvara is the power of the buddha Amitābha manifested as a bodhisattva and appears as his helper (→ Pure Land school). His limitless compassion expresses itself in his wonderful ability to help all beings who turn to him at times of extreme danger. In folk belief, Avalokiteshvara also protects from natural catastrophe and grants blessings to children.

Iconographically, thirty-three different ways of depicting Avalokiteshvara are known, distinguished by the number of heads and arms as well as by the attributes held in the hands. Frequently he is shown with a thousand arms, a thousand eyes, and eleven faces. Usually adorning his head is a small image of Buddha Amitābha, which is his surest mark of recognition. In his hands he often holds a blue lotus blossom (hence his epithet *Padmapāni*, "Lotus Holder"), a rosary, and a vase of nectar. The numerous arms symbolize his ability to work for the welfare of sentient beings in a manner corresponding to any situation.

In his eleven-faced form, Avalokiteshvara wears as a crown the heads of nine bodhisattvas and that of a buddha; the latter is the head of Buddha Amitābha. Each triad of bodhisattva heads embodies compassion for suffering beings, wrath against evil, and joy concerning good. According to another view, the ten heads symbolize the ten stages of the career of a bodhisattva (→ *bhūmi*) and the fruition of buddhahood.



The bodhisattva Avalokiteśvara in his eleven-headed, thousand-armed form

A legend explains the derivation of the eleven-faced, thousand-armed form. As Avalokiteśvara looked down on the suffering of the world, his head literally burst from pain; his spiritual father Amitābha put the pieces back together as nine new heads. The wish to help all beings caused Avalokiteśvara to grow a thousand arms, in the palm of each of which is an eye. Many depictions represent Avalokiteśvara as the helper of being in the six realms of existence (→ *gati*): Avalokiteśvara with a horse's head or riding on a lion rescues animals; the thousand-armed Avalokiteśvara rescues hell beings; the eleven-faced one, the → *asuras*.

In China Avalokiteśvara is venerated under the name → Kuan-yin, in Japan under the name Kannon (also Kanzeon or Kwannon), and in both countries is generally considered to be female. The Tibetan form of Avalokiteśvara is → Chenresi.

Avatamsaka-sūtra ☞ Skt. → *Buddhāvataṃsaka-sūtra*

Avidyā ☞ Skt., lit. "ignorance, nescience"

(Pali, *avijjā*); ignorance or delusion, that is, non-cognizance of the → four noble truths, the three precious ones (→ *triratna*), and the law of → karma. *Avidyā* is the first part in the nexus of conditionality (→ *pratītya-samutpāda*), which leads to entanglement in the world of → *samsāra* as well as to the three cankers (→ *āsrava*). It is one of the passions (→ *klesha*) and the last of the ten fetters (→ *samyojana*).

Avidyā is considered as the root of everything unwholesome in the world and is defined as ignorance of the suffering-ridden character of existence. It is that state of mind that does not correspond to reality, that holds illusory phenomena for reality, and brings forth suffering. Ignorance occasions craving (→ *trishnā*) and is thereby the essential factor binding beings to the cycle of rebirth. According to the Mahāyāna view, *avidyā* with regard to the emptiness (→ *shūnyatā*) of appearances entails that a person who is not enlightened will take the phenomenal world to be the only reality and thus conceal from himself the essential truth.

Avidyā is differently expounded by the individual Mahāyāna schools. In → Mādhyamaka ignorance refers to the determination of the mind through a priori ideas and concepts that permit beings to construct an ideal world, that confer upon the everyday world its forms and manifold quality, and that thus block vision of reality. *Avidyā* is thus the nonrecognition of the true nature of the world, which is emptiness (*shūnyatā*), and the mistaken understanding of the nature of phenomena. In this way it has a double function: ignorance veils the true nature and also constructs the illusory appearance; the two condition each other mutually. In this system *avidyā* characterizes the conventional reality.

For the → Sautrāntikas and → Vaibhāshikas *avidyā* means seeing the world as unitary and enduring, whereas in reality it is manifold and impermanent. Ignorance confers substantiality on the world and its appearances. In the → Yogācāra view *avidyā* means seeing the object as a unit independent of consciousness, when in reality it is identical with it.

Āyatana ☞ Skt., Pali; fields, especially the twelve sense fields, namely, the five sense organs (eye, ear, nose, tongue, body) and the objects corresponding to them (form, sound, odor, taste, bodily sensations), as well as the sixth sense organ (the thinking mind or → *manas*), and its objects (ideas or → *dharma*s). Sometimes also *āyatana* refers only to the objects of the sense organs (→ *śadāyatana*).

B

Bala ㊦ Skt., Pali, lit. “power”; five spiritual powers or faculties, developed through strengthening the five roots (→ *indriya*), that make possible the attainment of enlightenment. These powers are (1) the power of faith (→ *shraddhā*), which precludes all false belief; (2) the power of exertion (→ *vīrya*), which leads to overcoming all that is unwholesome through the application of the → four perfect efforts; (3) the power of mindfulness, that is, perfect mindfulness achieved through application of the four foundations of mindfulness (→ *satipatthāna*); (4) the power of → *samādhi*, that is, the practice of → *dhyāna* leading to the elimination of passions; (5) the power of wisdom (→ *prajñā*), which rests on insight into the → four noble truths and leads to the knowledge that liberates.

Bāmiyān ㊦ Buddhist holy place in Afghanistan with rock-cut caves dating from 300 to 600 C.E. It is composed of numerous small interconnected caves on different levels carved into a cliff face over more than two kilometers. The caves served as assembly rooms for monks living nearby and as → *chaityas*. The Buddhism of Bāmiyān, which was of the Mahāyāna type, was wiped out as a result of invasions by Islamic peoples and the Mongols (13th century).

Especially noteworthy are the domelike ceilings of the caves, which have on them depictions of buddha paradises (→ pure land) with their ruling buddhas, sometimes in clear mandala form. Against the cliff face are two colossal Buddha figures, one thirty-five and one fifty-three meters tall, today in badly damaged condition. They were originally painted and gilded. The faces are missing; they were probably made of gilded wood. The various artistic representations indicate that the Buddha was understood as a personification of the universe and that the countless buddhas of all ages were considered to be manifestations of him. The style shows Sassanian, Indian, and Central Asian influence.

Banka ㊦ Jap., lit. “evening section”; the evening sūtra recitation, part of the daily routine in a Zen monastery (→ *tera*).

Banka-zōji ㊦ Jap., lit. “banka cleanup”; cleaning of the interior rooms of a Zen monastery after the evening sūtra recitation (→ *banka*). A form of → *samu* that is part of the daily routine of a Zen monastery (→ *tera*).

Bankei Eitaku (Yōtaku) ㊦ also Bankei Koku-shi, 1622–93; Japanese Zen master of the → Rinzai school; one of the most popular Zen mas-

ters of Japan and quite the most famous of his time.

In his early years Bankei wandered through Japan and sought out numerous Zen masters. Then for two years he retreated to a hermitage in order to do nothing but practice → *zazen*. During this time he neglected his health to such an extent that he had almost died of consumption when, one morning as he coughed up a clot of blood, he suddenly had an enlightenment experience. Later he became a disciple of the Chinese Zen master Tao-che Ch’ao-yüan (Jap., Dōsha Chōgen, ca. 1600–61) in Nagasaki, who led him to profound enlightenment and bestowed upon him the seal of confirmation (→ *inka-shōmei*). Since Bankei was the only student who had received the confirmation of this master, the latter advised him to make off during the night—as → Hui-neng and others in similar situations before him had done—in order to avoid bringing on himself the envy of his fellow students.

Since Bankei found that nobody understood his living words, spoken out of profound experience, he lived for many years in hiding before he gave himself out as a Zen master and thousands of students, monks and lay people, from all classes of society, thronged around him.

In 1672 Bankei was appointed abbot of the Myōshin-ji monastery in Kyōto by the imperial house. The power of his mind and his ability to present the truth of Zen in the language of the people in a way that was simple and widely comprehensible, contributed greatly to the revival of Rinzai Zen in Japan, which to a great extent had rigidified into concern with outer forms. In this regard Bankei was a precursor of the sixty-four-years younger → Hakuin Zenji. In spite of the large number of his students, Bankei confirmed only a few dharma successors.

Although he himself left no writings behind and forbade his students to record his teachings, a number of his presentations and dialogues were written down by followers. (A selection of them can be found in S. Waddell 1984.)

Bansan ㊦ Jap., lit. “evening devotion”; evening sūtra recitation in a Zen monastery; synonym for → *banka*.

Banzan Hōshaku ㊦ Jap. for → P’an-shan Pao-chi

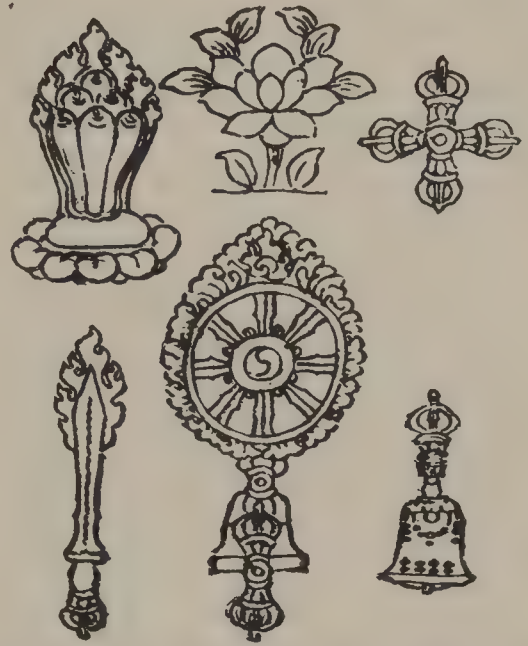
Bardo ㊦ (bar-do), Tib., lit. “in-between state”; already in Hīnayāna and Mahāyāna works of around the second century there are indications of a concept of a state that connects the death of an individual with his following rebirth. This conception was further elaborated in the teach-

ings of the → Vajrayāna. Finally, in the → *Nāro chōdrug* and in the → *Bardo thōdol*, six kinds of in-between states were differentiated: (1) the *bardo* of birth, (2) dream *bardo*, (3) *bardo* of meditation (→ *dhyāna*), (4) *bardo* of the moment of death, (5) *bardo* of supreme reality (→ *dharmatā*), and (6) *bardo* of becoming. While the first three *bardos* characterize the present life as a phase of “suspended states,” the last three *bardos* encompass the forty-nine-day-long process of death and rebirth.

Bardo thōdol 卍 (bar-do thos-grol), Tib., lit. “Liberation through Hearing in the In-between State”; a text known as the *Tibetan Book of the Dead* composed of a group of instructions stemming from → Padmasambhava that were elaborated into a systematic teaching in the form of a → *terma* in the 14th century. The process of death and rebirth is set forth in this work as three phases or in-between states (→ *bardo*), which are closely connected with the three bodies of a buddha (→ *trikāya*): (1) in the *bardo* of the moment of death (*dharmakāya*) a dazzling white light manifests; (2) in the *bardo* of supreme reality (*sambhogakāya*) lights of five colors appear in the forms of mandalas, which emanate from the basic structure of the five → *buddhakulas*; (3) in the *bardo* of becoming (*nirmānakāya*) light phenomena of lesser brilliance appear that correspond to the six modes of existence (→ *bhavachakra*). All three phases offer the possibility, through hearing the appropriate instructions, for a being to recognize the nature of his own mind and so attain liberation (→ *nirvāna*).

A tradition of the *bardo* teaching is contained in the → *Nāro chōdrug*, in the → *dzogchen* tradition, and in the → Bön school. This teaching was originally conceived as a meditation instruction for practitioners for whom the process of death offered the best possibility of consummating the → *sādhana* practiced during their lifetimes. In the course of centuries, however, it was expanded into a death ritual consisting of ceremonies and readings for the deceased. The death ritual is made up of several parts, in which are described, among other things, the process of dying, the appearances of light in the *bardo*, and the technique of searching out the place of rebirth.

The process of dying is presented in the *Bardo thōdol* as a gradual dissolution of the body-mind organization, as a deterioration of the five → *skandhas*. With the falling away of external reality comes the *bardo* of the moment of death, in which the true nature of the mind is experienced as a brilliant light. If the dying person does not succeed in identifying with this experience, he falls into a state of unconsciousness for



Initiation cards used in the ritual reading of the *Bardo thōdol*. The symbols shown are the mystical jewel (*chintāmani*), lotus, double vajra, sword, *dharma-chakra*, and bell (*ghantā*) with vajra handle.

three or four days, during which time a so-called consciousness body is formed, which is the subject of the experiences to come.

In the following *bardo* of supreme reality (→ *dharmatā*), which lasts fourteen days, the consciousness perceives the forms of forty-two peaceful and fifty-eight wrathful deities (→ forms of manifestation). These appear as part of the unfolding of a mandala. The detailed description of these forms in the *Bardo thōdol* is possible through the fact that a *sādhana* that encompasses the spectrum of human feelings is used to convey these experiences. The emptiness (→ *shūnyatā*) aspect is represented by the peaceful deities, and the luminosity or clarity aspect by the wrathful deities.

If the consciousness body fails also here to recognize these light appearances as its own projections, then the twenty-eight-day-long *bardo* of becoming begins. In the first three weeks of this in-between state, the consciousness relives its previous deeds (→ *karma*) and, in a manner corresponding to the development of that process, is prepared for the search, during the last seven days, for one of the six realms of rebirth.

There are already several translations of the *Bardo thōdol* into English. The most noteworthy are Evans-Wentz 1960 and Fremantle & Trungpa 1987.

Bashashita 卍 Jap. name for the twenty-fifth patriarch in the Indian lineage of → Zen.

Bashō Esei 卍 Jap. for → Pa-chiao Hui-ch'ing

Baso Dōitsu 卍 Jap. for → Ma-tsu Tao-i

Bassui Zenji ❷ also Bassui Tokushō, 1327–87; Japanese Zen master of the → Rinzai school and one of the outstanding Zen masters of Japan. The death of his father when Bassui was seven years old drove him to try to resolve the question of his being. His intensive doubtful questioning (→ *dai-gedan*) led him to several enlightenment experiences, but he was never content with what he had attained but rather searched ever deeper. He began searching for a Zen master who could lead him to inner peace. At the age of twenty-nine, he received monastic ordination but did not, however, enter a monastery, since he felt no connection to the ritual activity and the comfortable life in many monasteries.

“On his numerous pilgrimages he stubbornly refused to remain overnight in a temple, but insisted on staying in some isolated hut high up on a hill or a mountain, where he would sit hour after hour doing zazen away from the distractions of the temple. To stay awake he would often climb a tree, perch among the branches, and deeply ponder his natural koan, ‘Who is the master?’ far into the night, oblivious to wind and rain. In the morning, with virtually no sleep or food, he would go to the temple or monastery for an encounter with the master” (Kapleau 1980, p. 165).

Finally he found a master who was right for him, Kohō Zenji. Kohō ultimately led him to profound enlightenment, in which “all his previous concepts, beliefs, and views were entirely annihilated in the fire of his overwhelming experience” and through which his profound doubt finally vanished. After receiving → *inka-shōmei* from Kohō, he continued his life of wandering and for many years opposed the efforts of Zen students to make him their master.

At the age of fifty he finally settled in a hermitage in the mountains, where students soon gathered around him. He now no longer drove them away. Finally he consented to become abbot of a Zen monastery and there, until his death, he led monks and lay people on the path of Zen. Shortly before passing away at the age of sixty, he sat upright in the lotus position and said to those assembled: “Don’t be fooled! Look closely! What is this?” He repeated this loudly and then calmly died.

Bassui Zenji wrote little, nevertheless his “words of dharma” and the letters he wrote to a number of students are among the most penetrating writings in the literature of Zen. A translation of his “Dharma Talk” and some of his letters can be found in Kapleau 1980.

In a letter to “a man from Kumasaka,” Bassui Zenji wrote: “All phenomena in the world are illusory, they have no abiding substance. Sentient beings no less

than Buddhas are like images reflected in water. One who does not see the true nature of things mistakes shadow for substance. This is to say, in zazen the state of emptiness and quiet which results from the diminution of thought is often confused with one’s Face before one’s parents were born [→ *honrai-nomemimoku*]. But this serenity is also a reflection upon the water. You must advance beyond the stage where your reason is of any avail. In this extremity of not knowing what to think or do, ask yourself: ‘Who is the master?’ He will become your intimate only after you have broken a walking stick made from a rabbit’s horn or crushed a chunk of ice in fire. Tell me now, who is this most intimate of yours? Today is the eighth of the month. Tomorrow is the thirteenth!”

Bathing of the Buddha ❸ a ceremony, especially one performed in China on the birthday of the historical Buddha → Shākyamuni, which falls on the eighth day of the fourth month. In it a miniature image of Shākyamuni, sitting on a lotus throne with right hand pointing toward Heaven and left hand toward Earth, is bathed with water and flower offerings are made. The entire → *sangha* participates in this ceremony.

This custom, already known in India, is based on the tradition that immediately after his birth in the → Lumbini Grove, nine → *nāgas* sprinkled Siddhartha Guatma, later the Buddha Shākyamuni, with water.

Benares discourse ❹ the first discourse of Buddha → Shākyamuni after his awakening (→ *bodhi*). It was given in Sarnath near Benares. The content of this first teaching was the → four noble truths and the → eightfold path. This first discourse is often referred to as “the first turning of the wheel of dharma” (*dharma-chakra*).

Ben’en ❺ also Enni Ben’en or Enju Ben’en, also known as Shōichi (Shōitsu) Kokushi, 1202–80; an early Japanese Zen master of the Yogi lineage of Rinzai (→ Yōgi school). During a six-year stay in China he received the seal of confirmation (→ *inka-shōmei*) from the Chinese Zen master → Wu-chun Shih-fan (Jap., Bushun [Mujun] Shibān). After his return to Japan, he made a major contribution toward the establishment of Zen there.

At the age of eight Ben’en began to study the teachings of the → Tendai school and later of the → Shingon school of Japanese Buddhism. In 1235 he went to China and experienced enlightenment under Master Wu-chun. After the latter had confirmed him, he sought out other Zen masters of the Sung period in order to deepen his experience. In 1241 he returned to Japan and was active as a Zen master in various monasteries. He influenced the practices of the mystical schools of Tendai and Shingon through his style of Zen training.

In 1255 he became the first abbot of the Tōfuku-ji

monastery in Kyōto; he also assumed leadership of monasteries like the Jufuku-ji in Kamakura and the Kennin-ji in Kyōto. All three monasteries belong to the → *gosan* of Kyōto or of Kamakura and are among the most important Zen monasteries in Japan. Ben'en had more than thirty dharma successors (→ *hassu*). Posthumously he received the honorific titles of Shōichi Kokushi, Kōshō Kokushi, and Jinkō Kokushi (→ *kokushi*).

Bhadrakalpika-sūtra 卍 Skt., lit. "Sūtra of the Fortunate Age"; a Mahāyāna sūtra that contains the legends of the thousand buddhas of the fortunate age, of which → Shākyamuni is the fifth. It is the prototype of those sūtras that focus on the legendary lives of the buddhas, bodhisattvas, saints, deities, etc.

Bhaishajya-guru-buddha 卍 (Bhaiṣajya-guru-buddha), lit., "Medicine Teacher." He is frequently referred to as the "Medicine Buddha," but this epithet is not only awkward but also too narrow. He is a buddha who symbolizes the healing or perfecting quality of buddhahood. He reigns over an eastern paradise (→ pure land). Iconographically, he is usually depicted with a healing fruit in his right hand and his left in the gesture of protecting (→ *mudrā*) or resting in his lap in the meditation *mudrā*. He often appears as part of a triad with → Shākyamuni and → Amitābha, in which he is on the left, and Amitābha on the right, of Shākyamuni. In a sūtra dedicated to him, only extant in Tibetan and Chinese, twelve vows are mentioned that Bhaishajya-guru made in a previous life and in the fulfillment of which he is aided by a great number of helpers, including buddhas, bodhisattvas, and the twelve generals of the → *yakshas*. He was of great importance in China, Tibet, and Japan (Jap., Yakushi Nyōrai).

The twelve vows are (1) to radiate his light to all beings, (2) to proclaim his power to all beings, (3) to fulfill the wishes of all beings, (4) to lead all beings into the Mahāyāna path, (5) to enable all beings to maintain the rules of discipline (→ *śīla*), (6) to heal all psychological and bodily illnesses and to lead all beings to enlightenment, (8) to transform women into men in their next rebirth, (9) to keep beings far from false teachings and to cause the truth to be recognized, (10) to save all beings from rebirth in an unfortunate age, (11) to provide food for the hungry, (12) to provide clothing for the naked.

Bhava 卍 Skt., Pali, "being, becoming"; used in Buddhism in three different contexts: (1) *bhava* as every kind of being in the three worlds (→ *triloka*): *kāma**bhava* (being in the desire realm), *rūpa**bhava* (being in the realm of desireless

form), *arūpa**bhava* (being in the formless realm); (2) *bhava* as the tenth link in the chain of conditioned arising (→ *pratītya-samutpāda*) means a process of becoming that is conditioned by identification with the components of individuality; (3) in the Mahāyāna *bhava* is brought into opposition with nothingness (→ *śūnyatā*) and is interpreted differently by different schools.

Bhava-chakra 卍 (bhava-cakra), Skt., lit. "wheel of life"; a representation of the cycle of existence (→ *samsāra*) very widespread in → Tibetan Buddhism. The main types of worldly existence are divided into six segments of the wheel. The realms of the gods, of the antigods (or jealous gods, the "titans"), and of human beings constitute the upper part of the wheel. The realms of animals, hungry ghosts, and hell beings make up the lower half. Common to all these realms is the experience of suffering and death and the causes of these experiences. Death is symbolized by → Yama, the god of the Underworld, who holds the wheel of life in his claws. The causes of this cycle are represented by the animals found in the center of the wheel: the cock (desire), the pig (ignorance), and the snake (hate or aggression). A third iconographical element are the twelve factors of conditioned arising (→ *pratītya-samutpāda*), which form an outer circle and offer further philosophical explanation of the cycle of existence.

The symbology of the wheel of life can be interpreted on various levels. Originally the six realms of existence were viewed as concrete forms of existence (each characterized by a particular state of mind), into which beings were born in accordance with their → karma. The *Tibetan Book of the Dead* (→ *Bardo thödol*) takes this point of view and in certain places gives precise instructions on how to bring about rebirth in the higher realms (gods, antigods, and humans) and on how to avoid rebirth in the lower realms (animals, hungry ghosts, and hell beings). In a modern sense, these realms can also be understood as personality types or situations of life, each distinguished by a basic characteristic.

A later development in the depiction of the wheel of life are six forms of → Avalokitesvara shown in the six realms teaching the respective types of beings the way to liberation from the cycle of existence. Also with this sense the six syllables of the mantra of Avalokitesvara (→ *om mani padme hum*) were assigned each to one of the realms of existence.

While in the six realms is shown the development of the world on the basis of the motives depicted in the center of the wheel, the outer circle symbolizes the causes created in individual life. The point of departure for both levels of explanation is ignorance (→



Bhava-chakra, the Wheel of Life

avidyā). The formula of conditioned arising is presented in the following pictures: a blind woman (ignorance), a potter (power of formation), monkey (consciousness), two men in a boat (name and form or mind and body), six-windowed house (the six senses), a couple embracing (contact), an arrow piercing an eye (sensation), a person drinking (craving), a man gathering fruit (grasping, attachment), copulation (becoming), a woman giving birth (birth), a man carrying a corpse (death).

Bhāvanā ☐ Skt., Pali; meditation, mind development, all those practices usually designated as meditation. Two types of *bhāvanā* are distinguished: the development of tranquillity (→ *śamatha*) and clear seeing (→ *vipashyanā*). Tranquillity is the prerequisite for attaining clear seeing. According to the → *Visuddhimagga* there are forty different exercises leading to the development of tranquillity. They include absorption (→ *dhyāna*), contemplation (→ *samāpati*), and concentration (→ *samādhi*).

The forty exercises are ten → *kasina* exercises, contemplation of the ten disgusting objects (→ *ashubha*), the ten contemplations (→ *anussati*), the four → *brahma-vihāras*, the → four stages of formlessness, contemplation of the repugnance of food, and analysis of the four elements (→ *dhātu-vavatthāna*).

Bhāvanā-mārga ☐ Skt. → *Yogāchāra*

Bhāvaviveka ☐ also called *Bhavya*; spokesman of the → *Mādhyamaka* who lived ca. 490–570. He was born in South India and went to *Magadha*, where he studied the teaching of *Nāgārjuna*. Then he returned to his homeland, where he quickly attained renown. In his works, which are only extant in Chinese and Tibetan translations, he attacks the theses of the → *Yogāchāra*. He founded the *Svātantrika* school, one of the two schools of *Mādhyamaka*, and opposed *Buddhapālita*, the founder of the *Prāsangika* school, using a positive dialectic. The development of his school led in the 8th century to the founding of the *Svātantrika-Yogāchāra* school by *Shāntarakshita*.

Bhikshu ☐ (*bhikṣu*), Skt. (Pali, *bhikku*); beggar, monk, male member of the Buddhist → *saṅgha* who has entered → homelessness and received full ordination. In ancient times the *bhikshus* formed the nucleus of the Buddhist community, since according to the early Buddhist view, only a person who had renounced the world could reach the supreme goal, *nirvāna*. The main activities of *bhikshus* are meditating and presenting the *dharma*. They are not allowed to work. Buddhist monks renounce the amenities of the world and lead a life of wandering. The basic principles of the monastic life are poverty, celibacy, and peaceableness. The lifestyle is governed by the rules laid down in the → *Vinaya-pitaka*.

Poverty expresses itself in the clothing of the monk, which consists of three parts (→ *trichīvara*) and is supposed to be made of rags. Possessions are limited to articles of daily use: alms bowl, razor, sewing needle, water filter, walking stick, and toothbrush. A *bhikshu* may not come into contact with money or other things of value; gifts and invitations may only be accepted under certain circumstances. He begs for his food in a daily begging round. For medicine he uses only animal urine.

In the beginning all *bhikshus* without exception led a life of wandering. During the rainy period, however, they were obliged to spend three months in a monastery (→ *vihāra*). According to tradition the reason for this was that during the rainy season a wandering monk could cause too much damage to the animal and plant worlds. During this period of repose, leaving the monastery was permitted only under certain conditions, as for visiting relatives or the sick. This period was ended with the *pravāranā* (Pali, *pavāranā*) ceremony, which consisted in asking forgiveness of the other monks for injuries caused during the period of common retreat.

In the course of the development of the *saṅgha*, the

monks became sedentary and lived in monasteries. However, pilgrimages play an important role in the lives of monks up to the present day. The life of a modern monk corresponds essentially to that of a *bhikṣu* in the time of the Buddha. Of course, with the spread of Buddhism, certain rules have been adapted to new social and geographical conditions. Chinese monks do physical labor, especially farming, which was forbidden to the early *saṅgha* since it involved killing sentient beings. Monks of particular schools of Tibetan and Japanese Buddhism marry and have families. Also the rules concerning the begging round and the acquisition of food have greatly changed.

Bhikṣunī 𑖀 (bhikṣunī), Skt. (Pali, bhikkunī); nun, fully ordained female member of the Buddhist → *saṅgha*. The order of nuns was founded by → Mahāprajāpatī Gautamī, the stepmother of the historical Buddha, after the death of her husband. → Ānanda interceded on her behalf and was reproached for this by the monks at the first council. Buddha himself was reportedly against creating an order of nuns, fearing for the moral state of the order. He is said to have been convinced that by consenting to the founding of the nuns' order he would diminish the lifespan of the Buddhist teaching from 1000 to 500 years.

The life of nuns is considerably more strictly regulated than that of monks. Nuns are dependent on monks for their education and for certain decisions. For the ordination of a nun to be valid it must be repeated in the presence of the order of monks; a nun may not reprimand a monk under any circumstances; the oldest nun must treat the youngest monk with deference. Acts punishable by exclusion from the order are much more numerous than in the order of monks; certain violations that in the monks' order bring only a limited suspension in the nuns' order are punished by definitive exclusion. The order of nuns has never played an important role in the Buddhist *saṅgha*; the number of nuns compared to that of monks is extremely small.

Bhūmi 𑖀 Skt., lit. "land"; each of the ten stages that the bodhisattva must go through to attain buddhahood. The individual stages are not described in the texts in an entirely consistent manner; the following exposition is based on the → *Dashabhūmika-sūtra* and the *Bodhisattva-bhūmi*. The ten stages are as follows:

1. *Pramuditā-bhūmi* (land of joy). In this stage the bodhisattva is full of joy on having entered the path of buddhahood. He has aroused the thought of enlightenment (→ *bodhicitta*) and taken the bodhisattva vow. He especially cultivates the virtue of generosity (→ *dāna*) and is free from egotistical thoughts and the wish for karmic merit. Here the bodhisattva recognizes the emptiness of the ego and of all dharmas.

2. *Vimalā-bhūmi* (land of purity). Here the bodhisattva perfects his discipline (→ *śīla*) and is free from lapses. He practices → *dhyāna* and → *samādhi*.

3. *Prabhākārī-bhūmi* (land of radiance). The bodhisattva gains insight into the impermanence (→ *anitya*) of existence and develops the virtue of patience (→ *kṣānti*) in bearing difficulties and in actively helping all sentient beings toward liberation. He has cut off the three roots of unwholesomeness (→ *akushala*)—desire, hatred, and delusion. The attainment of this stage is made possible through ten qualities known collectively as "undertaking a firm resolve," which include determination, satiety with worldly life, and passionlessness. The bodhisattva achieves the four absorptions (*dhyāna*) and the → four stages of formlessness and acquires the first five of the six supernatural powers (→ *abhijñā*).

4. *Archismatī-bhūmi* (the blazing land). The bodhisattva "burns" remaining false conceptions and develops wisdom. He practices the virtue of exertion (→ *vīrya*) and perfects the thirty-seven requisites of enlightenment (→ *bodhipākṣhika-dharma*).

5. *Sudurjayā-bhūmi* (the land extremely difficult to conquer). In this stage the bodhisattva absorbs himself in meditation (*dhyāna*) in order to achieve an intuitive grasp of the truth. Thus he understands the → four noble truths and the → two truths. He has cleared away doubt and uncertainty and knows what is a proper way and what is not. He works further on the perfection of the thirty-seven requisites of enlightenment.

6. *Abhimukhī-bhūmi* (the land in view of wisdom). In this stage the bodhisattva recognizes that all dharmas are free from characteristics, arising, manifoldness, and the distinction between existence and nonexistence. He attains insight into conditioned arising (→ *pratītya-samutpāda*), transcends discriminating thought in the perfection of the virtue of wisdom (→ *prajñā*), and comprehends nothingness (→ *śūnyatā*).

7. *Dūrangamā-bhūmi* (the far-reaching land). By now the bodhisattva has gained knowledge and skillful means (→ *upāya*), which enable him to lead any being on the way to enlightenment in accordance with that being's abilities. This stage marks the transition to another level of existence, that of a transcendent bodhisattva, one who can manifest himself in any conceivable form. After passing through this stage, falling back into lower levels of existence is no longer possible.

8. *Achalā-bhūmi* (the immovable land). In this stage the bodhisattva can no longer be disturbed by anything, since he has received the prophecy of when and where he will attain buddhahood. He gains the ability to transfer his merit to other beings and renounces the accumulation of further karmic treasures.

9. *Sādhumatī-bhūmi* (the land of good thoughts). The wisdom of the bodhisattva is complete; he possesses the ten powers (→ *dashabala*), the six supernatural powers (→ *abhijñā*), the → four certainties, the → eight liberations, and the → *dhāranīs*. He knows the nature of all dharmas and expounds the teaching.

10. *Dharmameghā-bhūmi* (land of dharma clouds). All understanding (→ *jñāna*) and immeasurable virtue are realized. The *dharmakāya* (→ *trikāya*) of the bodhisattva is fully developed. He sits surrounded by countless bodhisattvas on a lotus in → Tushita Heaven). His buddhahood is confirmed by all the buddhas. This stage is also known by the name of *abhisheka-bhūmi*. Bodhisattvas of this *bhūmi* are, for example, → Maitreya and → Mañjushri.

Bhumisparsha-Mudrā ☞ Skt. → Mudrā, 4

Bhūtatathatā ☞ Skt., “suchness of existents”; the reality as opposed to the appearance of the phenomenal world. *Bhūtatathatā* is immutable and eternal, whereas forms and appearances arise, change, and pass away. This concept is used synonymously in Mahāyāna texts with the absolute, or ultimate reality (→ *tathatā*, → *trikāya*, → buddha-nature).

Bija ☞ Skt.; energy, seed, root power; the potential behind every material manifestation; particularly important in a *bija* mantra (seed syllable), which is given by a guru. In the letters of a *bija* mantra the nature of a particular aspect of the supreme reality is concentrated in the form of a symbolic sound. Such symbolic sounds, based on the experience of a spiritually accomplished person, have mystical, divine powers if they are received from a suitable, authentic guru. Every student of a guru receives such a mantra upon initiation.

Bimbisāra ☞ king of Magadha at the time of the Buddha → Shākyamuni. At the age of thirty Bimbisāra heard a discourse of the Buddha and at once became a lay follower of his and an active fosterer of Buddhism. He gave the Buddha the bamboo forest Venuvana, where Buddha often remained with his students. Bimbisāra was killed by his son → Ajātasattu.

Bodai ☞ Jap. pronunciation of the Chinese character used to translate the Sanskrit word → *bodhi* into Chinese. It means “complete wisdom,” → enlightenment, → buddhahood, → *kokoro* (“enlightened mind”). In Zen *bodai* is generally used to refer to the wisdom that derives from enlightenment.

Bodaidaruma ☞ Jap. for → Bodhidharma

Bodaishin ☞ Jap., lit. “enlightenment mind”; aspiration toward → buddhahood; resolve to find complete → enlightenment (see also → *hotsu-bodaishin*).

Bodh-gayā ☞ (short form, *Gayā*), one of the four holy places of Buddhism, ninety kilometers south of Patna. Here the historical Buddha → Shākyamuni reached complete enlightenment after having meditated for forty-nine days under the so-called → bodhi tree. In Bodh-gayā the Mahābodhi Temple, built by a Sinhalese king, still exists today, although in an altered form. (Also → Mahābodhi Society.)

Bodhi ☞ Skt., Pali, lit. “awakened.” *Bodhis* referred originally to the four stages of the supramundane path (→ *ārya-mārga*) and was attained through the completion of the thirty-seven prerequisites of enlightenment (→ *bodhipākshika-dharma*) and the dissolution of ignorance (→ *avidyā*), that is, through realization of the four noble truths.

In Hīnayāna *bodhi* is equated with the perfection of insight into, and realization of, the four noble truths, which perfection means the cessation of suffering. Here three stages of enlightenment are distinguished: the enlightenment of a noble disciple (→ *shrāvaka*), the enlightenment of one who sought only his own enlightenment (→ *pratyeka-buddha*) and the enlightenment of a buddha (→ *samyak-sambuddha*). The last is equated with omniscience (→ *sarvajñatā*) and is called *mahābodhi* (great enlightenment).

By contrast, in Mahāyāna *bodhi* is mainly understood as wisdom based on insight into the unity of → nirvāna and → samsāra as well as of subject and object. It is described as the realization of → *prajñā*, awakening to one’s own → buddha-nature or buddha-essence (→ *busshō*), insight into the essential emptiness (→ *shūnyatā*) of the world, or omniscience and perception of suchness (→ *tathatā*).

The Mahāyāna also recognizes three kinds of *bodhi*: enlightenment for oneself (the enlightenment of an → *arhat*), liberation for the sake of others (enlightenment of a bodhisattva), and the complete enlighten-

ment of a buddha. The individual Mahāyāna schools interpret this concept variously according to their views.

Bodhichitta 卍 Skt., lit. “awakened mind”; the mind of enlightenment, one of the central notions of → Mahāyāna Buddhism. In the Tibetan tradition it is seen as having two aspects, relative and absolute. The relative mind of enlightenment is divided again into two phases (1) the intention and wish, nurtured by limitless compassion, to attain liberation (→ nirvāna) for the sake of the welfare of all beings and (2) actual entry into meditation, the purpose of which is the acquisition of the appropriate means to actualize this wish (→ bodhisattva). The absolute mind of enlightenment is viewed as the vision of the true nature (→ *shūnyatā*) of phenomena. The various methods for arousing the mind of enlightenment stem primarily from → Atīsha and entered into all schools of Tibetan Buddhism through him.

In addition, the systems of → Tantra developed the notion of the mind of enlightenment as a concrete physiological entity. The sublimation of the mind of enlightenment conceived as a “seed essence” leads to an enlightenment that can be directly experienced corporeally.

Bodhidharma 卍 卍 Chin., P’u-t’i-ta-mo or Tamo; Jap., Bodaidaruma or Daruma, ca. 470-543(?); the twenty-eighth patriarch after → Shākyamuni Buddha in the Indian lineage and the first Chinese patriarch of Chan (→ Zen). Bodhidharma was the student and dharma successor (→ *hassu*) of the twenty-seventh patriarch Prajñādhara (Jap., Hannyatara) and the teacher of → Hui-k’o, whom he installed as the second patriarch of Zen in China. The event that marks the transmission of the → buddha-dharma from Prajñādhara to Bodhidharma is described in the → *Denkō-roku* as follows:

Once the twenty-seventh patriarch, the venerable Hannyatara, asked, “Among all things, what is formless?”

The master [Bodhidharma] said, “Nonarising is formless.”

The patriarch said, “Among all things, what is the biggest?”

The master said, “The nature of dharmas is the biggest.”

After Bodhidharma was confirmed by Prajñādhara as the twenty-eighth patriarch, according to tradition, he traveled by ship from India to south China. After a brief unsuccessful attempt to spread his teaching there, he wandered



Bodhidharma, the “Barbarian from the West” (ink painting from Bokkei, 15th century)

further to Lo-yang in north China and finally settled at the → Shao-lin Monastery on → Sungshan (Jap., Sūzan, Sūsan) Mountain. Here he practiced unmovable → *zazen* for nine years, on which account this period is known as *menpeki-kunen* (→ *menpeki*), which roughly means “nine years in front of the wall.” Here Hui-k’o, later the second patriarch of Zen in China, found his way to the master and, after an impressive proof of his “will for truth,” was accepted as his disciple.

The dates of Bodhidharma, who is said to have been the son of a south Indian brahmin king, are uncertain. There is a tradition that says that his teacher Prajñādhara charged Bodhidharma to wait sixty years after his death before going to China. If this is the case, Bodhidharma must have been advanced in years when he arrived in China. According to other sources, he was sixty years old when he arrived in China. Both these traditions are incompatible with the dates 470–543, which are given in most sources. After his arrival in what is today the port city of Canton, he traveled at the invitation of the emperor Wu of the Liang Dynasty to visit him in Nanking.

The first example in the → *Pi-yen-lu* reports the encounter between Bodhidharma and the emperor. Wu-ti was a follower and fosterer of Buddhism and had had several Buddhist monasteries built in his realm. Now

he asked the master of buddha-dharma from India what merit for succeeding lives he [Wu-ti] had accumulated thereby. Bodhidharma answered curtly, "No merit." Then the emperor asked him what the supreme meaning of the sacred truth was. "Vast emptiness—nothing sacred," answered Bodhidharma. Now the emperor demanded to know, "Who is that in front of us?" "Don't know," replied Bodhidharma, who with this answer had really revealed the essence of his teaching to the emperor without the latter's catching on.

The encounter with Emperor Wu of Liang showed Bodhidharma that the time was not yet ripe for the reception of his teaching in China. He crossed the Yangtse—as the legend tells us, on a reed (this is a favorite subject in Zen painting)—and traveled on to north China, where he finally settled at Shao-lin Monastery.

It is not certain whether he died there or again left the monastery after he had transmitted the patriarchy to Hui-k'o. According to a legend given in the → *Ching-te ch'uan-teng-lu*, after nine years at Shao-lin Monastery he became homesick for India and decided to return there. Before departing, he called his disciples to him in order to test their realization. The first disciple he questioned answered, "The way I understand it, if we want to realize the truth we should neither depend entirely on words nor entirely do away with words; rather we should use them as a tool on the Way [→ *dō*]." Bodhidharma answered him, "You have grasped my skin." The next to come forward was a nun, who said, "As I understand it, the truth is an auspicious display of the buddha-paradise; one sees it once, then never again." To her Bodhidharma replied, "You have grasped my flesh." The next disciple said, "The four great elements are empty and the five → *skandhas* are nonexistent. There is in fact nothing to grasp." To this Bodhidharma responded, "You have grasped my bones." Finally it was Hui-k'o's turn. He, however, said nothing, only bowed to the master in silence. To him Bodhidharma said, "You have grasped my marrow."

According to another legend, Bodhidharma was poisoned at the age of 150 and buried in the mountains of Honan. Not long after his death, the pilgrim Sung Yun, who had gone to India to bring the sūtra texts back to China, met Bodhidharma on his way home in the mountains of Turkestan. The Indian master, who wore only one sandal, told the pilgrim he was on his way back to India; a Chinese dharma heir would continue his tradition in China. Upon his return to China the pilgrim reported this encounter to the disciples of Bodhidharma. They opened his grave and found it empty except for one of the patriarch's sandals.

The form of meditative practice the Bodhidharma taught still owed a great deal to Indian Buddhism. His instructions were to a great extent based on the traditional sūtras of Mahāyāna Buddhism; he especially emphasized the importance of the → *Lankāvātara-sūtra*. Typical Chinese Zen, which is a fusion of the → Dhyāna Buddhism represented by Bodhidharma and indigenous Chinese Taoism and which is described as a "special transmission outside the orthodox teach-

ing" (→ *kyōge-betsuden*), first developed with → Hui-neng, the sixth patriarch of Zen in China, and the great Zen masters of the T'ang period who followed him.

Bodhipākshika-dharma 𑖀 (bodhipākṣika-dharma), Skt. (Pali, bodhipakkhiya-dhamma), lit., "things pertaining to enlightenment"; thirty-seven prerequisites for the attainment of enlightenment, which are divided into seven areas: (1) the four foundations of mindfulness (→ *satipatthāna*); (2) the → four perfect efforts; (3) the four roads to power (→ *riddhipāda*); (4) the five roots (→ *indriya*); (5) the five powers (→ *bala*); (6) the seven factors of enlightenment (→ *bodhyanga*); (7) the → eightfold path.

Bodhiruchi 𑖀 (Bodhiruci); North Indian Buddhist monk, who traveled to China in the year 508, where, together with Ratnamati, Buddhāsanta, and others, he translated the → *Dashabhūmika-sūtra* into Chinese. He is considered the first patriarch of the northern branch of the → Ti-lun school of early Chinese Buddhism.

Bodhiruchi, however, also taught the doctrine of the → Pure Land school and in 530 acquainted T'an-luan with this teaching; the latter then became the first active spokesman of this school in China.

Bodhisattva 𑖀 𑖀 Skt., lit., "enlightenment being"; in Mahāyāna Buddhism a bodhisattva is a being who seeks buddhahood through the systematic practice of the perfect virtues (→ *pāramitā*) but renounces complete entry into nirvāna until all beings are saved. The determining factor for his action is compassion (→ *karuṇā*), supported by highest insight and wisdom (→ *prajñā*). A bodhisattva provides active help, is ready to take upon himself the suffering of all other beings, and to transfer his own karmic merit to other beings. The way of a bodhisattva begins with arousing the thought of enlightenment (*bodhicitta*) and taking the bodhisattva vow (*prañidhāna*). The career of a bodhisattva is divided into ten stages (*bhūmi*). The bodhisattva ideal replaced in Mahāyāna the Hīnayāna ideal of the → arhat, whose effort is directed towards the attainment of his own liberation, since this was found to be too narrow and ego-oriented.

The notion of the bodhisattva is already found in Hīnayāna writings, where it refers to the historical Buddha → Shākyamuni in his previous existences as they are described in the → *Jātakas*. In Mahāyāna the idea of the bodhisattva is rooted in the belief in future buddhas, who have long since existed as bodhisattvas.

The Mahāyāna distinguishes two kinds of bodhisatt-

vas—earthly and transcendent. Earthly bodhisattvas are persons who are distinguished from others by their compassion and altruism as well as their striving toward the attainment of enlightenment. Transcendent bodhisattvas have actualized the *pāramitās* and attained buddhahood but have postponed their entry into complete nirvāna. They are in possession of perfect wisdom and are no longer subject to → *samsāra*. They appear in the most various forms in order to lead beings on the path to liberation. They are the object of the veneration of believers, who see them as showers of the way and helpers in time of need. The most important of these transcendent bodhisattvas are → Avalokiteshvara, → Mañjuśrī, → Kṣitigarbha, → Mahāsthāmaprāpta, and → Samantabhadra.

Bodhisattva-bhūmi 卐 Skt., lit., “Lands of the Bodhisattva”; Mahāyāna work attributed to → Asaṅga, which describes the course of development of a bodhisattva (→ *bhūmi*).

Bodhisattva-shīla 卐 (Bodhisattva-sīla), Skt.; rules of discipline of a bodhisattva; obligatory rules for a follower of Mahāyāna Buddhism, observed by monks and nuns as well as laymen. They are set forth in the → *Brahmajāla-sūtra*, where fifty-eight rules are to be found, of which the first ten are the most essential. These are refraining from (1) killing, (2) stealing, (3) unchaste behavior, (4) lying, (5) the use of intoxicants, (6) gossip, (7) boasting, (8) envy, (9) resentment and ill will, and (10) slandering the three precious ones (→ *triratna*). Followers of Mahāyāna undertake to observe these rules in the framework of the so-called bodhisattva ordination, which is added to the Hīnayāna ordination formula (→ ordination). The ceremony comprises the assumption of *bodhisattva-shīla*, the burning in of scars (→ *moxa*) and the actual ordination ceremony, which is conducted by the abbot of a monastery.

The disciplinary and moral rules of the Mahāyāna differ in nature from those of the Hīnayāna (→ *shīla*); they are altruistically directed, while those of the Hīnayāna aim primarily at the attainment of personal merit; the latter can be taken without witnesses in the form of a personal vow. In contrast to Hīnayāna *shīla*, *bodhisattva-shīla* is more concerned with mental attitude than with the formal side of the rules. A violation of the rules in the Hīnayāna has as a consequence expulsion from the → *sangha* in every case; in the Mahāyāna this is not the case when the *shīla* is violated for the sake of the welfare of another being.

Bodhisattva vow 卐 → *pranidhāna*

Bodhi tree 卐 卐 (*ficus religiosa*); the fig tree under which → Siddhārtha Gautama, the historical Buddha, attained complete enlightenment.

In → Bodh-gayā there is still today, located on the left side of the Mahābodhi Temple, a “grandchild” of the tree under which Siddhārtha meditated for forty-nine days. The original tree was destroyed in the 7th century by the Bengali king Shashanka; its offshoot fell victim to a storm in 1876. The tree venerated today is a scion of a sprout of the original tree, a sprout that → Ashoka had the king of Ceylon bring to his country in the 3rd century B.C.E. and that still stands today in the capital city of those times, → Anurādhapura.

Bodhyanga 卐 (Bodhyaṅga), Skt. (Pali, bojjhanga), lit. “factors of enlightenment”; seven factors that lead to enlightenment (→ *bodhi*). They constitute the sixth element of the thirty-seven prerequisites for enlightenment (*bodhi-pākshika-dharma*) and consist of (1) mindfulness (→ *smṛiti*), (2) distinguishing right and wrong in accordance with the Buddhist teaching, (3) energy and exertion in the practice (→ *vīrya*), (4) joy concerning the view of the teaching (*prīti*), (5) pacification through overcoming the passions (→ *klesha*), (6) equanimity (→ *upekashā*), and (7) freedom from discrimination.

Body, speech, mind 卐 Already in early Buddhism (→ Hīnayāna), the actions that produce → karma were subsumed under the categories of body, speech, and mind. The teachings of → Vajrayāna give this threefold division a new sense in that they regard various methods of meditation practice as sublimations of the three aspects. The goal of the transformation to be accomplished through → *sādhana* practice is the realization of the three bodies of a buddha (→ *trikāya*). This goal is reached through specific bodily postures and gestures (→ *mudrā*), concentration of the mind (→ *samādhi*), and the recitation of sacred syllables (→ *mantra*). These relationships and the intermediary role of speech, that is, of *mantra*, can be represented as follows:

<i>Manifest Reality</i>	<i>Means</i>	<i>Supreme Reality</i>
body	<i>mudrā</i>	<i>nirmānakāya</i>
speech	<i>mantra</i>	<i>sambhogakāya</i>
mind	<i>samādhi</i>	<i>dharmakāya</i>

This conception of the threefold division is symbolized in many ritual texts by the seed syllables *om ah hum*. They are focal points in the initiations necessary for the practice of the *sādhana*s and are frequently starting points in visualizations. Projected onto the practitioner, the white syllable *om* appears in the forehead and symbolizes body, the red *ah* corresponds to

the throat center and speech, and the blue *hum* is in the heart, which in this system is equated with mind. The negative tendencies of these three levels of experience, which one is intended to transform, are connected with the three root causes of → *samsāra*: desire, hate, and ignorance. In their purified form, body, speech, and mind are likened to a → *dorje*, a sign that they have actualized their true nature. The symbology of body, speech, and mind also finds application in the consecration of *thangkas* (scroll paintings)—on the back side of a painting of, for example, Buddha, at the level of the forehead, throat, and heart centers the syllables *om ah hum* are placed.

The actual transformation of body, speech, and mind is encouraged in the → *mahāmudrā* and → *dzogchen* teachings through four special practices (*ngöndro*), the ritualized execution of which is precisely described in the various meditation manuals: (1) taking refuge (→ *kyabdro*) and arousing enlightenment mind (→ *bodhicitta*); (2) the → *vajrasattva* practice of purification of body, speech, and mind; (3) accumulation of further merit through symbolic → *mandala* offerings; (4) integration of the individuality of the practitioner into the tradition represented by the master (→ *guru*).

Many other concepts of Tibetan Buddhism are connected with the principle of body, speech, and mind. Noteworthy is the repeated resolution of the opposition between body and mind through the communicative element of speech.

Bōkatsu ㊦ Jap., lit. “stick [and] shout”; expression for a type of Zen training customary in Zen since → Te-shan Hsüan-chien (Jap., Tokusan Senkan) and → Lin-chi I-hsüan (Jap., Rinzai Gigen). It consists of the skillful use of blows from a stick (→ *kyosaku*, → *shippei*) and a shout (→ *katsu*) by an experienced Zen master, who knows how to apply these at the right moment for the benefit of his students.

Te-shan (Tokusan) is as famous in the Zen tradition for his use of the stick as Lin-chi (Rinzai) is for his use of the shout. The great Japanese Zen master → Ikkyū Sōjun highly esteemed the legacy of Te-shan and Lin-chi in a time when the Zen of Japan was in decline and threatened to rigidify into outer forms. In the mocking tone so typical of Zen literature, Ikkyū, who himself was known as Crazy Cloud, in one of his poems contained in the → *Kyōun-shū*, sings the praises of his Chinese forefathers:

Crazy cloud
Crazy wind,
You ask what it means:
Mornings in the mountains
Evenings in the town
I choose
The right moment
For stick and shout

And make Tokusan
And Rinzai
Blush.

Bokujū Chinsonshuku ㊦ Jap. for → Mu-chou Ch'en-tsun-su

Bokuseki ㊦ Jap., lit. “traces of ink”; work of calligraphy from the hand of Zen masters and monks. The content of a *bokuseki* is usually “words of dharma” (→ *hōgo*) of the ancient Zen masters and patriarchs (→ *soshigata*). A *bokuseki* is not done with the intention of creating an art work; rather it is the outcome and expression of living Zen experience.

The “traces of ink” are executed by Zen monks practicing the way of calligraphy (→ *shōdō*) for the inspiration of their followers and sometimes at their request. The master who gives one of his students a calligraphy “communicates his heart-mind” (Jap., *kokoro-ataeru*) to him. The *bokuseki* sometimes consist of a single character, sometimes of a word central to the Zen teaching, sometimes of a Zen poem or *hōgo*. The *bokuseki* of Zen masters like → Musō Soseki, → Ikkyū Sōjun, → Hakuin Zenji, and in our century, for example, → Yamamoto Gempo belong to the outstanding works of Japanese calligraphy. For a scene typical of those in which *bokuseki* come about, → Gyō-jū-za-ga.

Bokushū Chinsonshuku ㊦ Jap. for → Mu-chou Ch'en-tsun-su

Bokushū Dōmei ㊦ also Bokushū Dōmyō, Jap. for → Mu-chou Tao-ming

Bompu ㊦ Jap. → *bonpu-no-joshiki*

Bön ㊦ Tib., lit. “invocation, recitation”; a general heading in Tibetan Buddhism for various religious currents in Tibet before the introduction of Buddhism by → Padmasambhava. The word *bönpo* referred originally to priests with varying functions, as, for example, performing divination or burial rites for the protection of the living and the dead. In a later phase it referred to a theoretical doctrinal system developed that was strongly influenced by foreigners from the neighboring countries to the west. A special role in this was played by the Shangshung kingdom, usually considered to cover a geographical area corresponding to today's west Tibet. In the beginning of the 11th century Bön appeared as an independent school that distinguished itself from Buddhism through its claim to preserve the continuity of the old Bön tradition. This school, which is still in existence, shares certain teachings with the → Nyingmapas.

The Tibetan tradition recounts that in pre-Buddhist Tibet the people with its chieftains, preeminently the king, was protected by three kinds of practitioners—the *bönpos*, the bards with their songs, and the practitioners of certain riddle games. With time the duties of the *bönpos*, who were held responsible for exorcism of hostile forces, changed and expanded. Later three aspects of this process were distinguished.

Revealed Bön represents the first, preliterary, stage. Practitioners of this *Bön* used various means in order to “tame the demons below, offer to the gods above, and purify the fireplaces in the middle.” Divination with the help of strings and lots made the decisions of the gods visible.

With the murder of the legendary king Trigum began *irregular Bön*, the principal duty of which was the ritual burial of kings. This period, however, was also that of contact with non-Tibetan *bönpos* from the west and of the elaboration of a philosophical system.

In the phase of *transformed Bön* major portions of the Buddhist teaching were made part of this system, still without giving up the elements of the folk religion. This period coincides with the so-called first spread of the Buddhist teaching between the 8th and 10th centuries and is also that in which appeared the teacher Shenrab, the founder of the actual *Bön* school.

The various teachings of this school were finally organized into a canon, the structure of which corresponds approximately to that of the Buddhist scriptures (→ *Kangyur-Tengyur*). The instructions of Shenrab were classified by later generations into nine vehicles (→ *yāna*). The first four vehicles are the “cause,” the next four the “effect,” and, parallel to the Nyingmapa school, the *bönpos* possess their own version of the → *dzogchen* teachings as the ninth vehicle.

Bonnō ㊦ Jap., lit. “worldly care, sensual desire, passions, unfortunate longings, suffering, pain”; the (worldly) cares, suffering, and passions that arise out of a deluded (→ *Delusion*) view of the world. *Bonnō* is generally translated by “passions,” but that, as the above-listed meanings of the Japanese word indicate, is too narrow a word. In the four great vows (→ *shiguseigan*), an adherent of Zen vows to eliminate these “passions,” which obstruct the path to the attainment of enlightenment.

Bönpo ㊦ Tib. → *bön*

Bonpu ㊦ also *bompu* or *bonbu*, Jap., lit. “everyman, the ordinary or average person”; the Zen expression designating the ordinary, unenlightened person in contrast to an enlightened person or saint. See also → *bonpu-no-jōshiki*

Bonpu-no-jōshiki ㊦ Jap., lit. “everyman’s consciousness”; ordinary consciousness as opposed to that of an enlightened person. Everyman’s consciousness is characterized by → *delusion*,

identification with an imaginary separate ego as subject opposed to “outside” objects, and, as a result of this, by the three poisons: aggression, desire, and stupidity (also ignorance, → *avidyā*). According to the Buddhist understanding, the *bonpu-no-jōshiki* is a sick state of mind, in which a person is not aware of his true nature or buddha-nature (→ *busshō*) and therefore remains imprisoned in the suffering-ridden cycle of life and death until he overcomes the deluded state of consciousness through → enlightenment and the realization of the experience of enlightenment in everyday life (→ *mujōdō-no-taigen*).

If the way of Zen is seen as a process that leads from delusion to enlightenment, then the above-described distinction between enlightened and unenlightened consciousness is appropriate. However, from the standpoint of enlightenment, “everyman’s consciousness” is not different from enlightened consciousness. Enlightened and unenlightened consciousness— → *samsāra* and → *nirvāna*—are identical in nature. The distinction consists only in that the person living in *bonpu-no-jōshiki* does not realize his perfection, which is present in every moment.

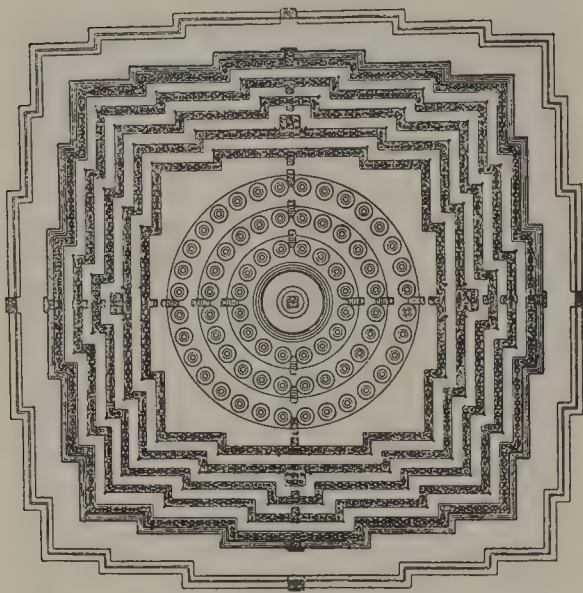
The value in the Zen view of “ordinary consciousness” is expressed in a famous *kōan* from the → *Wu-men-kuan* (example 19). → *Heijōshin kore dō*.

Bonpu-Zen ㊦ Jap. → five types of Zen 1

Borobudur ㊦ famous → *stūpa* in Java, built around the 9th century. Borobudur is a representation of the way of enlightenment in mandala form. This *stūpa* is comprised of five square, graduated terraces, on top of which are three circular platforms and a final *stūpa*. The walls of the terraces are adorned with reliefs and buddha figures; the round terraces hold a total of seventy-two *stūpas*.

The mandalic character is clearly expressed by the arrangement of the buddha images on the first four terraces; they hold the respective buddhas of the four directions: → *Akshobhya* in the east, → *Ratnasambhava* in the south, → *Amitābha* in the west, → *Amoghasiddhi* in the north. The central buddha is → *Vairochana*, who is found on all sides of the fifth terrace.

The pilgrim who climbs the *stūpa* from below symbolically arrives at ever higher levels of the way to enlightenment: The lowest terrace shows in reliefs the world of desire (*kāmaloka*, → *loka*) and the realm of hell, that is, → *samsāra*. After that come reliefs that depict the life of the Buddha *Shākyamuni* and, higher up, illustrations pertaining to various *sūtras*, and sym-



Mandala-form ground plan of the stupa of Borobudur

bols of the world of form (*rūpaloka*). The circular terraces symbolize the formless world (*arūpaloka*) and emptiness (\rightarrow *shūnyatā*).

Bosatsu 𑖀 𑖄 Jap. for \rightarrow *bodhisattva*

Brahmacharya 𑖀 (brahmacarya), Skt.; continence, chastity (Pali brahmacariya); holy conduct of life, leading a life in harmony with the Buddhist rules of discipline (\rightarrow *shīla*) and especially one of chastity. The lifestyle of a Buddhist monk.

Brahmajāla-sūtra 𑖀 Skt., lit. “Sūtra of the Net of Brahman”; sūtra of Mahāyāna Buddhism that contains the basic teaching on discipline and morality (\rightarrow *shīla*) and that is therefore of major significance for Chinese and Japanese Buddhism.

It contains the ten rules of Mahāyāna, which are obligatory for every follower: avoidance of (1) killing, (2) stealing, (3) unchaste behavior, (4) lying, (5) use of intoxicants, (6) gossip, (7) boasting, (8) envy, (9) resentment and ill will, (10) slander of the three precious ones (\rightarrow *triratna*). Violation of these rules means expulsion from the \rightarrow *sangha*.

The *Brahmajāla-sūtra* also contains a further forty-eight less important injunctions. In this sūtra, too, permission is given for self-ordination in cases where the requirements for an official \rightarrow ordination cannot be fulfilled. The fifty-eight rules in the *Brahmajāla-sūtra* constitute the content of the bodhisattva vow, which every Mahāyāna monk takes after ordination.

Brahma-vihāra 𑖀 Skt., Pali, lit. “divine states of dwelling”; content of a meditation practice in which the practitioner arouses in himself four positive states of mind and radiates them out in all directions. The four *brahma-vihāras* are limitless kindness (\rightarrow *maitrī*) toward all beings; limitless compassion (\rightarrow *karunā*) toward those who are suffering; limitless joy (\rightarrow *muditā*) over the salvation of others from suffering; limitless equanimity (\rightarrow *upekshā*) toward friend and foe. Arousing these states of mind permits the practitioner to overcome ill will, gloating over others’ misfortune, discontent, and passion.

In Mahāyāna the *brahma-vihāras* are included among the “perfect virtues” (\rightarrow *pāramitā*). These are states of mind required by the bodhisattva in order to lead all beings to liberation. Practicing the *brahma-vihāras* is said to bring about rebirth in the heaven of Brahma (\rightarrow *deva*). This belief explains the name *brahma-vihāra*. The *brahma-vihāras* are also known as the four immeasurables (Skt. *apramāna*; Pali *appamannā*).

The sūtra text on this meditation practice is: “There are four immeasurables. Therein, brothers, a monk radiates with a mind filled with kindness [compassion, sympathetic joy, equanimity] first one direction, then a second, then a third, then a fourth, above as well, and below, and all around; and feeling himself connected with everything everywhere, he irradiates the whole world with a mind filled with kindness [compassion, sympathetic joy, equanimity], with expansive, sublime, unconfined mind, free from malice and resentment (trans. from German edition of Nyanatiloka 1972).

Buddha 𑖀 𑖄 Skt., Pali, lit. “awakened one.” 1. A person who has achieved the enlightenment that leads to release from the cycle of existence (\rightarrow *samsāra*) and has thereby attained complete liberation (\rightarrow *nirvāna*). The content of his teaching, which is based on the experience of enlightenment, is the \rightarrow four noble truths. A buddha has overcome every kind of craving (\rightarrow *trishnā*); although even he also has pleasant and unpleasant sensations, he is not ruled by them and remains innerly untouched by them. After his death he is not reborn again.

Two kinds of buddhas are distinguished: the *pratyeka-buddha*, who is completely enlightened but does not expound the teaching; and the *samyak-sambuddha*, who expounds for the welfare of all beings the teaching that he has discovered anew. A *samyak-sambuddha* is omniscient (*sarvajñatā*) and possesses the ten powers of a buddha (*dashabala*) and the \rightarrow four certainties.



An early depiction of the Buddha with companions under the Bodhi-tree (sandstone sculpture from Mathurā, 2nd century)

The buddha of our age is → Shākyamuni. (Also → Buddha 2)

Shākyamuni Buddha, the historical Buddha, is not the first and only buddha. Already in the early Hīnayāna texts, six buddhas who preceded him in earlier epochs are mentioned: Vipashyin (Pali, Vipassi), Shikin (Sikhī), Vishvabhū (Vessabhū), Krakuchchanda (Kakusandha), Konagāmana, and Kāshyapa (Kassapa). The buddha who will follow Shākyamuni in a future age and renew the → dharma is → Maitreya. Beyond these, one finds indications in the literature of thirteen further buddhas, of which the most important is → Dīpamkara, whose disciple Shākyamuni was in his previous existence as the ascetic Sumedha. The stories of these legendary buddhas are contained in the *Buddhavamsa*, a work from the *Khuddakanikāya*.

The life course of a buddha begins when he, as a bodhisattva in the presence of a previous buddha whose disciple he is, takes the bodhisattva vow to become an awakened one. After that he practices the ten → pāramitās for countless existences. Before his last birth, he dwells in the → Tushita Heaven. When he is

reborn for the last time, the bodhisattva bears the thirty-two marks of perfection (→ *dvātrīṃśadvāralakshana*) and the eighty minor marks. He is in possession of the thirty-seven prerequisites of enlightenment (→ *bodhipākshika-dharma*). The mother of this buddha dies seven days after his birth. At the appropriate time the incipient buddha enters into → homelessness, and after attaining enlightenment he founds an order. The course of his life is ended by his final extinction in nirvāna (→ *parinirvāna*).

2. The historical Buddha. He was born in 563 B.C.E., the son of a prince of the Shākyas, whose small kingdom in the foothills of the Himālayas lies in present-day Nepal. His first name was Siddhārtha, his family name Gautama. Hence he is also called Gautama Buddha. (For the story of his life, → Siddhārtha Gautama.) During his life as a wandering ascetic, he was known as Shākyamuni, the “Silent Sage of the Shākyas.” In order to distinguish the historical Buddha from the transcendent buddhas (see buddha 3), he is generally called Shākyamuni Buddha or Buddha Shākyamuni.

3. The “buddha principle,” which manifests itself in the most various forms. Whereas in Hīnayāna only the existence of one buddha in every age is accepted (in which case the buddha is considered an earthly being who teaches humans), for the Mahāyāna there are countless transcendent buddhas. According to the Mahāyāna teaching of the *trikāya*, the buddha principle manifests itself in three principal forms, the so-called three bodies (→ *trikāya*). In this sense the transcendent buddhas represent embodiments of various aspects of the buddha principle.

Among the transcendent buddhas are → Amitābha, → Akshobhya, → Vairocana, → Ratnasambhava, → Amoghasiddhi, → Vajrasattva, and many others. They are teachers of the bodhisattvas, and each reigns over a paradise (→ pure land). The transcendent buddhas are supramundane (→ *lokottara*), perfectly pure in spirit and body and possess eternal life and limitless power. According to the *trikāya* teaching they are so-called *sambhogakāya* buddhas, which according to some views are regarded as spiritual creations of the bodhisattvas, to whom their luminous images become so clear that they take on form as subjective realities or objectively present, unearthly beings of refined materiality. As *sambhogakāya* manifestations, they are the spiritual fathers of the *nirmānakāya* buddhas, the embodiments of the buddha principle in human form.

Around 750 C.E., as an outgrowth of the → Vajrayāna, a hierarchical schema developed, which admits, in addition to the *dharmakāya* (→ *trikāya*), which all buddhas have in common, five transcendent buddhas. Each of these buddhas is associated with an

earthly buddha and a transcendent bodhisattva. The transcendent buddha Vairochana is associated with the earthly buddha Krakuchchanda and the transcendent bodhisattva → Samantabhadra; the transcendent buddha Akshobhya is associated with the earthly buddha Kanakamuni and the bodhisattva Vajrapāni; to Ratnasambhava belong Kāshyapa as earthly buddha and Ratnapāni as bodhisattva; the transcendent buddha Amoghasiddhi is associated with the earthly buddha Maitreya and the transcendent bodhisattva Vishvapāni. (Also → *buddhakula*.)

4. A synonym for the absolute, ultimate reality devoid of form, color, and all other properties—buddha-nature. When in Zen the question is posed, “What is a buddha?” this is neither a question about the historical dates of an earthly buddha nor a question concerning the philosophical and psychological nuances of the *trikāya* teaching; rather it is a question concerning the eternal, or timeless, truth of buddha-nature.

Buddhabhadra ㊦ 359–429; monk of the → Sarvāstivāda school, born in Kashmir. In 409 Buddhabhadra went to China, where he translated important works of Mahāyāna Sanskrit literature into Chinese, in part together with → Fa-hsien.

Buddhabhadra entered the Buddhist order at the age of seventeen and was soon well known for his ability in meditation and in the observance of the rules of discipline. In his homeland he met the Chinese monk Chih-yen, who persuaded him to go to China. In 409 he arrived in Ch'ang-an where he became a spokesman for the doctrines of his teacher Buddhasena, a famous master of → dhyāna. He soon came into conflict with monks from the school of → Kumārajīva, who had the support of the imperial court. Buddhabhadra was compelled to leave the capital. In 410 Buddhabhadra reached the → Lu-shan, where he met Hui-yuan (→ pure land). In 415 he came to present-day Nanking. There he translated fundamental works of Buddhism: for example, the → Vinaya-pitaka and the *Mahā-parinirvāna-sūtra*; between 418 and 421 he composed a sixty-volume version of the → *Buddhāvatamsaka-sūtra*.

Buddha-charita ㊦ Skt., lit. “Life of the Buddha”; poetic work of → Ashvaghosha. It is the first complete life story of the Buddha → Shākyamuni from his birth to his *parinirvāna*. The *Buddha-charita* originally comprised twenty-eight songs, of which only thirteen are extant in Sanskrit. It also exists in a Tibetan translation.

Chinese pilgrims of the 7th century who traveled to India reported that the *Buddha-charita* enjoyed great popularity there and was frequently read and recited. The work resembles in its style classical Indian heroic

poetry and is rich in poetical descriptions. It reflects the trend toward devotion (→ *bhakti*) to the Buddha as a cult figure and contributed to the widespread diffusion of Buddhism.

Buddhadatta ㊦ scholar of the → Theravāda school who lived in the 4th to 5th centuries. He was of Tamil origin and was born in Urugapura in Ceylon. After long journeys to the capital Anurādhapura, he composed his works. Buddhadatta wrote commentaries to the → Vinaya-pitaka, the *Buddhavamsa* (→ *Khuddaka-nikāya*), the *Abhidhammāviāra*, and the *Rūpārūpa-vibhāga*, the latter two being handbooks of the → Abhidharma, which set forth the teachings of the Theravāda in a concise, clear way.

Buddha-dharma ㊦ ㊦ Skt. (Jap., *buppō*); the “buddha law,” “buddha teaching,” “buddha norm”—generally, the teaching of the historical Buddha → Shākyamuni, which is based on enlightenment and is intended to lead to it; as such, buddha-dharma is a synonym for Buddhism. In Zen buddha-dharma (*buppō*) is not understood as a teaching that can be transmitted conceptually, as through writings and oral explanations, but rather as the conceptually ungraspable essential truth from the experience of which the teaching of the Buddha sprung and which is only accessible in the immediate realization of one's own enlightenment experience.

Buddhaghosa ㊦ Pali (Skt., Buddhaghoṣa), lit., “Buddha Voice”; scholar of the → Theravāda school. He was born to a brahmin family at the end of the 4th century in Magadha near → Bodh-gayā. After reading Buddhist texts, he converted to Buddhism and went to Ceylon, where, in the Mahāvihāra Monastery, he studied Theravāda teachings under the tutelage of the monk Sanghapala Thera. In Anurādhapura he wrote nineteen commentaries to canonical works, among others, the → Vinaya-pitaka and the → Nikāyas, and the *Dhammasangani* and the *Vibhanga* of the → Abhidharma. His principal work is the → *Visuddhimagga* (*Way of Purity*), a complete exposition of the Theravāda teaching as taught at the Mahāvihāra Monastery.

Buddhahood ㊦ ㊦ expression for the realization of perfect enlightenment, which characterizes a buddha. The attainment of buddhahood is the birthright and highest goal of all beings. According to the highest teachings of Buddhism, as they are formulated, for example, in Zen, every sentient being has or, better, is already buddha-

nature (Jap., → *busshō*); thus buddhahood cannot be “attained”; it is much more a matter of experiencing the factuality of this primordial perfection and realizing it in everyday life.

Buddhakula ㊦ Skt., lit. “buddha family”; the five fundamental qualities of the sambhogakāya (→ *trikāya*), manifested in the mandala of the five → *tathāgatas*. They embody the properties of the five different aspects of wisdom (→ *prajñā*), but manifest themselves not only as positive energies, but also as negative states of mind. Since every phenomenon exhibits one of these five qualities, they are known as the “families” with which all phenomena are associated. This is a principle of organization much used in the → Vajrayāna; all iconography and symbology are based on it. The typology of the five buddha families also provides the basic framework for the deities visualized in → *sādhanas*. The lords of the five families are → Vairochana, → Akshobhya, → Ratnasambhva, → Amitābha, and → Amoghasiddhi.

The first of the five *tathāgatas*, white in color and in the center of the mandala, is Vairochana. He represents the ignorance (→ *avidyā*) that is the origin of the cycle of existence (→ *samsāra*) and also the wisdom of the ultimate reality that is the basis of everything. Since as the central figure he is the point of origin of the mandala, his buddha family is called the *tathāgata* or buddha family.

On the east side of the mandala (which, following the Indian tradition, is below) is Akshobhya. He is the lord of the *vajra* family and his negative energy is aggression, which, however, can be transmuted into “mirrorlike wisdom.” His body is blue in color.

In the southern part of the mandala (on the left side) is Ratnasambhava, yellow in color, the lord of the *ratna* family. He is associated with pride and its antidote, the wisdom of equanimity.

Above, in the west, appears Amitābha of the lotus or *padma* family. With his red color he symbolizes passion and longing, which corresponds to the wisdom of discriminating awareness.

On the right, northern, side is Amoghasiddhi of the karma family, green in color. The negative quality associated with him is envy or jealousy, which is related with all-accomplishing wisdom.

In particular Tantras, there are variations in this arrangement, particularly with regard to the placement of the buddha and *vajra* families. The *tathāgatas* possess further attributes beyond those mentioned and are accompanied by a feminine aspect.

Buddhamitra ㊦ ninth patriarch in the Indian lineage of → Zen.

Buddhanandi ㊦ eighth patriarch in the Indian lineage of → Zen.

Buddha-nature ㊦ → *busshō*

Buddha-nature ㊦ (Skt. *buddhatā*); according to the Mahāyāna view, the true, immutable, and eternal nature of all beings. Since all beings possess buddha-nature, it is possible for them to attain enlightenment and become a buddha, regardless of what level of existence they occupy.

The interpretation of the essence of buddha-nature varies from school to school; there is controversy over whether all beings and also inanimate entities actually possess buddha-nature.

The answer to the question whether buddha-nature is immanent in beings is an essential determining factor for the association of a given school with → Hīnayāna or → Mahāyāna, the two great currents within Buddhism. In Hīnayāna this notion is unknown; here the potential to become a buddha is not ascribed to every being. By contrast the Mahāyāna sees the attainment of buddhahood as the highest goal; it can be attained through the inherent buddha-nature of every being through appropriate spiritual practice.

Buddhapālita ㊦ → Mādhyamika

Buddha-shāśana ㊦ (*buddha-śāsana*), Skt. (Pali *buddha-sāsana*); buddha discipline, teaching of the Buddha. A term used in Asia for the Buddhist religion, which refers to the teaching, the rules of discipline or morality (→ *śīla*), devotional and meditative practices—all of which are said to stem from the Buddha. In a narrower sense, in the → Theravāda, *buddha-shāśana* designates the nine forms in which the message of the buddha is contained: sūtras; prose mixed with verse; verse (*gāthā*); ceremonial expressions (*udāna*); stories about the previous existences of the Buddha (*Jātaka*); words of the master (*itivuttaka*); extraordinary things; and analyses.

Buddhas of the three times ㊦ buddhas of the past, present, and future: Kāshyapa, → Shākyamuni, and → Maitreya. In most pictorial representations of the buddhas of the three times → Dīpamkara is the buddha of the past.

Buddhatā ㊦ Skt. → buddha-nature

Buddhavamsa ㊦ Skt. → *Khuddaka-nikāya*

Buddhāvataṃsaka-sūtra ㊦ ㊦ (*Buddhāvataṃsaka-sūtra*), short form *Avataṃsaka-sūtra*, Skt., lit. “Sūtra of the Garland of Buddhas”; Mahāyāna sūtra that constitutes the basis of the teachings of the Chinese Hua-yen (Jap., Kegon) school, which emphasizes above all “mutually unobstructed interpenetration.” In addition it teaches that the human mind is the universe it-

self and is identical with the buddha, indeed, that buddha, mind, and all sentient beings and things are one and the same. This aspect of the Mahāyāna teaching was especially stressed by the Chinese Ch'an (Jap., Zen) school, whence the frequent citations of the *Avatamsaka-sūtra* by these schools.

The *Buddhāvatamsaka-sūtra* is one of the → Vaiṣṇava sūtras and is thus a collection of several individual writings, of which the longest is the → *Gaṇḍavyūha*; another important part is the → *Dasha-bhūmika*. The sūtra is extant only in Tibetan and Chinese translations. The oldest Chinese translation is from the 5th century. The teachings presented here are not spoken by Shākyamuni Buddha himself; he is present but remains silent most of the time. They are rather utterances of the dharmakāya (→ *trikāya*) aspect of all the buddhas. The silence of the Buddha corresponds to emptiness (→ *śūnyatā*), and the pronouncement of the teaching is born out of this silence as a manifestation of the true reality that is graspable by human consciousness. (Also → Hua-yen school, → Kegon school.)

Buddhism ☐ the religion of the awakened one (→ buddha, → *buddha-dharma*); one of the three great world religions. It was founded by the historical Buddha → Shākyamuni in the 6th to 5th centuries B.C.E. In answer to the question concerning the cause of the entanglement of beings in the cycle of existence (→ *samsāra*) and the possibility of removing it—the central question for Indian philosophy at the time of the Buddha—he expounded the → four noble truths, the core of his teaching, which he had recognized in the moment of his enlightenment. Life is regarded by Buddha as impermanent (→ *anitya*), without essence (→ *anātman*), and characterized by suffering. The recognition of these three marks of existence (→ *trilakshana*) marks the beginning of the Buddhist path. The suffering-ridden quality of existence is conditioned by craving (→ *trishnā*) and ignorance (→ *avidyā*), through the clearing away of which liberation from *samsāra* can be attained. The entanglement of beings in the cycle of existence is explained in Buddhism by the chain of conditioned arising (→ *pratītya-samutpāda*). The termination of the cycle is tantamount to the realization of → *nirvāna*.

The way to this can be summarized in terms of the four noble truths, the eightfold path, training in discipline and morality (→ *śīla*), meditation (→ *samādhi*, → *dhyāna*), and wisdom and insight (→ *prajñā*).

The basic thought of Buddhism is summed up in the → Tripitaka. The Buddhist community (→ *sangha*) consists of monks and nuns (→

bhikṣu, → *bhikṣunī*) as well as lay followers (→ *upāsaka*).

The historical development of Buddhism can be divided into four major phases:

1. From the middle of the 6th to the middle of the 5th century B.C.E., the phase of early Buddhism, in which the teaching was expounded by the Buddha and diffused by his disciples.

2. The middle of the 4th century B.C.E. to the 1st century C.E., division into various schools on the basis of differing interpretations of the teaching (→ Hīnayāna, → Buddhist Councils).

3. The 1st to the 7th century C.E.; the rise of the Mahāyāna with its two major currents, → Mādhyamaka and → Yogācāra.

4. After the 7th century; the emergence of Buddhist Tantra (→ Tibetan Buddhism, → Vajrayāna, → Tantra).

After the 13th century Buddhism became nearly extinct in India, the country of its origin.

From about the 3d century, Buddhism began to spread outside of India, adapting itself to local conditions. Today Hīnayāna Buddhism of the → Theravāda school is to be found in Ceylon (Sri Lanka), Thailand, Burma, and Cambodia; Mahāyāna in China, Japan, Vietnam, and Korea; Vajrayāna in Tibet, Mongolia, and Japan.

Exact figures concerning the number of Buddhists in the world (150–500 million) cannot be given, since adherence to Buddhism does not preclude adherence to other religions.

Buddhism in Burma: According to tradition Burma came into contact with Buddhism during the reign of King → Ashoka (3d century B.C.E.). Another tradition says that Buddhism was brought to Burma by two merchants at the time of the Buddha. The merchants are said to have brought with them from India some of Buddha's hair, which is still preserved today in the Shwe-dagon Pagoda in Rangoon.

After the 5th century, there is evidence of a flourishing Buddhist life in Burma. Activity of the Theravāda and that of another school (probably the → Sarvāstivāda), which used Sanskrit, can be documented. In the 7th century both Hīnayāna and Mahāyāna (especially in the north) coexisted. In the following century, Buddhist Tantrism penetrated Burma. In the 11th century the entire country was converted to Theravāda under the rule of King Anaratha. This spelled the end of Mahāyāna in Burma. The Theravāda gradually assimilated the indigenous folk belief in spirits called *nats* and gave it a Buddhist sense.

Pagan, in the north of the country, became the

center of Buddhism. Burma maintained intensive contact with Ceylon. There, toward the end of the 12th century, the Buddhism practiced at the Mahāvihāra Monastery was declared obligatory for all Buddhists of Ceylon. This had a negative effect on Burmese Buddhism, since according to Burmese monks who had been in Ceylon, only those monks whose ordination had taken place at Mahāvihāra were legitimate. This met resistance within the Burmese *sangha* and resulted in the splintering of the community into several rival groups. In the 15th century King Dhammacheti unified the Burmese community under the auspices of the Mahāvihāra Monastery. Since then, this form of Theravāda has become the prevailing form of Buddhism in Burma.

The conquest of the country by the English in the 19th century greatly damaged the *sangha* and its organization. Only after the recovery of independence in 1947 could the old structures be restored with the help of the government.

In 1956 a council took place in Rangoon at which the full text of the Tripitaka was recited. Today about 85 percent of the population of Burma is Buddhist. Buddhism is the official religion of the country.

Buddhism in Cambodia: This region was in contact with a Sanskrit tradition of Buddhism in the 3d century C.E., probably that of the Sarvāstivāda school, which reached its zenith in the 5th and 6th centuries. An inscription from the year 791 found in the neighborhood of → Angkor Wat bears witness to the existence of the Mahāyāna in Cambodia. The country was also under the influence of Shaivism. The synthesis that developed out of the mixture of the two religions was characterized by the cult of the bodhisattva Lokeshvara, a fusion of Avalokiteshvara and Shiva. Later the Shaivite element seems to have been eliminated. However, again in the 13th century an upsurge of the Shiva cult took place, in the course of which the Buddhist *sangha* was exposed to severe persecution.

Records left by Chinese pilgrims show that during this time Theravāda was represented by numerous followers, while Mahāyāna was losing influence. The first inscription in Pali is from the year 1309; it makes clear that the Theravāda was under the protection of the royal house. Since that time it has been the dominant form of Buddhism in Cambodia. Toward the end of the 19th century the Dhammayut school of Thailand gained a foothold in Cambodia.

Buddhism in Ceylon: According to tradition,

Buddhism was brought to Ceylon from India around 250 B.C.E. by → Mahinda and Sanghamitta, children of King Ashoka. The king of Ceylon, Devanampiya Tissa, himself became a Buddhist and built the Mahāvihāra Monastery, where he preserved the branch of the → Bodhi-tree that Mahinda and his sister had brought. This monastery remained for many centuries the center of orthodox Theravāda.

In the course of time various schools were formed. There was sometimes very vehement rivalry among them. A number of kings tried to end these disputes by convoking synods or by persecution of certain schools. The main antagonists were the monks of Mahāvihāra on one side and those of the Abhayagirivihāra and the Jetavanavihāra on the other. The latter party was under the influence of Indian schools; traces of Mahāyāna and Buddhist Tantrism can also be documented. The Theravāda gained the upper hand, to which result Buddhaghosha, one of the great scholars of the Theravāda, decisively contributed. His work marks Singhalese Buddhism to this day. The many-sidedness of Buddhism in Ceylon met a bitter end in the 12th century, when King Parakkambahu I convoked a synod and forced all hostile schools to adopt the Buddhism of Mahāvihāra.

The arrival of the Portuguese in Ceylon in the 16th century—who tried to introduce Catholicism by force—and that of the Dutch in the 17th century aroused national feeling and had a strengthening effect on Buddhism, which had been in the process of deterioration.

Several Singhalese kings undertook measures to give new impetus to Buddhism. They sent delegations to Burma (end of the 17th century) and Thailand (18th century) in order to gain support. As a result of this contact with foreign monks Burmese and Thai tendencies began to make themselves felt in the *sangha* in Ceylon. Thai monks introduced an aristocratic principle of selection, which aroused resistance in other strata of the population but established, in spite of this, one of the main enduring tendencies of Singhalese Buddhism. In 1802 a Burmese branch of the *sangha* emerged—Amarapura, the members of which came from the ordinary classes of the people. Both tendencies remain today, the Thai-inspired being the stronger.

More recently a third current developed, which is of Burmese origin and is characterized by particular strictness. In the 19th century the Buddhism of Ceylon was at its nadir; Western Buddhists, who formed new centers and organi-

zations (→ Mahābodhi Society), contributed decisively to its revival.

By 1948 Buddhism was again a driving force in Sinhalese culture and played a role in the achievement of national independence in that year. Today Sinhalese Buddhism is influential in other Asian countries as well as in the West.

Buddhism in China: According to Chinese tradition Buddhism penetrated into China in 2 C.E. from Central Asia. In the beginning it was regarded as a variety of Taoism and associated with Lao-tzu. The latter is said to have left China riding on an ox in order to bring his teaching to the "barbarians" in the west. Thus Buddhism was understood as the barbaric version of Taoism. This equation of Buddhism and Taoism was probably based on the fact that both religions offer a teaching of salvation and the differences between the two were not known in this early phase. One reason for this was that the Chinese language did not possess a conceptual apparatus adequate for the abstract thought of Buddhism and therefore translations had to have recourse to the terminology of Taoism. The use of familiar concepts contributed significantly to the diffusion of Buddhism in China. The 3d century saw the beginning of lively translation activity; the most important Sanskrit texts were translated into Chinese. The preeminent figures of this period are → An Shih-kao, who primarily translated Hīnayāna sūtras, and Chih-lou Chia-ch'an, who devoted himself to the translation of Mahāyāna works.

In the year 355, permission was given for Chinese officials to enter the Buddhist *sangha*. This considerably advanced the establishment of Buddhism in China. In the 4th century the various Prajñāpāramitā schools (→ six houses and seven schools) emerged, the most important spokesman of which was → Chih-tun. In 399 → Fa-hsien was the first Chinese pilgrim to travel to India. A series of others was to follow (→ Hsuan-tsang, → I-ching).

In the 5th and 6th centuries Buddhism spread throughout China and received the support of the imperial house, which also encouraged the building of monasteries and the study of the teaching. At this time the renowned cave temples of → Yun-kang and → Lung-men were created. In the years 446 and 574–577 there were persecutions of Buddhism, which, however, did not hinder its rise. The translation of sūtras, thanks to the work of → Kumārajīva and → Paramārtha, reached a very high level. By this time all the important Hīnayāna and

Mahāyāna texts existed in Chinese. The most important for the development of Buddhist philosophy were the → *Lankavatara-sūtra*, the → *Mahāparinirvāna-sūtra*, and the → *Satyasiddhi*, under the influence of which the → Satyasiddhi, → San-lun, and → Nirvāna schools were formed.

During the Sui and T'ang dynasties (end of the 6th to beginning of the 10th centuries) Buddhism in China reached its high point. The great schools of Chinese Buddhism made their appearance: → Hua-yen, → T'ien-t'ai, Chan (→ Zen), → Pure Land, → Fa-hsiang. The most important spokesmen of the Buddhism of this period were Hsuan-tsang, → Chih-i, and → Tushun.

The monasteries became so powerful economically that they represented a threat to the ruling house. Since the monasteries were exempt from taxes, many peasants gave them their properties and leased the land back. In that way the peasants were able to elude compulsory labor levies and military service, while the monasteries grew ever richer. For this reason in 845 there was a further persecution of Buddhism; the monasteries were dismantled, and the monks and nuns were obliged to return to worldly life. Buddhism in China never entirely recovered from this blow; nevertheless it had already left indelible marks on all areas of Chinese culture.

During the Sung Dynasty (10th–13th centuries), there came about a fusion of Buddhist, Confucian, and Taoist thought. Of the many Buddhist schools, in any broader sense only Ch'an (Zen) and Pure Land were still of any significance. The others were reduced to the status of objects of Buddhist philosophical study. Under the Ming Dynasty (14th–17th centuries) → Chu-hung brought about a synthesis of the Ch'an and Pure Land schools and a strong Buddhist lay movement developed.

Under the Manchurian Ch'ing Dynasty (17th to the beginning of the 20th century) → Lamaism made a major advance, but soon a strong decadent tendency became visible. The Buddhism of the 20th century is characterized by an effort toward reform (→ T'ai-hsü) and adaptation to modernity. Under Communist rule "religious freedom" subsisted nominally, but party functionaries made it clear that citizens did not have the freedom to believe anything that conflicted with the basic principles of Communist policy. Buddhists were permitted to continue their activities within the monasteries. During

the land reform of 1950–52, however, most of the monasteries were dispossessed; and the monks, whose basis of livelihood was removed, for the most part returned to worldly life. After 1957 no further ordinations took place.

In 1953 the Chinese Buddhist Association was founded, the task of which was to convey to Buddhists the directives of the government and to report on their activities. In 1956 the Chinese Buddhist Institute was founded; its curriculum also included political training. Its task was to educate Buddhist scholars and monastic administrators.

During the Cultural Revolution (1966–76) many monasteries and other Buddhist monuments were destroyed. The last remaining monks left the monasteries. After the end of the Cultural Revolution still existing monasteries were renovated; the monks, in limited numbers, could return. The Chinese Buddhist Association resumed its activities; local associations were created in all the provinces. The Chinese Buddhist Institute in Peking and other large cities was again educating monks in Buddhist philosophy. These monks, after completing their three years of study, assume leadership positions in the monasteries.

Since 1981, the journal *Fa-yin (Voice of the Teaching)* has appeared. It has the task of supporting the government in its religious policies; however, it also gives practical instruction for Buddhist practice and discusses problems of Buddhist philosophy.

In Taiwan Buddhism is active predominantly in its popular Pure Land form; in addition, however, there is also lively interest in the Ch'an school. Besides this "orthodox" Buddhism there is also in Taiwan a folk Buddhism that is known as Chai-chiao (Religion of the Vegetarians), which includes Confucian and Taoist elements. Its followers are lay people and wear white robes. Also in Taiwan there is a strong revival movement that wishes to adapt Buddhism to modern times and that therefore particularly emphasizes its scientific qualities.

Buddhism in Indonesia: The first signs of Buddhism in Indonesia can be traced back, on the basis of Buddha statues, to the 3d century C.E. According to reports of the Chinese pilgrim → Fa-hsien, who visited Indonesia in 418, Buddhism had developed very little there. However, already by the end of the 5th century considerable progress is detectable, the effect of the efforts of Indian monks. In the 7th century Sumatra and Java were already important study

centers for Buddhism, as can be learned from the reports of I-ching. The dominant current was Mahāyāna; in addition, however, there were also Hinayāna communities, which probably belonged to the Sarvāstivāda school. In the 8th century Mahāyāna underwent a major upsurge under the Buddhist dynasty of the Shailendra. At this time, too, the famous stūpa of → Borobudur was built. Around the end of the 8th century the Buddhist Tantra spread in Indonesia. The Mahāyāna and especially Tantrism continued into the 15th century. Inscriptions show that King Ādityavarman (middle of the 14th century) was a follower of the → Kālachakra and was considered an incarnation of → Lokeshvara. At this time Indonesia cultivated lively intercourse with India, including with the monastic university → Nālandā. In Sumatra and Java there was fusion of Buddhist Tantra, Shaivism, and the cult of the king.

Through the inroads of Islam Buddhism vanished from Sumatra at the end of the 14th century and from Java in the early 15th. In the following century it had all but disappeared from all of Indonesia. Today only small Buddhist enclaves still exist. The immigrant Chinese are for the most part Buddhists. In addition there are tendencies in Indonesia toward a revival of Buddhism.

Buddhism in Japan: Buddhism was introduced into Japan from Korea in the year 522. In the beginning, as a foreign religion, it met with resistance but was recognized in 585 by Emperor Yomei. During the period of government of Prince Shōtoku (593–621) Buddhism was the official religion of Japan. Shōtoku decreed in 594 that the three precious ones (→ *triratna*) were to be venerated. He fostered the study of the Buddhist scriptures, himself composed important commentaries to several sūtras, and had monasteries built. He founded among others the famous monastery Hōryū-ji in Nara. Chinese and Korean monks were invited as teachers, and the first Japanese joined the Buddhist community. During this early period it was primarily the → Sanron school that spread.

During the Nara period (710–794) there were already six Buddhist schools in Japan, which were brought over from China and officially recognized in the 9th century: the → Kosha, → Hossō, Sanron, → Jōjitsu, → Ritsu, and → Kegon schools. Buddhism was firmly established in the imperial house, which especially took the teaching of the Kegon school as the basis of its

government. The → *Sūtra of Golden Light* was of particular importance. The most famous monasteries in Nara stem from this time. During the Heian period (794–1184) the → Tendai and → Shingon schools gained in influence and became the dominant forms of Buddhism in Japan. The relationship of monks to the imperial house became even closer. Buddhism became de facto the state religion.

Around the middle of the 10th century Amidism began to spread; in the Kamakura period (1185–1333) it was organized into the → Jōdo-shū and the → Jōdo-shinshū. In 1191 → Zen came to Japan and has remained until today the most vital form of Japanese Buddhism. Two schools of Zen are of major importance: → Sōtō and → Rinzai.

In the 13th century the → Nichiren school emerged. In the following centuries, in part owing to the political situation, there were no significant new developments in Japanese Buddhism.

In the 19th century → Shintoism was elevated to the state religion. Since the Second World War there are clear signs of a renaissance of Buddhism in Japan. A whole series of popular movements have taken place, such as → Sōka Gakkai, → Risshō Koseikai, → Nipponzan Myōhōji, which, thanks to their concern for adapting Buddhism to modern times, have a very large following.

Buddhism in Korea: Buddhism entered Korea from China in the 4th century C.E. It attained its only high point in the 6th to 9th centuries during the three kingdoms of Koguryo, Paekche, and Silla and the united kingdom of Great Silla (668–935). During this time the most important schools of Chinese Buddhism gained a foothold in Korea. Of particular importance were the Ch'an (→ Zen), → Hua-yen, and esoteric Buddhism (→ Mi-tsung, → Shingon). Also the teachings of the → *Prajñāpāramitā-sūtra* were known early on in Korea. It is from this time that the most significant Buddhist art treasures of Korea stem.

During the Yi dynasty (1392–1910) → Confucianism became the state religion and Buddhist monks were forced to retreat into the mountains. Thus Buddhism lost influence with the people. Only after the end of Japanese rule (1945) did a revival of Buddhism begin. This took the form of a new movement within Buddhism (→ Won Buddhism).

In present-day South Korea there is no real discrimination between teachings of different

schools. In the monasteries the meditation of the Rinzai school of Zen, repetition of Amitābha's name (→ *nembutsu*, → Pure Land school), and sūtra recitation are all practiced side by side. The recitation of → *dhāranīs* is also widespread, which goes back to the Tantrism that was prevalent in the middle ages. Among intellectuals Zen meditation is most popular; in rural areas the practice of the repetition of Buddha's name is predominant.

In Korea also, elements of the old autochthonous religion were assimilated into Buddhism. Mythological figures like Mountain God, Tiger, and the Deity of the Seven Stars are also to be found in rural Buddhist temples. Believers relate to the veneration of these deities as part of their religious practice.

Buddhism in Thailand: Concerning the beginnings of Buddhism in the area of present-day Thailand little is known. Archaeological sources permit the conclusion that Buddhism came to Thailand from Burma in the 6th century C.E. The Buddhism that initially spread there was of the Hīnayāna type. Between the 8th and 13th centuries, the Mahāyāna appears to have been predominant, based on the evidence of buddha images of this period. Between the 11th and 14th centuries broad regions of Thailand were under the rule of the Hindu Khmer. In the 13th century the Thai kings propagated the Theravāda. Relations with Ceylon strengthened the influence of this school, which became the dominant form of Buddhism. In 1882 a council was convoked by the king during which the entire Tripitaka was rehearsed. In the 19th century, with Mongkut (Rama IV), a king was in power who was himself a monk at the time of his enthronement. He laid the ground for modern Buddhism by initiating a reform movement within the Buddhist *sangha*. He founded the Dhammayut school, which lays special emphasis on the observance of the → Vinaya rules. The Dhammayuts have the greatest number of followers down to the present day. King Chulalongkorn (reigned 1868–1910) had an edition of the Pali canon published, which is one of the most important and complete. Later there were further reforms and Buddhism was subsumed under the pontificate of the king, who nominated the *sangharāja*, head of the Buddhist community. Today 95 percent of the population are Buddhists.

Buddhist councils 卍 (Skt., *saṃgīti*); in the development of Buddhism, four councils are

known, the history of which remains partially obscure. These councils were originally probably local assemblies of individual monastic communities that were later reported by tradition as general councils. The first council was that of Rājagriha, said to have taken place immediately after the *parinirvāna*, i.e., the death of the Buddha. The second council was held in Vaishālī approximately a century after that of Rājagriha, around 386 B.C.E. The third took place in Pātaliputra, present-day Patna, during the second century after the *parinirvāna* of the Buddha. This council is not recognized by the → Theravāda school which recognized instead the so-called synod of the Pali school, which took place during the reign of King → Ashoka. The fourth council took place in Kashmir. Concerning this council, too, there are various opinions in the texts: some regard it as a general council convoked by King Kanishka, others as the synod of the → Sarvāstivāda school.

The purpose of the councils was generally to reconcile differences of opinion within communities as well as to present, reshape, and fix the canonical writings.

First council: Accounts of the first council are found in the → Vinaya-pitaka. This assembly was convoked by → Mahākāshyapa, who had detected tendencies within in the → *sangha* toward loss of discipline. In 480 B.C.E., 500 monks, all of them → arhats, came together in the vicinity of Rājagriha. Mahākāshyapa questioned → Upāli concerning the rules of discipline and → Ānanda concerning the doctrine. On the basis of Upāli's responses the Vinaya-pitaka was set down, and on the basis of Ānanda's the → Sūtra-pitka. The text, upon which all had agreed, was then recited.

At this council Ānanda was the object of forceful reproaches by Mahākāshyapa, since at the time the council began Ānanda had not yet realized arhathood; this, however, took place during the council. Moreover, Ānanda had been empowered by the Buddha to eliminate certain less important rules; however, he had neglected to ask the Buddha for precise instructions concerning this matter. Another point of contention was Ānanda's advocacy of founding an order of nuns (→ *bhikshunī*). Ānanda's greatest failure, however, was considered to be that he had not entreated the Buddha to delay his entry into *parinirvāna*.

The historicity of this council, at least in the form described above, is doubted by many. Nevertheless, it is likely that the first collection of writings took place relatively early. This traditional account shows primarily how the individual school conceived of this process.

Second council: The second council is considerably better documented in the texts than the first and is generally recognized as a historical event. The reason for the convocation of the council, around 386 B.C.E., was

disunity concerning matters of discipline. The Vaishālī monks had accepted gold and silver from lay adherents in violation of the Vinaya rules. Moreover, they were accused by Yasha, a student of Ānanda's, of nine further violations, including taking food at the wrong time, separate observance of the → *uposatha* by monks of a community, and drinking alcoholic beverages. On the other side, the monks expelled Yasha from the community because of his accusations. Yasha then sought support from influential monks in all areas to which Buddhism had spread. Finally a council, composed of 700 monks, all arhats, took place at Vaishālī. The monks of Vaishālī were found guilty by a committee composed of four monks from eastern and western regions, respectively. The Vaishālī monks accepted this judgment.

Records of this council are found in both the Pali and Sanskrit versions of the Vinaya-pitaka.

The Singhalese tradition (Theravāda) explains the schism between the → Sthaviras and → Mahāsānghikas on the basis of the conflict that led to the convocation of this council. According to their version, the monks of Vaishālī convoked a counter council in which they established themselves as Mahāsānghikas.

Third council: There are no records of this council in the Vinaya-pitaka. The records in other texts diverge markedly; nevertheless, most accounts give the reason for the convocation of the council as disagreement over the nature of an arhat. A monk from Pātaliputra, Mahādeva, put forward the following position: An arhat is still subject to temptation, that is, he can have nocturnal emissions. He is not yet free from ignorance (→ *avidyā*). In addition he is still subject to doubts concerning the teaching. Moreover, according to Mahādeva's view, an arhat can make progress on the path to enlightenment through the help of others and, through the utterance of certain sounds, he can further his concentration (→ *samādhi*) and thus advance on the path.

Differing views on these five points led to division of the monks into two camps. The council, which was intended to reconcile these differences, could only confirm the division.

Those who affirmed these five points, and who believed themselves to be in the majority, called themselves Mahāsānghika (Great Community). Their opponents, represented by the "elders," who were distinguished by outstanding wisdom and virtue, called themselves Sthavira.

The Pali school of Sri Lanka does not recognize this council. For them *third council* refers to the so-called synod of the Pali school of Pātaliputra that took place around 244 B.C.E., during the reign of King Ashoka. The occasion for this council was a conflict between the "authentic" Buddhist monks and those who insisted that the *sangha* be allowed to enjoy certain privileges. At the urging of Ashoka, Moggaliputta Tissa convoked the synod, in which those monks who rejected his position were excluded from the *sangha*. In his work *Kathāvatthu*, which is included in the → Abhid-

harma of the Theravāda school, he refuted the heretical views. At this synod also, the entire canon was read out.

Fourth council: This council seems also to have been the synod of a particular school, the Sarvāstivādins, rather than a general council. It is purported to have taken place under the reign of King Kanishka and to have served for a new interpretation of part of the → Abhidharma that was intended to forestall reformatory tendencies. According to various sources, this council was attended by 500 arhats as well as a like number of bodhisattvas. The principal role is ascribed to Vasumitra, who is said to have supervised the writing of the *Mahāvibhāṣā*, a commentary on the Abhidharma. Because of the great importance later attained by the Sarvāstivādins, this synod came to be evaluated as a council having general authority.

Buji-zen ㊦ Jap.; an exaggerated, frivolous attitude towards the training and discipline of Zen. It comes about, for example, when someone, based on the mere thought that he is already Buddha, comes to the conclusion that he need not concern himself with practice, a disciplined life, or enlightenment. This is an attitude to which a misunderstanding, particularly of the teaching of the → Sōtō school of Zen (also → *mokushō* Zen), can lead.

Bukan ㊦ Jap. for → Feng-kan

Bukka Zenji ㊦ Jap. for → Fo-kuo-ch'an-shih

Bukyō, ㊦ ㊦ Jap., lit. "buddha teaching"; Buddhism, → *buddha-dharma*.

Bu'nan Shidō ㊦ 1602–1676; Japanese Zen master of the → Rinzai school; a student and dharma successor (→ *hassu*) of Gudō Kokushi (d. 1661) and the master of → Dōkyō Eitan, the master of → Hakuin Zenji.

Buppō ㊦ ㊦ Jap. for → *buddha-dharma*

Bushun Shiban ㊦ Jap. for → Wu-chun Shih-fan

Busshin ㊦ Jap., lit. "buddha-body" (Skt., *buddhakāya*). *Busshin* originally meant the physical body of the historical Buddha → Shākyamuni; in Mahāyāna Buddhism the meaning gradually shifted to "the limitless ability and potential that arise from the full realization of buddha-nature" (→ *busshō*). It is in this sense that *busshin* is also used in Zen.

Busshin ㊦ Jap., lit. "buddha-mind" (for *shin*, → *kokoro*); 1. the great compassion by which a fully enlightened one (buddha) distinguishes himself.

2. Synonym for → *busshō*.

Busshin-in ㊦ Jap., lit. "seal of buddha-mind"; another expression for → *inka-shōmei*. Short forms of *busshin-in* are *shin-in* and *butsu-in*.

Busshō ㊦ Jap., lit. "buddha-nature"; a concrete expression for the substrate of perfection and completeness immanent in sentient beings as well as things. According to the Zen teaching, every person (like every other sentient being or thing) has or, better, *is* buddha-nature, without in general, however, being aware of it or living this awareness as one awakened to his true nature (a buddha) does. This awakening—and a living and dying that is a spontaneous expression from moment to moment of one's identity with buddha-nature (→ *mujō-dō-no-taigen*)—is the goal of Zen. (Also → *Shō*.)

As expounded by Hakuun Ryōko Yasutani, a Japanese Zen master of the 20th century, buddha-nature (also dharma-nature, → *hosshō*) is identical with that which is called emptiness (Jap., *ku*; Skt., → *shūnyatā*) in Buddhism. He further says, "With the experience of enlightenment, which is the source of all Buddhist doctrine, you grasp the world of *ku*. This world—unfixed, devoid of mass, beyond individuality and personality—is outside the realm of imagination. Accordingly, the true substance of things, that is, their Buddha- or Dharma-nature, is inconceivable and inscrutable. Since everything imaginable partakes of form or color, whatever one imagines to be Buddha-nature must of necessity be unreal. Indeed, that which can be conceived is but a picture of Buddha-nature, not Buddha-nature itself. But while Buddha-nature is beyond all conception and imagination, because we ourselves are intrinsically Buddha-nature, it is possible for us to awaken to it" (Phillip Kapleau 1980, 79).

Busso ㊦ Jap., lit. "buddha patriarch(s)"; 1. the Buddha and the patriarchs (→ *soshigata*), the forefathers of Zen, with whom all the transmission lineages of all Zen schools originate (cf. Ch'an/Zen Lineage Chart).

2. The Buddha Shākyamuni as the founder of Buddhism.

Butsu ㊦ ㊦ Jap. for → buddha

Butsuda ㊦ ㊦ Jap. for → buddha

Butsudan ㊦ Jap.; shrine or altar as found in a Buddhist temple or monastery, or, in miniaturized form, in many Japanese homes.

Butsuden ㊦ Jap., lit. "buddha hall"; in large monastic complexes, a special building in which images of buddhas and bodhisattvas are placed and venerated.

Butsudō ㊦ Jap., lit. "buddha way"; 1. the teaching of the Buddha, Buddhism. *Butsudō* is

often used as a synonym for *buppō* (Skt., → buddha-dharma), but stresses more strongly the aspect of practical training on the path of enlightenment; 2. the path to → enlightenment or buddhahood; 3. complete enlightenment, buddhahood. In Zen, *butsudō* is particularly used in the last sense (for example, in the → *shiguseigan*.)

Butsugen-on ㊦ Jap. for Fo-yen-yüan, → Kakushin

Butsuju ㊦ → Myōzen Ryōnen

Buttō Kokushi ㊦ Japanese Zen master, → Jakuhitsu Genkō

C

Celestial kings ㊦ (Chin., t'ien-wang; Jap., shi-tennō; Skt., devarāja), also called world protectors; four demonic-looking figures, images of which are to be found in every Chinese and Japanese monastery. The celestial kings, who according to myth dwell on the world mountain → Meru are guardians of the four quarters of the world and of the Buddhist teaching. They fight against evil and protect places where goodness is taught. Their bodies are protected by armor and they wear helmets or crowns on their heads.

Each celestial king is associated with one of the directions. The guardian of the North (Skt., Vaishravana) has a green body. In his left hand he holds the parasol-like furled banner of the buddha-dharma; in the right hand he holds either a pagoda (in which → Nāgarjuna is said to have found the Buddhist scriptures near the sea palace of the → *nāgas*) or a silver mongoose vomiting jewels. He is the most important of the world guardians.

The guardian of the South (Skt., Virūdhaka) has a blue body. He brandishes a sword in his battle against darkness (i.e., ignorance, → *avidyā*). He protects the root of goodness in human beings. The guardian of the East (Skt., Dhritarāshtra) has a white body. He plays on a Chinese lute, the sound of which purifies the thoughts of men and brings them to tranquillity.

The guardian of the West (Skt., Virūpāksha) has a red body. In his right hand, he has a serpent (*nāga*) before which he holds the wish-fulfilling gem (→ *chintāmani*). Although the *nāgas* desire to guard supreme treasures, this treasure deserves to be guarded only by enlightened beings and saints.

The four celestial kings have been known in China

Byakue-Kannon ㊦ ㊦ Jap., lit. "White-garbed Kannon"; a manifestation of the bodhisattva → Avalokiteshvara, who in Japan is called K(w)annon or Kanzeon and is often considered female and venerated as such. Byakue-Kannon is a favorite theme in Zen painting.

Byōdō ㊦ Jap., lit. "sameness"; sameness of nature or nondistinction of all phenomena as experienced in → enlightenment.

Byōdō-kan ㊦ Jap., lit. "view of sameness"; the experience that all things and beings are identical or nondistinct in their true nature or buddha-nature (→ *bushhō*).

since the fourth century but have been venerated, in their present form only since the T'ang Dynasty. Each has ninety-one sons who help him to guard the ten directions as well as eight generals and other minions who care for the world quarter assigned to him.

The practice of placing images of the celestial kings in their own hall in a monastery derives from the following legend: In 742 Amoghavajra (→ Mi-tsung) invoked the help of the celestial kings by reciting → *dhāraṇīs*. Through their support they put an end to the siege of Hsi-an-fu by foreign peoples. The guardian of the North appeared to the soldiers with his retinue in the midst of clouds; mongooses bit through the bowstrings of the enemy. The guardian of the West repulsed the foe with his terrifying glance. As thanks for this, the emperor issued an edict prescribing that images of the celestial kings be placed in all monasteries.

Chadō ㊦ Jap., lit. "tea way"; one of the Japanese ways of training (→ *dō*), which in Japan is often also called *cha-no yū*, which means "hot tea water" or simply "tea." Both names indicate that it is not a matter of a ceremony that a subject executes *with* the tea as object, as the inappropriate translation "tea ceremony" would suggest. Here it is a question of *only tea*, a non-dualistic state of consciousness to which this, as well as the other Zen-influenced Japanese training ways, leads. In *chadō*, many arts, such as pottery, architecture, and the way of flowers (→ *kadō*) come together to create a total work of art that lasts only momentarily, one in which all the human senses participate yet which stills the dualistic intellect.

Chaitika ☐ Skt. → Hinayāna, → Mahāsān-ghika

Chaitya ☐ (Caitya), Skt. (Pali, cetiya), lit. “sanctuary”; assembly hall of a Buddhist community for meditation and presentation of teaching.

The *chaitya* hall, which developed from cave monasteries, was originally a three-naved, rectangular room with rows of pillars on both sides and a → stūpa at its focal point in the apse. The stūpa contained relics or, more often, → sūtra texts written on palm leaves, bark, leaves of metal, etc. The *chaitya* hall lost its popularity early on and its function was taken over by a room containing a buddha image.

Chakra ☐ (cakra), Skt., lit. wheel, circle. Term for the centers of subtle or refined energy (*prāna*, *kundalinī*) in the human energy body (astral body). Although developed by Hinduism, the system of the chakras also plays a role in Buddhism, especially Tantric Buddhism (→ Tantra, → Vajrayāna, → Tibetan Buddhism). In basic outline the system of energy centers (chakras) and connecting channels (*nāḍī*) is the same as in kundalinī-yoga. (as described below) The symbolism connected with it, however, is taken from Buddhist iconography, and the meditation practice based on it is significantly different in many respects from that of kundalinī-yoga. An exposition of Buddhist chakra-yoga can be found in Govinda 1959.

The chakras transform, and distribute the energy that streams through them. Though chakras have correspondences on the coarse, bodily level (for example, heart or solar plexus), these correspondences are not identical with them but belong to another level of phenomenal reality. The chakras are points where soul and body connect with and interpenetrate each other. The seven principal chakras of Indian kundalinī-yoga (these centers are known under other names in other cultures) lie along the *sushumnā*, the principal channel of subtle energy, located in the spinal column, through which kundalinī rises in the course of spiritual awakening. The first six chakras are located within the coarse body and the seventh outside of it above the crown of the head. When the kundalinī is aroused, which is generally brought about by the special practices of a yoga based on this system, it rises from the first, i.e., lowest, chakra, activating one chakra after the other, up to the seventh and highest. In every chakra to which the yogi brings the kundalinī, he experiences a particular

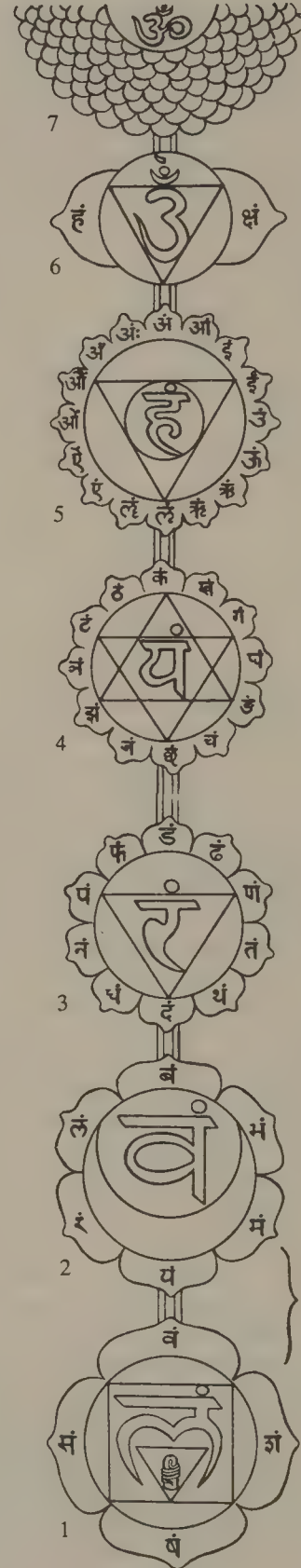


Diagram of the chakras with their most important symbols

kind of bliss (*ānanda*), acquires a particular psychic power (\rightarrow *siddhi*), and realizes a particular form of knowledge. Thus the chakras are also known as centers of consciousness (*chaitanya*). From each chakra radiate a specific number of energy channels (\rightarrow *nādīs*).

Mediumistically gifted persons who can see the human astral body describe the chakras as "lotus blossoms" with varying numbers of petals; this is the way they are traditionally depicted in illustrations. The number of petals of a given chakra corresponds to the number of *nādīs* radiating from it. These "lotus blossoms" are in circular motion, hence the impression of a wheel (for example, a whirling wheel of fire) and the name *chakra*. According to the system of kundalinī-yoga each chakra corresponds to specific psychophysical properties, which are expressed through various symbols (shapes, colors, mantric syllables, animal symbols, divinities, etc.). The seven principal chakras and their most important attributes are as follows.

(1) *Mūlādhāra-chakra*. It is located at the lowest part of the *sushumnā* between the root of the genitals and the anus. In the *mūlādhāra-chakra* (in the unawakened state), the kundalinī, which is depicted as a coiled snake (whence the epithet "serpent power"), reposes, providing power and energy to the other chakras. Four *nādīs* radiate from this chakra, representing the four petals of the lotus. The symbolic shape is a square, its color is yellow, the associated seed syllable is *lam*, the animal symbol is an elephant with seven trunks, and the divinities are Brahmā and Dākinī, Brahmā's shakti.

The yogi who by spiritual practice penetrates to the *mūlādhāra-chakra* conquers the quality of earth (*prithivī-tattva*) and no longer fears bodily death. Concentrating and meditating on this chakra, he attains "complete knowledge of kundalinī and thus the means to arouse it. Arousing it, he receives the *darduri-siddhi*, the power to levitate and to control breath, consciousness, and seed. His *prāna* enters the central *brahma-nādī*. His sins are wiped away. He knows past, present, and future and enjoys natural bliss (*sahaja-ānanda*)" (Sivananda, *Kundalini Yoga* [Madras, 1935]).

(2) *Svādhishtana-chakra*. It lies in the energy channel *sushumnā* at the root of the genitals. It corresponds to *bhuvanloka*, and its bodily correspondence is the *plexus hypogastricus*, which controls the inner organs of elimination and procreation. From its center radiate six *nādīs*,

or petals. The symbolic shape is the half-moon, its color is white, the seed syllable is *vam*, the animal symbol is the crocodile, the associated deities are Vishnu with the lesser divinity Rākinī as shakti.

"One who concentrates and meditates on the *devatā* has no fear of water and completely masters the water element. He acquires various psychic powers, intuitive knowledge, complete mastery of his senses, and knowledge of the astral essences. Desire, wrath, greed, deception, pride, and other impurities are wiped away. The yogi becomes victorious over death" (ibid.).

(3) *Manipūra-chakra*. It lies within the energy channel *sushumnā* in the navel region. The corresponding bodily center, the solar plexus, controls liver, stomach, and so on. From this chakra radiate ten *nādīs*, the petals of this lotus. The symbolic shape is the triangle, its color is red, the seed syllable is *ram*, the animal symbol is the ram, the ruling deities are Rudra and Lākinī.

"The yogi who concentrates on this chakra attains *satala-siddhi* and is able to find hidden treasures. He is freed of all diseases and knows no fear of fire. Even if he were thrown into a blazing fire, he would remain alive and without fear of death." (ibid.).

(4) *Anāhata-chakra*. It lies in the heart region within the *sushumnā* energy channel. The bodily center corresponding to it is the *plexus cardiacus*, which controls the heart. From this chakra radiate fifteen *nādīs*, the petals of this lotus. The symbolic shape is the double-triangle star, its color is grayish blue, the seed syllable is *yam*, the animal symbol the gazelle, the ruling deities Īsha and Kākinī.

"In this center, the sound *anāhat*, the sound of *shabda-brahman*, is evident. One perceives it very distinctly when one concentrates on this center. Whoever meditates on this center completely masters the *vāyu-tattva* (quality of air), which is full of *sattvas* (harmonious properties). He can fly through the air and enter the bodies of others (*bhuchari-siddhi*, *kechhari-siddhi*, *kajasiddhi*). Cosmic love and other divine qualities come to him" (ibid.).

(5) *Vishuddha-chakra*. It lies in the *sushumnā nādī* at the lower end of the throat and is the center of the ether element. From this chakra, which corresponds to the bodily center, *plexus laryngeus*, radiate sixteen *nādīs*, the petals of this lotus. The symbolic shape is the circle, its color is white, the seed syllable is *ham*, the animal symbol an elephant with six tusks, the ruling deities are Sadā-Shiva and the goddess Shākinī.

“Concentration on the qualities (*tattva*) of this chakra is called *ākāshi-dhāranā*. One who practices this concentration will not perish even with the destruction of the cosmos, for he attains complete knowledge of the four Vedas. He becomes a *trikāla-jñāni* and knows past, present, and future” (ibid.).

(6) *Ājñā-chakra*. It lies in the *sushumnā nādī* and has its physical correspondence in the space between the eyebrows. In Western esoteric systems this chakra is known as the “third eye.” This lotus has two petals, i.e., it has two *nādīs* radiating from its middle. Its color is milky white, the seed syllable is short *a*, the associated deities are Parama-Shiva in the form of Hamsa and the goddess Hākinī. This chakra, the corresponding physical center of which is the *plexus cavernus*, is regarded as the seat of consciousness.

“One who concentrates on this chakra destroys all karma from previous lives. Thus the benefits of such meditation, which transforms the yogi into a *jīvanmukti*, one liberated in this lifetime, are indescribably significant. The yogi acquires all the higher and the thirty two lesser siddhis” (ibid.).

(7) *Sahasrāra-chakra*. This chakra is located above the crown of the head, thus outside the coarse body, above the upper end of the *sushumnā*. As the name of the chakra indicates, this lotus has a thousand petals, that is, a thousand, or countless, *nādīs* radiate from it. The physical correspondence of the *sahasrāra-chakra* is the brain, its seed syllable is *om*, the sacred utterance. The fifty letters of the Sanskrit alphabet run twenty times around the thousand petals of this lotus so that this lotus blossom represents the totality of all seed syllables and all chakras, which the *sahasrāra-chakra*, set above all the other chakras, encompasses. It radiates light “like ten million suns” and belongs to a higher level of reality than the other six chakras, which as the six chakras (*shat-chakra*), constitute the chakras in the narrower sense of the word.

The *sahasrāra-chakra*, which is regarded as the abode of the god Shiva, corresponds to cosmic consciousness. “If the kundalinī is unified with the god Shiva in the *sahasrāra-chakra*, the yogi experiences supreme bliss, superconsciousness, and supreme knowledge. He becomes a *brahmavid-varishtha*, a perfect *jñāni*” (ibid.).

Chakravartin 卍 (cakravartin) Skt., lit. “wheel ruler”; a ruler of whom it is said, “the wheels of

his chariot roll unobstructedly everywhere,” a world ruler. Four types of *chakravartin* are distinguished, symbolized by wheels of gold, silver, copper, and iron. *Chakravartin* later became an epithet for a buddha whose teaching is universal and whose truth can be applied to the entire cosmos.

Chakugo 卍 Jap. → *jakugo*

Ch'an 卍 Chin. for → Zen

Chandrakīrti 卍 → Mādhyamika

Ch'ang-ch'ing Huai-hui 卍 (Jap., Shōkyō [Shōkei] Eki), 756/59–815/18, Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of Ma-tsu Tao-i (Jap., Baso Dōitsu). We encounter him in example 31 of the → *Pi-yen-lu*.

Ch'ang-ch'ing Hui-leng 卍 (Jap., Chōkei Eryō) 854/64–932, Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Hsüeh-feng I-ts'un (Jap., Seppō Gison). Ch'ang-ch'ing had twenty-six dharma successors; we encounter him in examples 8, 22, 23, 74, 76, and 93 of the → *Pi-yen-lu*.

The *Tsu-t'ang chi* recounts of Ch'ang-ch'ing, who had already become a monk by the age of thirteen and had already trained under other Ch'an masters before he met Hsüeh-feng, that at the beginning he had great difficulties with the Ch'an training. He came again and again for → *dokusan* to Hsüeh-feng but appeared in spite of earnest efforts to be making no progress. One day Hsüeh-feng offered to prescribe for him “medicine for a dead horse” if he would only take it. Ch'ang-ch'ing gave his assurance that he was ready to trust wholly in the advice of the master. Thereupon Hsüeh-feng told him that he should not come to *dokusan* any more and for several years should sit in meditation “like a wooden pillar in a blazing fire” (→ *zazen*); then he would surely experience enlightenment.

One night, after two and a half years of this kind of practice, his mind was restless and he could no longer remain in his spot. He stood up and took a walk around the monastery garden. Returning to the monk's hall, he drew up a bamboo shade and found himself looking into the light of a lamp. Suddenly he experienced enlightenment. Ch'ang-ch'ing later became a highly respected Ch'an master.

Chang-cho Hsiu-ts'ai 卍 (Jap., Chōsetsu Yūsai); Chinese Ch'an (Zen) master of the T'ang period; a student and dharma successor (→ *hassu*) of → Shih-shuang Ch'ing-chu (Jap., Sekisō Keisho). We encounter him in example 39 of the → *Wu-men-kuan*.

Chang-hsiung 卍 (Jap., Chōyū); Chinese master of the Fuke school of Zen → Kakushin.

Ch'ang-sha Ching-ts'en 旹 (Jap., Chōsha Keijin), d. 1868; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Nan-ch'üan P'u-yüan (Jap., Nansen Fugan). After Ch'ang-sha had received the seal of confirmation (→ *inka-shōmei*) from Nan-ch'üan, he wandered homelessly through China and expounded the buddha-dharma according to the circumstances he encountered. He had two dharma successors. We encounter him in example 36 of the → *Pi-yen-lu*.

There we find Ch'ang-sha in a → *mondō* with one of his students:

"One day Ch'ang-sha was wandering around in the mountains; then he turned back and came to the gate. The eldest of the monks asked him, 'Master, where did you go and where did you come back from?'"

"Ch'ang-sha said, 'I'm coming from a walk in the mountains.'

"The elder monk said, 'How far did you go?'"

"Ch'ang-sha said, 'First I followed the fragrance of the herbs; then I came back following falling flower petals.'

"The elder monk said, 'That sounds a lot like spring.'

"Ch'ang-sha said, 'It really goes beyond the autumn dew that drips from the lotus blossoms.'"

Ch'an-na 旹 Chin. for Skt. *dhyāna*; → Zen

Ch'an-shih 旹 Chin. for → *zenji*

Ch'an-tsung 旹 Chin. (Jap., *zenshū*), lit. "the Ch'an school"; Ch'an (Zen) as a school of Buddhism (→ Zen, exoteric). The Chin. *tsung* (Jap., *shū*) is often translated as "sect." This overly stresses the sense of separating or splintering from the mainstream of a religion and—as the form *sectarian* shows clearly—has too negative a connotation. The various schools of Buddhism rather complement each other than contradict and conflict with each other; they are different manners of expressing the → buddha-dharma, suited for bringing people of different types onto the path. Officially in Japan there are only the → Rinzai school, the → Sōtō school, and the → Ōbaku school and no "Zen school"; nevertheless the term *zenshu* is used in Japan, like *ch'an tsung* in China, as a general concept.

Chao-chou Ts'ung-shen 旹 (Jap., Jōshū Jūshin), 778–897; one of the most important Ch'an (Zen) masters of China; a student and dharma successor (→ *hassu*) of Nan-ch'üan P'u-yüan (Jap., Nansen Fugan). The great Japanese master Dōgen Zenji, who applied the strictest possible standards in evaluating Zen masters, called him deferentially "Jōshū, the old bud-

dha." Chao-chou had thirteen dharma successors, but since there were few who equaled him, let alone surpassed him, in profundity of experience, his lineage died out after a few generations.

The life story of Chao-chou is an especially good example of what Zen masters repeatedly stress—that enlightenment is only the *beginning* of real training on the path of Zen. Chao-chou had already experienced profound enlightenment at the age of 18; following that he trained himself for forty more years under his master Nan-ch'üan. After the latter's death, he set about wandering in order to deepen his experience further through → *hossen* with other Ch'an masters. It is said that during this period he sought out as many as eighty of the dharma successors of his "grandfather in Ch'an," → Matsuo Tao-i (Jap., Baso Dōitsu). Finally, at the age of 80, he settled in a small Ch'an monastery in the town of Chao-chou. There at last students gathered around him and he led them on the path of Ch'an until his death at the age of 120.

Chao-chou had a way of instructing his students that people called "Chao-chou's lip and mouth Ch'an." In a soft voice, often almost whispering, he answered his students' questions with short, simple pronouncements. His words were, however, very powerful; it is said they were able to cut through the deluded feeling and thinking of his students like a sharp sword. Many famous kōans originated with Chao-chou, among them the one used by Master → Wu-men Hui-k'ai (Jap., Mumon Ekai) as the first example in his renowned kōan collection, the *Wu-men-kuan*.

"A monk once asked Master Chao-chou: 'Does a dog really have buddha-nature, or not?'"

"Chao-chou said, 'Wu,' [Jap., *mu*]."

Since the time when words of the old masters began being used as a means of training (→ *kōan*), this so-called kōan *mu* has helped thousands of Zen students to a first enlightenment experience (→ *kenshō*, → *satori*). Still today it is given to many Zen students as their first koan.

We encounter Master Chao-chou in examples 1, 7, 11, 14, 19, 31, and 37 of the → *Wu-men-kuan*, as well as in examples 2, 9, 30, 41, 45, 52, 57, 58, 59, 64, 80, and 96 of the → *Pi-yen-lu*. The biography and the record of the words of Master Chao-chou are found in the *Chao-chou Chen-chi-ch'an-shih yü-lu hsing-chuan*.

For the incident that led to the enlightenment of the eighteen-year-old Chao-chou in a → *mondō* with his master Nan-ch'üan (*Wu-men-kuan* 19), → *Heijōshin kore dō*. For Chao-chou's famous answer to a monk's question about the meaning of Bodhidharma's coming out of the west (→ *seirai-no-i*), → *mondō*.

Chariyā-pitaka 旹 Skt. → *Khuddaka-nikāya* → *ajari*

Charnel ground contemplation ㊦ (Pali, *sīva-thikā*), a part of the practice of → mindfulness of body within the framework of the four foundations of mindfulness (→ *Satipatthāna*).

The sūtra text explaining this practice is as follows:

“Monks, it is as though a monk were to see a corpse that had been thrown on the charnel ground, one, two, or three days after death—bloated, bluish, festering—as though he saw this and related it to his own body: ‘Also this, my own body, has a like destiny, a similar lot, and cannot evade it.’ Or further, monks, as though the monk saw a corpse that had been thrown on the charnel ground as it was being devoured by crows, sea gulls, vultures, dogs, jackals, or by many kinds of worms, . . . as though he saw a skeleton held together by sinews on which flesh and blood still hung, . . . a bloodstained skeleton held together by sinews from which the flesh was gone, . . . bones loosed from the sinews, scattered in all directions, here a bone from the hand, there a bone from the foot, there a legbone, there the spine, there the skull, . . . bleached bones resembling shellfish, . . . heaped-up bones after the passage of many years, . . . mouldered bones, crumbling into dust: as though he saw this and related it to his own body: ‘Also this body has such a destiny, a similar lot, and cannot evade it’” (Trans. from *Nyanatiloka* 1956).

Charya ㊦ Jap. → *ajari*

Chatur-yoni ㊦ (*catur-yoni*), Skt.; four (*chatur*) kinds of birth by which the beings of the six modes of existence (→ *gati*) can be reborn: (1) *jarāyuja*, born alive (mammals, humans); (2) *andaja*, egg-born (birds, reptiles); (3) *samsvedaja*, moisture- or water-born (fish, worms); (4) *aupapāduka*, born by metamorphosis, i.e., not by a “mother” but rather through the power of → karma alone. In the last way → *devas*, → *pretas*, → hell beings (→ *naraka*), and beings of a newly arisen world are born.

Chela ㊦ really *cheta* (*ceṭa*), Skt., lit. “servant”; a general word for student, but especially a spiritual seeker who is expecting teaching from his guru and therefore serves him.

The relationship between guru and *chela* can only be fruitful if it goes beyond the mere teacher-student relationship in that the student manifests complete trust in his master. To make this possible, the student must first critically examine whether he has found the right master.

Ch’eng-kuan ㊦ → Hua-yen school

Chen-hsieh Ch’ing-liao ㊦ (Jap., *Shingetsu Shōryō* [*Seiryō*]), 1089–1151; Chinese Ch’an (Zen) master of the → Sōtō school; a student and dharma successor (→ *hassu*) of → Tan-hsia Tzu-ch’un (Jap., *Tanka Shijun*) and the master of

T’ien-t’ung Ju-ching (Jap., *Tendō Nyojō*), who in turn was the master of → Dōgen Zenji.

Chenrezi ㊦ (*sPyan-ras-gzigs*), Tib., lit. “looking with clear eyes”; the Tibetan form of → *Avalokiteshvara*, the bodhisattva of compassion. He is considered as the patron and protector of the “land of snow,” and important events and personalities of → Tibetan Buddhism are regarded as connected with Chenrezi’s action. Legend sees in him the founding father of the Tibetan people; also King Songtsen Gampo (reigned 620–49), who is responsible for the introduction of Buddhism into Tibet, is regarded as an incarnation of Chenrezi. Among the countless persons who over the centuries have been venerated as incarnations (→ *tulku*) of *Avalokiteshvara* are the → dalai lama and the → Karmapa.

The Sanskrit formula associated with him (→ *om mani padme hum*; Tib. form, *om mani peme hung*) was the first mantra introduced in Tibet and is most widespread there. In one of the most important iconographical forms, Chenrezi is represented standing with eleven heads and a thousand arms. In this form, he is the main focus of particular meditation practices (→ *sādhana*) that are connected with periods of fasting. In his best-known form, however, he has four arms and sits on a lotus; it is this manifestation to which → Thangtong Gyelpo devoted an important meditation practice.

Chetasika ㊦ (*cetasika*) Skt., Pali; factors of mind or consciousness, the mental concomitants connected with a simultaneously arising consciousness and conditioned by it. *Chetasika* is one of the categories of the → *Abhidharma*; it includes feeling (*vedanā*), perception, and fifty mental formations (→ *samskāra*).

Chien-chen ㊦ Jap., Ganjin, 688–763; Chinese Vinaya master, who went to Japan at the invitation of the Japanese emperor and founded there the → Ritsu school (School of Discipline) in 754.

Chien-chen entered the → *sangha* as a child; he spent many years wandering and studied the entire Buddhist canon. In his home city Yang-chou he propagated his teaching, in which particular emphasis was laid on the rules of the Vinaya. He was invited to Japan in 742; however, the Chinese emperor, a convinced Taoist, denied him permission to go. Five secret attempts to leave China failed. During this time Chien-chen lost his eyesight. But in 754 he finally reached Japan where the Japanese emperor put a monastery in Nara at his disposal. All the members of the imperial

family had themselves ordained by Chien-chen. He built an ordination hall on the Chinese model, which became the center for the Japanese → Ritsu school.

Chien-hsing 眞 Chin. for → *kenshō*

Chien-yüan Chung-hsing 眞 (Jap., Zengen Chūkō); a Chinese Ch'an (Zen) master of roughly the ninth century; a student and dharma successor (→ *hassu*) of → Tao-wu Yüan-chih (Jap., Dōgo Enchi). He appears in example 55 of the → *Pi-yen-lu*.

Chien-yüan is considered the dharma successor of Master Tao-wu, although according to example 55 of the *Pi-yen-lu*, he first came to a glimpse of enlightenment after the death of Tao-wu under Master → Shih-shuang Ch'ing-chu (Jap., Sekisō Keishō).

Chih-i 慧 眞 also called Chih-che (Jap., Chisha), 538–97, the actual founder of the → T'ien-t'ai school of Chinese Buddhism, who is considered its fourth patriarch.

Chih-i was the first in the history of Chinese Buddhism to elaborate a complete, critical, and systematic classification of the Buddhist teaching. He did this in order to explain the many and partially contradictory doctrines of Buddhism. As for Buddhist practice, he developed in his works the practice of → *chih-kuan*, which is still today one of the most widespread meditation practices in Chinese and Japanese Buddhism. His most important works are *Mo-ho chih-kuan* (Great *Shamatha-vipashyanā*), *Liu-miao fa-men* (The Six Wondrous Gates of Dharma), and *T'ung-meng chih-kuan* (*Shamatha-vipashyanā* for Beginners). These are among the most widely read works on meditation in China.

Chih-i is said already to have shown special gifts as a child. After hearing it only once, he could recite an entire sūtra by heart. According to his biography, he comprehended the past of all beings when he saw a valuable library destroyed by troops. This experience moved him to enter the monastic order and to become a student of the third patriarch Hui-ssu (515–77), under whom he studied Vinaya texts. In addition he occupied himself with the → *Lotus Sūtra* and learned various methods of → *dhyāna*. In 567 he went to Nanking, where he began teaching. In 576 he went into retreat on T'ien-t'ai Mountain (hence the name of his school). His fame was soon so great that the emperor commanded the tax revenues of an entire district to be used for the maintenance of his monastery. He received the honorary title of *chih-che* ("man of wisdom"). Chih-i died on T'ien-t'ai Mountain.

Chih-kuan 眞 Chin. (Skt., *shamatha-vipashyanā*; Jap., *shikan*); tranquillity and insight; special meditation methods of the → T'ien-t'ai school. *Chih* (*shamatha*) refers to calming of

restless mind and freeing it from distinctions; *kuan* (*vipashyanā*) refers to contemplation, examination, and insight into the truths of Buddhism. In some works, these methods, which are very widespread forms of meditation practice in China and Japan, are described in complete detail. An example is the *Tung-meng chih-kuan* (*Shamatha-Vipashyanā for Beginners*) by Chih-i.

This practice is divided into preparatory and main parts. The preparatory practices are divided into achievement of favorable preconditions; diminution of desires; overcoming hindrances (→ *nivāraṇa*); regulation of eating, sleeping, body, breath, and mind; observance of → *śīlas*.

In the main part the various kinds of *chih-kuan* are practiced. Three kinds of *chih* practice are distinguished: fixing the attention on the tip of the nose; taming the mind by interrupting rising thoughts as they begin; apprehension of conditioned arising (→ *pratītya-samutpāda*) and emptiness (→ *śūnyatā*).

Kuan can be practiced in five ways: contemplation of impurities (→ *ashubha*); contemplation of kindness (→ *maitrī*) in order to do away with hatred and resentment; contemplation of the limitations of the realms of existence (→ *gati*) in order to overcome belief in an ego; contemplation of the emptiness of all dharmas. These contemplations can be carried out during any bodily activity.

In the controlling of the six sense organs, which follows, *chih* represents recognition of the unreality of all existence and avoidance of the arising of repulsion and desire. *Kuan* is the turning inward of the mind during the process of perception in order to become aware of the formlessness of the mind. Definitive realization takes place through the meditation on the unreal, which leads to the realization of *śūnyatā*. This is possible through insight into the → Middle Way.

Chih-men Kuang-tsu 眞 (Jap., Chimon Kōso), d. 1031; Chinese Ch'an (Zen) master of the → Ummon school; a student and dharma successor (→ *hassu*) of → Hsiang-lin Ch'eng-yüan (Jap., Kyōrin Chōon) and the master of → Hsüeh-tou Ch'ung-hsien (Jap., Setchō Jūken). Chih-men, whom we meet in examples 21 and 90 of the *Pi-yen-lu*, had thirty dharma successors. He was one of the first masters of the Ch'an (Zen) tradition to celebrate the words of the old masters in poetic form—an art at which his student Hsüeh-tou was even better than his teacher.

Example 90 of the *Pi-yen-lu* shows us Master Chih-men in a → *mondō* with one of his students:

"A monk asked Chih-men, 'What is the wisdom body?'"

"Chih-men said, 'The Venus mussel bears the bright moon [in it].'"

"The monk asked, 'And what is the effect of wisdom?'"

“Chih-men said, ‘The female hare gets pregnant.’”

Chih Tao-lin 智 → Chih-tun

Chih-tun 智 also known as Chih Tao-lin, 314–66; one of the most important monks of the 4th century and founder of the so-called Prajñā school of early Chinese Buddhism, the School of Appearance as Such (→ six houses and seven schools).

Chih-tun was the first to reinterpret *li*, a central notion in Chinese philosophy. According to the classical view, *li* means the cosmic order; Chih-tun, in contrast, saw in *li* the supreme truth, the ultimate principle, “suchness” (→ *tathatā*). This meaning for *li* was adopted by other schools in the course of the development of Buddhism in China (→ Hua-yen school). Chih-tun was also known as a student of the → *Chuang-tzu* and enjoyed great popularity in Taoist circles.

Chih-yen 智 → Hua-yen school

Chiji 智 Jap. → *inō*

Chi-kuan 智 Chin. for *kikan* (→ *kōan*)

Chikuhei 智 Jap. → *shippei*

Ch'i-ming 智 → Shih-shuang Ch'u-yüan

Chimon Kōso 智 Jap. for → Chih-men Kuang-tsu

Ching-ch'ing Tao-fu 智 (Jap., Kyōsei [Kyōshō] Dōfu), 863/68–937; Chinese Ch'an (Zen) master, a student and dharma successor (→ *hassu*) of → Hsüeh-feng I-ts'un (Jap., Seppō Gison). Ching-ch'ing had five dharma successors. We encounter him in examples 16, 23, and 46 of the → *Pi-yen-lu*.

Ching-te ch'uan-teng-lu 智 Chin. (Jap., *Keitoku Dentō-roku*), “Record Concerning the Passing On of the Lamp, Composed in the Ching-te Period”; the earliest historical work of Ch'an (Zen) literature, compiled by the Chinese monk Tao-hsüan (Jap., Dōsen) in the year 1004. It consists of short biographies and numerous anecdotes from the lives of the early masters of Ch'an up to → Fa-yen Wen-i (Jap., Hōgen Bun'eki), the founder of the → Hōgen school.

This thirty-volume work, in which the deeds and sayings of over 600 masters are recorded and more than 1000 masters are mentioned, is one of the most important source works of Ch'an (Zen) literature; many of the *kōans* that are found in later Zen literature were fixed in writing here for the first time. Selections from

this work in English translation can be found in Chang 1969.

Ch'ing-yüan Hsing-ssu 智 (Jap., Seigen Gyōshi), 660?–740; early Chinese Ch'an (Zen) master, a student and dharma successor (→ *hassu*) of → Hui-neng. Little is known of Ch'ing-yüan Hsing-ssu except that he was an outstanding student of Hui-neng and the master of → Shih-tou Hsi-ch'ien (Jap., Sekitō Kisen). The first main lineage of Zen goes back to the T'ang period and Ch'ing-yüan (see the Ch'an/Zen Lineage Chart). He received posthumously the honorific title of Hung-chi-ch'an-shih (Jap., Kōsai Zenji).

Chin-niu 智 (Jap., Kingyū); 8th- to 9th-century Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Ma-tsu Tao-i (Jap., Baso Dōitsu). Chin-niu appears in example 74 of the → *Pi-yen-lu*.

Ch'in-shan Wen-sui 智 (Jap., Kinzan Bunsui); Chinese Ch'an (Zen) master of the T'ang period; a student and dharma successor (→ *hassu*) of → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai). We meet Ch'in-shan in example 56 of the → *Pi-yen-lu*.

In the → *Ching-te ch'uan-teng-lu* it is reported that Ch'in-shan, after already having entered a Ch'an monastery in his early years, went on pilgrimage with → Yen-t'ou Ch'üan-huo (Jap., Gantō Zenkatsu) and → Hsüeh-feng I-ts'un to seek out various Ch'an masters. At last the three of them came to → Te-shan Hsüan-chieh (Jap., Tokusan Senkan). While Yen-t'ou and Hsüeh-feng became outstanding students of his and his dharma successors, Ch'in-shan could not get used to Master Te-shan's extremely strict style of training. After the master had beaten him so hard that he had to be taken sick to bed, Ch'in-shan left and went to Master Tung-shan, under whom he also at last experienced enlightenment. Ch'in-shan is said to have become abbot of the monastery on Mount Ch'in at the age of twenty-seven.

Chintāmani 智 (cintāmaṇi), Skt. 1. the wish-fulfilling jewel, attribute of various buddhas and bodhisattvas (→ *Kshitigarbha*, → Avalokitesvara, → Ratnasambhava, etc.); 2. a symbol for the liberated mind.

Chisha 智 智 also known as Chisha Daishi, Jap. for → Chih-i.

Chi-tsang 智 549–623; a teacher of the Chinese → San-lun school, disciple of → Fa-lang. Chi-tsang wrote well-known commentaries on the three fundamental works of his school and a compendium of its teachings, as well as a treatise

tise on the two truths (→ Mādhyamika) and commentaries on all the most important Māhāyāna sūtras. He is regarded as having brought the teaching of the San-lun school to completion.

Chi-tsang was born in 549 in what is now Nanking. His father, who became a monk shortly after the birth of his son, was a Parthian. Chi-tsang entered the San-lun Monastery at the age of seven. There he studied the Mādhyamika texts. When he received full ordination at the age of twenty-one, he was already renowned for his profound understanding. Because of political chaos he left his home city and settled further to the south. In this period he composed his commentaries. Chi-tsang's interpretation of the two truths is of particular importance. He formulated it in three stages:

<i>Relative (worldly) truth</i>	<i>Ultimate reality</i>
1. affirmation of existence	affirmation of nonexistence
2. affirmation of existence or nonexistence	negation of both existence and nonexistence
3. either affirmation or negation of existence and nonexistence	neither affirmation nor negation of both existence and nonexistence

Thus Chi-tsang reaches, through a series of negations, the level where nothing is affirmed and nothing negated; this is the highest level of the → Middle Way.

On the basis of his reputation as master of the San-lun school, in 606 Chi-tsang was invited by the emperor to the capital, Ch'ang-an, where more than ten thousand monks and lay people are said to have attended his presentation of the teachings. In consideration of his inestimable contribution to the development of Buddhism in China, Chi-tsang was included in the list of the ten most important monks of the Wu-te period (618–26). His Korean disciple Ekwan brought the San-lun school to Japan.

Chitta 卍 (citta), Skt. 1. As a synonym for → *manas* (thinking mind) and → *vijñāna* (consciousness), *chitta* designates the totality of mental processes and manifestations and is equated with thinking, discriminating mind.

2. In the → Abhidharma *chitta* was considered as separate from mental factors (→ *chetasika*), i.e., as sort of mental substance; this led to a substantialistic view of phenomena.

3. In the terminology of the → Yogācāra, *chitta* has the same meaning as "storehouse consciousness" (→ *alaya-vijñāna*), the source of all mental activities. According to this view the universe is nothing but *chitta*, "pure consciousness." Here the term is used as a synonym for ultimate reality or suchness (→ *tathatā*), i.e., for concepts referring to the absolute.

Chiu-feng Tao-ch'ien 卍 (Jap., Kyūhō Dōken); Chinese Ch'an (Zen) master; → Ho-shan Wu-yin

Chöd 卍 (gcod), Tib., lit. "cut off, cut through"; along with Shijed, one of the two branches of the school of Tibetan Buddhism founded by the Indian ascetic Phadampa Sangye (d. 1117). Its theoretical basis is drawn from the *prajñāpāramitā* teachings but was expanded to include certain shamanistic elements. The central practice of Chöd is to cut away the false concept of ego (*ātman*) by offering one's own body to demons. This ritual was carried out especially in charnel grounds—the dwelling place of demons—in order to cut through the most dormant attachments to an ego. The most important disciple of Phadampa Sangye was Machig Labdrönme (1055–1145); through her the teaching of Chöd passed into the other Tibetan schools.

Phadampa Sangye, who because of his "bluish" skin color was regarded as South Indian, was a contemporary of → Milarepa and is said to have undertaken five journeys to Tibet. The Shijed—"Pacifying Pain"—school originated by him, generated a noteworthy literature but did not develop into an independent tradition.

The Chöd teaching, on the other hand, continued successfully and is to be found today in the Kagyūpa school. The point of departure for this teaching is the postulate of the *prajñāpāramitā* tradition that any appearance arises out of one's own consciousness. Particularly the fear of death and all other imaginations and deceptions are products of an uncontrolled thinking process.

The practice of Chöd sets itself the task of entirely cutting through this thinking process through the use of a radical meditation technique. It is composed of a preparatory moment, in which the practitioner presumes the existence of demons as real and intentionally invokes them and requests them to devour his body; and a second moment, in which he experiences them as emanations of the mind and recognizes their true nature (→ *shūnyatā*). This technique is most effectively carried out in extreme environments such as charnel grounds, since it is in such places that demons and fright most easily arise. Here the Chöd aspirant settles in, equipped only with a trumpet made from a human thighbone and a drum.

The emphasis in Chöd is on actual practice. Thus Phadampa Sangye is purported to have said to Machig Labdrönme, "Go to the charnel grounds and to the mountains; leave studying behind you and become a wandering yogini!"

Chōka 卍 Jap., lit. "morning section"; the morning sūtra recitation; part of the daily routine of a Zen monastery (→ *tera*).

Chōkei Eryō 卍 Jap. for → Ch'ang-ch'ing Hui'leng

Chörten 卍 Tib. for → stūpa

Chōsan ㊦ Jap., lit. “morning devotion”; morning period of → *zazen* with which the day in a Zen monastery (→ *tera*) begins.

Chōsetsu Yūsai ㊦ Jap. for → Ch’ang-sha Ch’ing-ts’en

Chōsha Keijin ㊦ Jap. for → Ch’ang-sha Ch’ing-ts’en

Chōyū ㊦ Jap. for Chang-hsiung; → Kakushin

Cho-yü ㊦ Chin. for → *jakugo*

Ch’uan-hsin-fa-yao ㊦ Chin.; abbreviation for the title of the work *Huang-po-shan Tuan-chi-ch’an-shih ch’uan-hsin-fa-yao*; → Huang-po Hsi-yün.

Ch’uan-teng-lu ㊦ Chin.; → Ching-te ch’uan-teng-lu

Chü-chih ㊦ (Jap., Gutei); Ch’an (Zen) master of about the 9th century; a student and dharma successor (→ *hassu*) of → Hang-chou T’ien-lung (Jap., Kōshū Tenryū).

Master Chü-chih, about whom hardly anything else is known, appears in a famous kōan from the → *Wu-men-kuan* (example 3).

The example goes as follows: “Master Chü-chih, whenever a question was posed to him, just held his finger up.

“Later on he had a boy [as an attendant]. Once an outsider asked the boy, ‘What kind of dharma does the master teach?’ The boy also just held up a finger.

“Chü-chih heard about it, immediately grabbed a kitchen knife, and cut the boy’s finger off. The boy, overwhelmed with pain, ran away screaming. Then Chü-chih shouted to him to come back. The student turned his head around. Then Chü-chih once more held his finger up. All of a sudden the boy attained enlightenment.

“As Chü-chih was getting ready to depart from the world, he spoke to his students and said, ‘I received the one-finger Ch’an from T’ien-lung. I used it my whole life long and never used it up.’

“As soon as he finished saying this, he passed away.”

Chu-hung ㊦ 1535–1615; important Chinese monk of the Ming Dynasty who developed a practical path based on a combination of → Zen and → Pure Land and instigated a strong Buddhist lay movement.

Chu-hung proposed that in reciting the name of Buddha one should concentrate not only on the name but on the “supreme reality” behind it. Outside of the mind that recited the name of → Amitābha, there is no Amitābha; and besides Amitābha there is no mind. This was for Chu-hung another way of expressing the Zen view that outside the mind there is no Buddha. Through the recitation of Buddha’s name this absolute mind can be actualized. Thus for Chu-hung there is no significant difference between this meditation and that of Zen.

Chu-hung married twice. He first entered the monastic order at the age of thirty-two and became a student of noted masters of various schools. He spent most of his life in the neighborhood of Hang-chou, where he built the Yün-chi Temple. In this monastery particular emphasis was laid on strict observance of the rules of the Vinaya. Through this Chu-hung wished to purify the → *sangha*. His effort to link the practice of the Pure Land school with that of Zen was based on his conviction that, although externally the followers of each school travel different paths, their inner attitude is the same. The recitation of Buddha’s name (→ *nembutsu*), which banishes everything from the mind but the name of Amitābha, invokes the same state of mind as meditating on a kōan in Zen. Under Chu-hung’s influence many lay followers began intensively to practice the recitation of Buddha’s name and strictly to observe the rules of discipline without formally entering the monastic order.

Chūkai ㊦ Jap., lit. “taking off the robes”; a rest break between periods of practice in a Zen monastery. In these breaks the monks can leave the → *zendō* and lie down to rest in the monastery dormitories.

Chū Kokushi ㊦ Jap. for → Chung-kuo-shih

Chulavamsa ㊦ Skt., → *Mahāvamsa*

Chung-kuo-shih ㊦ (Jap., Chū-Kokushi), “master of the country Chung; an honorific title bestowed upon the Ch’an (Zen) master → Nanyang Hui-chung by the imperial court during the T’ang Dynasty.

Ch’u-yüan ㊦ → Shih-shuang Ch’ing-chu

Conventional Truth ㊦ → *samvriti-satya*

D

Dai-anjin 大安心 Jap., lit. “great peace of mind”; a Zen expression for complete → enlightenment. (Also → *anjin*.)

Daibai Hōjō 大白法 Jap. for → Ta-mei Fa-ch’ang

Daie Sōkō 大音聲 Jap. for → Ta-hui Tsung-kao

Dai-funshi 大信心 Jap., lit. “the great inflexible resolve”; firm resolve is regarded as one of the three “pillars” of the practice of → *zazen*. It is the inflexible determination to dispel “great doubt” (→ *dai-gidan*) with all the force of one’s energy and will. The other two essentials are → *dai-shinkon* and *dai-gidan*.

The modern Japanese Zen master → Hakuun Ryōko Yasutani said about *dai-funshi* in his “Introductory Lectures on Zen Training,” “Believing with every pore of our being in the truth of the Buddha’s teaching that we are all endowed with the immaculate Bodhi-mind, we resolve to discover and experience the reality of this Mind for ourselves” (Kapleau 1980, p. 65).

Dai-gedatsu 大解脱 Jap., lit. “great liberation”; 1. an expression for complete → enlightenment, the attainment of buddhahood; 2. a synonym for → *nirvāna*; through the “great liberation” the unity of *nirvāna* and → *samsāra* is realized.

Dai-gidan 大疑 Jap., lit. “great doubt”; inner condition of doubt-ridden questioning, one of the three “pillars” of the practice of → *zazen*. In Zen doubt does not mean skepticism but rather a state of perplexity, of probing inquiry, of intense self-questioning. The other two essentials are → *dai-shinkon* and → *dai-funshi*.

In his “Introductory Lectures on Zen Training,” modern Japanese Zen master → Hakuun Ryōko Yasutani said about *dai-gidan*:

“Not a simple doubt, mind you, but a ‘doubt-mass’—and this inevitably stems from a strong faith. It is a doubt as to why we and the world should appear so imperfect, so full of anxiety, strife, and suffering, when in fact our deep faith tells us exactly the opposite is true. It is a doubt which leaves us no rest. It is as though we knew perfectly well we were millionaires and yet inexplicably found ourselves in dire need without a penny in our pockets. Strong doubt, therefore, exists in proportion to strong faith” (Kapleau 1980, p.64).

Daigo-tettei 大悟 Jap., lit. “great [*dai*] satori [*go*] that reaches to the ground [*tettei*]”; profound → enlightenment, which differs in degree from less deep experiences of “glimpses of self-nature” (→ *kenshō*, → *satori*), even though all these experiences are the same in nature.

The essential content of *daigo-tettei* includes the experience of emptiness (Jap., *ku*; Skt., → *shūnyatā*), also known as “empty expanse” (→ Bodhidharma); the elimination of all antagonism; the experience that the form (Jap., *sugata*) of the cosmos and one’s own form are identical, that form is no other than emptiness; the thoroughgoing dissolution of the small → ego.

Daijō 大照 Jap. for → Mahāyāna

Daijō-kai 大照戒 Jap., lit. “rules of the great vehicle”; rules for monastic and lay adherents of → Mahāyāna Buddhism. (Also → *jūjūkai*.)

Daijō-zen 大照禪 Jap., → five types of Zen 4

Daikō Koke 大空可可 Jap. for → Ta-kuang Chū-hui

Daikōmyō-zō 大光明藏 Jap., lit. “treasure house of the great beaming light”; 1. Zen expression for one’s own true nature or buddha-nature (→ *busshō*), of which one becomes cognizant in the experience of → enlightenment. Also → *kenshō*, → *satori*.

2. The cloister on T’ien-tung Mountain in which the Chinese Ch’an (Zen) master → T’ien-t’ung Ju-ching (Jap., Tendō Nyojō) lived.

Daimin Kokushi 大問答 → Mukan Fumon

Dainichi Nōnin 大日如來 also called Jimbō Zenji; 12th/13th-century Japanese Zen master of the Rinzai school; Nōnin, who was introduced to the teachings of the Tendai school (→ Mikkyō) on Mount Hiei, reached enlightenment without a master. He founded the Sambō-ji monastery in Settsu province and began to instruct students in the mind of Zen. To protect himself from the accusation that he was not part of the Zen tradition and had not been authorized by a master of the Zen lineage of transmission, he finally sent two students of his to China with writings concerning his Zen experience. There the students presented these to the Ch’an (Zen) master Yü-wang Cho-an (Jap., Ikuō Setsuan) of the → Rinzai school, who thereupon confirmed Nōnin’s enlightenment.

The relatively short-lived school founded by Nōnin, in which elements of Zen and the Tendai school were mixed, was called the Nihon-Daruma school. Among Nōnin’s most prominent students was Koun Ejō (1198–1280), who later became the second patriarch (→ *soshigata*) of the Sōtō Zen school of Japan.

Daiō Kokushi 大猷 → Shōmyō

Daishō 大照 Jap., lit. “great priest”; an honorific title of Zen masters.

In the framework of the daily recitations in a Zen monastery, the lineage of the tradition that runs from → Shākyamuni Buddha to the current Zen master of the monastery is recalled by reciting the names of the patriarchs (→ *soshigata*) and their dharma successors (→ *hassu*) in the order of “transmission from heart-mind to heart-mind.” In this recitation the title *daioshō* is attached to the names of the Zen masters.

Daishi 大師 Jap., lit. “great master”; Buddhist honorific title, usually bestowed posthumously; not to be confused with the *daishi* that crops up in feminine Zen names, which means “great sister.”

Daishi 大死 Jap., lit. “great death”; Zen expression for the death of → ego, which leads to “great rebirth” (profound enlightenment, → *daigo-tettei*). The way that leads from great death to great rebirth is that of → *zazen*. Thus it is said in Zen, “At some time you must die on the cushion” [→ *zagu*]. This expression does not refer to physical death, but rather to the death of the illusion of ego, of → delusion.

Dai-shinkon 大信心 Jap., lit. “great root of faith”; the strong faith that is considered one of the three “pillars” of the practice of → *zazen*. The other two essentials are → *dai-gidan* and → *dai-funshi*.

In his “Introductory Lectures on Zen Training,” the modern Japanese Zen Master → Hakuun Ryōko Yasutani says that *dai-shinkon* means “a faith that is firmly and deeply rooted, immovable, like an immense tree or huge boulder. It is a faith, moreover, untainted by belief in the supernatural or the superstitious. Buddhism has often been described as both a rational religion and a religion of wisdom. But religion it is, and what makes it one is this element of faith, without which it is merely philosophy. Buddhism starts with Buddha’s supreme enlightenment, which he attained after strenuous effort. Our deep faith, therefore, is in his enlightenment, the substance of which he proclaimed to be that human nature, all existence, is intrinsically whole, flawless, omnipotent—in a word, perfect. Without unwavering faith in this the heart of the Buddha’s teaching, it is impossible to progress far in one’s practice” (Kapleau 1980, p. 64).

Daitō Kokushi 大徳寺 also Kōsen Daitō Kokushi; posthumous honorific title bestowed by the imperial court on Japanese Zen master → Myōchō Shūhō, the founder of the → Daitoku-ji in Kyōto. (Also → Kokushi).

Daitoku-ji 大徳寺 Jap., “Monastery of Great Virtue”; one of the largest Zen monasteries of Kyōto. It was built in 1319 by Akamatsu Norimura in order to house the many students who had gathered around the great Japanese Zen

master → Myōchō Shūhō (also called Daitō Kokushi).

Daitoku-ji belonged for a time to the “Five Mountains” (→ Gosan) of Kyōto, but was eventually declared the monastery in which the health of the emperor was to be prayed for; thus it received a special status outside the Gosan.

In the middle ages Daitoku-ji was an important center of culture; great masters of the Way of tea (→ *chadō*) like Sen-no-Rikyū or Kobori Enshū taught there. In the course of centuries it developed into a monastic complex with many smaller monasteries as part of it, each under the leadership of its own abbot.

Daitsū Chishō 大慈 Chishō Jap.; a buddha who appears in a metaphorical passage of the *Lotus Sūtra*. In Zen there is a famous kōan associated with this passage (example 9 of the → *Wu-men-kuan*).

Daiun Sōgaku Harada 大雲宗学 春田 1870–1961; one of the most important Zen masters of modern Japan.

At the age of seven, he became a monk in a monastery of the → Sōtō school and trained later at Shōgen-ji, a monastery of the → Rinzai school. At forty he became a student and attendant of Dokutan Rōshi, then abbot of Nanzen-ji and the most respected Zen master of his time. After Master Dokutan had conferred the seal of confirmation (→ *inka-shōmei*) on him, he became the abbot of the Hosshin-ji monastery in Obama. Under his forceful leadership it became a stronghold of authentic Zen training in a modern Japan that was no longer rich in Zen masters.

His instructions for beginners in Zen became known also in the West through his student and dharma successor → Hakuun Ryōko Yasutani. The latter made them the basis for his “Introductory Lectures on Zen Training.” (For an English translation, see Kapleau 1980.)

Dākinī 大自在天 Skt.; in Indian folk belief, a female demon to be found in the company of gods; in → Vajrayāna Buddhism, the inspiring power of consciousness, usually depicted in iconography as a wrathful naked female figure (→ forms of manifestation). As semiwrathful or wrathful → *yidam*, the *dākinī* has the task of integrating the powers liberated by the practitioner in the process of visualization (→ *sādhana*). In Tibetan, *dākinī* is translated as *khadroma*. *Kha* means “celestial space,” emptiness (→ *shūnyatā*) become an image; *dro* has the meaning of walking and moving about; *ma* indicates the feminine gender in substantive form. Thus the *khadroma* is a female figure that moves on the highest level of reality; her nakedness symbolizes knowledge of truth unveiled. The homeland of the *dākinīs* is said to be the mystic realm of → Uryen.



The *dākinī* Vajravārāhi with hook knife and skull cup, treading on the demon of ignorance

Dalai Lama 𑄧 (dalai bla-ma), Mong. and Tib. lit. “teacher whose wisdom is as great as the ocean”; an honorary title bestowed by the Mongolian prince Altan Khan on the third head of the → Gelukpa school in 1578. This close connection with Mongolia brought the school of → Tsongkhapa into a position of political preeminence, which with the fifth Dalai Lama (1617–82) was consolidated into rulership over all of Tibet. Since this time, the Dalai Lama has been regarded as an incarnation of → Avalokiteshvara, and the → Panchen Lama has been venerated as his spiritual representative. Each Dalai Lama is considered a reincarnation (→ tulku) of the preceding Dalai Lamas.

The Dalai Lamas not only fulfilled their role as heads of state. Among them are also great scholars and poets filled with *joie de vivre*, like the sixth Dalai Lama. The fourteenth Dalai Lama, in exile since 1959, combines in his person a spiritual and political authority that is still binding for the Tibetan people.

The individual Dalai Lamas are as follows:

- | | |
|------------------------------|-------------|
| 1. Dalai Lama Gendün Drub | (1391–1475) |
| 2. Dalai Lama Gendün Gyatso | (1475–1542) |
| 3. Dalai Lama Sönam Gyatso | (1543–1588) |
| 4. Dalai Lama Yönten Gyatso | (1589–1617) |
| 5. Dalai Lama Losang Gyatso | (1617–1682) |
| 6. Dalai Lama Jamyang Gyatso | (1683–1706) |

- | | |
|--------------------------------|-------------|
| 7. Dalai Lama Kelsang Gyatso | (1708–1757) |
| 8. Dalai Lama Jampel Gyatso | (1758–1804) |
| 9. Dalai Lama Lungtog Gyatso | (1806–1815) |
| 10. Dalai Lama Tsültrim Gyatso | (1816–1837) |
| 11. Dalai Lama Kedrub Gyatso | (1838–1856) |
| 12. Dalai Lama Trinle Gyatso | (1856–1875) |
| 13. Dalai Lama Tubten Gyatso | (1876–1933) |
| 14. Dalai Lama Tenzin Gyatso | (born 1935) |

Dāna 𑄧 Skt., Pali, roughly “gift, alms, donation”; voluntary giving of material, energy, or wisdom to others, regarded as one of the most important Buddhist virtues. *Dāna* is one of the six perfections (→ *pāramitā*), one of the ten contemplations (→ *anussati*), and the most important of the meritorious works (→ *punya*).

In Hinayāna *dāna* is regarded above all as a means to overcoming greed and egoism and avoiding suffering a future life. In Mahāyāna *dāna* is associated with the virtues of kindness (→ *maitrī*) and compassion (→ *karuṇā*) and viewed as an essential factor in leading all beings to enlightenment.

The practice of *dāna* in the form of almsgiving to mendicant monks is still very widespread today in many → Theravāda countries. The lay follower gives food and clothing to the monk as well as money to the monastery; the monk, for his part, gives instruction and other spiritual help. This form of *dāna* has become in many cases a routine, understood mainly as a means of accumulating merit.

Dan-gyō 𑄧 Jap. for *T’an-ching*, → *Liu-tsu-ta-shih fa-pao-t’an-ching*

Darani 𑄧 Jap. for → *dhāranī*

Darshana 𑄧 (darśana), also darshan, Skt., lit. (1) “view, sight”; (2) “system” (Pali, *dassana*); insight based on reason, which is capable of eliminating the passions (→ *klesha*) that are conceptual in nature, false views (→ *drishti*), doubt (→ *vichikitsā*), and clinging to rites and rules. The way of seeing (*darshana-mārga*), which leads from mere blind trust in the → four noble truths up to actual comprehension of them, transforms a → *dharmānusārin* or → *shraddhānusārin* into a “stream enterer” (→ *shrota-āpanna*).

Daruma 𑄧 𑄧 Jap. for → Bodhidharma

Daruma-ki 𑄧 Jap., lit. “Daruma’s day of death”; the death date of the first patriarch of Zen in China, → Bodhidharma (Jap., Daruma), which is commemorated in Zen monasteries on the fifth day of the tenth month.

Daruma-shū 𑄧 Jap., lit. “Daruma school”; the name of the school of Buddhism that was

brought by the Indian Master → Bodhidharma (Jap., Daruma) from India to China (another name for → Zen).

Daruma-sōjō 達磨, lit. “the Daruma succession”; Zen expression for the authentic transmission of → buddha-dharma by the Indian master → Bodhidharma (Jap., Daruma) and his dharma successors (→ *hassu*), the patriarchs of the Zen lineage (→ *soshigata*).

Dashabala 十力 (daśabala), Skt. (Pali, dasabala), lit. “ten powers”; designates ten abilities possessed by a buddha, which confer the following kinds of knowledge on him: (1) knowledge concerning what is possible and impossible in any situation; (2) concerning the ripening of deeds (→ *vipāka*); (3) concerning the superior and inferior abilities of other beings; (4) concerning their tendencies; (5) concerning the manifold constituents of the world; (6) concerning the paths leading to the various realms of existence; (7) concerning the engendering of purity and impurity; (8) concerning the contemplations, meditative states (→ *samādhi*), the → three liberations, and the absorptions (→ *dhyāna*); (9) concerning deaths and rebirths; (10) concerning the exhaustion of all defilements (→ *āsrava*).

Dashabhūmika 十地 (daśabhūmika), Skt., lit. “On the Ten Lands”; independent part of the → *Buddhāvataṃsaka-sūtra* in which the bodhisattva Vajragarbha, in Indra’s paradise and in the presence of the Buddha, explains the course of development of a bodhisattva (→ *bhūmi*). A commentary on the *Dashabhūmika* by → Vasubandhu was the doctrinal basis of the → Tin-lun school of early Chinese Buddhism.

Datsuma 達磨 transliteration of → dharma.

Deceptive appearances and sensations 欺惑 → *makyō*

Delusion 迷 also deception, madness (Jap., *mayoi*); being deluded means being fully in error. Delusion refers to belief in something that contradicts reality. In Buddhism, delusion is approximately the same as ignorance (→ *avidyā*), a lack of awareness of the true nature or buddha-nature of things (→ *busshō*) or of the true meaning of existence.

According to the Buddhist outlook, we are deluded by our senses—among which intellect (discriminating discursive thought) is included as a sixth sense. Consciousness, attached to the senses, leads us into error by causing us to take the world of appearances for the whole of reality,

whereas in fact it is only a limited and fleeting aspect of reality.

To the erroneous view to which the senses seduce us belongs also the belief that the world is outside of us (the subject-object split), whereas in reality it is our own projection. This, however, does not mean that the phenomenal world has no reality. When the Buddhist masters say that all phenomena are deceptive, they are referring to belief in the *objective* existence of things perceived by the senses and in their status as constituting the whole of reality. The goal of Buddhism is, following the example of Buddha Shākyamuni, to overcome this deluded view through enlightenment. Among the Buddhist schools, Zen particularly stresses the central importance of the enlightenment experience (→ enlightenment, → *kenshō*, → Satori).

According to the most profound teachings of Buddhism, which are at the core of Zen, delusion and enlightenment, phenomenal world and absolute reality, form and emptiness, → samsāra and → nirvāna are, however, completely one. One can come to this proposition, like many Buddhist schools, purely through logic-philosophical analysis, or like modern science, by drawing conclusions from experimental observations. However, Zen emphasizes that the delusion-supported and delusion-motivated thinking and striving of people, which leads to endless suffering in and on account of the phenomenal world, can ultimately only be overcome through one’s own immediate experience of this unity (i.e., enlightenment).

Den’e 伝 also Denne or Den-i, Jap. lit. “handing on the robe”; zen expression for the authentic transmission of → buddha-dharma in the lineage of Zen. In ancient times, the passing on of begging bowl and monastic robe was the symbolic confirmation of the transmission of buddha-dharma from a Zen patriarch (*soshigata*) to a dharma successor (→ *hassu*). (Also → *inka-shōmei*, → *Denkō-roku*.)

Dengyō Daishi 定業大師 → Saichō

Den-i 伝 Jap., → Den’e

Denkō-roku 伝 short for *Keizan oshō denkō-roku*, Jap. lit. “Account by the Monk Keizan of the Transmission of the Light”; collection of episodes from transmission situations in the history of the lineage of the fifty-two patriarchs of the → Sōtō school, from → Mahākāshyapa to Eihei Jō (→ Dōgen Zenji), as they were recounted by Master → Keizan Jōkin and written down by his students.

The *Denkō-roku* shows how the dharma was authentically transmitted from Shākyamuni Buddha through the patriarchs of the Sōtō school; with the → *Shōbō-genzō* it is one of the most important writings of this school. The *Denkō-roku* should not be confused with the *Dentō-roku* (→ *Ching-te ch'uan-teng-lu*).

Some typical examples of the “transmission of the untransmittable,” which is characteristic of Zen, are the following episodes from the *Denkō-roku*:

The first patriarch, the Venerable Mahākāshyapa: Once, as the World-Honored One, winking an eye, twirled a flower between his fingers [→ *nengemishō*], Kāshyapa smiled. The World-Honored One said, “Mine is the treasure-house for the eye of true dharma, the wonderful mind of nirvāna. With that I entrust Mahākāshyapa.”

The second patriarch, the venerable Ānanda, asked Venerable Kāshyapa, “Did the World-Honored One pass on anything else besides the gold brocade robe?”

Kāshyapa shouted, “Ānanda!”

Ānanda said, “Yes?”

Kāshyapa said, “Knock over the flagpole in front of the gate.”

Ānanda experienced great enlightenment.

The fifty-second patriarch, Eihei Jō Oshō [→ Dōgen Zenji] came (for instruction) to master Gen.

One day when he asked him for instruction, he heard the kōan “Put a single hair simultaneously through many holes” and came immediately to enlightenment.

In the evening he prostrated and asked: “I have no question about the one hair, but what about the many holes?”

Gen smiled slightly and said: “You have put it through!”

The master [Eihei] prostrated.

Denne ㊦ Jap., → *den'e*

Denshin Hōyō ㊦ Jap. for *Ch'uan-hsin-fa-yao*, → Huang-po Hsi-yün

Dentō-roku ㊦ Jap. for *Ch'uan-ten lu*, → *Ching-te ch'uan-teng-lu*

Deva ㊦ Skt., Pali, lit. “shining one”; celestial being or god, name of inhabitants of one of the good modes of existence (→ *gati*) who live in fortunate realms of the heavens but who, like all other beings, are subject to the cycle of rebirth. The gods are allotted a very long, happy life as a reward for previous good deeds; however, precisely this happiness constitutes the primary hindrance on their path to liberation, since because of it they cannot recognize the truth of suffering (→ four noble truths).

There are in Buddhism twenty-eight divine realms, of which six are in the realm of desire (*kāmaloka*, *kāmadhatu*), eighteen in the realm of desireless form (*rūpaloka*, *rūpadhātu*; also called realm of pure form), and four in the realm

of the bodiless (*arūpaloka*, *arūpadhātu*; also called realm of formlessness) (→ *triloka*).

In the realm of desire live (1) the four celestial kings, who are the protectors of the four directions and live on the slopes of Mount → Meru; (2) the thirty-three gods who live on the summit of Mount Meru, who were directly taken over from Hinduism along with their chief, → Shakra (see also → Indra); (3) the *yāmas* or *suyāmas*, who are in a state of continual happiness; (4) the “peaceful and contented gods” (→ *tushita*); (5) gods who take joy in magical creations; and (6) the gods who attempt to dominate each other, ruled by → Māra.

In the realm of desireless form are those gods who dwell in the four *dhyāna* heavens, which they have reached through their practice of the four → *dhyānas*; they are male and free from sexual desire but still possess visible bodies. On the lowest level here is → Brahmā.

The gods of the formless realm are absorbed in contemplation of the → four stages of formlessness.

Devadatta ㊦ Skt., lit. “God-given”; cousin of the Buddha → Shākyamuni, who joined the *sangha* after hearing a discourse of the Buddha. He became a highly respected member of the Buddhist community. Eight years before the death of the Buddha, however, he tried himself to become the head of the Buddhist order and planned to murder the Buddha. The attempt failed. Thereupon he brought about a schism among the monks of → Vaishālī.

In his assassination plan Devadatta could reckon with the help of the king of Magadha, → Ajātasattu. They had three attacks on the Buddha carried out: The first time, they hired a group of assassins, but these were so impressed by the Buddha that they became his followers. The second time, they tried to crush the Buddha with a boulder; however, the boulder stopped before it reached the Buddha. In their last attempt they set a wild elephant on him; the elephant, however, was tamed by the Buddha's kindness of mind.

Devadatta brought about the schism among the monks of Vaishālī by advocating rigorous asceticism and accusing the Buddha of living a pampered life. The Buddha left the choice to the monks which way to follow. Devadatta succeeded in getting 500 newly ordained monks on his side. At his death, however, Devadatta is reported to have said that the Buddha was his only refuge (→ *trisharana*). According to legend he was condemned to long sufferings in the hells.

Deva-dūta ㊦ Skt. for → divine messengers

Devarāja ㊦ Skt. → celestial kings

Dhammapada ㊦ Pali → *Khuddaka-nikāya*

Dhammapāla 𑖀 → Theravāda scholar. He was born in Ceylon in the middle of the 5th century. At Mahāvihāra, the main monastery of the Theravāda, he wrote a number of commentaries on chapters of the → *Khuddaka-nikāya*, which are known under the name *Paramatthadīpanī* (“Light of the Supreme Meaning”).

Dhāranī 𑖀 𑖆 Skt., lit. “holder [feminine]”; short sūtras that contain magical formulas of knowledge comprised of syllables with symbolic content (→ mantra). They can convey the essence of a teaching or a particular state of mind that is created by repetition of the *dhāranī*. They are in general longer than mantras.

Dhāranīs play an important role in Chinese, Tibetan, and Japanese Tantra (→ Shingon, → Vajrayāna).

Dharma 𑖀 𑖆 Skt., lit. carrying, holding (Pali, *dhamma*; Chin., *fa*; Jap., *hō* or *datsuma*); central notion of Buddhism, used in various meanings. 1. The cosmic law, the “great norm,” underlying our world; above all, the law of karmically determined rebirth.

2. The teaching of the → Buddha, who recognized and formulated this “law”; thus the teaching that expresses the universal truth. The dharma in this sense existed already before the birth of the historical Buddha, who is no more than a manifestation of it. It is in the dharma in this sense that a Buddhist takes refuge (→ *trisharāna*).

3. Norms of behavior and ethical rules (→ *shīla*, → Vinaya-pitaka).

4. Manifestation of reality, of the general state of affairs; thing, phenomenon.

5. Mental content, object of thought, idea—a reflection of a thing in the human mind.

6. Term for the so-called factors of existence, which the → Hīnayāna considers as building blocks of the empirical personality and its world.

Dharma-chakra 𑖀 (dharma-cakra), Skt. (Pali, *dhamma-chakka*), wheel of the teaching; in Buddhism a symbol of the teaching expounded by the Buddha, i.e., the → four noble truths, the → eightfold path, and the → Middle Way. The dharma-chakra is usually depicted with eight spokes representing the eightfold path. (Also → eight precious ones.) According to tradition the wheel of dharma was set in motion three times: (1) in → Sārnāth where the Buddha pronounced his first discourse after attaining complete enlightenment; (2) through the origination of the

Mahāyāna; (3) through the arising of the → Vajrayāna.

Dharmachakra-mudrā 𑖀 Skt. → mudrā 3

Dharma contest 𑖀 → *hossen*

Dharmadhātu 𑖀 Skt., lit. “realm of dharma”; according to → Hīnayāna the nature of things, in the sense of a rule to which they hold. In the → Mahāyāna it developed into the notion of a true nature that permeates and encompasses phenomena. As a space or realm, then, the realm of dharmas is the uncaused and immutable totality in which all phenomena arise, dwell, and pass away. Finally the idea of a point of departure or center in relation to this realm became, for the symbology of the → Vajrayāna, extraordinarily effective; thus the → Shingon school devised a special mandala under the name of *vajradhātu*.

Dharmaguptaka 𑖀 Skt., (Pali, *Dhammaguttika*), lit., “protector of the teaching”; Buddhist school belonging to the larger grouping of → Sthaviras. Developed out of the Mahīśāsaka school, it was founded by the Singhalese monk Dharmagupta and was prevalent primarily in South India.

A major point by which this school is distinguished from others is its view concerning the nature of giving (→ *dāna*). The Dharmaguptakas maintain that only offerings made to the Buddha, and not those made to the → *sangha*, bring a great reward; the Buddha represents a far superior “field of merit” (→ *punya*).

The → Vinaya-pitaka of this school, which is structured into four parts, is considered authoritative by the schools of Chinese Buddhism. It was translated into Chinese in 105 C.E. by Buddhayashas. It contains 250 rules for monks and 348 for nuns.

Dharmakāya 𑖀 𑖆 Skt. → *trikāya*

Dharmakīrti 𑖀 1. One of the most important Buddhist philosophers and one of the principal spokesmen of the → Yogāchāra. He came from South India (7th century), studied with → Dharmapāla at the monastic university → Nālandā, and was an outstanding logician. His principal works, *Pramānavārttika* (Explanation of the Touchstones) and *Pramānavishchaya* (Resolve Concerning the Touchstones), treat the basic questions concerning the nature of knowledge, its various forms, and its relation to the external world. The *Nyāyabindu* is a much-read, concise guide to logic.

2. Devarakshita Jayabāhu Dharmakīrti, who lived ca. 1400, was the head of the Buddhist spiritual community in his homeland, Ceylon. He composed the two most important works on the development of Buddhism in this area: *Nikāya-sangrahaya* and *Saddharmālankāraya*. These works are also considered the most important examples of Sinhalese literary prose.

Dharmānusārin 𑖀 Skt. (Pali, *dhammānusārin*); follower of the teaching; one of the two kinds of aspirants to “stream-entry” (→ *shrota-āpanna*). The follower of the teaching, unlike the follower of the faith, does not enter the supramundane path because of his trust but rather on the basis of his intellectual understanding of the Buddhist teaching.

Dharmapāla 𑖀 Skt. lit. “guardian of the teaching.” 1. For the protection of its teaching and institutions against hostile forces, the → Vajrayāna called upon a group of deities, who can also be invoked by the individual practitioner in → *sādhana* practice. In addition to the actual *dharmapālas*, such as Mahākāla (Great Black One) and the wrathful form (→ forms of manifestation) of → Avalokiteshvara, there are also the so-called *lokapālas* (guardians of regions), taken from pre-Buddhist folk belief and bound by oath to the Buddhist teaching.

For the Vajrayāna Buddhist, the function of the *dharmapālas* lies in their ability to protect him from dangers and bad influences that might be obstructive for his spiritual development. This principle of protection can only become effective when the practitioner has received an empowerment for a personal → *yidam*.

Mahākāla, among others a guardian of the Kagyū school and of the → Dalai Lamas, possesses a terrifying form and is represented with a black body. His principal task comprises four activities: pacifying, enriching, magnetizing, and destroying. These activities can be applied to both outer and inner hindrances.

The *lokapālas* in Tibetan Buddhism were transformed, particularly by the activity of → Padmasambhava, from deities of the → *bön* religion into Buddhist protective deities. They are for the most part embodiments of extreme forces of nature. Exceptions are the guardians of the four directions. These were taken over from Indian iconography; among them is also → Kubera, god of wealth.

2. Philosopher of the → Yogāchāra school, who lived in the 6th to 7th centuries. He was a disciple of → Dignāga. He became Dignāga’s successor at the Buddhist university of → Nālandā and held the position of abbot. After that he went to → Bodh-gayā and became the abbot of the Mahābodhi Monastery. Dharmapāla died at the age of thirty-two. His literary work has been almost entirely lost.



Mahākāla, one of the *dharmapālas* (Tibetan woodblock print)

He wrote, among other works, commentaries on the *Shata-shāstra* of → Āryadeva and on the *Vimshatikā* of → Vasubandhu which are extant in Chinese translation. Fragments are also found in the works of → Hsüan-tsang. Dharmapāla and his students stressed the idealistic side of the Yogāchāra, particularly, that the world is “nothing but a concept.”

3. Sinhalese monk, 1865–1933, founder of the → Mahābodhi Society (1891), the objective of which was the restoration of the Mahābodhi Monastery in Bodh-gayā. Dharmapāla was the first monk in modern times to call himself a “homeless one” (→ *anāgārika*). In 1925 he founded the British Mahābodhi Society in London.

Dharma successor 𑖀 → *hassu*

Dharmatā 𑖀 Skt.; nature of the → dharmas, the essence that is the basis of everything. Philosophical concept of the → Mahāyāna. Synonymous with → *tathatā*, → buddha-nature.

Dhātu 𑖀 Skt., Pali, lit., “region, realm, element”; a concept appearing frequently in compounds. It designates

1. one of the four elements (→ *mahābhūta*)
2. one of the six elements (i.e., the four *mahābhūta* plus → *ākāsha* and → *vijñāna*)
3. one of the three realms or worlds, i.e., the world of desire (*kāmadhātu*), the world of desireless form or pure form (*rūpadhātu*), and that of formlessness or bodilessness (*arūpadhātu*). (Also → *triloka*.)
4. one of the eighteen elements that determine all mental processes: (a) organ of sight, (b) organ of hearing, (c) organ of smell, (d) organ of taste, (e) organ of touch, (f) object of seeing, (g) object of hearing, (h) object of smelling, (i) object of tasting, (j) object of touch, (k) seeing consciousness, (l) hearing consciousness, (m) smelling consciousness, (n) tasting consciousness, (o) consciousness of touch, (p) mind element (*manodhātu*), (q) object of mind (*dharmadhātu*), (r) mind-consciousness element (*manovijñānadhātu*). Of these eighteen elements a–j are physical, k–p and r are mental, and q is either physical or mental in nature. Also → *āyatana*, → *śadāyatana*, → *vijñāna*.

Dhātu-vavatthāna 𑖣 Pali; analysis of the elements of the body; one of the forty meditation exercises (→ *bhāvanā*) described in the → *Visuddhi-magga* in which one mentally dissects the body into its individual parts and recognizes that they are made of nothing but the four elements (→ *dhātu*)—the firm, fluid, heat-generating, and windy. Through this the practitioner’s conception of a unitary permanent self disappears. (Also → *satipatthāna*, → contemplation of the body, → *anātman*.)

The following simile illustrates this practice in the *Visuddhi-magga* (11,28):

“*Bhikkus*, a *bhikku* reviews this body, however placed, however disposed, as consisting of elements: in this body there are the earth element, the water element, the fire element, and the air element. The meaning is this: just as though a clever butcher or his apprentice . . . had killed a cow and divided it up and were seated at the crossroads, . . . having laid it out part by part, so too a *bhikku* reviews the body, however placed, because it is in one of the four postures, and however disposed, because it is so placed—thus: ‘In this body there are the earth element, the water element, the fire element, the air element.’ What is meant? Just as the butcher—while feeding the cow, bringing it to the shambles, keeping it tied up after bringing it there, slaughtering it, and seeing it slaughtered and dead—does not lose the perception *cow* so long as he has not carved it up and divided it into parts, but when he has divided it up and is sitting there, he loses the perception *cow* and the perception *meat* occurs (he does not think, ‘I am selling *cow*’ or ‘They are carrying *cow* away’ but rather, ‘I am selling *meat*’ or ‘They are carrying *meat* away’); so too this *bhikku*, while still a foolish ordinary person—both formerly as a layman and as one gone forth into homelessness—does not lose the perception *living being* or *man* or *person* so long as he does not, by resolution of the compact

into elements, review this body, however placed, however disposed, as consisting of elements. But when he does review it as consisting of elements, he loses the perception *living being* and his mind establishes itself upon elements” (Nyanomoli 1976, vol. 1, pp. 380–381).

Dhītika 𑖣 fifth patriarch in the Indian lineage of → Zen

Dhūta 𑖣 Skt., Pali, lit. “shaking off”; ascetic practices accepted by the Buddha that one may take on oneself by vow for specific periods of time in order to develop contentedness and will power and in order to “shake off” the passions.

Twelve such ascetic practices are known: (1) wearing patched robes, (2) wearing a robe made of three pieces (→ *trichīvara*), (3) eating only begged food, (4) eating only one meal a day, (5) refraining from all further food, (6) taking only one portion, (7) living in a secluded, solitary place, (8) living in a charnel ground, (9) living under a tree, (10) living in the open, (11) living in whatever place presents itself, (12) sitting only, never lying down.

Dhyāna 𑖣 𑖠 Skt.; meditation, absorption (Pali, *jhāna*; Chin., *ch’an-na* or *ch’an*; Jap., *zenna* or *zen*); in general any absorbed state of mind brought about through concentration (→ *samādhi*). Such a state is reached through the entire attention dwelling uninterruptedly on a physical or mental object of meditation; in this way the mind passes through various stages in which the currents of the passions gradually fade away. *Dhyāna* designates particularly the four stages of absorption of the world of form (*rūpadhātu*, → *triloka*), the condition for which is the removal of the five hindrances (→ *nīvarana*). These four absorptions make possible the attainment of supernatural powers (→ *abhijñā*). They prepare the way for knowledge of previous births and of the arising and passing away of beings and for the elimination of the defilements or cankers (→ *āsrava*). This is tantamount to liberation. Practice of each of the four *dyānas* also affects rebirth in the corresponding *dyāna* heaven (→ *deva*).

The first absorption stage is characterized by the relinquishing of desires and unwholesome factors (→ *akushala*) and is reached through conceptualization (*vitarka*) and discursive thought (*vichāra*). In this stage, there is joyful interest (*priti*) and well-being (*sukha*). The second stage is characterized by the coming to rest of conceptualization and discursive thought, the attainment of inner calm, and so-called one-

pointedness of mind, which means concentration on an object of meditation. Joyful interest and well-being continue. In the third stage joy disappears, replaced by equanimity (→ *upekshā*); one is alert, aware, and feels well-being. In the fourth stage only equanimity and wakefulness are present.

In Chinese Buddhism the notion of *dhyāna* has a much broader application. It includes all meditation practices such as → *ānāpānasati*, → *kasina* exercises, contemplation of the body, and other similar techniques that have concentration or one-pointedness of mind as their objective. Thus it also includes all preparatory practices necessary for *dhyāna* in the narrower sense. From → Dhyāna Buddhism, which was brought to China by → Bodhidharma, among others, Ch'an (Zen) developed.

Dhyāna Buddhism, ㊦ ㊧ general name for all schools of Buddhism that place particular emphasis on the practice of meditation (→ *dhyāna*) as the way to enlightenment (Skt., *bodhi*; Jap., *satori*). The main teachings of Dhyāna Buddhism found clear expression in → Zen, which developed in China in the 6th to 8th centuries from the encounter and mutual fruitful influence of Dhyāna Buddhism and Taoism.

Dhyāni buddha ㊦ Skt., roughly "meditation buddha"; five transcendent buddhas (also → buddha) who symbolize the various aspects of enlightened consciousness. The five are distinguished for the purposes of meditation, but basically they are manifestations of a single buddha principle. The five *dhyāni* buddhas are → Amitābha, → Amoghasiddhi, → Akshobhya, → Ratnasambhava, and → Vairochana.

Dhyāni-mudrā ㊦ Skt. → *mudrā* 1

Diamond Sūtra ㊦ ㊧ (Skt., *Vajracchedikā-prajñāpāramitā-sūtra*; lit., "Sūtra of the Diamond-Cutter of Supreme Wisdom"); an independent part of the → *Prajñāpāramitā-sūtra*, which attained great importance, particularly in East Asia. It shows that all phenomenal appearances are not ultimate reality but rather illusions, projections of one's own mind. Every practitioner of meditation should regard all phenomena and actions in this way, seeing them as "empty, devoid of self, and tranquil." The work is called *Diamond Sūtra* because it is "sharp like a diamond that cuts away all unnecessary conceptualization and brings one to the further shore of enlightenment."

Dīgha-nikāya ㊦ Pali (Skt., *Dīrghāgama*), lit., "Long Collection"; the first five → *Nikāyas* of

the Sūtra-[or Sutta-]pitaka (→ *Tripitaka*). In the Pali version it is made up of thirty-four *suttas*; the Mahāyāna version (*Dīrghāgama*), which is extant in Chinese, contains thirty sutras; twenty-seven are common to both versions. The title (*dīgha*, "long") refers to the relatively great length of the individual *suttas*.

The most important of the thirty-four *suttas* in the Pali version are *Brahmajāla*, on philosophical theories and superstitions of early Buddhist times; *Sāmaññaphala*, on the six important non-Buddhist teachings of early Buddhist times and the rewards of monastic life; *Mahāpadāna*, legends of the six buddhas said to have existed before the historical Buddha; *Mahānidāna*, explanations of the chain of conditioned arising (→ *pratītya-samutpāda*); → *Mahāparinibbāna*, a description of the last weeks in the life of the historical Buddha → Shākyamuni and his entry into nirvana; *Singālovāda*, of particular importance for laymen, since it describes their duties as parents, teachers, students, and so on.

Dignāga ㊦ also *Dinnāga*, ca. 480–540; a principal teacher of the → *Yogāchāra*, who developed a logical-epistemological approach. Most of his works, which are only extant in Chinese or Tibetan translation treat themes of logic. The most important is the *Pramānasamuchchaya* (Summary of the Means to True Knowledge), which became a fundamental manual for the new approach. In addition Dignāga composed an important commentary on the → *Abhidharmakośha*. His main disciple was → Dharmakīrti.

Dignāga, who spent a long time at the monastic university → *Nālandā*, bases his approach on the idealistic teaching of the *Yogāchāra*. He admits two "touchstones" of knowledge, → direct perception and logical conclusion. His analysis of the logical process in its various forms and of the relationship between logical steps was developed further by Dharmakīrti.

Dīpamkara ㊦ (*Dīpaṃkara*), Skt. (Pali, *Dīpankara*), lit. "kindler of lights"; legendary buddha who is said to have lived an endlessly long time ago. Dīpamkara is considered the first of the twenty-four buddhas preceding the historical Buddha → Shākyamuni. The latter, in the form of the ascetic Sumedha, is said to have vowed in the presence of Dīpamkara to become a buddha. Thanks to his supernatural powers Dīpamkara recognized that after an endless number of ages, Sumedha would become a buddha named Gautama; he proclaimed to the multitude the glorious future of the ascetic.

Dīpamkara is considered the most important of all the predecessors of the Buddha Shākyamuni. He symbolizes all the buddhas of the past and, particularly in China, he is depicted

ed together with Shākyamuni and → Maitreya, the buddha of the future, as one of the “buddhas of the three times” (past, present, future).

According to tradition he was eighty ells tall, his retinue was composed of 84,000 → arhats, and he lived 100,000 years. The stūpa that holds his relics is thirty-six → *yojanas* high. Legendary tales of his life abound.

Dīpavamsa 𑖀 (Dīpavaṃsa), Pali, lit. “History of the Island”; anonymous Pali chronicle from the 4th century C.E. It contains reports from the time of the historical Buddha concerning the colonization of Ceylon and continues up to the reign of King Mahāseṇa in the middle of the 4th century C.E. It provides valuable material on the Buddhist history of this period.

Dīrghāgama 𑖀 Skt. → Āgama, → *Dīgha-nikāya*

Divine messengers 𑖀 (Skt., *deva-dūta*); old age, sickness, and death are called “divine messengers” in Buddhism. Their role is to make people aware of the suffering and impermanence of existence and urge them onto the path to liberation.

Divine states of dwelling 𑖀 → *brahma-vihāra*

Dō 𑖀 Jap., lit. “Way”; *dō* is the Japanese way of pronouncing the Chinese character for *Tao*. In Japanese Buddhism *dō* generally means following the Buddha on the way of → enlightenment (also → *butsudō*) and is used as a synonym for → buddha-dharma (which is usually translated as “Buddhism”). In this meaning *dō* is also used in Zen.

Based on this meaning, in Japan the various spiritual-practical “ways” of training permeated with Zen mind are known as *dō*. Among these are, for example, the Way of the sword (→ *kendō*), the Way of the bow (→ *kyūdō*), and the Way of tea (→ *chadō*).

Dōan 𑖀 Jap.; the Japanese word *dōgyō*, which in colloquial language roughly means “traveling companion,” in Zen is pronounced *dōan* and refers in this case to a companion on the way of → enlightenment. Zen students who submit to training under a Zen master (→ *Rōshi*) and dedicate themselves to the practice of → *zazen* call each other *dōan*.

Dōchō 𑖀 Jap., lit. “head [*chō*] of the monk’s hall [*dō* → *sōdō*]”; the elder monk in a Zen monastery (→ *tera*).

Dōgen Kigen 𑖀 → Dōgen Zenji

Dōgen Zenji 𑖀 also Dōgen Kigen or Eihei Dōgen, 1200–1253; Japanese Zen master who

brought the tradition of the → Sōtō school to Japan; without any question the most important Zen master of Japan. He is also considered Japan’s greatest religious personality and is venerated there by all Buddhist schools as a saint or bodhisattva. However, he is often misunderstood as having been a philosopher and referred to as the “most profound and original thinker” ever produced by Japan. What is missed here is that his writings, although they do treat the most profound existential questions, do not represent a *philosophy* of life. What Dōgen writes does not originate in philosophical speculation and is not the result of a thought process but rather is the expression of immediate inner experience of the living truth of Zen.



Dōgen Zenji (contemporary portrait)

In 1223 Dōgen traveled to China, where he experienced profound enlightenment under Master → T’ien-t’ung Ju-ching and received from him the seal of confirmation (→ *inkashōmei*) of the lineage of Sōtō Zen (Ch’an). In 1227 he returned to Japan and lived for ten years in Kyōto, first in the Kennin-ji monastery, then in the Kōshō(hōrin)-ji monastery. In order to protect his lineage from the influence of worldly power, which in the imperial city was often all too great, he withdrew to a hermitage in Echizen province (today Fukui province). From the hut in which he then lived gradually developed a large monastery, first called Dai-butsu-ji, later → Eihei-ji. It is still today, with → Sōji-ji, one of the most important monasteries of Japanese Sōtō Zen. Dōgen’s principal work, → *Shōbō-genzō*, is considered one of the most profound writings of Japanese Zen litera-

ture and as the most outstanding work of the religious literature of Japan.

In accordance with the teachings of the Sôtô school, Dôgen emphasizes that → *shikantaza* is the supreme and true form of → *zazen* (also → *mokushô Zen*, → *Zen*, esoteric). However, he by no means rejected training with the help of kôans, as favored by the → *Rinzai* school (also → *kanna Zen*), which can be seen from the fact that he put together a collection of 300 kôans, providing each one with his own commentary and obviously also used them in *Zen* training (*Nemphyo sambyaku soku*, "Three Hundred Kôans with Commentary"). Other works of Dôgen Zenji, which, unlike the *Shôbô-genzô*, are introductory in character, are the → *Fukan zazengi* and the → *Shôbô-genzô zuimonki*.

The most important stages of Dogen's development can be summarized as follows (Kapleau 1980):

"Born of an aristocratic family, Dôgen even as a child gave evidence of his brilliant mind. It is related that at four he was reading Chinese poetry and at nine a Chinese translation of a treatise on the → *Abhidharma*. The sorrow he felt at his parents' death . . . undoubtedly impressed upon his sensitive mind the impermanence of life and motivated him to become a monk. With his initiation into the Buddhist monkhood at an early age, he commenced his novitiate at Mount Hiei, the center of scholastic Buddhism in medieval Japan, and for the next several years studied the → *Tendai* doctrines of Buddhism. By his fifteenth year one burning question became the core around which his spiritual strivings revolved: 'If, as the sūtras say, our Essential-nature is Bodhi (perfection), why did all Buddhas have to strive for enlightenment and perfection?' His dissatisfaction with the answers he received at Mount Hiei led him eventually to → *Eisai-zenji*, who had brought the teachings of the *Rinzai* sect of *Zen* Buddhism from China to Japan. Eisai's reply to Dôgen's question was: 'No Buddha is conscious of its existence [that is, of this Essential-nature], while cats and oxen [that is, the grossly deluded] are aware of it.'

" . . . At these words Dôgen had an inner realization [→ *kenshō*] which dissolved his deep-seated doubt. . . . Dôgen thereupon commenced what was to be a brief discipleship under Eisai, whose death took place within the year and who was succeeded by his eldest disciple, → *Myōzen* [Ryōnen]. During the eight years Dôgen spent with Myōzen he passed a considerable number of kôans and finally received *inka*.

"Despite his accomplishment Dôgen still felt spiritually unfulfilled, and this disquiet moved him to undertake the then-hazardous journey to China in search of complete peace of mind [→ *anjin*]. He stayed at all the well-known monasteries, practicing under many masters, but his longing for total liberation was unsat-

isfied. Eventually at the famous T'ien-t'ung monastery, which had just acquired a new master, he achieved full awakening, that is the liberation of body and mind, through these words uttered by his master, Ju-ching: 'You must let fall body and mind.'

" . . . Later Dôgen appeared at Ju-ching's room, lit a stick of incense (a ceremonial gesture usually reserved for noteworthy occasions), and prostrated himself before his master in the customary fashion.

" 'Why are you lighting a stick of incense?' asked Ju-ching.

" 'I have experienced the dropping off of body and mind,' replied Dôgen.

"Ju-ching exclaimed: 'You have dropped body and mind, body and mind have indeed dropped!'

"But Dôgen remonstrated: 'Don't give me your sanction so readily!'

" 'I am not sanctioning you so readily.'

"Reversing their roles, Dôgen demanded: 'Show me that you are not readily sanctioning me.'

"And Ju-ching repeated: 'This is body and mind dropped,' demonstrating.

"Whereupon Dôgen prostrated himself again before his master as a gesture of respect and gratitude.

"That's "dropping dropped,"' added Ju-ching."

Even after this profound experience Dôgen continued his *zazen* training in China for another two years before returning to Japan, where he founded the Japanese tradition of Sôtô *Zen* that has flourished until the present day.

Dôgō Enchi ㊦ Jap. for → *Tao-wu Yüan-chih*

Dôitsu ㊦ Jap. for *Tao-i*, → *Ma-tsu Tao-i*

Dôjō ㊦ Jap., lit. "hall of the way"; hall or room in which one of the Japanese "ways" (→ *dō*) of spiritual-practical training is practiced; as, for example, the Way of the sword (→ *kendō*) or the Way of the bow (→ *kyūdō*). *Dôjō* is also used as a synonym for → *zendō*.

Dokugan-ryū ㊦ Jap. for *Tu-yen-lung*, → *Ming-chao Te-chien*

Dokusan ㊦ Jap., lit. "go alone [*doku*] to a high one [*Sino-Jap.*, *san*; *Jap.*, *mairū*"]; meeting of a *Zen* student with his master in the seclusion of the master's room. *Dokusan* is among the most important elements in *Zen* training. It provides the student an opportunity privately to present to his master all problems relating to his practice → *zazen* and to demonstrate the state of his practice in the encounter with the master so as to test the profundity of his *Zen* experience.

Many kôans have as their content → *mondōs* between master and student and thus give us information about *dokusans* of ancient times. The practice of giving individual instruction in this manner began, according to *Zen* tradition,

with the “secret teachings” of → Shākyamuni Buddha and has been preserved in this “school of Buddha-mind” ever since. Although it was formerly customary in all Zen lineages, the practice has nearly died out today in the → Sōtō school and is basically still only cultivated by the → Rinzai school.

The content of *dokusan*, for several reasons, is subject to strict secrecy. First, *dokusan* requires from the student complete openness and honesty towards the master, which for many people is difficult in the presence of others. Second, in the *dokusan* the student demonstrates to the master his solution of a *kōan*; if other students were to witness this response, it could hinder them in their struggle for their own answer. Third, it is generally the case that the instruction of the master accords with the particular situation of an individual student; he might respond to externally similar manifestations of different students in entirely different ways, which might be a source of confusion for students who have not yet reached an understanding with the master. *Dokusan* can be given only by a person who has received → *inka-shōmei* from an authentic master and who has, moreover, been confirmed by him as → *hassu*.

Dōkyō 道鏡 Jap., → Ichien

Dōkyō Etan 道鏡 also Shōju Rōjin, 1642–1721; Japanese Zen master of the → Rinzai school, a dharma successor (→ *hassu*) of → Bu’nan Shidō and the master of → Hakuin Zenji.

Dōlma 道瑪 Tib. for → Tārā

Dorje 多吉 (rdo-rje), Tib., lit. “lord of stones.” Originally, as lightning or thunderbolt (*vajra*), the weapon attributed to the Hindu god Indra, the source of the name of Tantric Buddhism (→ Vajrayāna). In this context it was interpreted as indestructible diamond. The *dorje* is the symbol of the clear, immutable essence of reality that is the basis of everything. Its immaculate transparency, which nevertheless gives rise to a profusion of manifestations, corresponds to the concept of → *shūnyatā* stressed by → Nagārjuna. Also → *vajra*. In → Tibetan Buddhism the *dorje* is the masculine symbol of the path to enlightenment, standing for the → *upāya* (skillful means) aspect. The *drilbu*, or ritual bell, is the symbol of the feminine and stands for → *prajñā* (wisdom). Both together reflect the duality of phenomenal reality.

One of the most important → *buddhakulas* possesses as its basic quality the firmness of the *dorje*. *Dorje lopön* (diamond master) is a title for a teacher who has fully mastered the skillful means of the Vajrayāna and is able to pass them on to others.

A ritual implement related to the *dorje*, the origin

of which has to do with the sacredness of metals, is the → *phurba* (dagger). It particularly symbolizes the subjugation of demons (aggression) and was used by → Padmasambhava.

The secret mind of all the buddhas,

Omniscient wisdom

Transmitted by the symbol of eternal strength and firmness

Clarity and emptiness, the *dorje* essence

Like heavenly space —

It is wonderful to see the true face of reality!

Dōsen Risshi 道善 Jap. for → Tao-hsüan Lü-shih

Dōshin 道心 Jap. for → Tao-hsin

Dōshin 道心 Jap., lit. “mind of the way”; 1. the longing and the resolve to attain → enlightenment; also → *kokorozashi*; 2. a novice in a Zen monastery (→ *tera*); also → *unsui*.

Dōshō 道昭 B 629–700; Japanese Buddhist monk who founded the → Hossō school of Buddhism in Japan in the 7th century. While he was in China, his Chinese master → Hsüan-tsang (Jap., Genjō), with whom he was studying → Yogācāra philosophy, drew his attention to the Zen of the → Southern school. He decided to try to be the first Japanese monk to master this tradition as well. Once back in his homeland, he erected the first Zen meditation hall in Japan in a Hossō school temple in Nara. However, at this time there had as yet in Japan been no genuine transmission of the Zen tradition through a master who had received the “spiritual seal of the patriarchs” (→ *busshin-in*, → *inka-shōmei*) from an enlightened master in the Zen lineage.

Dōsu 道守 Jap., lit. “administrator [*su*] of the monk’s hall [*dō*, → *sōdō*]”; the → *inō* of a Zen monastery or his living quarters.

Drilbu 多吉 多瑪 Tib.; ritual bell used in → Vajrayāna. See also → *dorje*.

Drishṭi 多吉 (drṣṭi), Skt. (Pali, diṭṭhi), lit., “seeing, sight, view”; the seven so-called false views: belief in an ego or self, repudiation of the law of karma (→ karma), “eternalism” and nihilism, observing false → *shīlas*, regarding karma resulting from bad deeds as good, and doubting the truths of Buddhism. In another classification three types of false views are distinguished: belief in the causelessness of existence, in its inefficacy, and nihilism.

By *eternalism* is meant the view that there is an individuality independent of the → *skandhas* that is eternal, i.e., that continues to exist after death and the dis-

solution of the *skandhas*. By *nihilism* is meant the view that there is an individuality independent of the *skandhas* that is annihilated after death.

By *causelessness of existence* is understood denial of any cause for the purity or impurity of beings and fatalistic belief in predetermination. The belief in the inefficacy of existence denies that there is any karmic effectiveness to wholesome or unwholesome deeds. Nihilism in this context is the view that a person is dissolved into the elements after death.

These false views were pointed out by Buddha as being extremely reprehensible, because they were the basis for unwholesome behavior and led toward unfortunate rebirth.

Duhkha ། Skt. (Pali, dukkha); suffering; a central concept in Buddhism, which lies at the root of the → four noble truths. The characteristic of suffering is one of the three marks of existence (→ *trilakshana*).

Duhkha not only signifies suffering in the sense of unpleasant sensations; it also refers to everything, both material and mental, that is conditioned, that is subject to arising and passing away, that is comprised of the five *skandhas*, and that is not in a state of liberation. Thus everything that is temporarily pleasant is suffering, since it is subject to ending. *Duhkha* arises because of desire and craving (→ *trishnā*) and can be overcome by the elimination of desire. The means to bring about the extinction of suffering is shown by the → eightfold path.

The nature of suffering is described in the first of the four noble truths as follows: "Birth is suffering; aging is suffering; sickness is suffering; dying is suffering; care, distress, pain, affliction, and despair are suffering; the nonattainment of what one desires is suffering; in short, the five aggregates [*skandhas*] connected with attachment are suffering."

Dvātrimśhadvara-lakshana ། (dvātrimśhadvara-lakṣana), Skt.; the "thirty-two marks of perfection" of a → *chakravartin*, in particular a buddha, who is distinguished from ordinary men also in his external appearance.

The thirty-two marks are: level feet; sign of a thousand-spoked wheel on the soles of feet; long, slender fingers; broad heels; curved toes and fingers; soft, smooth hands and feet; arched feet; lower body like an antelope's; arms reaching to the knee; virile member without narrowing in the foreskin; powerful body; hairy body; thick, curly body hair; golden-hued body; a body that gives off rays ten feet in every direction; soft skin; rounded hands, shoulders, and head; well-formed shoulders; upper body like a lion's; erect body; powerful, muscular shoulders; forty teeth;

even teeth; white teeth; gums like a lion's; saliva that improves the taste of all foods; broad tongue; voice like Brahmā's; clear blue eyes; eyelashes like a bull's; a lock of hair between the eyebrows; a cone-shaped elevation on the crown of the head.

Some of these marks were particularly emphasized in artistic representations of the Buddha. The rays from the body, which according to the Indian view enlightened beings give off and which in the case of the Buddha symbolize his kindness and wisdom, are sometimes depicted as flames blazing out from the shoulders. Often also there is a halo over the head.

The lock of hair on the forehead between the eyebrows, curling to the right (*ūrṇā*), out of which streams the light of wisdom that enlightens all beings, is usually depicted as a point of gold, a crystal, or a semiprecious stone. The cone-shaped elevation on the crown of the head (*ushnīsha*) is round in → Gandharan and Chinese art; in Cambodia it is conical, and in Thailand pointed or in the form of a flame.

Dzogchen ། (rdzogs-chen), Tib., lit., "great perfection"; the primary teaching of the → Nyingmapa school of Tibetan Buddhism. This teaching, also known as *ati-yoga* (extraordinary yoga), is considered by its adherents as the definitive and most secret teaching of Shākyamuni Buddha. It is called "great" because there is nothing more sublime; it is called "perfection" because no further means are necessary. According to the experience of *dzogchen* practitioners, purity of mind is always present and needs only to be recognized. The tradition of *dzogchen* was brought to Tibet in the eighth century by → Padmasambhava and Vimilamitra; in the 14th century it was synthesized by → Longchenpa into a unified system. The condensation of this system by Jigme Lingpa (1730–98) remains an authoritative expression of the great perfection tradition up to the present day.

The *dzogchen* teaching has its point of origin in → Samantabhadra, the truth of *dharmakāya* beyond space and time. It was directly transmitted to → Vajrasattva, an aspect of the *sambhogakāya* and through him came down to Garab Dorje (b. 55 C.E.), the *nirmānakāya* (→ *trikāya*). Garab Dorje wrote this teaching down for the first time in 6.4 million verses, which he left to his disciple Mañjushrīmītra. The latter classified them into three cycles: *semde* (mind class), *longde* (space class), and *mengagde* (oral instruction class), and his classification determined the exposition of the *dzogchen* teachings in the following centuries. Mañjushrīmītra's student Shrisimha reedited the oral instruction class, and in this form the teaching was

passed down to Jñānasūtra and Vimalamitra and via the latter reached Tibet.

A further tradition began with Padmasambhava, who received the great perfection teaching from the → *dākinīs*. Common to all expositions of *dzogchen* is the axiom that the mind, as self-existing intelligence, is by nature pure and undefiled. Because, however, this is not recognized, beings wander in the cycle of existences (→ *samsāra*). A method for breaking out of this cycle is direct experience of “naked,” or “ordinary,”

mind, which is the basis of all activities of consciousness. This is the gateway to primordial knowledge, the union of emptiness (→ *shūnyatā*) and clarity. In addition to approaches of this kind that are oriented toward emptiness and intended to be applied without goal-oriented effort, there are also methods that place the emphasis on the clear light aspect of primordial knowledge. Their goal is realization of the “rainbow body,” i.e., the dissolution of the physical body—that is, of the four elements that constitute the body—into light.

E

Easy path 卍 → Jōdo-shū, → Pure Land school

Ego 卍 In Buddhism the concept of an ego, in the sense of consciousness of one’s self, is seen as composed of nonvalid factors, as → delusion. The concept of an ego arises when the dichotomizing intellect (the sixth sense, → *shadāyatana*) is confused into presupposing a dualism between *I* and *not-I* (or *other*). As a result we think and act as though we were entities separated from everything else, over against a world that lies outside of us. Thus the idea of an *I* becomes fixed in our subconscious, a self which produces thought processes like “I hate this, I love that; this is yours, this is mine.” Nurtured by such conceptions, we reach the point where the *I* or ego dominates the mind; it attacks everything that threatens its dominance and is attracted to everything that seems to extend its power. Enmity, desire, and alienation, which culminate in suffering, are the ineluctable results of this outlook, which in Zen is cut through by the practice of → *zazen*. Thus in the course of Zen training under a → *rōshī*, who leads people on the path to → enlightenment (→ *satori*, → *kenshō*), the dominance of the ego illusion over the practioner’s thinking and aspirations is gradually overcome.

Ehatsu 卍 Jap. → *sanne ipatsu*

Eight auspicious symbols 卍 (Skt., *ashtamangala*); eight symbols betokening the veneration of the universal monarch and by extension the veneration of the Buddha. In Chinese monasteries they are often placed on lotus pedestals before statues of the Buddha. The eight symbols are parasol (symbol of royal dignity, which

shields from harm); two fish (Indian emblem of the universal monarch); conch shell (symbol of victory in battle); lotus blossom (symbol of purity); vase of sacred water (filled with the nectar of immortality); furred banner (emblem of the victory of spirituality); knot of eternity; wheel of the teaching (→ *dharma-chakra*).



The eight auspicious symbols

Eightfold path 卍 (Skt., *ashtangika-mārga* [*aṣṭāṅgika-mārga*]; Pali, *atthangika-magga*); the path leading to release from suffering (→ *dukkha*), constituting the contents of the last of the → four noble truths. It is one of the thirty-seven limbs of enlightenment (→ *bodhipākshika-dharma*) and encompasses all aspects of the threefold training (→ *trishiksha*). The eight parts of the path are (1) perfect view (Skt., *samyag-drīsthi*; Pali, *sammā-ditthī*), i.e., the view

based on understanding of the four noble truths and the nonindividuality of existence (→ *anātman*); (2) perfect resolve (Skt., *samyak-samkalpa*; Pali, *sammā-sankappa*), i.e., resolve in favor of renunciation, good will, and non-harming of sentient beings; (3) perfect speech (Skt., *samyag-vāch*; Pali, *sammā-vāchā*), i.e., avoidance of lying, slander, and gossip; (4) perfect conduct (Skt., *samyak-karmānta*; Pali, *sammā-kammanta*), i.e., avoidance of actions that conflict with moral discipline (→ *shīla*); (5) perfect livelihood (Skt., *samyag-ājīva*; Pali, *sammā-ājīva*), i.e., avoidance of professions that are harmful to sentient beings, such as slaughterer, hunter, dealer in weaponry or narcotics, etc.; (6) perfect effort (Skt., *samyag-vyāyāma*, Pali, *sammā-vāyāma*), i.e., cultivation of what is karmically wholesome and avoidance of what is karmically unwholesome; (7) perfect mindfulness (Skt., *samyak-smṛiti*; Pali, *sammā-sati*), i.e., ongoing mindfulness of body, feelings, thinking, and objects of thought (→ *satipatthāna*); (8) perfect concentration (Skt., *samyak-samādhi*; Pali, *sammā-samādhi*), i.e., concentration of mind that finds its highpoint in the four absorptions (→ *dhyāna*).

In most books on Buddhism by Western authors, the Sanskrit word *samyak* (Pali, *sammā*) is translated “right.” The Buddhist scholar Lama → Govinda (1898–1985) renders it as “perfect” in order to convey the original meaning of the word, which contains the sense of wholeness or completeness. The Sanskrit and Pali do not refer to the opposition between right and wrong, as translation with “right” might lead one erroneously to assume.

The eightfold path does not actually represent a path on which linear progress is made, since in practice the first to be realized are stages 3–5, which belong to the *shīla* phase of the threefold training (→ *trishiksha*), then stages 6–8, the *samādhi* phase, and then finally 1–2, which belong to the *prajñā* phase. Right view is the immediate condition for entering upon the supramundane path of sacredness (→ *ārya-mārga*, → *ārya-pudgala*) and for attainment of nirvana.

The Mahāyāna gives an interpretation of the Hīnayāna eightfold path modified according to its doctrines. The Mahāyāna finds the Hīnayāna version too egoistic, since it is directed only towards one’s own liberation. Because in Mahāyāna suffering arises out of ignorance (→ *avidyā*) of the emptiness (→ *shūnyatā*) of all → dharmas of any essential being, liberation can be attained only through the removal of this ignorance; not, however, only through ethically right conduct.

→ Bhāvaviveka interprets the eightfold path in the following typically Mahāyāna fashion: perfect view is insight into the *dharmakāya* (→ *trikāya*) of the perfect one; perfect resolve represents the coming to rest of all mental projections; perfect speech is the recognition

that speech is rendered dumb in the face of the dharmas; perfect conduct is abstention from all deeds directed toward karmic gain; perfect living is the insight that all → dharmas are without arising or passing away; perfect effort means becoming intentionless; perfect mindfulness means giving up pondering on being and nonbeing; perfect concentration means being free from opinions in that one does not grasp onto ideas.

Eight liberations 卐 (Skt., *ashta-vimoksha* [aṣṭa-vimokṣa]); a meditation exercise that moves through eight stages of concentration as an aid to overcoming all clinging to corporeal and non-corporeal factors. The eight stages are (1) cognition of internal and external forms (contemplation of things within and outside the body as impure in order to overcome attachment to forms); (2) cognition of forms externally but not internally (since there is no further attachment to forms internally, “contemplation of the external as impure” is practiced in order to reinforce this condition); (3) cognition of the beautiful (no attachment to the beautiful arises; contemplation of impurity is dropped); (4) attainment of the field of the limitlessness of space; (5) attainment of the field of the limitlessness of consciousness; (6) attainment of the field of nothing whatsoever; (7) attainment of the field of neither perception nor nonperception; (8) cessation of perception and feeling (→ *nirodha-samāpatti*). Liberations 1 and 2 correspond to the first stage of the → eight masteries, liberations 3 and 4 to the second stage. Liberations 4–7 are identical with the → four stages of formlessness.

Eight masteries 卐 also eight fields of mastery (Skt., *abhibhāvayatana*; Pali, *abhibhāyatana*); eight meditation exercises for mastery of the sphere of the senses through command of perception in relation to various objects. These exercises are already to be found in the earliest phase of Buddhism. The eight masteries are (1) perception of forms in relation to one’s own body and of limited forms in the external world; (2) perception of forms in relation to the body and of unlimited external forms (these two stages permit the practitioner to conquer attachment to forms and correspond to the first of the → eight liberations); (3) perception of no forms in relation to one’s own body and limited external forms; (4) perception of no forms in relation to one’s own body and unlimited external forms (these two stages serve to strengthen concentration and correspond to the second stage of the eight liberations). In masteries 5–8 no forms are perceived in relation to the body, but externally

blue, yellow, red, and white forms, respectively, are perceived. These exercises aim at restraining attachment to beauty. Masteries 5–8 are identical with the third stage of the eight liberations and the fifth through eighth → *kasina* exercises.

“Perception of forms in relation to one’s own body” means picking a limited (small) or unlimited (large) place on one’s body and directing one’s attention fully onto it, so that after some practice this object appears as a mental reflex. In masteries 3 and 4 one selects an external object (e.g., a flower). A limited, small object is supposed to be beneficial for mentally unsteady persons, a large one for mentally deluded persons, a beautiful one for persons inclined to reject things, and an ugly one for lustful persons.

Eight negations 八無 → Nāgārjuna

Eihei-ji 叡恵寺 Jap., “Monastery of Eternal Peace”; one of the two principal monasteries of the Japanese → Sōtō school. It was founded in the year 1243 by → Dōgen Zenji and is located in Fukui province in north central Japan, which is known for its harsh winters. The other principal monastery of the Sōtō school is the → Sōjī-ji.

Eihei Kōroku 叡恵集 Jap.; a collection of the sayings and instructions of the great Japanese Zen master → Dōgen Zenji. It was redacted after the master’s death by Sen’e and other students.

Eihei Shingi 叡恵集 Jap.; a written work of the great Japanese Zen master → Dōgen Zenji that treats the rules for behavior and the ideals of a Buddhist community (Skt., → *sangha*). (Also → *shingi*.)

Eisai Zenji 叡叡 also Myōan Eisai (Yōsai) or Senkō (Zenkō) Kokushi (→ Kokushi), 1141–1215; Japanese Zen master of the Ōryō lineage of Rinzai Zen (→ Ōryō school), who was the first successfully to transmit the Zen tradition in Japan. Although his lineage did not last long, Eisai is considered the founder of the Japanese Zen tradition. He traveled twice (in 1168 and 1187) to China. During his second stay there, he received the seal of confirmation (→ *inka-shōmei*) from the Chinese master → Hsü-an Huai-ch’ang (Jap., Kian Eshō) of the Ōryō lineage. On his return to Japan he founded the Shōfuku-ji near Hakata in Kyūshū, the first monastery in Japan in which Rinzai Zen was practiced. Later he was appointed abbot of the Kennin-ji monastery in Kyōto, where he taught Zen and also the teachings of the Tendai and Shingon schools (→ Mikkyō). Later Eisai transferred the main center of his activities to Kamakura in the “shadow capital” of the shōguns.

There in 1215 he founded the Jufuku-ji monastery. Kamakura became, along with Kyōto, the most important center of Zen in Japan (also → Gosan). As the first Zen master of → Dōgen Zenji, who later transmitted the Zen of the Sōtō school in Japan, Eisai is also important for that Zen lineage.

Eisai became a monk as a boy and studied the teachings of the → Tendai and → Shingon schools on Mount Hiei near Kyōto. During his first stay in China he visited the centers of the → T’ien-t’ai school but also came in contact with Ch’an (Zen) and felt drawn to it. He undertook his second journey in part in order to search for instruction in Ch’an. Having received confirmation as a master of the Rinzai tradition from Hsü-an Huai-ch’ang, he returned to Japan. There, by teaching the superiority of Zen over the teaching and practice of the Tendai school, he incurred the wrath of the established Tendai monks, who were able to effect a prohibition of the new school for a short time. However, in the Shōgun Minamoto Yoriie, who as a warrior was attracted to the toughness and rigor of Zen, he found a powerful protector and patron. The shōgun appointed him in 1204 as abbot of the Kennin-ji monastery in Kyōto, which thus became the first monastery in the capital where Zen was the primary teaching. Here it was also that Dōgen Zenji sought Eisai out. As a concession to the established Buddhist schools, but also as a result of his own development, the Zen that Eisai taught was strongly mixed with elements of Tendai and Shingon. The Japanese lineage of Zen that originated with him died out after a few generations. The fact that his most important student and dharma successor → Myōzen Ryōnen died in China in 1225 may have been an important factor in this outcome.

Other names under which Eisai Zenji is known are Myōun, Yōjō-bō, and Senkō Kokushi. Among his literary works are the *Kozen gokoku-ron*, the *Ichidai kyōron sōshaku*, and the *Kissa yōjō-ki*, in which he discusses basic questions of Buddhism.

Eka 一 Jap. for → Hui-k’o

Ekāgattā 一 Pali → one-pointedness of mind

Ekāgra 一 also ekāgrata, Skt.; attention focused solely or alone (*eka*) on one object; situation in which all mental powers are concentrated on one object. In Buddhism it is referred to as → one-pointedness of mind.

Ekāgratā 一 Skt. → *ekāgra*, → one-pointedness of mind

Ekaku 一 posthumous name of the Japanese Zen master → Hakuin Zenji

Ekavyāvahārika 一 Skt., → Hīnayāna, → Mahāsāṅghika

Ekayāna 一 also buddhayāna, Skt., lit. “one ve-

hicle”; the buddha vehicle, the one teaching that leads to supreme enlightenment and the attainment of buddhahood. This term has two aspects: From a relative point of view, *ekayāna* refers to the bodhisattva or buddha vehicle as opposed to the → *shrāvaka* or → *pratyekabuddha* vehicle; these three together are called the “three vehicles” (→ *triyāna*), the teachings of which are applied in accordance with the ability of students. In the absolute sense, *ekayāna* refers to the ultimate reality, which includes and transcends all expedient and temporary teachings of the Hīnayāna and → Mahāyāna.

After the absolute buddha vehicle is expounded, none of the other methods remain valid, since only in it is the highest teaching of Buddhism expressed. This use of the concept of *ekayāna* is found in the → *Lotus Sūtra*, which claims to contain the most perfect teaching of Buddhism. It is the doctrinal basis of the → Hua-yen, or → Kegon, school and of the → T’ien-t’ai, or → Tendai, school.

Ekottarikāgama 𑖀 Skt. → *Anguttara-nikāya*

Empō Dentō-roku 𑖀 Jap.; one of the writings compiled by the Japanese Zen monk Shiban Mangan (1625?–1710), which contains the biographies of more than a thousand Zen monks.

Engaku 𑖀 Jap., lit. “complete enlightenment”; the degree of → enlightenment attained by a buddha.

Engaku-ji 𑖀 Jap., “monastery of complete enlightenment”; a famous Zen monastery in Kamakura that was founded in 1282 by the Chinese Ch’an (Zen) master → Wu-hsüeh Tsuyüan (Jap., Magaku Sogen, also Bukkō Kokushi) under the patronage of Shōgun Hōjō Tokimune. It is the main monastery of the Engaku-ji lineage of the → Rinzai school in Japan and was among the five leading Zen monasteries in Kamakura (→ Gosan). Engaku-ji is one of the few Zen monasteries still active today in Japan; many smaller monasteries scattered throughout the country are under the administration of Engaku-ji.

Engaku-kyō 𑖀 Jap. for → Yüan-chüeh-ching

Engo Kokugon 𑖀 Jap. for → Yüan-wu K’o-ch’in

Enju Ben’en 𑖀 → Ben’en

Enjudo 𑖀 Jap. → Nehando

Enkan Seian 𑖀 also Enkan Saian, Jap. for → Yen-kuan Ch’i-an

Enlightenment 𑖀 𑖀 The word used to translate the Sanskrit term → *bodhi* (lit. “awakened”) and the Japanese → *satori* or → *kenshō*. A person awakens to a oneness of emptiness (Jap., *ku*; → *shūnyatā*) which he himself is—even as the entire universe is emptiness—and which alone enables him to comprehend the true nature of things. Since enlightenment is repeatedly misunderstood as an experience of light and experiences of light wrongly understood as enlightenment, the term *awakening* is preferable, since it more accurately conveys the experience. The emptiness experienced here is no nihilistic emptiness; rather it is something unperceivable, unthinkable, unfeelable, and endless beyond existence and nonexistence. Emptiness is no object that could be experienced by a subject, since the subject itself is dissolved in the emptiness.

The perfect enlightenment of → Shākyamuni Buddha is the beginning of the → buddhadharma, i.e., that which is known as Buddhism. Buddhism is basically a religion of enlightenment; without this experience there would be no Buddhism.

Although enlightenment (*satori*, *kenshō*) by its nature is always the same, nevertheless there are quite different degrees of this experience. If we compare the process to breaking through a wall, then the experience can vary between a tiny hole in the wall (a small *kenshō*) and the total annihilation of this wall as in the complete enlightenment of Shākyamuni Buddha—and all the degrees in between. The differences in clarity and accuracy of insight are enormous, even though in both cases the same world is seen.

Although this example makes the differences clear, it falls short insofar as it makes the world of enlightenment seem like an object that one as subject perceives. It also awakens the false impression that the world of enlightenment, emptiness, is separate from the world of phenomena. But this is not the case. In a profound experience it becomes clear that emptiness and phenomena, absolute and relative, are entirely one. The experience of true reality is precisely the experience of this oneness. “Form is no other than emptiness, emptiness no other than form,” it is said in the *Prajñāpāramitā-hridaya-sūtra* (→ *Heart Sūtra*)—there are not two worlds. In profound enlightenment the ego is annihilated, it dies. Thus it is said in Zen, “You have to die on the cushion.” The results of this “dying,” of this “great death,” is “great life,” a life of freedom and peace.

Enni Ben'en 旡 → Ben'en

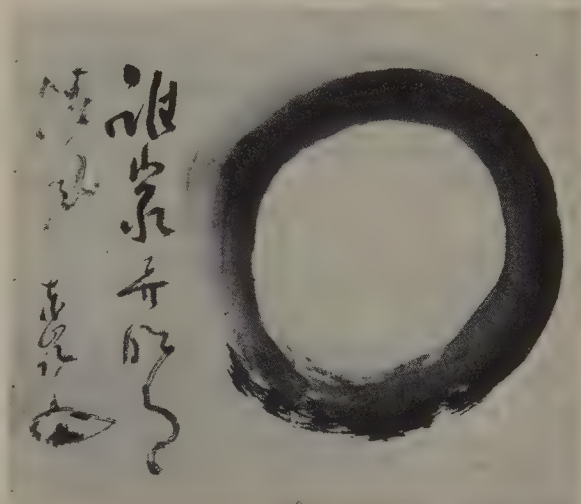
Ennin 旡 Usually called Jikaku Daishi, 793–864; important representative of the Japanese → Tendai school; student of → Saichō. He spent nine years in China, where he studied the teachings of various Buddhist schools. He described his experiences in a travel journal.

At the age of fifteen Ennin became a student of Saichō in the monastic center on Mount Hiei. After the latter's death he went in 838 to China, where he trained in various monasteries under renowned teachers. In 847 he returned to his homeland with 559 volumes of → sūtras and commentaries.

On Mount Hiei Ennin propagated the teaching of the Tendai and the → Shingon schools; he also taught the recitation of Buddha's name (→ *nembutsu*) of the → Pure Land school. He continued the work of his teacher Saichō in that he advocated the Mahāyāna → ordination and built his own ordination hall. Under Ennin the Tendai school experienced a major upsurge. The account of his pilgrimage in the China of the T'ang Dynasty provides valuable material for research into the Buddhism and the social situation of China during this period. There is an English translation of this journal: E. O. Reischauer, *Ennin's Diary* (New York, 1955).

E'nō 旡 Japanese for → Hui-neng

Ensō 旡 also *ichi-ensō*, Jap., lit. "circle"; the circle as a symbol of the absolute, the true reality, → enlightenment. The circle executed with a single fluid brushstroke is a popular theme in Zen painting. It is said that the state of mind of



Ensō by Tōrei (18th century), a student of Hakuin Zenji

the painter can be particularly clearly read in the manner of execution of such a circle—only someone who is inwardly collected and in equilibrium is capable of painting a strong and well-balanced circle.

Enza 旡 Jap., lit. "joyful sitting"; another expression for sitting in meditation (→ *zazen*).

E'shu 旡 Jap. → *inō*

E'shū Kempō 旡 Jap. for → Yüeh-chou Ch'ien-feng

F

Fa-hsiang 旡 Chin. (Jap., → Hossō), lit., "Marks-of-Existence school"; important school of Chinese Buddhism, which continues the teaching of the → Yogācāra and is based on the writings of → Vasubandhu and → Asanga. It was founded by → Hsüan-tsang (600–64) and his student K'uei-chi (638–82), who systematized the teaching. The most important book of the school is the *Vijñaptimātratā-siddhi* (Chin., *Ch'eng wei-shih lun*, "Proof of Nothing-but-Cognition") by Hsüan-tsang, a compendious work in which the teaching of the school is presented in detail.

The central notion of the Fa-hsiang school is,

Everything is only ideation. This means that the "external world" is only the product of our consciousness and possesses no reality. The world is purely mind. Things are only existent insofar as they are contents of consciousness. The Fa-hsiang school developed a teaching on eight types of consciousness in order to explain the process of ideation (→ *ālaya-vijñāna*). This school is presently undergoing a revival and is being intensively studied in China and Japan.

The Fa-hsiang school reduces all of existence to 100 → dharmas, which are divided into five groups: (1) mind or consciousness (→ *vijñāna*), (2) mental factors (→ *chetasika*), (3) form (→ *rūpa*), (4) dharmas inde-

pendent of mind, (5) unconditioned (→ *asamskrita*) dharmas. While other schools consider mind to be a single dharma, the Fa-hsiang school distinguishes eight types of consciousness: (1–5) the five kinds of sense consciousness; (6) the → *manovijñāna*, i.e., the thinking consciousness that coordinates the perceptions of the sense organs; (7) → *manas*, the self-conscious “defiled” mind, which thinks, wills, and is the principal factor in the generation of subjectivity; (8) the storehouse consciousness (*ālaya-vijñāna*); see also → *shiki*.

When the self-conscious mind, *manas*, engages the storehouse consciousness, which is itself not active but resembles an ocean, the seeds (i.e., the impressions that have been created by actions and stored in the *ālaya-vijñāna*) revive and cause the arising of individual objects. *Manas* is the principle of discrimination that engenders the consciousness of an ego and thus the duality of subject and object. The experiences of the six senses are reported without interpretation to *manas*, which evaluates and orders the information they contain and returns commands to the six senses. At the same time *manas* stores new seeds or impressions in the in the *ālaya-vijñāna*. These seeds influence external manifestations, which in turn provide further new impressions.

Manas, the link between the senses and the storehouse consciousness, causes the conception of an ego to arise and thus “soils” the *ālaya-vijñāna*. In order to avoid this one must cut through the process of discrimination of the *manas* and enlighten it by developing the “wisdom of equality,” which is beyond all duality. In this way one gains insight into the illusionary nature of the world (→ enlightenment).

Concerning the nature of dharmas, the Fa-hsiang school distinguishes three qualities corresponding to the “three levels of truth.” These are (1) the level of the conceptualized nature of dharmas (→ *parikalpita*)—this is the level of the “false,” illusory aspect of truth, which takes things as they appear to our senses; (2) the level of “contingent nature” (*paratantra*)—on this level dharmas enjoy only temporary existence, since everything that arises contingently (i.e., interdependently) possesses neither self-nature nor “reality”; (3) the level of the nature of ultimate reality—this is the level of “absolute reality,” which is beyond all conditionality and relativity. Its characteristic is nonduality. It is suchness (→ *tathatā*), which transcends all appearances and specific characteristics. It is → *nirvāna*, the true state of the → *tathāgata*.

In order to reach this last level, one must work through various stages of spiritual development until one attains the wisdom of a buddha. This is realized when the first five types of consciousness have been transformed into the “wisdom of action,” when the *manovijñāna* has been transformed into the “wisdom of insight,” the *manas* into the “wisdom of equality,” and the *ālaya-vijñāna* into the “wisdom of the wondrous mirror.” The Fa-hsiang school denies that all beings possess → buddha-nature and can attain buddhahood. An → *ichchantika*, according to this view, can

never become a buddha. In this position the Fa-hsiang school stands opposed to other schools of the Mahāyāna, which contributed to its loss of prestige after the T'ang Dynasty.

Fa-hsien 法惠 ca. 337–422, Chinese monk and pilgrim who left China in 399 and reached India via → Tun-huang, Khotan, and the Himālayas. There he gathered Buddhist scriptures, particularly various versions of the → Vinaya-pitaka. In 414 he returned to China by sea, where, together with → Buddhahadra he translated the → *Mahāparinirvāna-sūtra* and the Vinaya-pitaka of the → Mahāsāṅghikas into Chinese. There he also composed his renowned travel account, the *Fo-kuo chi*, which is one of the most important sources of information on the history and culture of India as well as on the state of Buddhism in the fourth and fifth centuries. For an English edition, see *A Record of the Buddhist Countries*, trans. Li Yung-hsi (Peking, 1957).

Fa-hsien set a precedent that many other Chinese pilgrims were to follow. His particular importance lies in the fact that he was the first actually to reach India, to collect scriptures, to study the teaching under various masters, and return to China. His journey, begun together with four other monks, led him from Ch'angan (presently Hsi-an) by the southern route to the centers of Indian Buddhism (Benares, Gandhāra, Bodhgayā, Magadha, Patna), to Ceylon, where he spent two years; and finally to Sumatra and Java. Altogether he visited thirty different countries.

In Pātaliputra he found the Vinaya-pitaka of the Mahāsāṅghikas and the Sarvāstivādas as well as an edition of the *Mahāparinirvāna-sūtra*. In Ceylon he found the Vinaya-pitaka of the → Mahīśāsakas, which he also brought back to China.

Fa-jung 法宗 (Jap., Hōyū), 594–657; an early Chinese Ch'an (Zen) master. Fa-jung, who is also called Niu-t'ou (Jap., Gozu) after the mountain on which he lived, founded the → Gozu school. He was a student of → Tao-hsin, the fourth patriarch of Ch'an (Zen); however, he was not confirmed by the latter as a dharma successor. Thus the Gozu school was not among the acknowledged Ch'an schools (→ *goke-shichishū*) in China.

Fa-jung was a Confucian scholar in his younger years. Nevertheless, he was attracted to Buddhism, underwent Buddhist meditative training, and eventually withdrew to a cave in the vicinity of a Buddhist monastery on Mount Niu-t'ou. It is said that the emanations of his enlightened mind were so powerful that the birds of the region came to make him offerings of flowers.

The → *Ching-te ch'uan-teng-lu* reports that Tao-hsin sensed that there was a holy man of great power living

on Mount Niu-t'ou and went to look for him. After searching for a few days, he found Fa-jung on a cliff absorbed in meditation. Then suddenly Tao-hsin seemed to hear the roaring of a tiger reverberating from the cliff face, which startled him. "I see you're not rid of it yet," Fa-jung remarked—by which he certainly meant that Tao-hsin still showed traces of → ego. A little later, when Fa-jung got up from his meditation, Tao-hsin inscribed the Chinese character for *buddha* on the spot where he had been sitting. When Fa-jung came back to take his place again, he in his turn was startled and unwilling to sit down on the sacred name. "I see you're not rid of it yet," said Tao-hsin, smiling. Fa-jung, who as shown by his reaction was still caught in orthodox Buddhist conceptions and did not understand this comment on the part of the fourth patriarch, asked him to instruct him in its deep meaning—which Tao-hsin then did. It is said that after Tao-hsin left Fa-jung, no more birds came to the latter with flower offerings, a sign that his enlightenment now left no "traces" (→ *goseki*). Thus the fourth patriarch had brought him to a more profound level of enlightenment. Later, students gathered around Fa-jung and he taught them the → buddha-dharma in his style, thus founding the Gozu school of Ch'an (Zen). The teachings of this school were brought to Japan by the Japanese monk → Saichō. However, these teachings never became of major importance for the development of the Ch'an (Zen) tradition either in China or Japan and died out after a few generations.

Fa-lang 法朗 507–81; important representative of the → San-lun school of Chinese Buddhism. In 528 he entered the Buddhist order and devoted himself initially to the practice of → *dhyāna* and the study of the → Vinaya texts. Later he occupied himself with the writings of the San-lun school. In 558 he went to the capital of those times (present-day Nanking), where he gathered thousands of students around himself, thus bringing the San-lun school great popularity. His student → Chi-tsang carried on the tradition after the death of Fa-lang.

Fang yen-k'ou 方延口 Chinese → release of the burning mouths

Fa-shun 法順 → Tu-shun

Fa-tsang 法藏 → Hua-yen school

Fa-yen-tsung 法延宗 Chin. for → Hōgen school

Fa-yen Wen-i 法延文 (Jap., Hōgen Bun'eki), 885–958; Chinese Ch'an (Zen) master, a student and dharma successor (→ *hassu*) of → Lo-han Kuei-ch'en (Jap., Rakan Keijin) and the master of → T'ien-t'ai Te-shao (Jap., Tendai Tokushō). Fa-yen was one of the most outstanding Ch'an masters of his time; he was in the lineage of → Hsüan-sha Shih-pei (Jap., Gensha Shibi). The

latter's dharma teaching was widely propagated by Fa-yen and as a result this lineage, which had hitherto been known as the Hsüan-sha school, was thereafter known as the Fa-yen school (Jap., → Hōgen school). Fa-yen had sixty-three dharma successors; we encounter him in example 26 of the → *Wu-men-kuan* as well as in example 7 of the → *Pi-yen-lu*.

Only a few of Fa-yen's voluminous writings are extant, among them a few poems and a treatise, the *Tsung-men shih-kuei-lu* on Ch'an and the signs already present in his time of the degeneration of the Ch'an schools of China. His sayings and instructions are recorded in the *Ch'ing-liang Wen-i-ch'an-shih yü-lu* (*Record of the Words of the Ch'an Master Wen-i from Ching-liang Monastery [in Ching-ling]*), compiled in the first half of the 17th century by the monks Yüan-hsin and Kuo Ning-chih.

Fa-yen became a monk at the age of seven. First he studied the Confucian classics and the Buddhist sūtras, particularly the → *Buddhāvataṃsaka-sūtra*, the fundamental work for the Hua-yen school of Chinese Buddhism. Since, however, he was not contented by such philosophical study, he eventually sought instruction in Ch'an. His first Ch'an master was → Ch'ang-ch'ing Hui-leng (Jap., Chōkei Eryō). Although Fa-yen did not experience enlightenment under him either, he was already highly respected in the monastic community surrounding Ch'ang-ch'ing. Later, when he was on a pilgrimage (→ *angya*) with some companions, the group was forced by a storm to seek shelter in Ti-ts'ang monastery in Fu-chou. There they met the abbot, Lo-han Kuei-ch'en, who was also called Master Ti-ts'ang (Jap., Jizō), after the name of his monastery. Here the → *mondō* took place between Ti-ts'ang and Fa-yen that is cited under the rubric of Lo-han Kuei-ch'en. As we learn from the → *Ching-te ch'uan-teng-lu*, Fa-yen came to an enlightenment experience when he heard Ti-ts'ang's words *ignorance is the thickest*. Thereafter he and his three companions remained at Ti-ts'ang monastery to train further under Master Lo-han; they all later became important Ch'an masters.

Master Lo-han submitted Fa-yen, who was still strongly under the influence of his early intellectual studies and liked especially to cite and discuss passages from the *Buddhāvataṃsaka-sūtra*, to very strict training. Repeatedly he swept aside Fa-yen's erudite pronouncements with the words "That is not the buddha-dharma." One day when Fa-yen wanted to leave and travel further, Lo-han accompanied him to the monastery gate. There he pointed to a stone and asked Fa-yen, "It is written, 'The three worlds are nothing but mind, the ten thousand things [all phenomena] are nothing but consciousness.' Tell me, is this stone in your consciousness or not?"

Fa-yen answered, "In consciousness."

Master Lo-han then said, "Why are you dragging such a stone around with you on a pilgrimage?"

Fa-yen did not know what to answer—and remained with Master Lo-han, who eventually led him to profound enlightenment.

Later when Fa-yen himself became active as a Ch'an master, his reputation spread quickly, and Ch'an monks thronged about him from all parts of the country. The number of monks gathered around him at Ch'iung-shou monastery in Lin-ch'uan is said never to have been less than a thousand. The dharma successors of Fa-yen spread his dharma teaching all over China and as far as Korea. The Ch'an school named after him flourished for three generations, however, then degenerated, and died out after the fifth generation.

Feng-hsüeh Yen-chao 冢 (Jap., Fuketsu Enshō), 896–973; Chinese Ch'an (Zen) master of the → Rinzaï school; a student and dharma successor (→ *hassu*) of → Nan-yüan Hui-yung (Jap., Nan'in Egyō) and the master of → Shou-shan Sheng-nien (Jap., Shuzan Shōnen). Feng-hsüeh is considered one of the greatest masters in the lineage of → Lin-chi I-hsüan (Jap., Rinzaï Gigen), and, as Yang-shan Hui-chi (Jap., Kyōzan Ejaku) is said already to have prophesied, a worthy dharma heir of Huang-po Hsi-yün (Jap., Ōbaku Kiun), Lin-chi's master. We encounter Feng-hsüeh in example 24 of the → *Wu-men-kuan* and in examples 38 and 61 of the → *Pi-yen-lu*.

Feng-hsüeh studied the Confucian classics in his youth and wanted to take the examination for entry into the civil service. The fact that he did not pass it on the first try brought about a turning point in his life. He undertook a life of → homelessness and then entered a Buddhist monastery. There he underwent the strict discipline of the → Vinaya school and for the first time studied the scriptures of Mahāyāna Buddhism, especially the teachings of the T'ien-t'ai school. Mere philosophical speculation, however, left him unsatisfied; thus he set about searching for a master of Ch'an who could lead him to his own experience of the truths described in the scriptures. Since he was not lacking in intelligence, quick wit, and confidence, and since no one could easily get the better of him in debate, he prematurely considered himself enlightened; and it took a strict master like Nan-yüan to show him his limitations, thus making authentic training possible. Feng-hsüeh's development, which eventually led to enlightenment under Master Nan-yüan, is described in detail in Master Yüan-wu's presentation in example 38 of the → *Pi-yen-lu*.

Feng-kan 冢 (Jap., Bukan); Chinese Ch'an (Zen) master of the T'ang period (precise dates unknown, probably the middle of the 7th century). He was the abbot (→ *rōshi*) of the Kuoch'ing Monastery in the T'ien-t'ai Mountains. The little that is known of him comes for the most part from the foreword to the *Han-shan-*

shih, a collection of the poetry of the hermits of → Han-shan. It also contains several poems attributed to Feng-kan.

Concerning his role as a subject of Zen painting, → Han-shan.

Fen-yang Shan-chao 冢 (Jap., Fun'yō Zenshō), 947–1024; Chinese Ch'an (Zen) master of the → Rinzaï school; a student and dharma successor (→ *hassu*) of → Shou-shan Sheng-nien (Jap., Shuzan Shōnen) and the master of → Shih-chuang Ch'u-yüan (Jap., Sekisō Soen). It is said of Fen-yang that he wandered throughout China and sought out seventy-one masters in an effort to save what could be saved of the Ch'an tradition, which was then in decline. Thus his style of instruction synthesized elements from the various lineages that then survived in the Rinzaï school.

Fen-yang was one of the first Ch'an masters to celebrate the sayings of the ancient masters in poetic form; in this way he founded the Ch'an-Zen tradition of eulogistic poetry (→ *ju*). (Also → Chih-men Kuang-tsu, → Hsüeh-tou Ch'ung-hsien.)

Five degrees (of enlightenment) 冢 (Jap., Go-i); a classification of degrees of realization of → enlightenment (also → *kenshō*, → *satori*) according to their depth, as established by the Chinese Ch'an (Zen) master → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai). In order of increasing depths of enlightenment, these degrees are *sho-chu-hen*, *hen-chu-sho*, *sho-chu-rai*, *ken-chu-shi*, *ken-chu-to*. The characters *shō* and *hen* here represent polar aspects of reality, for example,

<i>Shō</i> represents	<i>Hen</i> represents
the absolute	the relative
the fundamental	the phenomenal
emptiness	form and color
sameness	difference
one	many
true nature	attributes

The five degrees indicate the following mutual relationships of *shō* and *hen*:

1. *Sho-chu-hen* (lit. “*hen* in the midst of *shō*”); on this level of experience the world of phenomena dominates, but it is experienced as a manifestation of the fundamental, our true nature.

2. *Hen-chu-sho* (lit. “*shō* in the midst of *hen*”); in this second stage of enlightened experience, the quality of nondistinction comes to the fore and the quality of manifoldness fades into the background.

3. *Sho-chu-rai* (lit. “[the one] coming out of the midst of *shō* [and *hen* as polarly related to it]”); this is an experience in which there is no longer any awareness of body or mind—both “drop completely away.” This is the experience of emptiness (Jap., *ku*, Skt., → *shūnyatā*).

4. *Ken-chu-shi* (lit. “entering between the two [polar aspects]”); at this stage each thing is accorded its special uniqueness to the greatest degree; emptiness has vanished into phenomena.

5. *Ken-chu-to* (lit. “having already arrived in the middle of both”); on the fifth and highest level form and emptiness fully interpenetrate each other. From this state of mind arises self-evident, intentionless action, that is to say, action without any movement of brain or heart that instantaneously suits whatever circumstances arise (→ *fugyō-ni-gyō*).

Five hellish deeds 卍 also five deadly sins; five unforgivable deeds, which according to the traditional view immediately plunge their doers into the depths of hell (→ *naraka*). They are patricide, matricide, murder of an → arhat, injury of a → buddha, and the attempt to bring about a schism in the Buddhist monastic community (→ *sangha*).

Five hindrances 卍 → *nīvarana*

Five periods and eight teachings 卍 → *wu-tou-mi tao*

Five types of Zen 卍 A classification by the early Chinese Ch’an (Zen) master → Kuei-feng Tsung-mi of the most important categories of Zen. The notion *Zen* in this context stands generally for “meditative practice.” The five types of Zen are:

1. *Bonpu Zen* (Jap., *bonpu* or *bompu*, “ordinary unenlightened person”); the type of → *za-zen* that is practiced without religious motivation, as, for example, for the improvement of mental or bodily health.

2. *Gedō Zen* (Jap., *gedō*, “outside way”); betokens a type of Zen that is religious in character but follows teachings that are outside the Buddhist teachings. Yoga meditation or Christian contemplation, for example, would fall into this category. Also subsumed under *gedō Zen* are those meditative practices that are pursued purely for the sake of developing supernatural powers and abilities.

3. *Shōjō Zen* (Jap., *shōjō*, “small vehicle”; Skt., → *Hīnayāna*); a type of Zen that leads to the state of → *mushinjō*, a condition in which all sense perceptions are cut off and consciousness discontinued. If one remains in *mushinjō* until death occurs, then there is no rebirth and a kind of separation from the cycle of existence (→ *samsāra*) is achieved. Since *shōjō Zen* is directed only toward the attainment of one’s own inner peace, it is regarded by Zen Buddhism, which belongs to Mahāyāna Buddhism, as not in agreement with the highest teachings of the

Buddha. The last two of the five types of Zen, on the other hand, are considered in agreement with these teachings.

4. *Daijō Zen* (Jap., *daijō*: “great vehicle”; Skt. → *Mahāyāna*); the central characteristic of *daijō Zen* is self-realization (→ *kenshō*, → *satori*) and the actualization of the “great way” in everyday life (→ *mujōdō-no-taigen*). Since in self-realization the connectedness, indeed, the unity, of the self with all beings is experienced, and since the actualization of the “great way” in everyday life has to do with working for the welfare of all beings, this is a Zen of the Mahāyāna type.

5. *Saijōjō Zen* (Jap., *saijōjō*, “supremely excellent vehicle”); in this highest form of Zen practice, the way and path are fused into one. *Zazen* is understood here not so much as a means to “attain” enlightenment, but rather as a realization of the buddha-nature immanent in every being (→ *busshō*). It is said that this Zen was practiced by all the buddhas of the past and it is considered as the pinnacle and crown ornament of Buddhist Zen. This practice, also known as → *shikantaza*, is the Zen particularly fostered by → Dōgen Zenji.

The view occasionally put forward that *daijō Zen* refers to the practice of the → Rinzai school and *saijōjō* to that of the → Sōtō school is not entirely accurate. *Daijō* and *saijōjō Zen* mutually complement and interpenetrate each other and both forms of practice are practiced in both schools. In the Rinzai school the emphasis lies more strongly on bringing about self-realization with the help of *kōans*, while in Sōtō Zen the practice of *shikantaza* is preferred.

Kuei-feng Tsung-mi’s classification of five categories of Zen reflects, moreover, a traditional Buddhist view that today—since Zen has spread beyond the bounds of Buddhist culture—must be modified. Thus a Muslim or Christian can practice *shōjō*, *daijō*, or *saijōjō Zen* within the framework of his own religious background, even though according to the classification of the five types of Zen, any non-Buddhist Zen would have to be classified as *gedō Zen*. This classification is thus valid particularly within the theoretical framework of Zen “Buddhism” (→ Zen, exoteric), whereas in connection with the view that Zen is the core experience presupposed by, and at the basis of, every religion, this classification has very little application.

Forms of manifestation (of Buddhist deities)

卍 In → Tibetan Buddhism the distinction is possible between an angry or wrathful and a peaceful aspect of any deity in the pantheon; thus, for example, Avalokiteshvara (peaceful) and Mahākāla (wrathful). As a → *sādhana*, the deities symbolize the peaceful and aggressive or

destructive disposition of the practitioner's consciousness. As the modern Tibetan meditation master Chögyam Trungpa stresses, "wrath" is not to be understood here as an egoistic emotion, nor "aggressive or destructive" in an evil, negative sense. The energies symbolized by the wrathful deities are as helpful and necessary to the realization of enlightenment as the peaceful ones. What is destroyed here are the illusions that hinder spiritual development, and what feels itself attacked and terrified is the illusionary ego of the practitioner.

The equal recognition in Tibetan Buddhism of wrathful energies and the major role played by wrathful deities depicted in terrifying forms of manifestation have often led in the West to the erroneous view that "demon worship" is prevalent in Tibetan Buddhism.

Besides the five buddha families (→ *buddhakula*), the → Vajrayāna also speaks of the "hundred families of sacred peaceful and wrathful deities" (Tib., *zhi khro dam pa rigs brgya*). This enumeration of forty-two peaceful and fifty-eight wrathful deities, known particularly from the *Tibetan Book of the Dead* (→ *Bardo thödol*), is part of the Mahāyāna teachings (→ Nying-mapa) introduced into Tibet by → Padmasambhava. These deities are brought together in two → mandalas, which represent an expansion of the schema of the five buddha families. The archetype of the deities manifesting wrathful energies is Chem Chog Heruka.

Fo-t'u-teng 𑖀 232–348; Buddhist monk of Central Asian derivation, who went to Lo-yang in 310 and built a religious center there. Because of his magical powers (foreseeing the outcome of military operations, making rain, etc.), he gained the confidence of the ruler and functioned as his advisor for more than twenty years.

He indefatigably stressed the importance of a sense of humanity, and of refraining from killing and tyranny. Through this he had a positive influence on the rulers of his time. Fo-t'u-teng advocated the propagation of Buddhism among the Chinese people in its most elementary form and by the simplest means. Under his influence the Chinese were for the first time officially permitted to join the Buddhist → *sangha* and to undergo monastic ordination. He is said also to have been responsible for the founding of the Chinese order of nuns (→ *bhikshunī*).

Four certainties 𑖀 (Skt., *vaisharadya*); a characteristic mark of a buddha. The four certainties are (1) certainty that his perfect enlightenment is irreversible; (2) certainty that all defilements (→ *āsrava*) are exhausted; (3) certainty that all obstacles have been overcome; (4) certainty of

having proclaimed the way of abandoning → *samsāra*.

Four famous mountains 𑖀 Four mountains in China that in Buddhism are regarded as the sacred places of the four great → bodhisattvas. According to tradition they appeared at these mountains to expound the teaching. They are (1) Wu-t'ai-shan (Shansi province), associated with → Wen-shu (Skt., → Mañjushrī); (2) P'u-t'o-shan (Chekiang province), considered the sacred mountain of the bodhisattva → Kuan-yin (Skt., → Avalokiteshvara); (3) O-mei-shan (Szechuan province), the sacred mountain of the bodhisattva P'u-hsien (Skt., → Samantabhadra); (4) Chiu-hua-shan (Anhui province), the sacred place of the bodhisattva → Ti-ts'ang (Skt., → Kshitigarbha).

Four foundations (awakenings) of mindfulness 𑖀 → *satipatthāna*

Four immeasurables 𑖀 → *brahma-vihāra*

Four noble truths 𑖀 (Skt., *ārya-satya*; Pali, *ariya-satta*); these are the basis of the Buddhist teaching. The four noble truths are (1) the truth of suffering (→ *dukkha*); (2) the truth of the origin (*samudāya*) of suffering; (3) the truth of the cessation (→ *nirodha*) of suffering; (4) the truth of the path that leads to the cessation of suffering.

The first truth says that all existence is characterized by suffering and does not bring satisfaction. Everything is suffering: birth, sickness, death; coming together with what one does not like; separating from what one does like; not obtaining what one desires; and the five aggregates (→ *skandha*) of attachment that constitute the personality.

The second truth gives as the cause of suffering craving or desire, the thirst (→ *trishnā*) for sensual pleasure, for becoming and passing away. This craving binds beings to the cycle of existence (→ *samsāra*).

The third truth says that through remainderless elimination of craving, suffering can be brought to an end.

The fourth truth gives the → eightfold path as the means for the ending of suffering

Nonrecognition of the four noble truths is ignorance (→ *avidyā*).

The discovery of the four noble truths by the Buddha constituted, according to the various traditions, his actual enlightenment (→ *bodhi*). Buddha expounded these truths in the → Benares discourse as his first teaching immediately after his enlightenment.

The sūtras explain the four noble truths in the following words:

“But what, O monks, is the noble truth of suffering? Birth is suffering; decay is suffering; death is suffering; sorrow, lamentation, pain, grief and despair are suffering; in short the five groups [aggregates] of existence connected with clinging are suffering.

“But what, O monks, is the noble truth of the origin of suffering? It is that craving which gives rise to fresh rebirth and, bound up with lust and greed, now here, now there, finds ever fresh delight. It is the sensual craving, the craving for existence, the craving for non-existence or self-annihilation.

“But what, O monks, is the noble truth of the extinction of suffering? It is the complete fading away and extinction of this craving, its forsaking and giving up, liberation and detachment from it.

“But what, O monks, is the noble truth of the path leading to the extinction of suffering? It is the noble eightfold path that leads to the extinction of suffering, namely: perfect view, perfect thought, perfect speech, perfect action, perfect livelihood, perfect effort, perfect concentration” (trans. from Nyanatiloka 1972, pp. 151–152).

Four perfect exertions 四 (Skt., *samyak-prahānāni*; Pali, *sammā-padhāna*); one of the meditation practices recommended by the Buddha, the objective of which is to avoid unwholesome factors in the future and eliminate those that are present. The four perfect exertions are (1) the exertion of restraint (i.e., avoiding unwholesome factors); (2) the exertion of overcoming (unwholesome factors); (3) the exertion of developing (wholesome factors, especially the factors of enlightenment, → *bodhyanga*); (4) the exertion of maintaining (wholesome factors). The four perfect exertions are identical with the sixth element of the → eightfold path, right effort or exertion.

Four stages of absorption 四 → *dhyāna*

Four stages of formlessness 四 (Skt., Pali, *arūpasamādhī*); meditation practices from the early phase of Buddhism, the objective of which was to raise oneself stage by stage into increasingly higher levels of incorporeality. The four stages of formlessness are (1) the stage of the limitlessness of space (→ *ākāśha*); (2) the stage of the limitlessness of consciousness (→ *viññāna*); (3) the stage of nothing whatever; (4) the stage of beyond awareness and non-awareness.

These practices, which the Buddha probably adopted from the ancient tradition of India, and which do not conform in nature to other Buddhist meditation practices, were in the course of further development assimilated, along with the

four stages of absorption (→ *dhyāna*), into a larger series of practices. The four stages of formlessness constitute the fifth through eighth elements of the new series. The four stages of absorption, though they can lead to the attainment of supreme knowledge, are not accorded the highest place in this series, because all contents of consciousness are not eliminated in them. For this reason, from the point of view of the stages of formlessness, they are to be regarded as lower.

Fo-yen-yüan 玄 (Jap., Butsugen-on); Chinese master of the → Fuke school; → Kakushin.

Fubo-mishō-izen 玄 Jap., lit. “before the birth of one’s parents”; a Zen expression that points to one’s true nature or buddha-nature (→ *busshō*); another expression for → *honrai-nomemoku*.

Fudochi Shimmyō-roku 玄 A written work of the Japanese Zen master → Takuan. It presents the principles of Zen practice by comparing the mental attitude of a Zen practitioner to that of a person practicing the Japanese Way of the Sword (→ *kendō*).

Fugen 玄 Japanese for → Samantabhadra

Fugyō-ni-gyō 玄 Jap., lit. “doing by not doing”; Zen expression for intentionless action, which leaves no trace in the heart-mind (→ *kokoro*) of the one acting, as is the case with profound → enlightenment. It is a manner of “doing” that is not premeditated but rather arises as an instantaneous, spontaneous reaction to given circumstances. A prerequisite for this is the development of → *jōriki*. But *jōriki* by itself is not sufficient for the attainment of the state of mind of *fugyō-ni-gyō*. For this it is also necessary that the person acting not be attached to the result of his action, indeed, that in acting he is not aware of himself in the sense of a limited → ego as the author of the act. This is not possible without enlightenment.

The notion of “doing by not doing” is already to be found in Taoism (→ *wu-wei*), which contributed significantly to the development of Zen.

Fuhōzō 玄 Jap., lit. “treasure-house of dharma-transmission”; 1. the fact of the transmission of → buddha-dharma through a long lineage of patriarchs (→ *soshigata*) beginning with → Shākyamuni Buddha (see also the Ch’an/Zen Lineage Chart); 2. a person in the lineage of patriarchs deriving from the historical Buddha who transmits the dharma.

Fukaku Zenji 福aku Jap. for → P'u-chüeh-ch'an-shih

Fukan Zazengi 福kan Jap., "General Presentation of the Principles of Zazen"; a written work of the great Japanese Zen master → Dōgen Zenji, which he composed after his return to Japan from China as a general introduction to the practice of → *zazen*. In it he stresses that *zazen* is no "means to enlightenment," since even after experiencing → enlightenment, one continues to practice *zazen*, which is the fundamental practice of all the buddhas (→ Zen, esoteric). This development continues without end.

Fukasetsu 福kasetsu Jap., lit. "the unsayable"; like the mystics of all cultures and ages, the Zen tradition also says that what is experienced in → enlightenment (also → *kenshō*, → *satori*) eludes all conceptual expression. Whoever has realized his true nature or buddha-nature (→ *bussō*) is "like a mute who has had a dream," as the Chinese Ch'an (Zen) master → Wu-men Hui-k'ai (Jap., Mumon Ekai) says in his exposition of the example 1 of the → *Wu-men-kuan* concerning the famous kōan Mu. The experience of *fukasetsu* is the basis for the admonition so typical of Zen not to fixate on the words of sacred scriptures, which can only be the "finger that points to the moon (true reality), but not the moon itself."

Thus in the characterization of Zen in four short phrases that is attributed to the first patriarch of Ch'an (Zen) → Bodhidharma but according to the opinion of many Zen scholars really came from Master → Nanch'üan P'u-yüan (Jap., Nansen Fugan), it is said: "(1) special transmission outside the orthodox teaching [Jap., *kyōge betsuden*], (2) independence from scriptures [Jap., *furyū monji*], (3) and immediate pointing to the human heart [Jap., *jikishi ninshin*] (4) lead to realization of one's nature and to becoming a buddha [Jap. *kenshō jōbutsu*]."

The ineffability of Zen experience is what causes the Zen masters so readily to have recourse in → *mondō* or → *hossen* to wordless gestures as a means of communication that transcends verbal expression. As shown by the fact that Zen has produced a rich literature, Zen does not deny the usefulness of the written word; however, it is repeatedly stressed that no words can contain true reality or communicate it. Only a person who has been through the experiences expressed in the writings can read what is written there.

In the *Chuang-tzu*, the work by the great Taoist sage of the same name—who with his spiritual father Lao-tzu belongs as much among the Zen forefathers as do

the early Indian patriarchs (→ *soshigata*)—is this saying of Lao-tzu's, which is often quoted by Zen masters in connection with *fukasetsu*: "If the Tao [→ *dō*] were something that could be presented, each man would present it to his lord. If the Tao were something that could be handed to somebody, each man would give it to his parents. If the Tao were something that could be told to others, everybody would tell it to his brothers."

However, such is not the case. It is only accessible to one's own immediate experience. That is why Lao-tzu also says at the end of the above section, "He who has not experienced [the Tao] in his heart, for him the gates of Heaven are not open."

Fukashigi 福kashigi Jap., lit. "the unthinkable"; that which eludes every thought-conditioned, conceptual comprehension, i.e. which transcends thinking; the wondrous, the essentially inscrutable. According to the teachings of Zen, ultimate reality, true nature, or buddha-nature (→ *bussō*) is beyond thought, i.e., *fukashigi*. But though it is inconceivable and beyond intellection, it is nevertheless *experienceable*. The experience of the unthinkable is what is referred to as → enlightenment (also → *kenshō*, → *satori*).

Fukatoku 福katoku Jap., lit. "that which cannot be held onto," the "ungraspable"; insubstantial nature of all phenomena. According to the Buddhist understanding, all phenomena arise dependent upon direct and indirect causes (→ *innen*, → *pratītya-samutpāda*); thus they are devoid of any nontransitory substance and are ultimately "empty" (Jap., *kū*; Skt., *shūnyatā*) and thus *fukatoku*.

Fuke school 福ke school (Chin., P'u-hua-tsung or P'u-hua-ch'an; Jap., Fuke-shū); one of the less important secondary schools of the Chinese Ch'an (Zen) tradition, founded in the ninth century by an eccentric Chinese master, → P'u-hua (Jap., Fuke), a student of → P'an-shan Pao-chi (Jap., Banzan Hōshaku) and "grandson in dharma" of the great Ch'an master → Ma-tsu Tao-i (Jap., Baso Dōitsu). In this school, which does not belong to the → *goke-shichishū*, the chanting of sūtras as a meditative practice is replaced by the playing of a bamboo flute (Jap., *shakuhachi*).

The teachings of the Fuke school were brought to Japan during the Kamakura period by the important Japanese Zen master → Kakushin. Adherents of the school, who were for the most part lay people, made pilgrimages through the country wearing beehive-shaped bamboo hats, which hid their personal identities, and playing *shakuhachi*, the sound of which was to recall the buddha-dharma to the minds of believers. Such pilgrims were called → *kamusō*, "monks of emp-

teness.” Toward the end of the Tokugawa (also called Edo) period, the Fuke school became a refuge for lordless samurai (Jap., *rōnin*), who often misused the pilgrim’s hat in their dealings, just for concealment. In the Meiji period this school was officially prohibited.

Fuketsu Enshō ☞ Jap. for → Feng-hsüeh Yen-chao

Fukyō ☞ Jap., lit. “sūtra recitation”; Zen expression for the communal recitation of sūtras by monks in a Zen monastery.

Fun’yō Zenshō ☞ Jap. for → Fen-yang Shan-chao

Furyū-monji ☞ Jap., lit. “not depending [on sacred] writings”; practitioner’s nondependence on sacred writings—a characteristic of Zen.

Fusa ☞ Jap., roughly “tea for all”; tea offering for the inhabitants of a Zen monastery made by supporters of the monastery.

Fusatsu ☞ Jap.; Japanese way of reading the Chinese character that translates the Sanskrit word *upavasatha*. *Fusatsu* is a Buddhist ceremony originated by → Shākyamuni Buddha, held twice monthly in a Zen monastery, in which certain vows (→ *shiguseigan*) are renewed. *Fusatsu* requires confession of violations against Buddhist rules of behavior (→ *jūjūkai*) and acceptance of the → karma resulting from them.

Fusetsu ☞ Jap., roughly “propagation of the words”; general term for the presentation of Buddhist teachings in a Zen monastery. (Also → *teishō*.)

Fushizen-fushiaku ☞ Jap., lit. “not thinking good, not thinking bad”; Zen expression for transcending the dualistic worldview in which phenomena are distinguished in terms of “good” and “bad,” desirable or repulsive, and judged on that basis. This is a state of mind that can only be actualized through the enlightened experience of the sameness of nature of all phenomena (→ enlightenment; also → *kenshō*, → *satori*).

The expression *fushizen-fushiako* comes from a famous story of the Ch’an-Zen tradition, which is given as example 23 of the → *Wu-men-kuan*. In it → Hui-neng, the sixth patriarch of Ch’an (Zen) appears. He

had received from the fifth patriarch → Hung-jen the “bowl and robe” (→ *den’e*) and had thus been confirmed as his dharma successor (→ *hassu*) and installed as the sixth patriarch. He was pursued by the followers of → Shen-hsiu, who wanted to get these insignia of the patriarchate away from him by force. In the first part of example 23 of the *Wu-men-kuan* we hear further:

“The sixth patriarch was once pursued by the monk Ming to Mount Ta-yü. When the patriarch saw Ming coming, he put the robe and bowl on a rock and said, ‘This robe represents faith. It should not be fought over with violence. I leave it to you to take it.’

“Ming immediately tried to pick it up, but it was heavy like a mountain and could not be moved. Trembling and shaking, Ming said, ‘I came to seek the dharma, not to get this robe. Please reveal it to me.’

“The patriarch said, ‘Think neither good nor bad. In this moment, what is the primordial face [→ *honrai-no-memmoku*] of Ming the monk?’

“In that moment Ming suddenly experienced profound enlightenment.”

Fushō ☞ Jap., lit. “unborn”; Zen expression for the absolute, the true reality, in which there is no birth, no death, no becoming nor passing away, and no time in the sense of before and after.

Futan-kū ☞ Jap., lit. “not just emptiness”; the insight that the true nature or buddha-nature (→ *busshō*) of all phenomena is neither existence nor nonexistence, but rather both and yet neither, depending on the viewpoint from which phenomena are regarded. A glimpse of the non-distinctiveness of relative and absolute, which transcends all logical or conceptual comprehension, is provided by the short formula from the *Mahāprajñāpāramitā-hridaya-sūtra* (Jap., *Maka hannyaharamita shingyō*, → *Heart Sutra*), “Form is nothing other than emptiness, emptiness is nothing other than form.”

The expression *futan-kū* is used in opposition to *tankū* (“only emptiness”), the term used by Japanese Mahāyāna Buddhism to refer to those Buddhist schools that on the basis of logical analysis affirm the nonexistence of all phenomena and deny their simultaneous existence. The unity of form and emptiness is not something that can be reached by the path of logic (already, just emptiness alone is inconceivable); it can only be experienced in profound → enlightenment.

G

Gaki 𣎵 Jap. expression for the “hungry ghosts” (Skt., → *preta*). In Zen monasteries it is customary to make a small food offering to the *gaki* before beginning to eat a meal.

Gakudō Yōjin-shū 𣎵 Jap.; a written work of the Japanese Zen master → Dōgen Zenji, in which he put forward ten rules for beginners on the path of Zen.

Gampopa 𣎵 (sgam-po-pa), Tib., lit. “man from Gampo,” 1079–1153; also known as Dvampo Lhaje, “Doctor from Dvampo”; one of the central personalities in the tradition of the → Kagyüpa school. After the early death of his wife, Gampopa became a monk at the age of twenty-six and pursued the teaching of the → Kadampa school. Seeking for further instruction, he heard the name → Milarepa, found the latter and finally received from him the transmission of the → *mahāmudrā* teachings. After the death of Milarepa, Gampopa founded the monastic tradition of the Kagyüpa. In his most important work, *The Jewel Ornament of Liberation* (→ *lamrim*), he brought together the teachings of the Kagyüpa and Kadampa “as two streams flow into one.”

Ganda-vyūha 𣎵 (Gaṇḍa-vyūha), Skt., lit. the cone-shaped elevation on the crown of the Buddha’s head; an independent part of the → *Buddhāvataṃsaka-sūtra*. Said to have been taught by Buddha → Shakyamuni in Shravasti, this scripture is an account of the pilgrimage of young Sudhana, who is guided on his way to enlightenment by the bodhisattva → Manjushri and who requests the advice about his religious practice from fifty-three persons, including the imminent buddha → Maitreya. Finally he meets → Samantabhadra, through whose teaching he attains enlightenment and experiences reality. The last chapter concerns the vows of Samantabhadra, which constitute the basis of the life of a → bodhisattva and which comprise a fundamental text of the → Hua-yen (→ Kegon) school.

Gandhāra 𣎵 The region in the extreme northwest of India, today including southern Afghanistan and parts of Pakistan, one of the greatest centers of Buddhist art and culture. During the first half of the 2d century C.E., the first depictions of the Buddha appeared here. These reflected the Mahāyāna view of the Buddha as

embodiment of the absolute principle of existence, the personification of wisdom and kindness.

The art of Gandhāra, which was strongly influenced by eastern Roman art, reached its pinnacle between 130–50 and 430–50 C.E. It is characterized by an idealized style of representing the human form. In the course of its development a progressive spiritualization and formal abstraction can be detected. Of numerous monasteries—evidence that Buddhism was deeply rooted in the population—for the most part only the foundations are preserved. Most of the monasteries were probably destroyed in invasions by alien peoples in the 5th century. By the 7th century, according to accounts by the Chinese pilgrim → Hsüan-tsang, Buddhism in Gandhāra was extinct.

In contrast to the beginnings of Buddhist art, in Gandhāra Buddha was depicted as a person. Most depictions are in reliefs that illustrate his biography and the → *Jātaka* tales. He appears as a yogi in perfect physical and mental equilibrium. Sometimes he is also represented as a teacher, but always without action and inward-turned. Still other images showing the Buddha during his ascetic period, emaciated down to the skeleton, are starkly realistic. In Gandhāra a systematic symbology had already been elaborated. The representations show the typical posture of the hands (→ *mudrā*) and the marks of a buddha: short locks of hair curled to the right or a hair knotted in a snail shape, (i.e., the *ūrṇā* and *ushnīṣa*, → *dvātrimśa-dvara-lakṣhana*).

Typical of Gandhāran art is the manner of representing the detail of Buddha’s robe. In the early phase, the robe was shown as a calm, even flow of folds and smooth forms; later it took on a cool, graphic regularity that covered the body with an ornamental network of lines; finally the representation of the robe is reduced to engraved double lines.

Gandharva 𣎵 Skt.; the celestial *gandharva* of the Hindu Vedas is a deity who knows and reveals the secrets of the celestial and divine truth. He is a personification of the light of the sun. His task is to prepare the celestial soma drink for the gods. In later representations the *gandharvas* were a race of demigods—singers and musicians who took part in the banquets of the gods. It is in the latter sense that the concept is used in Buddhism.

Ganjin 𣎵 Jap. for → Chien-chen

Gantō Zenkatsu 𣎵 Jap. for → Yen-t’ou Chüan-huo

Garuda 鵄 (garuḍa), Skt.; a mythical bird, half man, half bird. In Buddhism *garuda* is occasionally used as a synonym for Buddha; in representations of the *dhyāni buddha* → Amoghasiddhi, *garuda* sometimes appears as his vehicle.

Gasshō 合掌 Jap., lit. “palms of the hands placed together”; Zen expression for the ancient gesture of greeting, request, gratitude, veneration, or supplication common in many cultures (particularly in the East).

In this gesture of “palms of the hands placed together” a state of mind is spontaneously manifested that suggests the unity of the antithetical forces of the phenomenal world.

Gāthā 偈 → sūtra

Gati 趣 Skt., Pali, lit. “mode of existence”; refers to the various forms of existence within which rebirth takes place and which constitute → *samsāra*. Three good, or higher, and three bad, or lower, modes of existence are distinguished. The good ones are humans, gods (→ *deva*), and the → *asuras*; the bad are animals, hungry ghosts (→ *preta*), and hell beings (→ *naraka*). These modes of existence are displayed in the three worlds or realms (→ *triloka*).

These three worlds are the worlds of desire, where the activity of the six lowest classes of gods and of humans and animals takes place; the world of desireless embodiment or “pure form,” with seventeen types of gods; and the world of bodilessness or formlessness with four classes of *devas*. Between the various forms of existence there is no essential difference, only a karmic difference of degree. In none of them is life without limits. However, it is only as a human that one can attain enlightenment. For this reason Buddhism esteems the human mode of existence more highly than that of the gods and speaks in this context of the “precious human body.” Incarnation as a human being is regarded as a rare opportunity in the cycle of a *samsāra* to escape this cycle and as a challenge and obligation to perceive this opportunity and strive toward liberation (→ *bodhi*, → enlightenment).

Gatsurin Shikan 葛城山 Jap. for → Yüeh-lin Shih-kuan

Gautama Siddharta 佛陀 → Siddharta Gautama

Ge-Ango 解阿那 Jap. → angō

Gedatsu 解脫 Jap., lit. “release, liberation”; 1. the liberation the experiencing of which is the goal of all Buddhists and all meditative training in Buddhism. *Gedatsu* is also used as a synonym for → enlightenment. 2. Another expression for meditative practice (→ *zazen*); since liberation is actualized through meditation. (Also → *dai-gedatsu*.)

Gedō 外道 Jap., lit. “outside way”; non-Buddhist religion or philosophy. (Also → five types of Zen 2.)

Gedō Zen 外道 Zen Jap., → five types of Zen 2

Gelugpa 格鲁派 (dgelugs-pa), Tib., roughly “school of the virtuous”; the last to be established of the four main schools of Tibetan Buddhism, founded by → Tsongkhapa. This doctrinal tradition, pursuant to that of the Kadampa, lays particular emphasis on the observation of monastic rules (→ *Vinaya-pitaka*) and thorough study of authoritative texts. Principal among these is the literature on the stages of the path (→ *lamrim*) and the systematic works on the various Buddhist doctrinal views (→ *Siddhānta*). Since the installation of the dalai lamas as heads of state in the 17th century, the Geluggas have held political leadership.

The doctrinal system of the Geluggas is based on the writings of Tsongkhapa and his two main disciples Gyaltshab (1364–1432) and Khedrub (1385–1483). After having had a vision of → Mañjushrī, Tsongkhapa formulated in voluminous commentaries the → *Mādhyamika* view that is regarded as authoritative for his school. In the meditation manuals composed by him, it is described in great detail how to arrive at this insight. Besides basic contemplations of the inadequacy of the cycle of existence (→ *samsāra*), the arousing of the mind of enlightenment (→ *bodhicitta*) is given a preeminent position. Only after having aroused *bodhicitta* can insight into the true reality of phenomena be gained.

Thus the actual spiritual practice consists in achieving concentration (→ *samādhi*). In his writings Tsongkhapa incisively demonstrated how this goal may be reached through the differentiated states of equilibrium of dwelling in tranquility (→ *shamatha*) and through special insight (→ *vipashyanā*). Also the teachings of the → *Tantras* are regarded by the Geluggas as a special technique for the realization of this state of equilibrium.

Gematsu 夏末 Jap., lit. “end of summer”; the end of the → *ango*, the summer period of intensive training in a Zen monastery (→ *tera*).

Genjō-Kōan 겐조공안 Jap., roughly “Enlightenment Appears in Everyday Life” or “Everyday Life Is Enlightenment”; a writing of the Japanese Zen master → Dōgen Zenji, which became a chapter in the → *Shōbō-genzō*. This text, which concerns the connection between practice (→ *zazen*) and → enlightenment, is one of the most important writings of the → Sōtō school of Japan. An English translation with commentary by a modern Japanese Zen master is Maezumi 1978.

Genkan 関 Jap., lit. “secret gate”; 1. entry; entry into Buddhism, setting out on the path of → enlightenment as shown by the various styles of training. 2. The entrance gate to the guest rooms (*tanga-ryō*) in a Zen monastery or the foyer at the entrance to the monastery; the entryway between the outside door and the living quarters of a Japanese house, corresponding roughly to our vestibule, though usually without door or wall separating it from the open foyer set one step higher.

Gensha-Shibi 関 Jap. for → Hsüan-sha Shih-pei

Genzen sambō 関 Jap., → *sambō*

Gesar 関 (Ge-sar), Tib., lit. “Lotus Temple.” Name of a mythical hero who inspired the greatest epic of Tibetan Buddhism. This epic was diffused in the form of folk tales as far as Mongolia and was transmitted by professional singers or bards. The eastern Tibetan kingdom of Ling is given as the homeland of Gesar. The Gesar legends arose in the 11th century. At this time Buddhism began to prevail in the belief of the people over the → Bön religion and the main theme of the epic is the battle of Gesar against evil (i.e., *bön*). In these conflicts on behalf of the qualities of Buddhism Gesar is regarded as the embodiment of → Avalokiteshvara and of → Padma-sambhava and his heroes as incarnations of the → *mahāsiddhas*. Today Gesar is venerated as a warrior god and a god of wealth, and his consort as a → *dākinī*.

Following the style of spiritual songs, as composed, for example, by → Milarepa and → Drugga Künleg, traveling singers transmitted the early, oral versions of the epic. The later legends surrounding the figure of Gesar arose as a rule on the basis of visions and revelations of Tibetan monks (→ lamas) of all schools.

The epic is divided into two main parts: the unhappy youth of the hero, who was despised by all, and his reign as mighty King Gesar. His special qualities single him out as the son of a god who is to bring order to the world once again. After his birth, nonetheless, he was exiled along with his mother and brought this exile to an end only at the age of fifteen. In a horse race, the winner of which was to become king of Ling, against all expectations he defeated his principal foe Khrothung, became king of Ling and received the former king's daughter Brugmo as his wife. Following this are battles against various demons. The last and most important episode is the conquest and conversion of the land of Hor.

All the legends composed in later generations were based on this episode. In these later legends Gesar converted countries like Iran and China, even descended into hell to confront the god of death, and in a version that first appeared in the twentieth century, conquered the land of Jar (i.e., Germany).

Based on the numerous legends, a cult of Gesar developed in Tibet, which produced a rich iconography. Temples were built, and offerings made, to Gesar as a warrior god. As a subduer of demonic powers, Gesar played a role comparable to that of Padmasambhava. As the bringer of future salvation, Gesar is associated with the kingdom of → Shambhala.

Getsurin-Shikan 関 Jap. for → Yüeh-lin Shih-kuan

Gettan Zenka 関 Jap. for → Yüeh-an Shan-kuo

Geza 関 Jap., lit. “summer sitting”; another term for → *ango*, the summer training period in a Zen monastery (→ *tera*).

Gikū 関 Jap. for → I-k'ung

Gō 関 Jap. for → karma

Godō 関 Jap., lit. “back hall”; 1. one of two sections of the meditation hall in a Japanese monastery. 2. The elder monk under whose supervision the *godō* section of the meditation hall is placed; in the → Sōtō school, the elder monk to whose charge supervision of the → zendō falls; the *godō* corresponds to the → *jikijitsu* in the → Rinzaï school.

Gohō Jōkan 関 Jap. for → Wu-feng Ch'ang-kuan

Go-i 関 Jap., → five degrees (of enlightenment)

Goke-shichishū 関 Jap., lit. “five houses, seven schools”; general term for the seven schools of Ch'an (Zen) during the T'ang period; these stemmed from five lineages (“houses” or “families”).

The five houses and their founders are (1) the → Rinzaï school of → Lin-chi I-hsüan (Jap., Rinzaï Gigen); (2) the → Igyō school of → Kuei-shan Ling-yu (Jap., Isan Reiyū) and → Yang-shan Hui-chi (Jap., Kyōzan Ejaku); (3) the → Sōtō school of → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai) and → Ts'ao-shan Pen-chi (Jap., Sōzan Honjaku); (4) the → Ummon school of → Yu-men Wen-yen (Jap., Ummon Bun'en); and (5) the → Hōgen school of → Fa-yen Wen-i (Jap., Hōgen Bun'eki).

The seven schools are the above-mentioned five houses plus the two further schools into which the Rinzaï school split after → Shi-shuang Ch'u-yüan. These two are (6) the → Yōgi school of → Yang-ch'i Fang-hui (Jap., Yōgi Hōe) and (7) the → Ōryō school of → Huang-lung Hui-nan (Jap., Ōryō E'nan). (See also the Ch'an/Zen Lineage Chart.)

Gokoku Keigen 国語集 𠄎 Jap. for → Hu-kuo Ching-yüan

Gokulika 𠄎 Skt. → Hīnayāna, → Mahāsān-gghika

Gomi(-no)-zen 𠄎 Jap., lit. “Zen of the five types of taste”; the five types of meditative practice in the sense of the → five types of Zen. The expression *gomi-zen* is used as the opposite of → *ichimi-zen*.

Gonkyū 𠄎 Jap., lit. “elder who has served”; an elder monk in a Zen monastery or a Zen master who has already led students on the way of Zen for many years and has retired from his activity as → *rōshi*.

Gonsen-kōan 𠄎 Jap. → *kōan*

Goroku 𠄎 (Chin., *yü-lu*), lit. “record of words”; collection of the instructions, discourses, and sayings of a Zen master. The title of the work is usually formed by adding *-goroku* or the short form *-roku* to the name of the master.

Gosan 𠄎 also *gozan*, Jap. (Chin., Wu-shan), lit. “five mountains”; the Wu-shan in China was a league, institutionalized by the Sung emperor Ning-tsung, of the five most important Ch’an (Zen) monasteries in the cities Hang-chou and Ming-chou. This became the model for similar leagues of the most important Zen monasteries of the → Rinzai school in Kyōto and Kamakura. In the middle ages these became important centers of art and culture in Japan.

The following Zen monasteries belonged to the *gosan* of Kamakura: Kenchō-ji, Engaku-ji, Jufuku-ji, Jōchi-hi, and Jōmyō-ji. The *gosan* of Kyōto is comprised of Tenryū-ji, Shōkoku-ji, Kennin-ji, Tōfuku-ji, and Manju-ji. Nanzen-ji, another important Zen monastery in Kyōto, was partly under the jurisdiction of the *gosan* of Kyōto.

The word *mountain* (Chin., *shan*; Jap., *san* or *zan*) means in this context Ch’an or Zen monastery (in ancient times such monasteries were generally built on mountains). The names of the mountains were often given to the monasteries as well as to the ancient Ch’an or Zen masters.

Gosan-bungaku 𠄎 Jap., lit. “Five Mountain Literature”; blanket term for the writings of the Zen masters of the five leading Zen monasteries (→ *gosan*) of Kyōto during the Ashikaga (or Muromachi) period (1338–1573). The founders of the Gosan-bungaku are considered to be the Chinese Ch’an (Zen) master → I-shan I-ning, who came to Japan in 1299, and his Japanese student → Sesson Yūbai. The best-known au-

thors of the Five Mountain Literature were the genius → Musō Soseki—who, like I-shan I-ning, was not only an important Zen master but also an outstanding artist—and Zen masters Gen’e (1269–1352), Shūshin (1321–88), and Zekkai Chūshin (1336–1405), a student of Musō Soseki.

These authors particularly cultivated the Chinese art of poetry and neo-Confucian philosophy; they also contributed a great deal to the transfer of Chinese science and art to Japan. Some of them became known as painters and masters of the way of calligraphy (→ *shōdō*). Particularly Musō Soseki, through his writings, composed in simple, easily understood Japanese, contributed to the diffusion of this literature in Japan.

Goseki 𠄎 Jap., lit. “trace of enlightenment”; in Zen it is said that profound → enlightenment leaves no traces behind. Of someone whose behavior suggests that he has experienced enlightenment, it is said that he shows “traces of enlightenment,” or, in the drastic style of expression so typical of Zen, that he “stinks of enlightenment.” Only after the “stink” has fully settled and a person lives what he has experienced of enlightenment in a completely natural way—without being aware of being “enlightened” or giving any outward signs of it—only then in Zen is the authenticity of his enlightenment acknowledged.

Goso Hōen 𠄎 Jap. for → Wu-tsu Fa-yen

Gottan Funei 𠄎 Jap. for → Wu-an P’u-ning

Govinda 𠄎 Lama Anāgārika, 1898–1985; Buddhist scholar of German origin who was particularly engaged with the theory and practice of → Tibetan Buddhism (→ Vajrayāna). His books, translated into many Western languages, contributed to the diffusion of Buddhist thought in the West. Among his best-known publications are a personal account of his travels in Tibet (*The Way of the White Clouds*) and an introduction to the teachings of Vajrayāna (*The Foundations of Tibetan Mysticism*). Lama Govinda founded in the West the Buddhist order Ārya Maitreya Mandala.

Gozu school 𠄎 (Chin. Niu-t’ou-tsung or Niu t’ou-ch’an; Jap. Gozu-shū); a secondary lineage of Chinese Ch’an (→ Zen), which does not belong to the traditional Zen schools (→ Goke-shichishu) in China. It derives from Master → Fā-jung (Jap. Hōyū), also known as Niu-t’ou (Jap. Gozu), a student of → Tao-hsin, the fourth patriarch of Zen in China. The school declined during the Song dynasty.

Great Vehicle 大 → Mahāyāna

Gridhrakūta 鵄 Skt. → Vulture Peak Mountain

Gufu-shogyō-zen 愚夫之禪 Jap., lit. “fool’s Zen”; Zen expression for the style of meditation in which one thinks about orthodox doctrinal ideas (for example, impermanence, egolessness, emptiness, etc.). Zen distinguishes true Zen practice (→ *zazen*) from this conventional style of meditation, ruling out preoccupation with religious notions, however holy they may be, in order to free the mind from dependence on thinking.

Gunin 衲 Jap. for → Hung-jen

Guru 師 Skt.; teacher, particularly a spiritual master. The Hindu tradition speaks of four stages of the guru principle: (1) parents, who provide us with this body and acquaint us with life and its problems; (2) the worldly teacher of school and university, the master of a craft, and all others who concern themselves with our education; (3) the spiritual master, who knows the way, explains to us the sense and purpose of life and the way to self-realization and also shows its dangers and obstacles; (4) the cosmic guru (→ *avatāra*) to which the spiritual master leads us and which as divine incarnation is fully enlightened.

Two questions are constantly asked about the guru: (1) whether a guru is necessary on the spiritual path and (2) what the meaning is of the unconditional obedience that one is supposed to show towards the guru. In response to the first question, the Indian teachers often give a very simple example. When you come to a strange city and want to find a particular street, there are two ways to do it: either you can try all the streets until you come to the one you are looking for, which, if you are unlucky, will be the last; or you can ask a native. He will show you the shortest way to the place you are seeking. A guru is a native who is in every way familiar with the realm of spirituality. Moreover the scriptures assure us that, from a certain point on, one’s own self becomes the guru and takes over the guiding role. For this there is a word in Sanskrit, *antaryāmin*, lit. “inner leader.”

As far as obedience to the guru is concerned, it is senseless if it is practiced from a sense of obligation against one’s will. If one has the right relationship to

the guru and trusts him completely, one will obey him out of trust and love, even when one does not immediately grasp the sense of his instruction.

Guru Rinpoche 師 → Padmasambhava

Gutei 禪 Japanese for → Chū-chih

Gyōbutsu 行佛 Jap., lit. “act [like a] buddha”; to devote oneself to the basic practice of the Buddha way (→ *butsudō*), i.e., practice → *zazen*.

Gyō-jū-za-ga 行住坐臥 Jap., lit. “walking-sitting-lying”; an expression betokening that Zen practice should be maintained uninterrupted throughout all the business of daily life.

Gyō-jū-za-ga means the undivided attention, or mindfulness, that the Zen practitioner should devote to all his activities. The following famous anecdote form the life of the Japanese Zen master → Ikkyū Sōjun makes clear what fundamental importance the practice of mindfulness has in Zen:

One day a man of the people said to Zen Master Ikkyū, “Master, will you please write for me some maxims of the highest wisdom?”

Ikkyū immediately took his brush and wrote the word: “Attention.”

“Is that all?” asked the man. “Will you not add something more?”

Ikkyū then wrote twice running: “Attention. Attention.”

“Well,” remarked the man rather irritably, “I really don’t see much depth or subtlety in what you have just written.”

Then Ikkyū wrote the same word three times running: “Attention. Attention. Attention.”

Half-angered, the man demanded: “What does that word attention mean anyway?”

And Ikkyū answered gently: “Attention means attention.” (Kapleau 1980, pp.10–11)

Gyōrin 行禪 Jap. → *mokugyō*

Gyulü 覺 (sgyu lus) Tib., lit. “illusion body”; in the → Vajrayāna the notion of a refined body that exists beyond the five aggregates (→ *skandha*), yet at the same time lies within them. As part of the → *Naro chödrug* and other Tantric traditions, it refers especially to a particular meditation technique with the help of which the ordinary body can be purified to the state of buddhahood.

H

Hachi ㊦ Jap. → *jihatsu*

Haiku ㊦ Jap.; a sixteen-syllable Japanese poetic form with the syllable sequence 5–7–5. Matsuo Bashō (1644–94) is considered the greatest Japanese haiku poet and the founder of the classical art of haiku. He was an adherent of Zen and practiced → *zazen* under the guidance of Master Bu'cho (1643–1715). His best haiku, which became models for all later haiku poets, are permeated with the mind of Zen and express the non-dualistic experience of Zen.

Haklenayasha ㊦ 23d patriarch in the Indian lineage of → Zen

Hakuin Zenji ㊦ also Hakuin Ekaku (1689–1769), one of the most important Japanese Zen masters of the → Rinzai school. He is often referred to as the father of modern Rinzai Zen, since he gave new impetus to the Rinzai school—which had been gradually deteriorating since the 14th century—and reformed it. He systematized *kōan* training and emphasized once again the importance of → *zazen*, the practice of which had been more and more eclipsed by intellectual preoccupation with Zen writings. In his famous praise of *zazen* (→ *Hakuin Zenji zazen-wasan*), he extolls the importance of “sitting in meditation” for the actualization of → enlightenment, which is the goal of the way of Zen (also → *mujōdō-nō-taigen*). Hakuin's → *sekishu*, “What is the sound of one hand clapping?” is the best-known *kōan* stemming from a Japanese master. The ingenious Hakuin Zenji was not only an outstanding Zen master, but also an important painter, master of calligraphy (→ *shōdō*), and sculptor. His ink paintings are among the most renowned works of Zen painting.

At the age of seven or eight Hakuin visited a Buddhist temple with his mother. He heard a discourse by the temple priest in which the torments of hell beings as described in a *sūtra* were so graphically presented that young Hakuin could not shake off the horrifying vision of hell. He resolved to become a monk and to come to the state of a man whom “fire could not burn and water could not drown.” His parents opposed his aspiration to become a monk, but at fifteen he left home and entered a monastery. There day and night he recited *sūtras* and venerated the buddhas. At nineteen he read the story of the great Chinese Ch'an (Zen) master → Yen-t'ou Ch'üan-huo (Jap., Gantō Zenkatsu). The thought that even so great a master of the → buddha-dharma could not escape a painful death caused him for a time to lose all faith in the truth of



Self-portrait of Hakuin with a fly whisk (*hossu*)

Buddhism. He absorbed himself in the study of literature in order to cover over his torturous doubt.

After his first experience of enlightenment (→ *kenshō*, → *satori*) at the age of twenty-two, which came as he heard a sentence from a Buddhist scripture, his desire to attain peace of mind (→ *anjin*) only became deeper, and he dedicated himself with complete devotion to practice with the *kōan* → *mu*. Completely absorbed by this *kōan*, one day he experienced profound enlightenment upon hearing the sound of the temple bell. All his earlier fears and doubts were wiped away and he cried out, “Wonderful, wonderful! There’s no cycle of birth and death that one has to go through! There’s no enlightenment that one has to strive after! The seven hundred *kōans* transmitted from ancient times haven’t the least worth!” His experience was so overwhelming that he believed it was unique in the world. “My pride rose up like a mighty mountain; my arrogance swelled like a tidal wave,” he writes in one of his most famous letters (*Orategama* 3). He set off to see Master → Dōkyō Etan in order to tell him about his experience. But Dōkyō saw the nature of his state and did not confirm his experience. In the following years, during which he submitted Hakuin to severe Zen training, Dōkyō referred to him again and again as a “poor cave-dwelling devil” whenever Hakuin tried to tell him about his profound insights. Hakuin

had further enlightenment experiences but was not confirmed by Master Dōkyō, who obviously saw the great potential of the young monk and wanted to drive him on to a more profound experience of Zen. Even though, as it seems, Hakuin never received → *inka-shōmei* from Dōkyō and truly understood his dharma teaching—as he himself said—only years after Dōkyō's death, today Hakuin is considered to have been Dōkyō's dharma successor (→ *hassu*).

Hakuin's style of Zen training, which was further developed in certain details by his student and dharma successor Tōrei Enji (1721–92), by the latter's dharma heir Inzan Ien (1751–1814), and by Takusu Kōsen (1760–1833), sets the standard up to the present time for the Rinzai school. According to Hakuin, there are three essentials of the practice of *zazen*: great faith (→ *dai-shinkon*), great doubt (→ *dai-gidan*), and great resolve (→ *dai-funshī*). He stressed the importance of *kōan* practice and arranged the traditional *kōans* into a system in which the practitioner has to resolve *kōans* in a particular order according to their level of difficulty. The *kōan mu* and then later his *sekishu* he regarded as the best *hosshin-kōan* (→ *kōan*). After the successful conclusion of *kōan* training, marked by the conferral of a seal of confirmation, there should follow, as the masters of the Rinzai Zen in the tradition of Hakuin emphasize, a several-year period of solitary life, which serves for the deepening and clarification of the experience of the confirmed one before he makes his appearance as a master.

Hakuin also stressed the importance of a strictly regulated monastic life and—in the tradition of → Pai-chang Huai-hai—daily physical work. He regarded this work (→ *samu*) as part of meditation practice, which should continue during the everyday activity of the monastery and outside the monastery.

In his *Orategama* he writes on the importance of “practice in action”:

“What I am saying does not mean that you should do away with your sitting in stillness and place priority on finding an occupation in which you can continue your practice. What is worthy of the highest respect is pure *kōan* practice, which neither knows nor is affected by either stillness or activity. Thus it is said that the monk who is practicing properly walks but does not know that he is walking, sits but does not know that he is sitting. In order to penetrate to the depths of one's own nature and realize a true living quality that is preserved under all circumstances, there is nothing better than still absorption in the midst of activity” (Yampolsky 1971, 15–16).

Hakuin was the abbot of several Zen monasteries, among them Ryūtaku-ji in Shizu-oka prov-

ince, which has remained one of the most important Zen monasteries in Japan up to the present. Today it is one of the few monasteries in Japan in which authentic Zen in the manner of Hakuin is still a living tradition. Hakuin's voluminous writings are among the most inspiring of Japanese Zen literature. (Selected writings from his work are available in English translation in Yampolsky 1971, and Shaw 1963.)

Hakuin Zenji *zazen-wasan* ㊦ Jap., lit. “Hakuin Zenji's Praise of *Zazen*”; the poem of the great Zen master → Hakuin Zenji, frequently chanted in the Zen monasteries of Japan. It begins with the words *All beings are fundamentally Buddha* and continues by praising the practice of → *zazen* as the most effective means to awaken to this basic truth of Buddhism.

Hakushi ㊦ Jap. lit. “white paper”; an expression for the state of consciousness attained through the practice of → *zazen*, which is a precondition for the experience of “awakening” (→ enlightenment). It is, in the words of the Western mystic Meister Eckhart, “*leer und ledig aller Dinge*” (“empty and devoid of all things”). In order to realize this, as the Zen masters stress, all thoughts, ideas, images, concepts, opinions, and patterns of belief must disappear. The Japanese Zen master → Hakuun Ryōko Yasutani says about this, “As long as there is anything written, recorded, or pictured in your head or heart, you can't find any enlightenment. Throw everything away. Your mind must be as empty and spotless as a piece of white paper—*hakushi*.”

Hakuun Ryōko Yasutani ㊦ 1885–1973; important Japanese Zen master of the modern period. He was one of the first authentic Zen masters also to be active in the West. Ordained as a monk at the age of eleven, he trained in his younger years under several well-known Zen masters. After having taught high school in Tōkyō for sixteen years, he was accepted in 1925 as a student of → Daiun Sōgaku Harada, from whom he received the seal of confirmation (→ *inka-shōmei*) in 1943.

Between 1962 and 1969 he visited the United States several times at the invitation of followers, and there, as in Japan, he instructed Western students in Zen. Of his voluminous writings, best-known in Japan are primarily his presentations of the great *kōan* collections, the → *Pi-yen-lu*, the → *Wu-men-kuan*, and the *Ts'ung-jung-lu*. In the West he became known particularly through an introduction into Zen practice edited by Phillip Kapleau, which was to a great extent based on

the teachings of Yasutani Rōshi and his dharma successor Kōun Yamada Rōshi: *Three Pillars of Zen* (Garden City, NY, 1980).

Like his master Harada Rōshi, Yasutani Rōshi made use in his style of Zen training of the → *shikantaza* practice of the → Sōtō tradition (→ *mokushō Zen*) as well as the kōan practice of the Rinzai tradition (→ *kanna Zen*).

Hakuun school ㊦ (Chin., Pai-yün-tsung; Jap., Hakuun-shū); an unimportant secondary lineage of Zen founded by the Chinese master Ch'ing-chüeh (Jap., Shōkaku), which is regarded as splinter group deviating from the true dharma tradition of Zen. It arose during the northern Sung Dynasty and died out during the Yüan Dynasty. Its name comes from that of the monastery where Ch'ing-chüeh lived.

Hakuun Shutan ㊦ Jap. for → Pai-yün Shoutuan

Han ㊦ Jap., lit. "board"; a wooden board measuring ca. 45 × 30 × 8 cm used in Zen monasteries, on which a rhythm is beaten three times a day: at dawn, at dusk, and before going to bed.

Often the following verse appears on the *han*:

Heed, monks!

Be mindful in practice.

Time flies like an arrow;

It does not wait for you.

Han-Chung-li ㊦ → Pa-hsien

Hang-chou T'ien-lung ㊦ (Jap., Kōshū Tenryū); a Chinese Ch'an (Zen) master of roughly the 9th century; a student and dharma successor (→ *hassu*) of → Ta-mei Fa-ch'ang (Jap., Dabai Hōjō) and master of → Chüchih (Jap., Gutei). We encounter Hang-chou in example 3 of the → *Wu-men-kuan*. (Also → Chü-chih.)

Han Hsiang-tzu ㊦ → Pa-hsien

Hanka-fuza ㊦ Jap.; term for the "half lotus position," in which only one foot lies on the upper thigh of the opposite leg.

Hanka-fuza is a meditation posture recommended to those who cannot maintain the full lotus position (→ *kekka-fuza*) for long periods of time without great pain, even though *hanka-fuza* is not as balanced and stable and thus not so conducive to absorption (→ *zazen*) as *kekka-fuza*. *Hanka-fuza* is also called *bo-satsu-za*, or the "bodhisattva position."

Hannya ㊦ Jap.; one of the most important concepts in Zen; it means "wisdom" or "immediate intuitive insight." It is closely connected with meditation (Skt., → *dhyāna*, → *zazen*), and Zen meditation is based on the inseparability of *han-*

nya (Skt., → *prajñā*) and meditative practice. This inseparability has been particularly stressed in Zen since → Hui-neng.

Hannya shingyō ㊦ Jap., short form for *Maka hannyaharamita shingyō* (→ *Heart Sutra*).

Hannyatara ㊦ Jap. for → Prajñādhāra

Han-shan ㊦ (Jap., Kanzan); Buddhist layman of China of the T'ang period (precise dates unknown, probably the middle of the 7th century), who lived as a hermit on Mount Han-shan (Cold Mountain, or Cold Peak) in the T'ien-t'ai Mountains and is known by its name. He celebrated his unfettered lifestyle, bound to neither worldly nor orthodox religious rules, in poetry that he is said to have written throughout a wide area surrounding his hermitage on cliff faces, trees, and the walls of houses. These poems were later collected in an anthology called *Poems from Cold Mountain (Han-shan-shih)*.

From the poems of Han-shan it is clear that he was a practicing Ch'an (Zen) Buddhist who from time to time sought out the Ch'an master → Feng-kan (Jap., Bukan) at his monastery, Kuo-ch'ing, in the vicinity of Han-shan Mountain in order to receive → *Dokusan* from him.

In the kitchen of this monastery worked the founding Shih-re (Jap., Jittoku) as a cook's helper. He became friendly with Han-shan and provided the hermit, who lived in complete poverty, with leftovers. According to the sayings of Master Feng-kan recorded in the foreword to the *Han-shan-shih*, Han-shan and Shih-te had realized the → buddha-dharma to a much greater degree than most of the monks in his monastery. In this way, Han-shan and Shih-te came in Zen literature to provide the fundamental images of enlightened Zen lay people, who—completely dependent on their own resources, without attachment to any particular school, never having undergone the strict discipline of a monk—trod the path of Buddha's lineage. Their cheerful equanimity and unorthodox lifestyle are seen as an expression of the unshakable confidence that leads to the experience of one's true nature.

Han-shan and Shih-te have been a favorite theme in Ch'an (Zen) painting in China as well as Japan. Another theme that is frequently improvised upon is that of the "four sleepers." Here the Ch'an master Feng-kan with a tiger that is said frequently to have accompanied him and Han-shan and Shih-te together make a picture of four sleeping figures all curled up together.

Hara ㊦ also *kikai-tanden*, Jap., lit. "underbody, belly, gut"; in Zen the term has predominantly a spiritual meaning in the sense of a person's spiritual center.

Based on the experience that body and mind are one, the Zen master → Daiun Sōgaku Harada said, "You have to realize that the center of the universe is your belly-cave!" By *belly-cave* he meant *hara*.



The two enlightened Zen laymen Han-shan and Shide (ink painting from Shūbun, 15th century)

Harada Rōshi 禪 → Daiun Sōgaku Harada

Harivarman 禪 4th century Buddhist scholar from central India. After his entry into the → *sangha*, he turned to the teachings of the → Sarvāstivāda school but soon became discontent with them. For some years he deepened his knowledge of the Buddhist canon, then went to → Pātaliputra, where he studied the Mahāyāna texts of the Mahāsāṅghika school with the monks there. From this period comes his work *Satyasiddhi* (*Perfection of the Truth*), in which he developed the notion of emptiness (→ *shūnyatā*). This work became the basis for the Chinese → *Satyasiddhi* and the Japanese → Jōjitsu schools.

Haryō Kōkan 禪 Jap. for → Pa-ling Hao-chien

Hasan 禪 Jap., roughly “interruption of (religious) practice”; term for a Zen student who in the course of his Zen training comes to an experience of → enlightenment (→ *kenshō*, → *satori*).

In a Zen monastery a *hasan* frequently celebrates his experience by providing a meal for the other monks, which is called *hasan-sai*. In Zen, however, it is repeatedly stressed that no matter how joyous such an experience may be, it is only a first step on the way of Zen and must be followed up by many other such steps. A person who dwells too long on such an experience and fails to persist vigorously in his practice (→ *zazen*, → *kōan*) falls quickly back into the state of mind in which the enlightenment experience is no longer a living experience but only a memory.

Hassu 禪 Jap., lit. “dharma successor”; a Zen student who has reached at least the same degree of enlightenment as his master and who has been empowered by the latter to carry on his dharma teaching and in his turn to transmit the Zen tradition to an appropriate dharma successor. Only a student who has received → *inka-shōmei* from his master can be a *hassu*.

The great masters of Zen repeatedly emphasize that Zen is basically not teachable and cannot be conveyed; for this reason such notions as teaching, tradition, transmission, and so on must be regarded as makeshift expressions referring to a process that cannot be grasped conceptually. The function of a master can be roughly compared to that of a catalyst that instigates a chemical reaction without contributing in substance to the outcome of it; that is to say, in the presence of, and through the training given by, an enlightened master, the student can himself come to an enlightenment experience without the master actually “transmitting” anything or the student “receiving” anything. This is the process that is called “transmission.” (Also → *Denkō-roku*.)

In the early Ch’an (Zen) tradition the student received from the master the latter’s monastic robe and his begging bowl as confirmation of dharma-successorship. The expression “robe and bowl” thus became a metaphor in Zen literature for “transmission without the scriptures”; this kind of transmission is one of the chief features of Zen. (Also → *den’e*.)

Hatsu 禪 Jap. → *jihatsu*

Hayagrīva 禪 Skt., lit. “Horse’s Neck” (Tib., Tamdrin [rta-mgrin]); wrathful protector deity (→ forms of manifestation) belonging to the *padma* family (→ *buddha-kula*) of the →

Vajrayāna; in this tradition he is often related to as a → *yidam*.

Heart-mind 心 → *kokoro*

Heart Sūtra 心經 (Skt., *Mahāprajñāpāramitā-hridaya-sūtra*, Jap., *Maka hannyaharamita shingyō*, roughly “Heartpiece of the → ‘*Prajñāpāramitā-sūtra*’); shortest of the forty sūtras that constitute the *Prajñāpāramitā-sūtra*. It is one of the most important sūtras of Mahāyāna Buddhism and, particularly in China and Japan, it is recited by monks and nuns of almost all schools. The sūtra is especially emphasized in Zen, since it formulates in a particularly clear and concise way the teaching of → *shūnyatā*, emptiness, the immediate experience of which is sought by Zen practitioners.

The pith sentence of the *Heart Sutra* is, “Form is no other than emptiness; emptiness is no other than form,” an affirmation that is frequently referred to in Zen.

Heijōshin kore dō 平常心是道 Jap., lit. “Ordinary mind is the way”; a famous Zen saying stemming from the Chinese Ch’an (Zen) master → Nan-ch’üan P’u-yüan (Jap., Nansen Fugen). It comes in the first part of a → *mondō* with → Chao-chou Ts’ung-shen (Jap., Jōshū Jūshin), which appears as example 19 of the → *Wu-men-kuan*:

Chao-chou asked Nan-ch’üan, “What is the Way?”

Nan-ch’üan said, “The ordinary mind is the Way.”

Chao-chou said, “Should I apply myself to that or not?”

Nan-ch’üan said, “If you try to turn toward it, it’ll get away from you.”

Chao-chou said, “If I don’t try to find it, how can I know the Way?”

Nan-ch’üan said, “The Way is not a matter of knowing or not knowing. Knowing is delusion. Not knowing is not distinguishing. When you have really reached the true way that is beyond all doubt, you will find out that it is as vast and limitless as the great emptiness. How could anything be right or wrong there?”

With these words Chao-chou came to a sudden enlightenment experience.

Heikan 掩 Jap., lit. “closing the gate”; an expression for the Zen practice (→ *zazen*) that consists in “closing the gate” of distraction and cultivating inner concentration and “enlightenment mind” (→ *bodaishin*). *Heikan* does not, however, mean that one no longer perceives external circumstances and thus is no longer able to tend

to worldly needs and duties. It only means that one no longer permits oneself to be captivated by worldly cares, pains, and passions and thus to be distracted from spiritual practice.

The basic sense of *heikan* is conveyed by a poem by the Taoist-influenced Chinese poet T’ao Yüan-ming (also T’ao Ch’ien, 365–427) that is often quoted in Zen. It begins with these lines:

My house I built in the midst of people’s dwellings,
But I do not hear the noise of horse and wagon.

You ask, how could that be possible?

Once your heart is resolved, then the place where you live is also peaceful.

Heitai-dōji 火持 Jap., lit. “fire boy”; the boy in a Zen monastery who tends to the maintenance, lighting, and extinguishing of the lamps.

Hekikan-Baramon 看經婆 Jap., lit. “Brahmin Who Looks at the Wall”; a popular name for → Bodhidharma, the first patriarch of Ch’an (Zen). Bodhidharma came from a brahmin family and in the → Shao-lin monastery spent nine years practicing *zazen* “facing the wall” (→ *menpeki*).

Hen-chū-shō 五度 Jap. → five degrees (of enlightenment) 2

Henkū 偏 Jap., lit. “one-sided emptiness”; term for the Buddhist doctrine, advocated particularly in the → Hīnayāna, that especially stresses the insubstantiality and thus the nonexistence of all phenomena (also called *tankū*, “only emptiness”). This does not describe the whole of reality, only half; thus it is called “one-sided.” (Also → *futan-kū*.)

Henshin 偏 Jap., lit. “one-sided truth”; another term for → *henkū*, or the Buddhist doctrine of *tankū*, “emptiness-only.” (See also → *Futan-kū*)

Hieizan 慧眼 Jap., lit. “Mount Hiei”; mountain near Kyōto on which → Saichō (also Dengyō Daishi, 766–822) built, in the 9th century, the principal monastery of the Japanese line of → T’ien-t’ai Buddhism (also → Tendai), which he founded. The great monastic complex became one of the most important centers of Buddhism in medieval Japan. It also accommodated masters of other Buddhist schools, particularly of the → Shingon and → Zen schools.

Hīnayāna 小乘 Jap., “Small Vehicle”; originally a derogatory designation used by representatives of the → Mahāyāna (“Great Vehicle”) for early Buddhism. The followers of Hīnayāna themselves usually refer to their teaching as the

Theravāda (Teaching of the Elders), in spite of the fact that strictly speaking, Theravāda was *one* of the schools within the Hīnayāna; it is, however, the only one still existing today. Hīnayāna is also referred to as Southern Buddhism, since it is prevalent chiefly in countries of southern Asia (Sri Lanka, Thailand, Burma, Kampuchea, Laos).

The Hīnayāna enumerates the traditions of eighteen schools that developed out of the original community; however, the texts make reference to many more.

At the third → Buddhist council the first schism took place, which split the original community into → Sthavira (Pali, Thera) and → Mahāsāṅghika factions. Between 280 and 240 B.C.E., the Mahāsāṅghika group divided into six schools: The Ekavyāvahārikas; the Lokottaravādins, who split from them; the Gokulikas, and the Bahushrutīyas, Prajñaptivādins, and Chaitikas, who split from the Gokulikas. The → Vātsīputrīyas (also called Pudgalavādins) separated themselves from the Sthaviras around 240 B.C.E. The Vātsīputrīya had four subdivisions: Dharmottarīya, Bhadrāyānīya, Sammatīya, and Sannagarika (or Sandagiriya). Two other schools that splintered from the Sthaviras are the → Sarvāstivāda, out of which, around 150 B.C.E., came the Sautrāntikas, and the → Vibhāvādins, who see themselves as orthodox Sthaviras. Out of this last school arose the Theravāda, Mahīśāsakas, and Kāshyapīyas; from the Mahīśāsakas came the → Dharmaguptakas.

The Hīnayāna school developed between the death of the Buddha and the end of the first century B.C.E. According to its adherents it represents the original, pure teaching as it was taught by the Buddha. Its doctrines are essentially based on the sūtras, which are said to have been spoken by the Buddha himself. The disciplinary rules compulsory for monks are contained in the → Vinaya-pitaka. In the → Abhidharma, the third part of the canon (→ Tripitaka), the teachings contained in the sūtras are analyzed and systematized.

The Hīnayāna presents primarily the path to liberation. Philosophical speculations have no role in this; on the contrary, they are considered a hindrance on the path. The Hīnayāna teaching provides an analysis of the human situation, the nature of existence, and the structure of individuality, and shows methods for the resolution of suffering (→ *dukkha*).

All schools of the Hīnayāna have in common

a realistic view of existence. Suffering, from which one should liberate oneself, is seen as real. Liberation from the suffering-ridden cycle of rebirth (→ *samsāra*) and the attainment of nirvāna are seen as the supreme goal. This can only be achieved through one's own effort, by renouncing the world and overcoming it. For this, the adherent of Hīnayāna must enter into → homelessness, that is, lead a monastic life. For the layman, the attainment of nirvāna is not possible. The ideal figure of Hīnayāna corresponding to these principles is the → arhat, who through his own effort has attained release.

Hīnayāna avoids affirming anything about the ultimate goal of spiritual striving, nirvāna, beyond the experiential fact of enlightenment and the concomitant extinction of the illusion of an ego and its cravings.

The Buddha is regarded by these schools as a historical person, an earthly man and teacher, not as a transcendent being.

The essence of the teaching is expressed in the → four noble truths, the doctrine of dependent arising (→ *pratītya-samutpāda*), the teaching of → *anātman*, and the law of → karma. The basic practice of the Hīnayāna is described in the teaching of the → eightfold path.

From the Mahāyāna point of view, the Hīnayāna is called the "Small Vehicle" because, in contrast to the Mahāyāna, it has one's own liberation as goal rather than that of all beings. It is regarded as the first stage of the Buddha's exposition of the teaching, in which only a small part of the Buddhist teaching is given. Only later did the Buddha expound the complete teaching, the Mahāyāna. (Also → *ekayāna*, → *triyāna*, → Buddhism.)

Hi-shiryō 日 Jap., lit. "that which is immeasurable by thought"; Zen expression for → enlightenment, which is experienceable but cannot be grasped in concepts; it is thus unthinkable. (Also → *fukashigi*, → *fukasetsu*.)

Hō 法 Jap. for → *dharma*

Ho! 喝 Chin. for → *katsu!*

Hōbōdan-gyō 法華 Jap. for *Fa-pao-t'an-ching*, → *Liu-tsu-ta-shih fa-pao-t'an-ching*

Hōbō Kokumon 法華 Jap. for → Pao-feng K'o-wen

Hō'e 法衣 Jap., lit. "dharma clothing"; term for the robe of a Buddhist monk. In Zen the monastic robe is a symbol for the transmission of the → buddha-dharma "from heart-mind to heart-mind" (→ *ishin-denshin*) in the lineage of the pa-

triarchs (→ *soshigata*), which goes back to Buddha Shākyamuni. A robe was given by the early Ch'an (Zen) patriarchs to their dharma successors (→ *hassu*) as a sign of confirmation (→ *inka-shōmei*). (Also → *den'e*.)

Hofuku Jūten 帛 袈裟 Jap. for → Pao-fu Ts'ung-chan

Hōgen Bun'eki 文惠 Jap. for Fa-yen Wen-i

Hōgen school 宗 (Chin., Fa-yen-tsung; Jap., Hōgen-shū); a school of Ch'an (Zen) that belongs to the five houses–seven schools (→ *gokeshichishū*), i.e., to the great schools of the authentic Ch'an tradition. It was founded by → Hsüan-sha Shih-pei (Jap., Gensha Shibi), a student and dharma successor (→ *hassu*) of → Hsüeh-feng I-ts'un (Jap., Seppō Gison), after whom it was originally called the Hsüan-sha school.

Master Hsüan-sha's renown was later overshadowed by that of his grandson in dharma → Fa-yen Wen-i (Jap., Hōgen Bun'eki) and since then the lineage has been known as the Fa-yen (Jap., Hōgen) school. Fa-yen, one of the most important Ch'an masters of his time, attracted students from all parts of China. His sixty-three dharma successors spread his teaching over the whole of the country and even as far as Korea. For three generations the Hōgen school flourished but died out after the fifth generation.

Hōge-sō 宗 Jap., lit. "freed-renunciate monk"; originally Buddhist monks during the Kamakura and Muromachi (or Ashikaga) periods in Japan, who, unburdened by any worldly possessions wandered through the country singing and dancing and begging for food. In the sense of one who has renounced all worldly possessions, *hōge-sō* is used to refer to an enlightened monk.

Hōgo 語 Jap., lit. "dharma word(s)"; the living truth of Buddhism, particularly the sayings relating to Zen of the patriarchs (→ *soshigata*) and the ancient masters of the Ch'an (Zen) tradition. Such sayings have been readily cited by later Zen masters in their → *teishō*. If they were also practitioners of the way of calligraphy (→ *shōdō*), they often made calligraphies of these sayings as an artistic expression of the Zen experience.

Ho Hsien-ku 玄 祖 → Pa-hsien

Hōjin 進 Jap. for *sambhogakāya*, → *trikāya*

Hōjō 丈 Jap., lit. "ten-foot square"; 1. term for the cell of the elder monk of a Buddhist monastery. The expression is an allusion to the cell of

the legendary Buddhist saint Vimalakīrti, who is said to have attained the degree of enlightenment of a buddha as a layman; this can be read in the → *Vimalakīrtinirdesha-sūtra*; 2. the abbot of a Buddhist monastery; 3. honorific title of the elder monk in a Zen monastery.

Hōju Enshō 巻 帙 Jap. for → Pao-chou Yen-chao

Hokke-kyō 經 卷 Jap. for → *Lotus Sūtra*

Hō Koji 丈 Jap., → P'ang Yün

Hokushū-Zen 宗 Jap. for the Chinese *Pei-tsung ch'an*, i.e., "Northern School of Ch'an [Zen]," → Southern school.

Hōkyō 橋 Jap., lit. "dharma bridge"; term for Buddhism, which is compared to a bridge that permits human beings to cross the river of life and death (→ *samsāra*).

Hōkyō-ki 記 Jap.; collection of the answers made by the Chinese Ch'an (Zen) master → T'ien-t'ung Ju-ching (Jap., Tendō Nyojō) to the Japanese monk who was later known as → Dōgen Zenji, the founder of the Japanese lineage of the → Sōtō school. The work was written down by Ejō, a student of Dōgen Zenji.

Hōkyō Zanmai 巻 帙 Jap. for → *San-mei-k'o*

Homelessness 離 (Skt., pravrajyā; Pali, pabbajjā); "entering into homelessness," that is, leaving behind one's family and abandoning all social ties, is the first step in the life of a Hīnayāna monk, who must turn away from the world in order to tread the path of liberation. With this step, symbolized by shaving the head and beard and putting on a yellow robe, one enters the novitiate (→ *shrāmanera*).

Entering into homelessness is described in various texts, for example, as follows:

"Full of hindrances is the life of a householder, a state of impurity; but like the open air, the life of homelessness. Not easy is it in the householder's state to lead an immaculate, holy life. What if I were now to shave hair and beard, put on the yellow robe, and go forth from the house into homelessness? And after some time, giving up a small or a great fortune and a small or a large family, he shaves his hair and beard, dons the yellow robe, and goes forth from his house into homelessness." (Translated from German edition of Nyanatiloka 1976, 73)

Hōmon 門 Jap., lit. "dharma gate(s)"; the teachings of the Buddha, the founder of Buddhism. These teachings are here compared to a gate through which the practitioner enters the world of → enlightenment. In the four great vows

(→ *shiguseigan*) adherents of Zen vow to realize all the teachings of the Buddha: *Hōmon muryō seigangaku* ("The gates of dharma are manifold; I vow to pass through all"). In this, however, the practitioner is aware that the gate does not lead from one world into another.

Hōnen 圓 → Jōdo-shū

Honganji 圓 Jap. → Jōdo-shin-shū

Honrai-no-memmoku 圓 Jap., lit. "original [*honrai*] face [*memmoku*]"; this expression, translated as "original [or primordial] face [or countenance]," is a favorite metaphor in Zen, which points to the true nature or buddha-nature (→ *busshō*) of human beings and all things.

In the question form, "What is your original face?" or "What is your face before your parents were born?" this expression is the core of a favorite → *kōan*.

Honshi 圓 Jap., lit. "root master"; 1. in Japanese Buddhism, generally, → Shākyamuni Buddha; 2. the founder of a Buddhist school; 3. the master from whom one received → *jukai*; 4. in Zen the master from whom one received → *inka-shōmei*. It can be the case that a Zen student receives instruction from several Zen masters in the course of his life; if he receives the seal of confirmation from one of these masters, this master is then, according to Zen tradition, his *honshi*.

Hon'u-busshō 圓 Jap., lit. "buddha-nature present from the beginning"; another expression for → *busshō*.

Hōrin-ji 圓 Jap. for → Pao-lin-ssu

Ho-shan Wu-yin 圓 (Jap., Kasan [Kazan] Muin, d. 960; Chinese Ch'an (Zen) master, a student and dharma successor (→ *hassu*) of Master Chiu-feng Tao-ch'ien (Jap., Kyūjō Dōken), who was in turn a dharma successor of → Shih-shuang Ch'ing-chu (Jap., Sekisō Keisho). We encounter Ho-shan in example 44 of the → *Pi-yen-lu*. Ho-shan entered the monastery of → Hsüeh-feng I-ts'un (Jap., Seppō Gison) at the age of seven. After Hsüeh-feng's death, when Ho-shan was twenty years old, he became a student of Chiu-feng.

In example 44 of the *Pi-yen-lu*, we see him as he "beats the drum":

Ho-shan said during instruction, "Those in the basic school we call hearers; those in the higher school we call neighbors. He who has gone through both we call he who has gone beyond in truth."

A monk came forward and asked, "So what is one who has gone beyond in truth?"

Ho-shan said, "Baroom-boom-boom!"

The monk again asked, "I'm not asking about the idea that consciousness in itself is buddha in itself, but what does not consciousness, not buddha mean?"

Ho-shan said, "Baroom-boom-boom!"

Once again the monk asked, "If a venerable one were to come here, how should we relate with him?"

Ho-shan said, "Baroom-boom-boom!"

Hossen 圓 Jap., lit. "dharma contest"; the method typical for Zen of demonstrating the living truth directly, without recourse to discursive thinking or philosophical or religious doctrine. *Hossen*, like → *mondō*, consists of an exchange of words, questions and answers, gestures and responses between two enlightened people. While the *mondō* usually consists of one question and one answer, the *hossen* can develop into an extended encounter. Most → *kōans* consist of *hossen* or *mondō* that have been handed down by tradition.

In contrast to what the term *dharma contest* might suggest, a *hossen* is not a matter of debate; it is not a question of defeating an enemy in discussion or determining which partner is the "better man." The participants in a *hossen* speak from their Zen experience, which admits of no antagonism, no *I-you* split. They make use of these occasions only to test the depth of their own experience in an encounter with a person of greater spiritual power and in this way to train themselves further.

The *P'ang-chü-shih yü-lu* (→ P'ang-yün) contains a series of *hossen* of an enlightened layman of the T'ang period with renowned Zen masters, among them the following:

One day the Layman P'ang addressed Master Ma-tsu and said, "A person whose original face is not obscured bids you look up."

Ma-tsu looked straight down.

The Layman spoke, "You alone have achieved wondrous mastery at playing the stringless zither."

Ma-tsu looked straight up.

The Layman prostrated. Ma-tsu drew back.

"That's how one spoils it when one tries to be particularly clever," said the Layman.

Hosshin 圓 Jap. for *dharmakāya*, → *trikāya*

Hosshin-kōan 圓 Jap. → *kōan*

Hosshō 圓 Jap., lit. "dharma-nature"; the true nature of the phenomenal world, which is experienceable in → enlightenment but eludes all description (→ *fukasetsu*, → *fukashigi*). It is identical with buddha-nature (→ *busshō*), with which it is used interchangeably.

Hossō school 法 Jap. (Chin. → Fa-hsiang school), lit. “school of the characteristics of dharmas”; school of Japanese Buddhism, continuation of the Chinese Fa-hsiang school (which in turn was based on the → Yogācāra school of India).

The Hossō school was brought to Japan by the Japanese monk → Dōshō (629–700). He went to China in 653 and was there a student of → Hsüan-tsang for ten years. Hsüan-tsang was the founder of the Fa-hsiang school. Back in Japan Dōshō propagated the Hossō teaching at the Guan-go-ji monastery. His first student was Gyōgi (667–748). The lineage founded by him was called the transmission of the teaching of the Southern Monastery.

In 716 the monk Gembo went to China and became a student of the Fa-hsiang master Chih-chou. Gembo also remained for ten years. After his return to Japan in 735, he taught at the Kōbuku-ji monastery. His student was Genju, who propagated the line of the teaching represented by Gembo. This line of transmission is known as that of the Northern Monastery. It is generally considered to be the orthodox line. The Hossō school never flourished in Japan to the extent that its counterparts had in India and China.

Hossu 法 Jap., lit. “little-animal broom”; fly-whisk modeled on the whisk that the wandering Buddhist monks of India used to carry to sweep small creatures out of their paths so that they would not step on them. The *hossu* is a short staff of wood on which a horse or yak tail is fastened. In the Ch’an (Zen) monasteries of ancient China, it was an exclusive prerogative of the master to use such a flywhisk. Thus the *hossu* became a symbol of the “transmission from heart-mind to heart-mind” and as such it was passed down from a Zen master to his dharma successor (→ *hassu*).

As many kōans in Zen literature show, Zen masters occasionally used their *hossu* in a → *mondō* or → *hossen* to deliver a sudden blow to their interlocutor or, with a gesture transcending conceptual expression, to express true reality. Thus in the *Lin-chi-lu* we find the following examples of the use of the *hossu* by the great Ch’an master → Lin-chi I-hsüan:

Ta-chüeh came to see Lin-chi. The master raised his flywhisk. Ta-chüeh spread his sitting mat. The master threw his flywhisk to the ground. Ta-chüeh folded his sitting mat up and went into the monks hall.

A monk asked, “What is the essence of Buddhism?”

The master raised his flywhisk. The monk shouted, “Ho!”

The master also shouted, “Ho!”

The monk hesitated. The master struck him.

Hotei 法 Jap. for → Pu-tai

Hotoke 法 Jap. for → buddha

Ho-tse Shen-hui 法 (Jap., Katakū Jin’e), 686–760 or 670–762; Chinese Ch’an (Zen) master of the T’ang period; a student of → Hui-neng and the founder of the → Katakū school. His decades-long advocacy of the tradition of Hui-neng and his relationship to the court of the T’ang emperor Su-tsung led in the middle of the 7th century to the official recognition of his master as the sixth patriarch, instead of → Shen-hsiu, who had hitherto been considered so. However, as with the case of Shen-hsiu, alliance with political power led not to an improvement in the fortunes of the lineage he founded but rather to its decline. The only important master produced by the Katakū school, in the fifth generation after Ho-tse Shen-hui, was Kuei-feng Tsung-mi (Jap., Keihō Shūmitsu), who is better known as the fifth patriarch of the Chinese Hua-yen (Jap., Kegon) school. The school died out without making a significant contribution to the development of Ch’an (Zen).

Ho-tse Shen-hui, initially a Taoist scholar, converted to Buddhism in his forties and in his search for a master ended up in the monastery of Hui-neng, the Pao-lin-ssu of Ts’ao-ch’i near the port city of Canton. Ho-tse was an outstanding student of the sixth patriarch until the latter’s death five years later. He was confirmed as the sixth patriarch’s dharma successor (→ *hassu*).

Almost two decades after the death of his master, Ho-tse convoked a gathering of the leading Zen monks in south China and proclaimed to them that Hui-neng had been the rightful heir of the fifth patriarch and that the then official sixth patriarch Shen-hsiu’s claim was illegitimate. Then he traveled to the capitals in the north, Ch’ang-an and Lo-yang, and presented his claim there, which, considering imperial protection of Shen-hsiu and his successor, showed considerable courage on his part. Eventually, not least because of his great success as a Ch’an master, he so infuriated the religious establishment of the north against him that Emperor Hsüan-tsung banished him to south China. Later, after the An-Lu-shan Rebellion (755–57), the weakened T’ang imperial house remembered the popularity of Ho-tse and wanted to make use of it to reconsolidate its position. The tables now turned in favor of Ho-tse. He was installed once again as the abbot of Ho-tse monastery in Ch’ang-an (he had held this position earlier, before his banishment, and had assumed the name of the monastery) and eventually achieved so much influence at court that he was able to impose recognition of Hui-neng and of the → Southern school of Ch’an.

Ho-tse-tsung 法 Chin. → Katakū school

Hotsu-bodaishin 法 Jap., lit. “arousing the mind of enlightenment”; the resolve to reach supreme → enlightenment through actualization

of the → bodhisattva path. An inner attitude made up of → *dai-shinkon* and → *dai-gedan*. (Also → *kokorozashi*.)

Hotsugammon 禱 Jap.; a combination of prayers and supplications prepared by → Dōgen Zenji for beginners in → *zazen*.

Hōyū 法遊 Jap. for → Fa-jung

Hsiang 象 (Jap., Shō), called the hermit from Lotus Peak Mountain, ca. 10th century Zen master. We meet him in the 25th example of the → *Pi-yen-lu*. Little is known of him beyond what is reported in this example. He was the “dharma grandson” of Master → Yün-men Wen-yen (Jap., Ummon Bun'en) and lived after his enlightenment as a hermit on Lotus Peak Mountain in the T'ien-t'ai Mountains.

Hsiang-lin Ch'eng-yüan 象凝元 (Jap., Kyorin Chō-on), ca. 908–87; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Yün-men Wen-yen (Jap., Ummon Bun'en) and the master of → Chih-men Kuang-tsu (Jap., Chimon Kōso). Besides → Tung-shan Shou-chu (Jap., Tōsan Shusho) Hsiang-lin was the most important of the sixty dharma successors of Master Yün-men. He grew up in Szechwan in west central China. There he heard of the renowned masters of the → Southern school of Zen. Eventually he took up a life of wandering and covered a good 2000 kilometers on foot through trackless countryside before he reached the monastery on Mount Yün-men. Here he served Master Yün-men as attendant for eighteen years.

The only instruction that he received from Yün-men during these years, came as follows. From time to time Yün-men would call him: “Attendant Yüan!” Hsiang-lin would then answer, “Yes!” Yün-men then said only, “What is it?!” After eighteen years Hsiang-lin finally came with this “What is it?!” to profound enlightenment.

Returning to Szechwan, he took over the leadership of the Hsiang-lin monastery, the name of which was transferred to him, and for forty years led students on the way of Zen. He had three dharma successors. Before he passed away, at an advanced age, while sitting in meditation, he said to his students, “This old monk was forty years long in one piece!” We encounter him in example 17 of the → *Pi-yen-lu*:

A monk asked Hsiang-lin, “What is the meaning of the patriarch's coming out of the west [→ *seirai-no-i*]?”

Hsiang-lin said, “Tired from long sitting.”

Hsiang-yen Chih-hsien 象眼 (Jap., Kyōgen Chikan), d. 898; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Kuei-shan Ling-yu (Jap., Isan Reiyū). Hsiang-yen appears in example 5 of the → *Wu-men-kuan*.

The story of the enlightenment of Hsiang-yen is often told in Zen, since it is instructive in many ways. Hsiang-yen was a scholar with comprehensive knowledge of Buddhist texts. He had already been a student of Pai-chang Huai-hai (Jap., Hyakujō Ekai) but had had no enlightenment experience under him. After Pai-chang's death, Hsiang-yen continued his training under Pai-chang's chief student Kuei-shan. One day the latter asked him about his “original face before the birth of his parents” (→ *honrai-nomemoku*), but Hsiang-yen could think of no answer. Also when he looked the matter up in his books, sūtras, and learned commentaries, he could not find a single sentence that seemed to him a suitable answer. He returned in despair to his master and asked him to tell him the answer.

“I could easily give you the answer,” Kuei-shan said, “but later you would reproach me for it.”

Thereupon Hsiang-yen said to himself, “An empty stomach cannot be filled with pictures of food”—and burned his books. Then, despairing that he could ever find enlightenment, he resolved to give up the study of Buddhism, and withdrew to a hermitage at Nan-yang with the intention of ending his days there taking care of the grave of “Master of the Country Chung” (→ Nan-yang Hui-chung).

One day, as he was sweeping the ground, a pebble rebounded from his broom and struck the trunk of a bamboo tree. At the sound of the pebble striking the trunk Hsiang-yen experienced enlightenment and broke out into resounding laughter. He returned to his hut, offered incense and prostrated in the direction of Mount Kuei. He said, “Master, your kindness is far greater than that of my parents. If you had given me the answer then, I never would have come to this joy.”

As we learn in the → *Ching-te ch'uan-teng-lu*, he once later said to his students, “The way is realized through one's own inner awakening; that is not dependent on words. If you look at the invisible and limitless, where is there a gap there? How could you reach it through an effort of conceptual mind? [The Way] is simply a reflection of enlightenment, and that is also

your entire daily task. Only the ignorant go in the opposite direction.”

Hsin ㊦ Chin. for Japanese *shin*, → *kokoro*

Hsin-Hsin-Ming ㊦ Chin. → Seng-ts'an

Hsing-hua Ts'ung-chiang ㊦ (Jap., Kōke Zonshō), 830–88; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Lin-chi I-hsüan and the master of → Nan-yüan Hui-yung. Little is known concerning Hsing-hua besides that he was the dharma heir of Lin-chi through whom the lineage of transmission of the → Rinzai school passed. This lineage is still active in Japan.

Hsing-yang Ch'ing-jang ㊦ (Jap., Kōyō Seijō [Shinjō]); Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of Pachiao Hui-ch'ing. We encounter Master Hsing-yang, who flourished in the 10th/11th century, in example 9 of the → *Wu-men-kuan*.

Hsi-tang Chih-tsang ㊦ (Jap., Seidō Chizō), 734/35–814, Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Ma-tsu Tao-i (Jap., Baso Dōitsu). Hsi-tang was an outstanding student of Ma-tsu; after the latter's death, the monks of the monastery requested Hsi-tang to assume leadership as abbot and to instruct them. We encounter Hsi-tang in example 73 of the → *Pi-yen-lu*.

Hsi-yüan Ssu-ming ㊦ (Jap., Saiin Shimyō); Chinese Ch'an (Zen) master of about the 9th century; a student and dharma successor (→ *hassu*) of Ch'an master Pao-chou Yen-chao (Jap., Hōju Enshō), who was in turn a dharma successor of Lin-chi I-hsüan (Jap., Rinzai Gigen). We encounter Hsi-yüan in example 98 of the → *Pi-yen-lu*.

Hsü-an Huai-ch'ang ㊦ (Jap., Kian Eshō); Chinese Ch'an (Zen) master of the Sung period who belonged to the Ōryō lineage of Rinzai Zen (→ Ōryō school). He was the master of → Eisai Zenji, who is regarded as the father of the Japanese Zen tradition.

Hsüan-sha Shih-pei ㊦ (Jap., Gensha Shibi); Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Hsüeh-feng I-ts'un (Jap., Seppō Gison) and the master of → Lo-han Kuei-ch'en (Jap., Rakan Keijin). Hsüan-sha was one of the most important of the fifty-six dharma successors of Master Hsüeh-feng and as master of the master of → Fa-yen Wen-i (Jap., Hōgen Bun'eki) one of the fore-

fathers of the → Hōgen school. In the *Ching-te ch'uan-teng-lu*, this is still called the Hsüan-sha school. Hsüan-sha had thirteen dharma successors; we encounter him in Master Wu-men's commentary to example 41 of the → *Wu-men-kuan*, as well as in examples 22, 56 and 88 of the → *Pi-yen-lu*.

Hsüan-sha was a fisherman until his thirtieth year, an illiterate of whom it is said that he could not even read the four characters with which the then current coins were marked. Nevertheless, one day he abandoned his boat and entered the Ch'an monastery of Ling-hsün of Fu-jung-shan (Lotus Mountain). He received full monastic ordination from a master of the → Vinaya school and led for some years thereafter a strict ascetic life in the mountains. Once when he came to see Master Ling-hsün, he met Hsüeh-feng, who was only thirteen years his senior. He attached himself to Hsüeh-feng in 872 in order to help the latter build his monastery on Hsüeh-feng Mountain. On one of the pilgrimages that Hsüan-sha henceforth undertook in order to meet other Ch'an masters, he stubbed his toe on a stone on a mountain path and, with the sudden pain, experienced enlightenment.

Between Master Hsüeh-feng and his student and helper Hsüan-sha there developed such a close relationship that finally they could understand one another entirely without speaking. Later when Hsüan-sha himself became active as a Ch'an master, it is said that he was able to express Hsüeh-feng's dharma teaching more simply and directly than his master. Hsüan-sha passed away in the same year as his master.

Hsüan-tsang ㊦ also called San-tsang, Sentsang, "Tripitaka," or T'ang-seng, 600–664; important Chinese monk and pilgrim; one of the four great translators of Sanskrit texts of Chinese Buddhism. He was cofounder of the → Fahsiang school, the Chinese form of → Yogāchāra. Hsüan-tsang spent sixteen years (629–45) on a pilgrimage to India, where he studied at Nālandā and visited all important Buddhist sites. He reported his experiences in his famous travel account *Ta-t'ang hsi-yu chi*, which provides important dates for research on the history and archaeology of India as well as on the situation of Buddhism in the 7th century.

After his return to China Hsüan-tsang translated the fundamental works of the Yogāchāra into Chinese, for example, the → *Prajñāpāramitā-sūtra* in 600 volumes; the → *Yogāchārabhūmi-shāstra*, the → *Abhidharmakosha*, the *Mahāyāna-samparigraha* of → Asanga, the *Trimshikā* and *Vimshatikā* of → Vasubandhu. In addition he wrote the *Vijñaptimātratā-siddhi* (Chin., *Ch'eng wei-shih lun*), in which he synthesized and commented upon the work of ten renowned Yogāchāra masters. It is a complete presentation of the Yogāchāra.

Hsüan-tsang was born in what is today Honan province. At the age of thirteen he became a novice in the monastic order and at twenty-one became a monk. He studied the important Mahāyāna writings under a wide variety of teachers. Since, however, individual teachers interpreted these works in different ways, Hsüan-tsang decided to go to the west, to India, where he hoped to find a competent teacher.

In 629 he quit the capital Ch'ang-an without the emperor's permission. His route led through Kan-su, Tun-huang, Turfan (where he was the recipient of significant aid in the form of letters of recommendation to various rulers), further to Tashkent, Samarkand, and Bactria, then over the Hindu Kush to Gandhāra. In 631 Hsüan-tsang reached Kashmir. In 633 he undertook the perilous journey to the holy sites of Buddhism (Kapilavastu, Kushinagara, Vaishālī, Bodh-gayā), and finally reached the Buddhist monastic university Nālandā. There under the abbot Shīlabhadra, he studied texts of the Yogācāra. After two years he left Nālandā to continue to Ceylon. However, he soon returned to the monastic university, where he now engaged himself principally in the study of Indian philosophy.

His erudition rapidly became so renowned that he received invitations from many rulers. He was victorious in a number of debates with representatives of the Hīnayāna and also of Brahmanism.

In 645 he returned to Ch'ang-an by the southern route, bringing with him 520 Hīnayāna and Mahāyāna texts. In the following years he devoted himself entirely to his translation work and translated altogether 75 works. In addition he translated Lao-tsu and the → *Mahāyānashradhotpāda-shāstra* into Sanskrit. His translations are outstanding for their high literary level. He was a principal participant in the creation of an adequate Buddhist terminology in Chinese.

Hsüan-tsang's experiences on his pilgrimage provided the material for a famous Chinese novel of the 16th century, *The Journey to the West (Hsi-yu chi)* by Wu Ch'eng-en, in which Hsüan-tsang appears as the monk San-tsang, who goes through fantastic adventures (trans. Anthony C. Yu, Chicago 1980).

Hsüeh-feng I-ts'un 慧能 (Jap., Seppō Gison), 822–908; one of the most important Chinese Ch'an (Zen) masters of ancient China; a student and dharma successor (→ *hassu*) of → Te-shan Hsüan-chien (Jap., Tokusan Senkan). Hsüeh-feng, who is one of the forefathers of the → Ummon and → Hōgen schools in China, is said to have had fifty-six dharma successors, among whom the best known are → Hsüan-sha Shih-pei (Jap., Gensha Shibi) and → Yün-men Wen-yen (Jap., Ummon Bun'en). We encounter Hsüeh-feng in example 13 of the → *Wu-men-kuan* and in examples 5, 22, 49, 51, and 66 of the → *Pi-yen-lu*.

By far the most renowned kōan with Hsüeh-feng is example 5 of the *Pi-yen-lu*, which is as follows:

“Hsüeh-feng said in instructing the assembled: ‘The whole great earth, taken between the fingers, is of the same size as a grain of rice. I throw it down before you. A lacquer bucket that you don't grasp. Beat the drum, spare no effort, search, search!’”

Hsüeh-feng already wanted to become a monk at the age of nine, but was held back by his parents. When at the age of twelve he visited his father at Yu-chien monastery in P'u-t'ien, he saw the Vinaya master there and declared, “That is my master,” and stayed at the monastery. His first Ch'an master was Ling-hsün, a “dharma grandchild” of → Ma-tsu Tao-i (Jap., Baso Dōitsu). After Hsüeh-feng had been fully consecrated as a monk, he wandered through the country, visited many Ch'an masters, and served in a number of monasteries as kitchen master (→ *tenzo*). In example 13 of the *Wu-men-kuan* we see him as a *tenzo* in the monastery of Te-shan, whose dharma successor he is considered to be, although at the time of Te-shan's death he still had not experienced profound enlightenment. Only after Te-shan had passed away did Hsüeh-feng experience profound enlightenment, at about the age of forty-five, in a → *mondō* with his dharma brother → Yen-t'ou Ch'üan-huo (Jap., Gantō Zenkatsu), who was also a student of Te-shan. The circumstances surrounding this experience as well as more about the life of Hsüeh-feng we learn in Master Yüan-wu's discourse concerning example 5 of the *Pi-yen-lu*.

At about fifty years of age Hsüeh-feng gave into some monks who were seeking instruction from him and settled on Mount Hsüeh-feng (from which his name comes). From the brushwood huts that he and his students built there soon grew a large monastery; for within ten years 1,500 monks had gathered around him. The monastic community lived following Hsüeh-feng's model—he was known for his care and earnestness in practice and all other matters. The community became known throughout China for its diligence and for a lifestyle concerned only with the essential. A number of Hsüeh-feng's dharma successors, as well as their dharma successors, became important masters of Ch'an.

Hsüeh-tou Ch'ung-hsien 慧通 (Jap., Setchō Jūken), 982–1052; Chinese Ch'an (Zen) master of the → Ummon school; a student and dharma successor (→ *hassu*) of → Chih-men Kuang-tsu (Jap., Chimon Kōso). Hsüeh-tou, a “great-grandson in dharma” of master Yün-men Wen-yen (Jap., Ummon Ben'en) was one of the last great masters of the Ummon school of Ch'an. He is known especially as the master who compiled the hundred kōans that constitute the ba-

sic material of the → *Pi-yen-lu*, after the → *Wu-men-kuan* the best-known collection of kōans. He also celebrated the examples of the ancient masters in praises (→ *ju*), which are among the most profound poems of Ch'an (Zen) literature. Here and there are also to be found short commentaries (→ *jakugo*) that Hsüeh-tou added to certain kōans (for example, *Pi-yen-lu* 18).

Hsü-t'ang Chih-yü 慧 (Jap., Kidō Chigu), 1189–1269; Chinese Ch'an (Zen) master of the Yōgi lineage of Rinzai Zen (→ Yōgi school). He was the master of → Shōmyō, who brought his dharma teaching to Japan. In their effort to preserve Rinzai Zen in Japan from decline, great Japanese masters like → Ikkyū Sōjun and → Hakuin Zenji, who stood in the lineage of Hsü-t'ang, repeatedly appealed to the strict Zen of this great Chinese master, while referring to themselves as his dharma heirs.

Huai-hai 慧 → Pai-chang Huai-hai

Huang-lung Hui-nan 南 (Jap., Ōryō [Ōryū] E'nan), 1002–69; Chinese Ch'an (Zen) master of the → Rinzai school; a student and dharma successor (→ *hassu*) of → Shih-huang Ch'u-yüan (Jap., Sekisō Soen) and the master of → Hui-t'ang Tsu-hsin (Jap., Maidō Soshin), Yün-kai Shou-chih (Jap., Ungai Shichi), and Pao-feng K'o-wen (Jap., Hōbō Kokumon). Master Huang-lung founded the → Ōryō school of Rinzai Zen that bears his name, one of the two lineages into which the Rinzai-school tradition of Master Shih-shuang divided. The Zen of the Ōryō lineage was the first school of Zen to be brought to Japan, at the end of the 12th century, by → Eisai Zenji.

Huang-lung p'ai 慧 Chin. for → Ōryō school

Huang-meì 慧 Jap. Obai; another name for → Hung-jen (Jap. Gunin), the fifth patriarch of Zen in China. Huang-meì is the name of the mountain on which Hung-jen lived.

Huang-po Hsi-yün 愚 (Jap., Ōbaku Kiun), d. 850; one of the greatest Chinese Ch'an (Zen) masters; a student and dharma successor (→ *hassu*) of → Pai-chang Huai-hai (Jap., Hyakujō Ekai) and master of → Lin-chi I-hsüan (Jap., Rinzai Gigen). Huang-po had thirteen dharma successors; as the master of Lin-chi he is one of the forefathers of the → Rinzai school. His teachings and instructions were recorded by the functionary and scholar P'ei Hsiu (Jap., Haikyū) under the title *Huang-po-shan Tuan-chi-ch'an-shih ch'uan-hsin-fa-yao* (for

short, [*Huang-po*] *Ch'uan-hsin-fa-yao*), which is one of the most profound texts of the Ch'an (Zen) tradition. (For an English translation see Blofeld 1958.) We encounter Huang-po in example 2 of the → *Wu-men-kuan* and in example 11 of the → *Pi-yen-lu*.

Huang-po left his home in his early years and became a monk in a monastery on Mount Huang-po near his home village. His biography describes him as a stately man well over six feet tall with a bead-shaped protuberance on his forehead and a sonorous voice. He is said to have been of simple and pure character. One day he set out to see Master → Ma-tsu Tao-i (Jap., Baso Dōitsu), but when he got to his monastery he heard that Ma-tsu had already died. He stayed nevertheless and became a student of Ma-tsu's dharma successor Pai-chang.

We learn of the nature of the communication between these two Ch'an giants in an anecdote recorded in the → *Ching-te ch'uan-teng-lu*:

"One day Pai-chang asked Huang-po where he had been. He answered that he had been gathering mushrooms at the foot of Mount Ta-hsiung. Pai-chang asked, 'Did you see the tiger?'"

"Immediately Huang-po roared like a tiger. Pai-chang grabbed an axe and raised it as though to strike the tiger. Huang-po gave Pai-chang a sudden slap. Pai-chang laughed uproariously.

"Back at the monastery, Pai-chang told the assembled monks, 'At the foot of Mount Ta-hsiung there's a tiger. You should be careful; he already bit me today.'" It is said that with these words Pai-chang confirmed Huang-po as his dharma successor.

Later, after Huang-po had already lived for a period of time at the monastery of → Nanch'üan P'u-yüan (Jap., Nansen Fugan), he settled at the Ta-an monastery in Hung-chou. The prime minister P'ei Hsiu, who was one of his students, had a large Ch'an monastery built and asked Huang-po to move there. Huang-po named the monastery after the mountain he had lived on as a young monk, Huang-po-shan, and this name eventually was applied to him.

The spirit in which he instructed his students speaks from example 11 of the *Pi-yen-lu*:

"Huang-po once said while instructing the assembled, 'You're a bunch of dregs-lickers. If you're always on pilgrimage, where do you have [your] today? Don't you know that in the entire T'ang empire there are no Zen teachers?'"

"Now there was a monk there who came forward and said, 'Why then are students accepted from all over and why are they given instruction all over the place?'"

"Huang-po said, 'I didn't say there's no Zen, only that there are no Zen teachers.'"

Hua-tou 花 Chin. for → Wato

Hua-yen school 花 Chin. (Jap. → Kegon school; Skt., Avatamsaka school), lit. "Flower Garland" school; important school of Chinese Buddhism, which derived its name from the title of the Chinese translation of the → *Bud-dhāvatamsaka-sūtra*. It was founded by Fa-tsang (643–712), but its earliest beginnings go back to the monks → Tu-shun (557–640) and Chih-yen (602–68), who are considered the first two patriarchs of the Hua-yen school. Further important representatives were Ch'eng-kuan (737–820), under whom the school gained great influence, and who was regarded by his successors as an incarnation of → Mañjuśrī. The fifth patriarch of the school was → Tsung-mi (780–841), who is considered the outstanding master of the school. The Hua-yen school was brought to Japan in the year 740 by Shen-hsiang (Jap., Shinshō). There it was propagated under the name *Kegon*.

This school teaches the equality of all things and the dependence of all things on one another. Its teaching is known as the "teaching of totality," since according to the Hua-yen view all things participate in a unity and this unity divides itself into the many, so that the manifold is unified in this one. The fundamental teaching of Hua-yen is the notion of the "universal causality of the → *dharmadhātu*," i.e., that everything in the universe arises simultaneously out of itself. All → dharmas possess the six characteristics: universality, specificity, similarity, distinctness, integration, and differentiation. They are in either a state of "suchness" (→ *tathatā*), the static aspect of which is emptiness (→ *śūnyatā*), or the realm of "principle" (*li*), the dynamic aspect of which is the realm of phenomena (*shih*). These two realms are so interwoven and dependent on each other that the entire universe arises as an interdependent conditioning.

The teachings of Hua-yen have as their point of departure the theory of causation by the universal principle, or *dharmadhātu*. According to this, all dharmas of the universe are dependent on one another and condition each other, and none can subsist on its own.

All dharmas are empty: both aspects of this emptiness, the static (*li*, absolute) and the active (*shih*, phenomena) interpenetrate each other unobstructedly; every phenomenon is identical to every other.

This view is illustrated by Fa-tsang in his celebrated simile of the golden lion. The lion symbolizes the phenomenal world of *shih*, the gold the "principle," or *li*, which possesses no form of its own but rather can take on any form according to circumstances. Every

organ of the lion participates in the whole result—that it is made of gold. In every part the whole is present and conversely. Thus all phenomena are manifestations of one principle and each phenomena encompasses all others. Gold and lion exist simultaneously and include each other mutually, which according to Fa-tsang means that each thing in the phenomenal world represents the principle, *li*.

This view is explained in the division of the universe into four realms and in the thesis of the sixfold nature of things. The four realms of the universe are as follows: (1) the realm of reality, of phenomena; (2) the realm of the principle, the absolute; (3) the realm in which phenomena and principle mutually interpenetrate; (4) the realm in which all phenomena exist in perfect harmony and do not obstruct each other; this is the "ideal" world.

The sixfold nature of things is explained by Fa-tsang in his simile in the following manner: (1) the characteristic of universality corresponds to the lion as a whole; (2) that of specificity he explains with the organs of the lion, which all fulfill a specific function and are distinct from the lion as a whole; (3) similarity consists in the fact that they are all parts of the lion; (4) distinctness is expressed in the distinct functions that the organs fulfill; (5) the characteristic of integration he explains through the fact that all organs together make up the lion; (6) the nature of differentiation is explained by the fact that every organ takes its own particular place.

Like the → T'ien-t'ai school, the Hua-yen undertakes a division of the Buddha's teaching into different categories. It makes a fivefold division: (1) the teaching of the → Hinayāna as it appears in the Āgamas; (2) elementary teachings of the → Mahāyāna as advocated by the → Fa-hsiang and → San-lun schools, which see all dharmas as empty because they arise in a conditioned fashion—these schools of the Mahāyāna are considered elementary because they deny that all beings possess → buddha-nature; (3) the definitive teaching of the Mahāyāna, as presented by the T'ien-t'ai school—on this level all things are considered empty, but also their seeming existence is admitted; (4) the "sudden" teaching, according to which enlightenment is attained suddenly (and not gradually)—this is the stage of → Zen; (5) the "rounded out" teaching of the Mahāyāna, the teaching of the Hua-yen school.

The Hua-yen school distinguishes itself from the other Mahāyāna schools in an important point. It concentrates on the relationship between phenomena and phenomena and not on that between phenomena and the absolute. All things are in complete harmony with one another, since they are all manifestations of one principle. They are like individual waves of the same sea. From this point of view everything in the world, whether animate or inanimate, is an expression of the highest principle and is thus one with buddha-mind.

Hu-ch'in Shao-lung 胡 (Jap., Kikyū [Kokyū] Jōryū), 1077–1136; Chinese Ch'an (Zen) master of the Yōgi lineage of Rinzaï Zen (→ Yōgi school); a student and dharma successor (→

hassu) of the great master → Yüan-wu K'o-ch'in (Jap., Engo Kokugon). Through Master Hui-ch'in passes the transmission lineage of Zen of → Hakuin Zenji, the great renewer of Rinzai Zen in Japan.

Hui-k'o 慧可 (Jap., Eka), 487–593; the second patriarch of Ch'an (Zen) in China. He was the dharma successor (→ *hassu*) of → Bodhidharma and the master of → Seng-ts'an. According to tradition Hui-k'o came to → Shao-lin monastery in about his fortieth year to ask Bodhidharma for instruction. It is said that initially Bodhidharma did not acknowledge him and Hui-k'o stood for several days in the snow in front of the cell (or cave) where the first patriarch was practicing *zazen* "facing the wall" (→ *menpeki*). In order to prove his earnestness to the Indian master of → buddha-dharma and to induce the latter to accept him as a student, Hui-k'o finally cut his own left arm off and presented it to Bodhidharma, who thereupon accepted him as a student. A renowned *kōan*, example 41 of the → *Wu-men-kuan*, gives an account of the encounter between Bodhidharma and Hui-k'o:

Bodhidharma sat facing the wall. The second patriarch, who had been standing in the snow, cut his own arm off and said, "The mind [heart, consciousness] of your student has still found no peace. I entreat you master, give it peace."

Bodhidharma said, "Bring the mind here and I'll pacify it."

The second patriarch said, "I have searched for the mind, but in the end it can't be found."

Bodhidharma said, "Then I have completely pacified it."

After six years of intensive meditative training under Bodhidharma, the latter confirmed Hui-k'o through → *inka-shōmei* as his dharma successor and transmitted the patriarchate to him. Thus Hui-k'o became the twenty-ninth patriarch of the Ch'an (Zen) tradition (see Ch'an/Zen Lineage Table), or as is more usually said, the second patriarch of Ch'an (Zen) in China.

The state of affairs marked by this transmission is presented in the *Denkō-roku* as follows:

The twenty-ninth patriarch Taisō Daishi [a Japanese name for Hui-k'o] served the twenty-eighth patriarch. One day he [Hui-k'o] went to the patriarch and said, "I have already ceased having anything to do with outer circumstances."

The patriarch [Bodhidharma] said, "Hasn't everything been extinguished?"

The master [Hui-k'o] said, "It hasn't been extinguished."

The patriarch said, "What proof is there for that?"

The master said, "Since I am always aware of it, no word can touch it."

The patriarch said, "That is just the spiritual body, known to all the buddhas. Have no doubt about it!"

Hui-k'o, who was originally called → Seng-k'o, had the reputation of a scholar who was well versed in the writings of Confucianism, Taoism, and Buddhism. His book knowledge, however, gave him no satisfaction; and he felt himself ever more attracted to the practice of meditation, through which he could acquaint himself with the profound contents of the scriptures through his own experience. After Bodhidharma had transmitted the patriarchate to him and had died or left Shao-lin monastery, it is said that Hui-k'o remained there for a time and then disappeared, because he did not yet want to accept students. Rather he wanted to train further and to study the → *Lankāvatāra-sūtra*, the importance of which Bodhidharma had stressed. It is said that during this period he lived among simple working people in order to develop the humility that should mark a master of the buddha-dharma. After a few years of the wandering life, he settled in Yeh-tu in north China and there taught the buddha-dharma according to his style. Here he probably met Seng-ts'an.

Hui-k'o's unorthodox lifestyle and his great success as a master at last aroused the anger and envy of orthodox Buddhist circles, which intrigued against him and forced him to flee to south China to escape official persecution. Later he returned to the north and continued to live there until he died at the age of 106. According to some traditions, he was executed because he had once again aroused the envy of influential Buddhist priests. They induced the authorities to charge him with heresy and to condemn him to death.

Hui-neng 慧能 (Jap., E'nō), also called Wei-lang, 638–713; the sixth patriarch of Ch'an (Zen) in China; a student and dharma successor (→ *hassu*) of → Hung-jen. Hui-neng was one of the most important Ch'an masters. He gave Ch'an, which had hitherto been strongly marked by traditional Indian Buddhism, a typical Chinese stamp. Thus he is sometimes regarded as the real father of the Ch'an (Zen) tradition. He never transmitted the patriarchate formally to a successor; thus it came to an end. Nonetheless Hui-neng had several outstanding students and dharma successors. From two of them, → Nan-yüeh Huai-jiang (Jap., Nangaku Ejō) and → Ching-yüan Hsing-ssu (Jap., Seigen Gyōshi) stem all the major lineages of Ch'an (→ *gokeshichishū*).

Hui-neng is considered the author of the only Chinese work that later was attributed the status of a *sūtra*, the *Sūtra [spoken] from the High Seat of the Dharma Treasure*, or, as it is usually



Hui-neng tears up the sūtras (water-color by Liang-k'ai, 12th century)

known, the *Platform Sūtra* (→ *Liu-tsu-ta-shih fa-pao-t'an-ching*), which contains some of the most profound passages in Zen literature. We also learn from this sūtra, called for short the *T'an-ching* (Jap., *Dan-gyō*), various details of the life of the sixth patriarch. Hui-neng came from a poor family, had hardly any formal education, and had to support his widowed mother by gathering and selling firewood. One day he heard, in front of a house he had just serviced with wood, someone reciting the → *Diamond Sūtra*. Hearing the sentence "Let your mind flow freely without dwelling on anything," he had an enlightenment experience. He learned that the man who had recited the sūtra had come from Hung-jen and decided to go see him. When he reached the monastery led by Hung-jen on Mount Huang-mei, Hung-jen immediately recognized his potential but had Hui-neng begin as a helper in the kitchen, where he split firewood and cranked the rice mill. The most famous episode of his life, which concerns the transmission of the patriarchate and the division of Ch'an into a Northern and a → Southern school, is, in broad outline, as follows:

When the aged fifth patriarch saw that the time had come to transmit the patriarchate to a successor, he requested the monks of the monastery to express their experience of Ch'an in a poem. Only → Shen-hsiu, the most intellectual-

ly brilliant of his students and the head monk, highly esteemed by all the monks of the monastery, wrote such a poem. In it he compared the human body to the → Bodhi-tree (under which Shākyamuni Buddha attained complete enlightenment) and the mind to a stand holding a mirror that must be continuously cleaned to keep it free of dust. When Hui-neng, who was working in the kitchen, heard this poem, he composed as an answer the following verse:

Fundamentally *bodhi* is no tree
Nor is the clear mirror a stand.
Since everything is primordially empty,
What is there for dust to cling to?

Hung-jen, who recognized in Hui-neng's lines a level of experience far deeper than that of Shen-hsui, fearing Shen-hsui's jealousy, sent for Hui-neng secretly in the middle of the night and gave him robe and bowl (→ *den'e*) as a sign of confirmation. Thereby he installed Hui-neng, who in contrast to Shen-hsui was not seeking this position, as the sixth patriarch, well knowing the difficulties for the transmission of his dharma teachings that would arise from this move. At the same time Hung-jen charged Hui-neng to leave the monastery immediately and to go into hiding in south China so as to be safe from the reprisals that were to be expected from Shen-hsiu and his followers.

After about fifteen years of living in hiding, Hui-neng, who as yet was still not even ordained as a monk, went to Fa-hsin monastery (Jap., *Hōshō-ji*) in Kuang-chou, where his famous dialogue with the monks who were arguing whether it was the banner or the wind in motion, took place. This dialogue is recorded as example 29 in the → *Wu-men-kuan*. When Yin-tsung, the dharma master of the monastery, heard about this, he said to Hui-neng, "You are surely no ordinary man. Long ago I heard that the dharma robe of Huang-mei had come to the south. Isn't that you?" Then Hui-neng let it be known that he was the dharma successor of Hung-jen and the holder of the patriarchate. Master Yin-tsung had Hui-neng's head shaved, ordained him as a monk, and requested Hui-neng to be his teacher.

Thus Hui-neng began his work as a Ch'an master, first in the Fa-hsin monastery, then in his own monastery, the Pao-lin-ssu near Ts'ao-ch'i, not far from the port city of Canton. He founded the Southern school of Ch'an, while Shen-hsiu and his students propagated the teachings of the Northern school and also claimed the successorship of the fifth patriarch. In a manner corresponding to the respective inclinations of the two founders, the Southern school stressed reaching enlightenment through a sudden, intuitive leap into intellect-transcending immediacy of experience (→ *tongo*), whereas the Northern school advocated a gradual approach to enlightenment with the help of intellectual penetration of the meaning of the sūtras (→

zengo). In the "competition" between the partisans of sudden and gradual enlightenment, the Southern school eventually proved itself the more vital. While the Northern school died out after a few generations, a great number of profoundly enlightened masters in succession from Hui-neng bear witness to the legitimacy of the attribution of the patriarchate, and thus the lineage of the true dharma, to Hui-neng.

With Hui-neng, who as an uneducated layman received the transmission of the patriarchate against all conventions of the religious establishment, a decisive step was made toward the assimilation of Indian → Dhyāna Buddhism into the Chinese mind-set, as well as toward the development of a native Chinese Ch'an that was at least as strongly marked by Taoism as by Buddhism. It was this Southern school with its radical rejection of mere book learning (a view already exemplified for centuries by Taoist sages), and its practical down-to-earthness combined with dry humor, so typical of the Chinese folk character, that produced all the great lineages of Ch'an. With Hui-neng and his students and dharma successors began the golden age of Ch'an. During the T'ang, and the following Sung, period, it produced numerous outstanding Ch'an masters, whose deeds and sayings are still an inspiration today and (as → *kōans*) an important means of training on the way of Zen.

Hui-t'ang Tsu-hsin 慧遠 (Jap., Maidō Soshin), 1025–1100; Chinese Ch'an (Zen) master of the Ōryō lineage of Rinzai Zen (→ Ōryō School); a student and dharma successor (→ *hassu*) of → Huang-lung Hui-nan (Jap., Ōryō E'nan) and the master of → Ssu-hsin Wu-hsin (Jap., Shishin Goshin). Through Hui-t'ang passes the lineage that produced the first school of Zen in Japan, transmitted there by → Eisai Zenji.

Hui-yüan 慧遠 336–416; important Chinese monk, student of → Tao-an, founder of the → Amitābha cult and the White Lotus Society; first patriarch of the → Pure Land school. Among his most important works is a treatise on → karma (*San-pao-lun*) in which he confronts the problem of the ripening of deeds (→ *vipāka*) and of the immortality of the "soul." Of importance for the Chinese *sangha* was that, at Hui-yüan's urging, monks were freed from their worldly duties toward the emperor.

Hui-yüan studied the teachings of Confucius, of Chuang-tzu, and of Lao-tzu before he was ordained as a monk at the age of twenty-one by Tao-an and occupied himself intensively with the → *Prajñāpāramitā-sūtra*. In his interpretation of the work he used Taoist concepts for the sake of better understanding. In 381

he went to Lu-shan, where a monastery was built for him and his already numerous students. Hui-yüan was to spend the rest of his life on Lu Mountain. During this period Lu-shan became one of the most important centers of Buddhism and distinguished itself by its model discipline. At Hui-yüan's invitation, the Kashmiri monk Sanghadeva came to Lu-shan and translated the most important works of the → Sarvāstivāda into Chinese. Over many years Hui-yüan carried on a correspondence with → Kumārajīva, in which he posed many questions concerning especially the *dharmakāya* of the Buddha (→ *trikāya*) and the difference between an → arhat and a → bodhisattva.

In 402 Hui-yüan assembled a group of 123 followers in front of an image of Buddha Amitābha. They took a vow to be reborn in the western paradise → Sukhāvati and, according to tradition, formed the White Lotus Society. Hui-yüan is thus considered the founder of the Pure Land school. Hui-yüan was also one of the first of the Chinese monks to recognize the importance of the practice of → *dhyaṇa* on the path to enlightenment.

Hu-kuo Ching-yüan 玄奘 (Jap., Gokoku Keigen), 1094–1146; Chinese Ch'an (Zen) master of the Yōgi lineage of Rinzai Zen (→ Yōgi school); a student and dharma successor (→ *hassu*) of → Yüan K'o-ch'in (Jap., Engo Kokugon) and the master of → Huo-an Shih-t'i (Jap., Wakuan Shitai).

Hung-chih Cheng-chüeh 淨慧 (Jap., Wanshi Shōgaku), 1091–1157; Chinese Chan (Zen) master of the → Sōtō school; a student and dharma successor (→ *hassu*) of → Tan-hsia Tsu-ch'un (Jap., Tanka Shijun). Master Hung-shih is particularly known for his confrontations (obviously carried out in a friendly spirit) with the Rinzai master → Ta-hui Tsung-kao (Jap., Daie Sōkō) concerning the advantages of the → *mokushō* Zen fostered by the Sōtō school over the → *kanna* Zen of the Rinzai school. That this difference of opinion, which is sometimes made much of by later overenthusiastic followers of the two schools, did not go so deep for the two masters is shown by the fact that Master Hung-chih, before his death, entrusted Master Ta-hui with the completion of his work, the → *Ts'ung-jung-lu*.

Hung-jen 淨忍 (Jap., Gunin or Kōnin), 601–74; the fifth patriarch of Ch'an (Zen) in China; the dharma successor (→ *hassu*) of → Tao-hsin (Jap., Dōshin) and the master of → Hui-neng (Jap., E'nō) and → Shen-hsiu (Jap., Jinshū). According to tradition Hung-jen met the fourth patriarch at age fourteen and impressed Tao-hsin, already at this first encounter, by his deep realization of Zen mind.

The dialogue between the fourth and the (later) fifth patriarch is passed down in the → *Denkō-roku*. In it the two great masters punned on the characters for *name* and *nature* which are pronounced almost the same. Since the play on words with their double meanings cannot be reproduced in English, in the following translation *name* is used for both the words, read in Japanese *sei* and *sho*:

“The thirty-second patriarch [counting from Shākyamuni Buddha] Daiman Zenji [honorific title for Hung-jen] met the thirty-first patriarch [Tao-hsin] on the road to Ōbai.

“The patriarch [Tao-hsin] asked, ‘What is your family name?’

“The master [Hung-jen] said, ‘Although I have a name [*sei*], it is nonetheless no ordinary name.’

“The patriarch said, ‘What kind of name is it then?’

“The master said, ‘It is buddha-nature.’

“The patriarch said, ‘Don’t you have a family name?’

“The master said, ‘I don’t, since that nature is empty.’

“The patriarch was quiet and noted that he was a dharma vessel.

“And he gave him the dharma robe.”

With the passing along of the robe (→ *den'e*), the fourth patriarch confirmed Hung-jen as his dharma successor and installed him as the

fifth patriarch in the lineage of Ch’an (Zen). After the death of his master, Hung-jen founded the monastery on Mount → Huang-mei (Jap., Ōbai) in which the memorable episode concerning the dharma succession of the sixth patriarch took place (→ Hui-neng), which split Ch’an (Zen) into a Northern and a → Southern school.

Hungry ghosts 餓鬼 → *preta*

Huo-an Shih-t’i 慧安 (Jap., Wakuan Shitai), 1108–79; Chinese Ch’an (Zen) master of the Yōgi lineage of Rinzai Zen (→ Yōgi school); a student and dharma successor (→ *hassu*) of Hakuo Ching-yūan (Jap., Gokoku Keigen). We encounter Master Huo-an in example 4 of the → *Wu-men-kuan*.

In this famous kōan Huo-an plays on the fact that → Bodhidharma, who in the Ch’an (Zen) tradition is often called the “barbarian from the west,” according to tradition had a thick, dark beard. In all Zen paintings he is depicted as a tough-looking bearded figure. However, this example goes, “Huo-an said: ‘How is it that the barbarian from the west has no beard?’”

Hyakujō Ekai 百箇問答 Jap. for → Pai-chang Huai-hai

Hyakujō Shingi 百箇語 Jap. for → Pai-chang ch’ing-kuei

Ichchantika 一闍提 (iccantika), Skt., lit. “unbeliever”; designates a person who has cut all the wholesome roots (→ *kushala*) in himself and has no wish to attain buddhahood. The question as to whether or not an ichchantika possesses → buddha-nature led to differences of opinion, particularly in the schools of Chinese Buddhism. More rarely the term refers to a → bodhisattva who has taken the oath not to attain buddhahood before all beings have found release.

Ichibō 一棒 Jap., lit. “one stick”; Zen expression for the use of the stick (→ *kyosaku*, → *shippei*) by a Zen master for the benefit of his students. (Also → *bōkatsu*).

Ichien 一徹 also called Dōkyō or Muju, 1226–1312; a Japanese monk of the → Rinzai school, a student of → Ben’en (Shōichi Kokushi). Ichien wandered through Japan and trained under

masters of various Zen schools. He is the author of the *Shaseki-shū* (Collection of Sand and Stone), a popular anthology of frequently humorous Buddhist stories and legends, which Zen masters are fond of quoting in their teaching.

Ichien-ensō 一徹問答 Jap. → Ensō

Ichiji-fusetsu 一語一義 Jap., lit. “not a [single] word said”; a Zen expression referring to the fact that the Buddha (and the patriarchs, → *soshigata*) in all his instruction never made use of a single word to describe ultimate reality (see also → *busshō*), since it is “not sayable” (→ *fukaset-su*). In consideration of this fact, the Buddha after his complete → enlightenment even did not want to teach at all; finally, however, compassion for beings trapped in the cycle of life and death (→ *samsāra*) moved him, as the Zen mas-

ters say, “to fall into the grass,” that is, to come down from the level of true insight to that of “everyman’s consciousness” (→ *bonpu-no-jōshiki*) for the purpose of giving those who wished to listen to him at least a “finger-point” on the way leading to enlightenment and insight into the true nature of reality.

Thus Zen regards all the teaching of the Buddha in the sūtras and all the instructions and writings of the Zen masters only as “a finger pointing to the moon [the truth], not the moon itself.” Insight into ultimate reality can be transmitted (→ *hassu*), if at all, only in an intimate process that is called in Zen “transmission from heart-mind to heart-mind” (→ *ishin-denshin*).

This is the reason that Zen refers to itself as a “special tradition outside the [orthodox] teaching” (→ *kyōge-betsuden*), stresses its independence on [sacred] writings (→ *furyū-monji*), and prefers to “point directly to the human heart-mind [→ *kokoro*]” rather than relying on verbally transmitted “teachings,” which each person understands only in a manner corresponding to his or her momentary state of mind—i.e., perceives only the projection of him- or herself.

Ichiji-kan 一 字 障 Jap., lit. “one-word barrier”; Zen expression for a → *wato* that consists of one word.

Famous “one-word barriers” are the *mu* of the Chinese master → Chao-chou Ts’ung-shen (Jap., Jōshū Jūshin), (example 1 of the → *Wu-men-kuan*) or the *kan* of the Chinese master → Yun-men Wen-yen (Jap., Ummon Bun’en) from the following kōan (example 8 of the → *Pi-yen-lu*):

“Toward the end of the summer period [→ *ango*] Ts’ui-yen said in his instruction to the monks, ‘The whole summer long I’ve spoken to you, you younger and older brothers; look here if Ts’ui-yen still has his eyebrows.’

“Pao-fu said, ‘With people who steal, the heart is full of fear.’

“Ch’ang-ch’ing said, ‘They’ve grown!’

“Yun-men said, ‘Stop!’ [Jap., *kan*, “barrier”].

Ichiji Zen 一 字 禅 Jap., lit. “one-word Zen”; a Zen practice in which a single word of a master (→ *ichiji-kan*) is taken as a → *kōan*. The Chinese master → Yun-men Wen-yen (Jap., Ummon Bun’en) is particularly famed in the Zen tradition for his *ichiji-kan*.

Ichimi-shabyō 一 味 鉢 Jap., lit. “one-taste pouring of the bowl”; Zen expression for the authentic transmission of the → *buddha-dharma* from a Zen master to his dharma successor (→ *hassu*). Also → *ishin-denshin*, → *ichimi-zen*.

Ichimi-zen 一 味 禅 Jap., lit. “one-taste Zen”; authentic Zen, the Zen of the Buddha and the patri-

archs (→ *soshigata*). “One taste” refers to the experience of nondistinction (of form and emptiness); see also → enlightenment. The expression is used in opposition to → *gomi(-no)-zen*.

Ichinen-fushō 一 心 無 著 Jap., lit. “a thought not arising”; in Zen it is said that the state of mind of a person in whom no deluded thought arises is that of a buddha. *Ichinen-fushō* refers to this state of consciousness free of all deluded thoughts, concepts, feelings, and perceptions, which is reached through the practice of → *zazen* and at the same time *is zazen* in its purest form. Thus it is also said, “Five minutes *zazen*, five minutes a buddha.”

Ichinen-mannen 一 心 萬 年 Jap., lit. “one moment of consciousness [→ *nen*], ten thousand years”; this expression of Japanese Buddhism, in which the number ten thousand simply means a limitlessly large number, refers to the experience common to mystics and saints of all cultures that in the world of → enlightenment there is no time in the everyday sense. Thus from the point of view of enlightened consciousness, one moment of consciousness is eternity.

I-ching 一 經 635–713; one of the most important translators of Buddhist texts from Sanskrit to Chinese and a renowned pilgrim, who in 671 traveled to India by sea and spent more than twenty years there. At the monastic university Nālandā he studied the teachings of Hīnayāna and Mahāyāna Buddhism and began the translation of important religious works into his mother tongue. In 695 I-ching returned to his homeland, bringing more than 400 Buddhist texts. Together with Shikshānanda he translated, among other works, the → *Buddhāvataṃsaka-sūtra* and the → Vinaya-pitaka of the Mulasarvāstivāda school. Altogether I-ching translated fifty-six works in 230 volumes. Besides the account of his travels, he composed a collection of biographies of fifty-six monks who had made the pilgrimage to India, most of them by sea.

Ignorance 無 明 → *avidyā*, → delusion

Igyō school 一 教 宗 (Chin. kuei-yang-tsung; Jap. *igyō-shū*); a school of Ch’an (Zen) that was among the “five houses–seven schools,” i.e., the great schools of the authentic Ch’an tradition. The name of the school derives from the initial characters of the Japanese names of its two founders, → Kuei-shan Ling-yu (Jap., Isan Reiyu) and his dharma successor → Yang-shan Hui-chi (Jap., Kyōzan Ejaku).

Typical for the method of instruction of the Igyō school was the use of a system of ninety-seven symbols, each inscribed in a circle. This system, which is said to have originated with Hui-neng, the sixth patriarch of Ch'an (see also → Tan-yuan Ying-chen), has not been preserved but did influence the development of the ten ox-herding pictures (→ *jūgyū[-no]-zu*) as well as the → five degrees (of enlightenment) of Master Tung-shan. It seems to have represented some sort of secret language through which persons with profound experience of Ch'an could communicate with each other concerning the basic principles of the teaching. Since the masters were aware that this system could easily degenerate into a mere formalized game, it was evidently transmitted to only a few students under a seal of strict secrecy. In the middle of the 10th century the Igyō lineage merged with the lineage of the → Rinzai school and from that time no longer subsisted as an independent school.

I-hsüan ㊦ → Lin-chi I-hsüan

Ikkatsu ㊦ Jap., lit. "one *katsu*"; the use of the shout (→ *katsu*) by an experienced Zen master in the training of students. The Chinese Zen master → Lin-chi I-Hsüan (Jap., Rinzai Gigen) was particularly known for this method. It since has been in use primarily in the → Rinzai school. (See also → *bōkatsu*)

Ikkyū Sōjun ㊦ 1394–1481; Japanese Zen master of the → Rinzai school. He is known in the history of Zen quite as much for his profound wit as for his profound realization of Zen. Because of his unconventional lifestyle, he is often referred to as a kind of Puck of Zen, and is definitely the most popular figure of Zen in Japan. In the manner of a holy madman, he mocked the deteriorating Zen of the great monasteries of his time. Many authentic and legendary tales are in circulation concerning his life and his indifference to social convention. He was an outstanding painter, calligrapher (→ *shōdō*), and poet. In his poems recorded in the → *Kyōun-shū*, he praised the great masters of ancient times, lamented the decline of Zen, and sang the praises of wine and physical love. Two typical poems of Ikkyū, who often called himself "the blind ass," are as follows:

Who among Rinzai's students
Gives a hoot
About the authentic transmission?
In their school
There's no shelter

For the blind ass
Who, on the road
With staff and straw sandals,
Finds truth.
There they practice Zen on sure ground,
Comfortably leaning back,
For their own profit.

Ten days
In the monastery
Made me restless.
The red thread
On my feet
Is long and unbroken.
If one day you come
Looking for me,
Ask for me
At the fishmonger's,
In the tavern,
Or in the brothel.

In 1420, while meditating by night in a boat on a lake, at the sudden caw of a crow Ikkyū experienced enlightenment. Confirmed by his master as his dharma successor (→ *inka-shōmei*), like his master Ikkyū kept monastic life at a distance. Initially he lived as a hermit on Mount Jōu and later in his "hut of the blind ass" (Jap., *katsuro-an*) in Kyōto. In 1474 he was appointed by the imperial house as abbot of Daitoku-ji. He could not avoid this appointment; however, he lived not in Daitoku-ji but in Shūon-an, a small temple in his home village of Maki, where, until his death, in his unconventional style, he instructed those who sought him out in the truth of Zen. Ikkyū, who in bitterness over the state of the Zen of his day once tore up his own certificate of confirmation as a Zen master, himself confirmed no dharma successor.

I-k'ung ㊦ (Jap., Giku); Chinese Ch'an (Zen) master of the → Rinzai school, who in the middle of the 9th century at the invitation of Empress Tachibana Kachiko went to Japan to teach Zen, first in the imperial palace and later at the monastery of Danrin-ji in Kyōto, which was built for him. I-k'ung, however, found in Japan no suitable students, not to mention dharma successors (→ *hassu*), and returned several years later to China. Until the 12/13th century (→ Eisai Zenji, → Dōgen Zenji, → Kakushin), there were no further attempts to bring Zen to Japan.

Ina ㊦ Jap. → *inō*

Indriya ㊦ also *jñānendriya* and *buddhīndriya*; Skt., lit. "sense organ." Twenty-two psychological and physical capabilities or faculties: (1–6) the six bases (→ *āyatana*, → *śadāyatana*); (7–8) the masculine and feminine potentialities that distinguish the sexes; (9) the vital faculty, which determines all physiological phenomena; (10–

14) the faculties of pleasure, pain, joy, sadness, and indifference; (15–19) the five mental roots that form the basis for the development of the five powers (→ *bala*), namely, the root of faith (→ *shraddhā*), of energy or exertion (→ *vīryā*), of mindfulness, of concentration (→ *samādhi*), of wisdom (→ *prajñā*); (20) the supramundane faculties—the certainty of being able to know what is not yet known, which comes at the beginning of the supramundane path (→ *āryamārga*); (21) supreme knowledge, which is reached at the moment of actualizing stream-entry (→ *shrota-āpanna*); finally (22) the faculty of him who possesses perfect knowledge, the faculty of an → arhat.

Indriyasamvara ㊦ (indriyasamvara, Skt., lit. “guarding of the sense organs”; a meditation technique that leads to pure, objective observation and is intended to prevent emotions such as sympathy, antipathy, desire, hate, etc., from arising as result of the stimuli of perception. Guarding the sense organs also serves to make concentration (→ *samādhi*) possible.

Indriyasamvara is a practice preparatory for actual meditation and must also be practiced outside of the purely meditative context during the business of everyday life. It is a discipline (→ *shīla*) of purity obligatory for monks and nuns.

The practice of guarding the sense organs has been described in the following words: “When a monk sees a form [→ *rūpa*] with the eye, hears a sound with hearing, smells a smell with smelling, tastes a taste with the tongue, feels something tangible with the body, or knows a representation [→ *dharma*] with the mind, he heeds neither the generality nor the details. Before that takes place whereby the evil, unwholesome representations of craving and repulsion stream in upon one who is not guarding the organ of the eye, etc.—before that, he seeks to guard the organ of the eye, etc.; before that, he guards the organ of the eye, etc., and achieves the guarding of the organ of the eye, etc. Through practicing this guarding of the sense organs, he perceives an inner happiness without distraction” (trans. from Frauwallner 1954, p. 165ff).

Inga ㊦ Jap., lit. “cause-fruit”; cause and effect in the sense of the Buddhist law of cause and effect (→ *karma*, also → *innen*). In Zen, the basis of which is the immediate realization of the true nature of reality, which transcends the categories of time and space as well as linear connections within time and space, it is said, *Inga ichinyo* (“Cause and effect are one”).

Ingen Hōgo ㊦ Jap., lit. “Dharma Words of Ingen” [Chin., Yin-yuan]; collection of the dis-

courses and sayings of the Chinese Ch’an (Zen) master → Yin-yuan Lung-ch’i, who founded the → Ōbaku school in Japan in the middle of the 17th century.

Ingen Ryūki ㊦ Jap. for → Yin-yuan Lung-ch’i

Inka-shōmei ㊦ also *inka*, Jap., lit. “the legitimate seal of clearly furnished proof”; the legitimate seal of confirmation that authentic → enlightenment has been clearly shown. A Zen term for the official confirmation on the part of a master that a student has completed his training under him. In the case of masters who use the → *kōan* system, this means that the student has mastered all the *kōans* specified by his master to the master’s complete satisfaction. If a master does not use *kōans*, the conferral of *inka* means that he is content with his student’s level of genuine insight. Only after receipt of this confirmation—and when other requirements established at the master’s discretion, such as, for example, the ability to lead other people, have been fulfilled—is a person following an authentic Zen tradition entitled to lead other students on the way of Zen, to proclaim himself his master’s dharma successor (→ *hassu*), and to be addressed as → *rōshi*. However, even when training under the master has officially concluded with the conferral of *inka*, this does not mean that Zen training is over. The deeper the insight of a Zen master, the clearer it is to him that Zen training is endless; it extends over numberless lives. Thus it is said in Zen that even the Buddha, who attained complete and perfect enlightenment, is still training.

With *inka* the master confirms that the student has reached at least the same degree of enlightenment as himself and thenceforth can stand on his own feet. Nevertheless, it is said in the Zen tradition that a master should constantly be concerned that his students surpass him in depth of realization. If the student is only equal to the master, there is the danger that the → dharma teaching of the master will decline increasingly in following generations and his dharma successors and their dharma successors will only have “the miserable stamp of a miserable stamp.”

Inkin ㊦ Jap.; a small bowl-shaped bell with a cushion beneath it, which is placed on a wooden pedestal and struck with a small metal striker.

The *inkin* is sometimes used in Zen monasteries to signal the beginning or end of → *zazen* periods or is rung at the beginning of recitations.

Innen ㊦ Jap., lit. “direct inner cause and indirect outer effect [i.e., cause and occasion]”; this notion is used in Zen as well as in other schools

of Buddhism in Japan in relation to the Buddhist understanding of the “law of cause and effect” (→ karma), according to which every event takes place in dependence on direct and indirect causes. *Innen* is sometimes translated as “occasion-condition-cause” in order to indicate the multifaceted meaning of this concept.

inō 禪 also *ina*, *e’shu*, or *chiji*, Jap.; a monk who is charged with the supervision and leading of ceremonies in a Zen monastery.

iro-futo 遠 Jap., lit. “unreachable by the path of thought”; another expression for → enlightenment. (Also → *fukashigi*.)

Isan Reiyū 巖 Jap. for → Kuei-shan Ying-lu

I-shan I-ning 巖 (Jap., Issan Ichinei), 1247–1317; Chinese Ch’an (Zen) master of the → Rinzai school. After the overthrow of the Sung Dynasty by the Mongols, he was sent by the Mongolian emperor Ch’en-ts’ung to Japan to try to renew relations with Japan, which had been broken off following the Mongol attempts at invasion. When he landed in Japan in 1299, the Shōgun Hōjō Sadatoki had him imprisoned as a spy. I-shan, however, was soon able to convince the shōgun of his pure intentions. He was appointed as the tenth abbot of the → Kenchō-ji monastery in Kamakura and in 1302 was made abbot also of Engaku-ji. In 1312 he went at the wish of Emperor Go-uda to Kyōto to become the third abbot of Nanzen-ji monastery. He is known not only as a Zen master but also as a painter and a master of the way of calligraphy (→ *shōdō*).

Together with his student → Sesson Yūbai, I-shan is also considered the founder of the “literature of the five mountains” (→ *gosan-bungaku*). → Musō Soseki, who was for a time one of his students, contributed significantly toward making the Zen monasteries of Kyōto centers of art and science, in which a strong Chinese influence was detectable.

Ishin-denshin 禪 Jap., lit. “transmitting mind [shin, → *kokoro*] through mind”; a Zen expression for the authentic transmission of → buddha-dharma from master to students and dharma successors (→ *hassu*) within the lineages of transmission of the Zen tradition (also → *so-shigata*, → *inka-shōmei*). This term, which is usually translated “transmission from heart-mind to heart-mind” became a central notion of Zen. It comes from the *Sūtra [spoken] from the High Seat of the Dharma Treasure (Platform Sūtra, → Liu-tsu ta-shih fa-pao-t’anching)* of the sixth patriarch of Ch’an (Zen) in

China, → Hui-neng. He points out that what is preserved in the lineage of the tradition and “transmitted” is not book knowledge in the form of “teachings” established in sacred scriptures but rather an immediate insight into the true nature of reality, one’s own immediate experience, to which an enlightened master (→ enlightenment, → *rōshi*) can lead a student through training in the way of Zen (→ *zazen*).

Issan Ichinei 巖 Jap. for → I-shan I-ning

Isshi-injō 巖 Jap., lit. “one-master seal confirmation”; training of a Zen student by a single master (→ *roshi*). The necessity of *isshi-injo* has been stressed, particularly in Japanese Sōtō Zen (→ Sōtō school) since the 17th century, in order to counteract the tendency of Zen student to go from master to master. In Zen training it is not a question of teaching and learning objectifiable knowledge, the type of logically graspable knowledge that anyone who learns it can pass on to anyone else willing and able to learn it (→ *fukasetsu*). In this case it is a matter of transmission of the → buddha-dharma “from heart-mind to heart-mind” (→ *ishin-denshin*) by an enlightened Zen master (→ enlightenment) to his student. Here the master-student relationship is of special significance.

There are no codifiable rules for Zen training; rather each *rōshi* relates to the needs of students on the basis of his own realization of Zen and in his uniquely personal way. Thus a training begun by one master cannot be seamlessly continued by another. The differences in the external form of the training (though not of the essential content) resulting from different styles of leadership and instruction of different Zen masters would tend to confuse rather than help a student who had not yet ripened to a deep experience of Zen.

Thus it is important for a Zen student, after he has found a master suited to him, to commit himself unreservedly and exclusively to his authority. If he comes to the point of equaling the realization of his master, which the latter will confirm through → *inka-shōmei*, then it is useful for him to seek to deepen his realization of Zen through → *mondō* and → *hossen* with other Zen masters.

Ittai 禪 Jap., lit. “one body”; the experience of being one and identical with nondualistic nature of the truth experienced in → enlightenment, which is not a truth opposed to or varying from other truths. It is the one true nature of reality in which there are no dualistic counterdistinctions, no “true” and no “false” in the logical-philosophical sense.

Ittai 禪 Jap., lit. “one truth”; the one truth the

grasping and actualization of which is the goal of Zen training. This expression points to the entire cosmos that one comes to in profound → enlightenment. All phenomena are then nothing

other than one (one's own) body. (Also → *sambō*).

Ittai-sambō ㊦ Jap. → *sambō*

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Jakugo ㊦ also *chakugo*, Jap., lit. “words of arrival”; short, powerful pronouncement expressing the true understanding of the content of a → *kōan* or part of a *kōan*.

In *kōan* collections like the → *Pi-yen-lu* there are frequently *jakugo* that were originally “incidental remarks” on the part of the compiler, frequently a well-known Ch’an or Zen master, and that later were interpolated into the text of the *kōan*.

In the Japanese → Rinzai school it has been customary since the time of → Hakuin Zenji for Zen students to add one or more *jakugo*, often in poetic form, to their “solution” of a *kōan* as a further expression of their penetration of its meaning. These short poetic expressions are not necessarily composed by the student; they can be well-known sayings or lines of poetry from Zen or secular literature.

The main source for such quotations was the → *Zen-rin-kushū*, an anthology of quotations from Chinese sources, which Hakuin Zenji had often consulted in his youth. The *jakugo* should not be confused with the “praise” (→ *ju*).

Jakuhitsu Genkō ㊦ 1290–1367; Japanese Zen master of the → Rinzai school. He was ordained as a monk at fifteen and soon thereafter became a student of the Zen master Buttō Kokushi (→ Kokushi) in Kamakura.

Later Jakuhitsu went to China, where he sought out Master Ming-pen and other Ch’an (Zen) masters of the Rinzai school of the Yuan period. All of these confirmed his profound realization of Zen. Jakuhitsu was the last well-known Japanese Zen master to go to China, where Ch’an was already in decline.

Once when his master was sick, Jakuhitsu, who was taking care of his treatment, asked him about the “last word” (a question about the living truth of Zen). Buttō Kokushi hit him, and in this instant Jakuhitsu experienced enlightenment. He was then eighteen years old.

Jakujō ㊦ Jap., lit. “stillness [and] peace”; com-

plete inner stillness and inner peace, freedom from ignorance (→ *avidyā*, → delusion) and the (worldly) care, suffering, and passion resulting from it (→ *bonnō*). A notion pointing to the state of → *jakumetsu*.

Jakumetsu ㊦ Jap., lit. “stillness-extinction”; Japanese pronunciation of the two characters by which the Sanskrit term *nirvāna* is translated into Chinese. *Jakumetsu* means a state of total peace beyond birth and death, arising and passing away, time and space, beyond all conditions and qualities, a state of consciousness in which a fully awakened one (i.e., a buddha; also → enlightenment) lives. This state admits of no definition—also not the one attempted here—in that it cannot be grasped by thought (→ *fukashigi*) or words (→ *fukasetsu*). Any positive proposition concerning it, even from the point of logic alone, is impossible, since it is an attempt to limit the limitless (Lat., *definere*). The only propositions concerning *jakumetsu* that are possible are negative propositions saying that it is “not this, not that” (Skt., *neti, neti*) or that it is beyond all categories of thought and understanding.

According to the highest teaching of Buddhism, particularly as it is propounded in Zen, *jakumetsu* is → *nirvāna* but nevertheless completely one with → *samsāra*: that which is limitless, unconditioned, and devoid of qualities is identical with that which is limited (characterized by form), conditioned (subject to cause and effect, i.e., → *karma*), and with the phenomenal world of countless qualities. *Nirvāna* itself is already unthinkable; the unity of *nirvāna* and *samsāra* can only be realized in enlightenment. The realization of complete enlightenment means that a buddha can live in the world of appearance (*samsāra*) in complete peace (*jakumetsu, nirvāna*). Thus *nirvāna* is not realized only after death in some kind of “world of the beyond” that is different from “this world.”

Jamgon Kongtrul 𑄧 ('jam-mgon kon-sprul), 1813–99, “kind protector, incarnation from Kong”; one of the most important scholars of → Tibetan Buddhism of the 19th century. Imbued with the teachings of the → Bön school as a child, he also received monastic ordination from both the → Nyingmapa and → Kagyü schools. Together with the → Sakyapa teacher Jamyang Khyentse Wangpo (1820–92) he created in East Tibet an atmosphere of general religious tolerance (→ Rime) and also exercised political influence. His five most important written works are deferentially known as the Five Treasures. His *Nges-don sgron-me*, a meditation manual, appeared in English translation under the title *The Torch of Certainty*.



Jamgon Kongtrul with hands in the Vitarka Mudrā

At the age of thirty Jamgon Kongtrul had received instruction in over sixty teachings and had completed the study of them. At this time he was also recognized as a → *tulku*. On the basis of his knowledge of the Bön and Nyingmapa traditions, he began to collect all the → *terma* traditions available at this time. He finished this task at the age of fifty-nine. This collection was later printed in sixty volumes and is one of his five principal works.

His concern that all traditions of Tibetan Buddhism be regarded as of equal value also became apparent in his other works. Besides religious literature, they contain treatises on painting and medicine. Jamgon Kongtrul's connection with the Karma-Kagyü school is evidenced by his writing new commentaries on its teachings as well as meditation manuals that are in use to this day. His influence was strengthened still further after his death as various reincarnations of him were

recognized. The most influential of these incarnations were Zhechen Kongtrul (1901–60) and Pälpuṅg Kongtrul (1904–53).

Jarāyuja 𑄧 Skt. → *chatur-yoni*

Jātakas 𑄧 Pali, lit. “birth stories”; a part of the → *Khuddaka-nikāya*. The 547 *Jātakas* are by themselves the biggest section of the → *Sūtra-pitaka*. The birth stories detail the previous lives of the Buddha and of his followers and foes. They show how the acts of previous lives influence the circumstances of the present life according to the law of → karma.

Many of the *Jātakas* are Indian folk tales from pre-Buddhist times, adapted by the Buddhists for their purposes. The most important part of each *jātaka* is considered to be the verse containing the moral of the story. In the strictest sense, these verses alone are the canonical part of the *Jātakas*. The *Jātakas*, which have inspired numerous artistic representations, particularly in the form of reliefs on stūpas and pagodas, enjoy great popularity among the lay people of Southeast Asian countries, for whom they convey the basic concepts of the teaching. The *Jātakas* are extant, not only in Pali, but also in a Chinese translation that is based on a lost Sanskrit version. English translations of the *Jātakas* are available in anthologies of Buddhist myths and tales.

Jetavana 𑄧 monastery in Shrāvastī (India), which the wealthy merchant → Anāthapindika established for the historical Buddha. It became the Buddha's favorite sojourning place and he spent nineteen rainy seasons there. The oldest monastery of China → Pai-ma-ssu is built on the model of the Jetavana Monastery.

Jigme Lingpa 𑄧 → *dzogchen*

Jihatsu 𑄧 also *hatsu*, *hachi*, Jap.; a wooden bowl that serves a Buddhist monk both for eating and as a begging bowl. (Also → *oryōki*).

Jikijitsu 𑄧 Jap.; in the → Rinzai school the elder monk who is charged with the supervision of the → *zendō*. (Also → *godō*).

Jikishi-ninshin 𑄧 Jap., lit. “direct pointing [to the] human heart-mind [*shin*, → *kokoro*]”; expression for the style of presenting the → buddha-dharma characteristic of Zen, without recourse to conceptual thought or to action motivated by a dualistic view of the world. (Also → *fukasetsu*.)

Jikishi-tanden 𑄧 Jap., lit. “direct pointing-transmission”; another expression for → *inshin-denshin*, the transmission of the buddha-dharma from heart-mind (→ *kokoro*) to heart-mind, which is the basis of the Zen tradition.

Jiri ㊦ Jap., lit. “thing-principle”; the relative and the absolute, the phenomenal world and the true nature of reality, the many and that which is devoid of distinctions.

Jiriki ㊦ ㊦ Jap., lit. “one’s own power”; an expression referring to the endeavor to attain → enlightenment through one’s own efforts (for example, → *zazen*). *Jiriki* is usually used in counterdistinction to → *tariki*, which roughly means “the power of the other.” This refers to the fact that the adherents of some Buddhist schools place their trust in the notion that the mere belief in Buddha (generally, his manifestation as → *Amitābha*) and calling upon his name will bring about rebirth in a buddha paradise (→ Pure Land) and thus the liberation of the believer (→ *Amidism*). This is an approach that places the power of the buddha principle to liberate human beings in the foreground. Thus it is characterized as *tariki*, “power of the other.” In contrast, other schools of Buddhism, such as Zen, place the emphasis on the ability to actualize enlightenment and achieve liberation through one’s own efforts, i.e., through meditative training. This is characterized as *jiriki*.

On a deeper level, as is stressed in Zen, every sentient being and thing from the very beginning is endowed with buddha-nature (→ *busshō*). From this point of view, the opposition of *jiriki* and *tariki* must be regarded as an artificial one, which, though indicating a differing emphasis in religious practice, is ultimately not valid. On the one hand, on a *tariki* path one’s own effort is also necessary in order to open oneself to the liberating power of the supposed “other”; on the other hand, the practitioner’s “own effort” on a *jiriki* path is nothing other than a manifestation of the “power of the other.”

Jishō ㊦ Jap., lit. “self-nature”; another expression for the buddha-nature (→ *busshō*) that is immanent in everything existing and that is experienced in self-realization (→ *kenshō*). (Also → *sho*.)

Jishō-shōjō-shin ㊦ Jap., lit. “the pure-clear heart-mind [*shin*, → *kokoro*] of self-nature [→ *jishō*];” a term for the primordial perfection, buddha-nature (→ *busshō*) that is immanent in all beings and does not need to be “attained.” This perfection is always present—a fact, however, that is obscured by → delusion in “everyman’s consciousness” (→ *bonpu-no-jōshiki*).

Jizō ㊦ ㊦ Jap. for → *Kshitigarbha*

Jizō ㊦ Jap. for *Ti-ts’ang*, → *Lo-han Kuei-ch’en*

Jñāna ㊦ Skt., from the root *jñā*, “to know” (Pali, *ñāna*); intellectual knowledge concerning phenomena and the laws governing them and concerning the right definition of all → *dharma*s. *Jñāna* is a component of → *prajñā* (wisdom).

Mahāyāna Buddhism understands by *jñāna* the mastery of all the rational contents of the teaching as they are presented in the Hīnayāna scriptures. *Jñāna* is actualized at the tenth stage of the development of a bodhisattva (→ *bhūmi*).

Jōbutsu ㊦ Jap., lit. “becoming a buddha”; an expression in Zen for the realization of one’s own buddha-nature (→ *busshō*). According to the understanding of Zen, a man cannot become a buddha, because he always already is a buddha, that is, his true nature is identical with buddha-nature. However, a man caught in “everyman’s consciousness” (→ *bonpu-no-jōshiki*) is not aware of this fact and thus it seems to him as though he “becomes” a buddha when he realizes his buddha-nature for the first time. A synonym for *jōbutsu* is → *jōdō*.

Jōdō ㊦ Jap., lit. “ascent [into the Zen] hall”; ceremonial entrance of the → *rōshi* into the → *zendō* for the purpose of holding a → *teishō*.

Jōdō ㊦ Jap., lit. “realization of the way”; another term for → *jōbutsu*.

Jōdo school ㊦ → *Jōdo-shū*

Jōdo-shin-shū ㊦ Jap., lit. “True School of the Pure Land.” The short form is *Shin-shū* (Shin school). A school of Japanese Buddhism that was founded by → *Shinran* (1173–1262) but first organized as a school by *Rennyō* (1414–99). It is based on the → *Sukhāvati-vyūha*, the core of which is the forty-eight vows of Buddha *Amitābha* (Jap., *Amida*). The essence of the *Jōdo-shin-shū* teaching lies in the formula for venerating *Amida* (→ *nembutsu*), in whom are unified all the virtues of a buddha. The recitation of this formula permits the believer to be reborn in the → Pure Land of *Amida* and to realize buddhahood, even if he has accumulated bad karma. This is possible through the active help of *Amida*. The most important element in the practice is thus the unshakable belief in the power of Buddha *Amida*.

The *Jōdo-shin-shū* has no monastic aspect; it is purely a lay community. A peculiarity of the school is that the office of abbot of the main tem-

ple and thus also the function of head of the school is hereditary. Today the Jōdo-shin-shū is the most important school of Buddhism in Japan and consists of two factions: Ōtani and Honganji. The main temples of both are in Kyōto. This division took place in the 17th century as a result of differences in the manner of performing rituals. Both factions maintain large universities.

In contrast to the → Jōdo-shū, in which the recitation of Amida's name serves essentially for the strengthening of trust in Amida, the Shin school sees in it an act of gratitude on the part of the individual. This arises from the insight that the buddha Amida exerts his entire force for the sake of saving this individual. In the Shin school only Amida is venerated; he may not, however, be called upon for the sake of purely private interests.

The Jōdo-shin-shū represents the most extreme form of the "easy path," in which the practitioner relies on the "power of the other," (→ *tariki*), i.e., of Amida. Besides the absolute trust in Amida, no other effort of one's own is required to attain enlightenment. Trust and reliance toward Amida alone effect liberation.

In this school, the old Buddhist idea of adapting oneself to the world to the greatest possible extent is logically extended: If members of the school live like all other men, i.e., as lay people, they avoid building up barriers between themselves and the world around them. Thus the Shin school is inclined to do away with all religious rules. Thus, for example, marriage is a way to participate in the life of ordinary people as well as to serve the Buddha.

Jōdo-shū 浄土宗 Jap., lit. "School of the Pure Land"; school of Japanese Buddhism derived from the → Pure Land school of China. The Jōdo-shū was brought to Japan, along with other Buddhist teachings, by the monk → Ennin (793–864), who studied in China the teachings of the → T'ien-t'ai, → Mi-tsung, and Pure Land schools. Ennin propagated the practice of reciting the name of Amida (→ *nembutsu*). Important representatives of the early period of this school were Kūya (903–72), called the Sage of the Streets, and Genshin (942–1017). In their time recitation of Amida's name was a component of the practice of all Buddhist schools, especially of the → Tendai and → Shingon schools.

In the 12th century Hōnen (1133–1212) founded the actual Jōdo school. He wanted in this way to open up an "easy path" for the distressed people of the "last times." He succeeded in assembling a great host of followers around him and forming them into a powerful organization. Since he considered his teaching the su-

preme one, he alienated the representatives of other Buddhist schools and was condemned to exile in a remote area at the age of seventy-four.

The doctrinal basis of his school is provided by the three most important texts of the Pure Land school: → *Sukhāvati-vyūha*, → *Amitābha-sūtra*, → *Amitāyurdhyāna-sūtra*. The practice of the Jōdo-shū consists exclusively of reciting the name of Amida in the formula *Namu Amida Butsu* ("Veneration to Buddha Amida"). This is essential in order to strengthen faith in Amida, without which rebirth in the Pure Land of Amida (→ *Sukhāvati*), the goal of the practice, is impossible. The adherents of the Jōdo-shū, unlike those of the Jōdo-shin-shū, enter the monastic life.

Kūya was the first adherent of the Amida cult who propagated it publicly. The Sage of the Streets moved through the streets dancing and singing, to a melody invented by himself, the formula for the veneration of Amida, beating rhythm on a bowl. Ryōnin, who belonged to the Tendai school, is known particularly for propagating the invocation formula through folk songs. He was strongly influenced by the totalistic philosophy of the Tendai and → Kegon schools and developed the "all-pervasive *nembutsu*": if a person recites the name of Amida, it redounds to the benefit of all men; in this way one can participate in the worship of others. Ryōnin's exposition of the teaching gained great influence at the imperial court. After his death the teaching was continued by his students.

Genshin, a monk on Mount Hiei, a center of the Amida school, was persuaded that there must be a means for the liberation of all beings. He expounded such a method in his work on the belief in Amida, in which ten sections described the tortures of the hells (→ *naraka*) and the benefits of the Jōdo practice. He believed he understood the two essential features of human nature—repulsion and fear of hell and longing for rebirth in the Pure Land. This became one of the most influential works in the history of Japanese Amidism. Genshin, however, was not only a writer; he tried through painting and sculpture to bring his message also to uneducated people. Still, however, the veneration of Amida did not constitute an independent school but was part of the practice of other Buddhist schools.

Only with Hōnen was this belief institutionalized as the Jōdo school. In his work, *Senchakushū*, on the vows of Amida, Hōnen presented unequivocally the view that calling upon Amida represented the highest of all religious practices. He distinguished—following the doctrine of T'ao-ch'ō (7th century), a representative of the Chinese Pure Land school—between the "sacred" (or "difficult") path of traditional methods, which require strict discipline and effort, and the "path of the Pure Land" (or "easy path"), which requires only faith in Amida and the recitation of his name. Hōnen was of the opinion that in an age of reli-

gious decadence, the majority of humanity is not capable of following the “sacred path”; their only chance is the second path, based on the compassion and help of Amida, on the “power of the other” (→ *tarikī*).

Jōjitsu school 禪 Jap., lit. “School of the Perfection of Truth”; name of the Japanese branch of the → Satyasiddhi school. This teaching was brought to Japan in 625 by Ekwan, a Korean monk who had studied this school in China. Since then, this teaching has been studied in Japan by students of many Buddhist leanings but never regarded as an independent school, rather as part of the → Sanron school (Skt., → Mādhyamika; Chin. → San-lun school).

Jō Jōza 禅 Jap. for → Ting Shang-tso

Jōkin 禅 → Keizan Jōkin

Jōriki 禅 Jap., lit. “power of mind”; that particular power or force that arises from the concentrated mind and that is brought about through training in → *zazen*. Jōriki makes possible continuous presence of mind as well as the ability, even in unexpected or difficult circumstances, spontaneously to do the right thing.

According to the modern Japanese Zen master → Hakuun Ryōko Yasutani, *jōriki* is “more than the ability to concentrate in the usual sense of the word. It is a dynamic power which, once mobilized, enables us even in the most sudden and unexpected situations to act instantly, without pausing to collect our wits, and in a manner wholly appropriate to the circumstances. One who has developed jōriki is no longer a slave to his passions, neither is he at the mercy of his environment. Always in command of both himself and the circumstances of his life, he is able to move with perfect freedom and equanimity. . . . While it is true that many extraordinary powers flow from jōriki, nevertheless through it alone we cannot cut the roots of our illusory view of the world. . . . Concomitantly there must be satori-awakening.” (Kapleau 1980, 49–50)

Since *jōriki* and the “miraculous powers” (→ *siddhis*) that can arise from it constitute for many people an extraordinary lure, the great Chinese master → Shih-t’ou Hsi-ch’ien (Jap., Sekitō Kisen) stressed, “In our school the realization of buddha-nature takes priority and not mere devotional practices or the accumulation of awakened powers.”

Jōshin 禅 Jap.; from *jo* (= *sadameru*), “determine, establish, decide, resolve,” and *shin*, → *kokoro*; the “collected mind,” a state of consciousness in which the mind is fully and integrally collected and absorbed by one thing with which it has become one. This collectedness is not concentration in the conventional sense, which usually refers to a directedness from here (subject) to there (object)—and thus, in contrast

to collectedness is a dualistic state—and is generally brought about by active pushing. In contrast to this, collectedness is characterized by “passive” though wakeful receptivity. The ability to “collect the mind” is an essential prerequisite for the practice of → *zazen*.

Jōshū Jūshin 禅 Jap. for → Chao-chou Ts’ung-shen

Ju 禅 Jap., lit. “eulogy, song of praise”; in its general meaning *ju* is the translation of the Sanskrit word *gāthā*, which refers to the expression of Buddhist wisdom in the form of a poem. In Zen the term is predominantly used for the “eulogies” that compilers of *kōan* collections such as the → *Pi-yen-lu* and the → *Wu-men-kuan* or other Zen masters added to particular examples (→ *kōan*) in such collections, in which they expressed their insight into the *kōan*. Another term for *ju* is → *juko*.

Some of these eulogies are among the most sublime works of Buddhist poetry in the Chinese language, especially the eulogies that the great Chinese Ch’an (Zen) master Hsüeh-tou Ch’ung-hsien (Jap., Setchō Jūken) added to the hundred *kōans* collected by him. Master → Yuan-wu K’o-chin (Jap., Engo Kokugon) made these the basis of his *Blue Cliff Record* (*Pi-yen-lu*).

Jūgyū(-no)-zu 禅 Jap., lit. “Ten Oxen Pictures”; representation of the stages of the Zen way or of the different levels of realization of enlightenment shown in ten pictures of an ox (or water buffalo) and his herder. The ten pictures, usually each painted in a circle, and the accompanying texts—short explanations and poems—became popular in Japan in the 14th/15th century and have been handed down in many versions. The best-known stems from the Chinese Ch’an (Zen) master K’uo-an Chih-yuan (or Shih-yuan; Jap., Kakuan Shien), fl. 1150. The stages depicted are (1) seeking the ox; (2) finding the tracks; (3) first glimpse of the ox; (4) catching the ox; (5) taming the ox; (6) riding the ox home (see illustration); (7) ox forgotten, self alone; (8) both ox and self forgotten; (9) returning to the source; (10) entering the marketplace with helping hands. This cycle with accompanying text can be found in Kapleau 1980.

There are earlier versions of the oxherding pictures consisting of five or eight pictures in which the ox is black at the beginning, becomes progressively whiter, and finally disappears altogether. This last stage is shown as an empty circle. “This implied that the realization of Oneness (that is, the effacement of every conception of self and other) was the ultimate goal of Zen. But Kuo-an, feeling this to be incomplete, added two more pictures beyond the circle to make it clear



The Sixth Oxherding Picture: Riding the Ox Home

that the Zen man of the highest spiritual development lives in the mundane world of form and diversity and mingles with the utmost freedom among ordinary men, whom he inspires with his compassion and radiance to walk in the way of the Buddha" (Kapleau 1980, 313).

Juhotsu 竹 Jap.; roughly "upright hossu"; the wordless gesture of a Zen master of raising his flywhisk (→ *hossu*) as an expression of the ineffability (→ *fukasetsu*) of Zen realization.

Ju-i 如意 Chin. (Jap., *nyoi*), lit. "as one wishes"; name for the "wish-fulfilling scepter," a frequent attribute of Taoist or Buddhist saints or masters.

The *ju-i* is carved from bamboo, jade, bone, or other materials. The upper end usually has the form of the immortality mushroom (→ *ling-chih*). It is easily wielded. Also → *kotsu*.

Jui-yen Shih-yen 智 (Jap., *Zuigan Shigen*); 9th century Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Yen-t'ou Chuan-huo (Jap., *Gantō Zenkatsu*). Almost nothing is known of Jui-yen's life. He appears in a famous *kōan*, recorded as example 12 of the → *Wu-men-kuan*: Master Jui-yen called himself every day, "Master!" And he also answered himself, "Yes!" And again, "Are you awake?" he asked, and answered, "Yes! Yes!" "Don't let yourself be deceived by others." "No! No!"

Juji-sambō 十 Jap. → *sambō*

Jūjūkai 十 also *jūjūkinkai*, Jap., lit. "the ten main precepts"; the ten main precepts of → Mahāyāna Buddhism, of which there is an exoteric and an esoteric form:

1. In their exoteric form the *jūjūkai* forbid: (a) taking life, (b) stealing, (c) being unchaste, (d) lying, (e) selling or buying alcohol (i.e., causing others to drink or drinking oneself), (f) talking about others' bad deeds, (g) praising oneself and deprecating others, (h) giving spiritual or material help reluctantly, (i) aggression, (j) slandering the three precious ones (Skt., *triratna*, → *sambō*). These precepts are, with the exception of the chastity precept, the same for monks and laymen.

Observance of the precepts is not only important for ethical reasons. The precepts are the basis of spiritual practice; one cannot progress on the path of spiritual training if heart and mind are not free from the inner malaise brought about by a careless lifestyle that is in violation of these precepts. Regardless of their level of commitment, few novices are able to maintain every precept; thus infringements in various degrees are inevitable. Such infringements, however, do not impede progress on the way of → enlightenment, provided that one confesses them, genuinely regrets them, and endeavors thereafter to live in accordance with the precepts. As progress on the path is made and increasing power, purity, and insight come about through meditative practice (→ *zazen*), infringements become less. However, according to the Buddhist understanding what does bring about lasting impairment and has a disastrous effect on the possibility of spiritual progress is loss of faith in the Buddha, in the truth that he revealed through his complete enlightenment (→ *dharma*), and in the corroborative teachings of the patriarchs (→ *sangha*). In this case, it is said, complete enlightenment and therewith the dissolution of the fundamental root of unwholesomeness, i.e., ignorance (→ *avidyā*) and → delusion, is impossible.

2. In the *jūjūkai* in their esoteric form, one vows (a) not to desist from the true dharma, (b) not to give up seeking enlightenment, (c) to covet nothing and be niggardly with nothing, (d) not to be lacking in compassion toward all beings, (e) not to speak ill of any of the Buddhist teachings, (f) not to be attached to anything, (g) not to harbor false views (h) to encourage people to seek enlightenment, (i) to present the teachings of Mahāyāna also to adherents of → Hīnayāna, (j) always to practice charity toward → bodhisattvas.

Jukai 受 Jap.; 1. lit. "receiving [*ju*] the precepts [*kai*]"; the reception and acknowledgment of the Buddhist precepts (→ *kairitsu*, → *jūjūkai*) through which one officially becomes a Buddhist.

2. Lit. “granting [*ju*] the precepts [*kai*]”; the ceremonial initiation into Buddhism. In this ceremony one commits oneself to be completely devoted to the three precious ones (Skt., *triratna*, → *sambō*) and the ten main precepts,

to cleave to Buddhism, to avoid all evil, to do good, and to work for the salvation of all beings (→ bodhisattva vow). *Jukai* is regarded as a major step on the path to buddhahood.

Jukō 久遠 Jap., lit. “praise of the ancients”; another word for → *ju*.

K

Kadampa 迦 (‘ka’-gdams-pa), Tib., lit. “oral instruction”; a school of → Tibetan Buddhism founded by → Atīsha. After the degeneration of Buddhism in Tibet in the 10th century, this school saw the correct exposition of the traditional writings as its primary task. The most important teachings of the Kadampas became known by the name *lo-jong* (“training the mind”). This school did not survive as an independent tradition, but the Kadampa transmissions were absorbed by the other schools, particularly by the → Gelugpa school.

The most important contribution of the Kadampas to the spiritual life of Tibet was a group of clearly conceived programs of practice that are still taught today with the purpose of training the mind. Its point of orientation is the → bodhisattva ideal, and it is regarded as a special method for arousing enlightenment mind (→ *bodhicitta*).

Although at the time of Atīsha these teachings were only transmitted orally, later on texts that were easy to memorize were composed. The two best known are “Eight Verses on Training the Mind” by the Kadampa Geshe Langri Thangpa and “Seven Points of Mind-Training.” One of the most important figures in the early Kadampa school was Dromtön (1008–64), who is the author of the following verse:

If you hear words that are unpleasant to you
Then quickly heed the echo’s sound.
If your body receives injury
Recognize in that your previous deeds.

Kadō 花 Jap., lit. “Way of flowers”; one of the Japanese ways of training (→ *dō*) permeated by the mind of Zen, which contribute to the development of their practitioners. In *kadō*, which is often called *ikebana* (lit. “pond flower”), the idea is not to “arrange flowers,” which would presuppose a subject operating on flowers as an object. Rather one is concerned to actualize a nondualistic state of mind in which the flower itself reveals its nature.

Kagyüpa 教 (bka’-rgyud-pa), Tib., lit. “oral transmission lineage”; one of the four principal schools of → Tibetan Buddhism. The central teaching of this school is the “great seal” (→ *mahāmudrā*) and the six dharmas of → Nāropa (→ *Nāro chōdrug*). The teachings were brought to Tibet from India in the 11th century by → Marpa. → Gampopa, a student of → Milarepa’s, organized them into the Kagyüpa school. From this school is derived that of the → Karma Kagyü and others. The school places particular value on the direct transmission of instruction from teacher to disciple.

The Kagyü transmission has its point of origin in Vajradhara (holder of the vajra), an embodiment of the dharmakāya (→ *trikāya*) and passed from → Tilopa to Nāropa. Marpa the Translator brought these teachings to Tibet, and his student Milarepa succeeded in mastering them all after years of ascetic practice. In the 12th century the physician Gampopa integrated the doctrines of the → Kadampas into the Kagyü tradition and formed it into an independent school, which was named after the birthplace of its founder, Dagpo-Kagyü. Already in the next generation four further schools developed out of this: (1) Kamtshang or Karma Kagyü, (2) Tsälpa Kagyü, (3) Baram Kagyü, (4) Phagmo Drupa Kagyü. The last of these divided into eight subschools of which the Drugpa Kagyü and the Drigung Kagyü still exist.

A further school associated with the Kagyü, was founded by Khyungpo Naljor (1310–?). It bears the name Shangpa Kagyü and possesses a special *mahāmudrā* transmission, which originated with Nāropa’s sister Niguma. Through the effort of the → Rime movement, this tradition still exists.

Kaidan-Seki 戒 Jap., lit. “*kaidan* stone”; a stone tablet set up in front of Zen monasteries which bears the inscription: “Meat, fish, and alcohol prohibited.” *Kaidan* is the ordination hall in a monastery in which monks are initiated into Buddhism (→ *jukai*) and thereby receive the Buddhist precepts (→ *kairitsu*, → *jūjūkai*).

Kaifuku Dōnei ㊦ Jap. for → K'ai-fu Tao-ning

K'ai-fu Tao-ning ㊦ (Jap., Kaifuku Dōnei) d. 1113; Chinese Ch'an (Zen) master of the Yōgi lineage of Rinzai Zen (→ Yōgi school); a student and dharma successor (→ *hassu*) of → Wu-tsu Fa-yen (Jap., Goso Hōen) and the master of Yueh-an Shan-kuo (Jap., Gettan Zenka).

Kaigen ㊦ Jap., lit. "opening the eye"; 1. expression for the experience of awakening (→ enlightenment), in which one receives insight into the world of true reality. The genuine insight of a student or master on the way of Zen is often called his "dharma eye." 2. Term for a ceremony in which the representation of a buddha or bodhisattva is consecrated by a Buddhist master. It is said that a representation (whether a sculpture or painting) is first filled with "life" when it is given eyes. Thus in a formal act the master actually or symbolically adds the eyes to the representation and confirms by this "opening of the eyes" that the representation is an expression in form of the formless buddha-nature (→ *busshō*) that is venerated in it.

Kaijō ㊦ Jap., lit. "opening of silence"; the matinal awakening of the monks in a Zen monastery by striking a wooden board (→ *han*) or gong (→ *umpan*). The term is also used for the termination of periods of sitting meditation (→ *zazen*) through a sounded signal.

Kailāsa ㊦ also Kailāsh or Rajatādri, Skt., lit. "Silver Mountain"; a mountain in the Himālayas famous in myth and legend. The paradise of Shiva is said to be there. For Hindus it is the most holy mountain. It is the object of many pilgrimages, hymns, and legends. In Buddhism too, Kailāsa is venerated as a sacred mountain.

Kaimyō ㊦ Jap., from *kai*, "Buddhist precept" (→ *kairitsu*, → *jūjūkai*) and *myō*, "name"; 1. the Buddhist name that a monk or lay person receives at his initiation into Buddhism (→ *jukai*) from the master giving the initiation. For a monk in a monastery, this name replaces his ordinary given name. This symbolizes the monk's turning away from (worldly) cares, suffering, and passions (→ *bonnō*); with the taking of a vow he begins a new life directed entirely toward the realization of awakening (→ enlightenment).

2. A posthumous Buddhist honorific title for lay people and monks that can be bought in present-day Japan at a high price.

Kairitsu ㊦ Jap., lit. "precepts and rules"; term

in Japanese Buddhism for the Buddhist precepts (→ *jūjūkai*), which one receives and acknowledges through → *jukai*, the ceremonial initiation into Buddhism.

Kaisan ㊦ Jap., lit. "mountain founder"; term for the founder of a Zen monastery. In ancient times Ch'an (Zen) monasteries were usually located on mountains, and the name of the mountain was generally applied to the monastery (and also to the first abbot of this monastery); thus the Japanese *san* stands in this context for "monastery." The term *kaisan* is also used for the founder of a Buddhist school. The memorial ceremony for the anniversary of the death of the founder of a monastery or Buddhist school is called *kaisan-ki*.

Kajishō ㊦ Jap., lit. "What does its nature look like?" A question frequently used in Zen, which asks about the nature, i.e., the true nature, or buddha-nature (→ *busshō*), of things.

Kakunen-daigo ㊦ Jap., lit. "unrestricted great satori"; another expression for → *daigo-tettei*. (Also → *satori*).

Kakushin ㊦ also Shinchī Kakushin, 1207–98; Japanese Zen master who brought the → *Wu-men-kuan* to Japan and contributed significantly to the establishment of → *kōan* practice in that country (→ *kanna* Zen). He first practiced the esoteric Buddhism of the Shingon school (→ Mikkyō) on Kōya-san (Mount Kōya) and also found a Zen master there, a student of → Eisai Zenji named Gyōyū. He trained under various Zen masters, including → Dōgen Zenji, and in 1249 traveled to China.

In China he trained initially under masters Fo-yen-yuan (Jap., Butsugen-on) and Chang-hsiung (Jap., Chōyū) of the → Fuke school. From Chiang-hsiung he learned to play the bamboo flute (Jap., *shakuhachi*), which in the Fuke school took the place of reciting sūtras. Eventually he came to the most important Chinese Ch'an (Zen) master of the time, → Wu-men Hui-k'ai (Jap., Mumon Ekai), who belonged to the → Yōgi school of Rinzai Zen. Kakushin fast became one of his most outstanding students. Master Wu-men conferred upon him the seal of confirmation (→ *inka-shōmei*) and installed him as his dharma successor (→ *hassu*). When Kakushin returned to Japan in 1254, Master Wu-men gave him as a gift a copy of the *Wu-men-kuan*, which he had compiled, written in his own hand.

After his return to Japan, Kakushin first

stayed at Mount Kōya, then a short time later founded in Wakayama prefecture the Zen monastery Saihō-ji, which he later renamed Kōkoku-ji. Kakushin was summoned to Kyōto several times by Emperor Kameyama and his successor Go-Uda. There he lived in the Shōrin monastery but always returned to Kōkoku-ki.

Kakushin brought the Rinzai Zen of the Yōgi school to Japan and is considered one of the most important Zen masters. He led many students via the path of kōan training to → enlightenment. His teaching style, however, also contained elements of esoteric Shingon Buddhism. In addition, he brought the teaching of the Fuke school to Japan. His dharma successor in the fourth generation, Zen master → Shun'ō Reizan published in 1405 the Japanese edition of the *Wu-men-kuan* that is authoritative down to the present day.

Kakushin received the posthumous honorific title *hōto (hottō) zenji* from Emperor Kameyama and from Emperor Go-Daigo the honorific title *hōtō (hottō) emmyō kokushi* (also → *kokushi*).

Kālachakra 𑖅𑖬 (kālcakra), Skt., lit. “Wheel of Time”; the last and most complex Buddhist → tantra (10th century). It is said to have been written down by the mythical King Suchandra of → Shambhala. In the Kālachakra teaching a special time reckoning and astronomy play a major role. The *Kālachakra Tantra* was introduced into Tibet in 1027 and it is considered the basis of the Tibetan calendar. A unique feature of the meditation system of the *Kālachakra Tantra* is its derivation of its teaching from an *ādi-buddha* (primordial buddha), with whom the number of the buddha families (→ *buddha-kula*) is raised to six. The “tenfold powerful → mantra” symbolizes the Kālachakra teaching.

According to Tibetan tradition, the *Kālachakra Tantra* was transmitted through seven kings of Shambhala and twenty-five authorized “proclaimers.” At the time of the twelfth proclaimer the teaching reached India and soon thereafter, Tibet. One of its most important lineages of transmission passed through the scholar Butōn (1290–1364) to → Tsongkhapa and the *Kālachakra Tantra* is still practiced in the → Gelugpa school.

The Tantra itself consists of three parts—outer, inner, and other. The outer part has as its focus the physical world; it describes the arising of the universe and develops a geography and astronomy. The emphasis here is on the time reckoning and the mathematics necessary for it. In contrast, the inner part describes the structure of the psychological world, for example, the function of the → *nādis*. The “other” part is devoted

to a → *sādhana* in which deities are visualized. All three parts are regarded as different aspects of the *ādi-buddha* principle (→ Samantabhadra).

The *Kālachakra Tantra* also teaches a series of six meditation practices, which, it is true, correspond in number to the → *Nāro chōdrug* and were also the subject of commentaries by Nāropa; however, it has only the technique of → *tumo* (inner heat) in common with the six Nāropa yogas.

Kalpa 𑖅𑖬 Skt.; world cycle, world age (Pali, kappā); term for an endlessly long period of time, which is the basis of Buddhist time reckoning. The length of a kalpa is illustrated by the following simile: suppose that every hundred years a piece of silk is rubbed once on a solid rock one cubic mile in size; when the rock is worn away by this, one kalpa will still not have passed.

A kalpa is divided into four parts: the arising of a universe, the continuation of the arisen universe, the demise of that universe, the continuation of chaos. In the period of the arising of a universe, individual worlds with their sentient beings are formed. In the second period sun and moon come into being, the sexes are distinguished, and social life develops. In the phase of universal demise, fire, water, and wind destroy everything but the fourth → *dhyāna*. The period of chaos is that of total annihilation.

The four phases constitute a “great kalpa” (*mahākalpa*). This consists of twenty “small kalpas.” A small kalpa is divided into ages of iron, copper, silver, and gold. During the generational period of a small kalpa, human lifespan increases by one year every hundred years until it has reached 84,000 years. At the same time, the human body increases in size to 8,400 feet. In the period of decline of a small kalpa, which is divided into phases of plague, war, and famine, human lifespan decreases to ten years, and the human body to one foot.

Kalyānamitra 𑖅𑖬 (kalyānamitra), Skt. (Pali, kalyāna-mitta), lit. “noble friend”; a friend who is rich in experience of Buddhist doctrine and meditation, who accompanies and helps one and others on the path to enlightenment.

The historical Buddha → Shākyamuni highly esteemed the value of a friend on the path: “This entire religious life consists of good friendship. . . . A monk who is a good friend, a good companion, a good comrade, from such a one it can be expected that he develops and cultivates the → noble eightfold path [to enlightenment for himself and also for his fellow monks]” (trans. from German ed. of Schumann 1974).

Kāma 𑖅𑖬 Skt., Pali; sensual desire, longing, sexual pleasure; one of the characteristics of existence in the lowest of the three realms constitut-

ing the universe (→ *triloka*), the realm of sensual desire (*kāmaloka*). *Kāma* refers to desire toward sensually satisfying objects and to the joy taken in these things. In Buddhism it is seen as one of the primary obstacles on the spiritual path. Five types of sensual desire are distinguished, corresponding to the five sense organs: desire toward form, sound, smell, taste, and bodily feeling.

Kāma is one of the three kinds of craving (→ *trishnā*), one of the five hindrances (→ *nīvarana*), and one of the defilements (→ *āsrava*).

Kāmadhātu ㊦ Skt. → *triloka*

Kamalashīla ㊦ → Mādhyamika

Kāmaloka ㊦ Skt. → *triloka*

Kanadeva ㊦ also → Aryadeva; 15th patriarch in the Indian lineage of → Zen

Kanchō ㊦ Jap.; a title introduced by the Meiji government in 1872 for the head of a Buddhist school. In Zen it designates the abbot of a Zen monastery under the jurisdiction of which a number of submonasteries is placed.

Kandōnin ㊦ Jap., lit. “person of the way of leisure”; a person who through profound → enlightenment has gained total freedom; a profoundly enlightened Zen master.

Kangi-zatori ㊦ also gangi-zatori, Jap., lit. “graduated satori”; an expression for approaching profound → enlightenment (also → satori) through a succession of a number of small experiences of → *kenshō*. In the history of Zen, the notion of “graduated enlightenment” is associated particularly with the Northern school, which stems from → Shen-hsiu (Jap., Jinshū), a student of the fifth patriarch of Ch’an (Zen) in China. (Also → *zengo*, → Southern school.)

Kangyur-Tengyur ㊦ (Bka’-gyur Bstan’gyur), Tib., lit. “Translation of the Word of Buddha—Translation of the Teaching of Buddha.” The canon of → Tibetan Buddhism, consisting of more than 300 volumes. It contains all the Buddhist works translated into Tibetan from a Sanskrit original and exists in several versions, which differ as to the ordering of the works. The Kangyur, the collection of the instructions of Buddha → Shākyamuni, consists of ninety-two volumes containing 1,055 texts. The Tengyur, the Indian works of commentary, fills 226 volumes and contains 3,626 texts.

The Buddhist scriptures of India are to a great extent only extant in Tibetan and Chinese translation. In the first period of Buddhism in Tibet, many works were

translated; however those for which later there remained no Sanskrit original were not included in the canon. Only in the 11th century did a systematic treatment of the translations begin. The result was the Kangyur and Tengyur. The Kangyur is divided into six parts: (1) → Tantra, (2) → Prajñāpāramitā, (3) Ratnakūta, (4) → Avatamsaka, (5) Sūtra (Hīnayāna and Mahāyāna teachings), (6) → Vinaya.

The Tengyur is divided into three large sections: (1) → *stotras*, (2) commentaries on the Tantras, (3) commentaries on the sūtras. The commentaries on the sūtras contain works from the *prajñāpāramitā* literature, from the → Mādhyamika and → Yogācāra schools, as well as from the → Abhidharma. There are also treatises on logic, poetry, medicine, and grammar. In close connection with these translations, there developed in Tibet a voluminous literature exhibiting the same encyclopedic character.

K’an-hua-ch’an ㊦ Chin. for → Kanna Zen

Kanna Zen ㊦ Jap. (Chin., K’an-hua-ch’an), lit. “Zen of the contemplation of words”; an expression coined in the lifetime of the Chinese master → Ta-hui Tsung-kao (Jap., Daie Sōkō, 1089–1163) to designate the style of Ch’an (Zen) that regarded the → *kōan* as the most important means of training on the way to awakening (→ enlightenment, → *kenshō*, → satori). *Kōans* were used as a means of training starting from the middle of the 10th century; however Ta-hui, a student and dharma successor (→ *hassu*) of → Yuan-wu K’o-ch’in (Jap., Enko Kokugon), the compiler of the → *Pi-yen-lu*, contributed significantly to the establishment of *kōan* practice as a means of training in the → Rinzai school as well as to the definitive form it took. Since that time *kanna* Zen has been practically synonymous with the Zen of the Rinzai lineage. The practice of the → Sōtō school became known as → *mokushō* Zen.

Kannō-Dōkō ㊦ Jap., roughly “mutual exchange of feeling”; in Zen the direct and immediate communication between master and student in a → *dokusan* or → *mondō* or between masters in → *hossen*. This is an instantaneous, nondualistic accord of thought, feeling, and action that is experienced, no longer as an exchange between two different persons, but rather as a unitary event. This is generally possible only in a state of heightened, collected attention, as is brought about, for example, by the practice of → *zazen*.

Kannon ㊦ ㊦ also Kanzeon or Kwannon, Jap. for → Avalokiteshvara.

Kan-shiketsu ㊦ Jap., lit. “dry shit stick”; a Zen

expression designating a person who is attached to the world of appearance. *Kan-shiketsu* is the → *wato* of a famous *kōan* (example 21 of the → *Wu-men-kuan*). The expression stems from a time in China in which a wooden stick was used instead of toilet paper.

Kanzan ㊦ Jap. for → Han-shan

Kanzan Egen ㊦ also Musō Daishi, 1277–1360; Japanese Zen master of the → Rinzaï school, a student and dharma successor (→ *hassu*) of → Myōchō Shūhō (also Daitō Kokushi). Following Myōchō, who founded the most important Zen monastery of Kyōto, Daitoku-ji, Kanzan Egen was the second abbot of the monastery. Later he was the first abbot of Myōshin-ji, also in Kyōto, a monastery built for him by the abdicated emperor Go-Komatsu.

After he had received from Myōchō the seal of confirmation (→ *inka-shōmei*), following the example of his master, Kanzan went into retreat for many years in the mountains in order to deepen his realization. During this time he worked as a laborer during the day and sat in meditation (→ *zazen*) at night.

Kanzan Egen received a number of posthumous honorific titles from the Japanese imperial house. Among them are: *musō daishi*, *honnu enjō zenji*, *busshin kakusho zenji*, *daijō shōō zenji*, *hōmu ryōkō zenji*.

Kanzeon ㊦ ㊦ also Kannon or Kwannon, Jap. for → Avalokiteshvara

Kapilavastu ㊦ Skt. (Pali, Kapilavatthu); home city of the historical Buddha → Siddhārtha Gautama, located at the foot of the Himālayas in present-day Nepal. Kapilavastu was the capital of the kingdom of the → Shākyas. The Buddha was born in Lumbinī near Kapilavastu and spent his childhood and youth in Kapilavastu.

As seen in the texts, the Buddha frequently visited his home city even after his enlightenment and presented several discourses there. As a result his father Suddhodana attained the level of stream-entry (→ *shrota-āpanna*). The Buddha's son → Rāhula was accepted into the monastic order as a novice (→ *shrāmanera*) there.

In Kapilavastu in 1898 reliquaries of the Buddha have been found. In a → stūpa an urn with burial offerings was discovered and a stone box with five vessels in it. One of these, a soapstone urn, bore the following inscription: "This urn with relics of the sublime Buddha of the Shākya clan is a donation of Sukiti and his brothers, along with their sisters, sons, and wives" (trans. from German ed. of Schumann 1974).

Kapimāla ㊦ 13th patriarch in the Indian lineage of → Zen

Karma ㊦ ㊦ Skt., lit. "deed" (Pali, *kamma*). Universal law of cause and effect, which according to the Buddhist view takes effect in the following way: "The deed (*karma*) produces a fruit under certain circumstances; when it is ripe then it falls upon the one responsible. For a deed to produce its fruit, it must be morally good [→ *kushala*] or bad [→ *akushala*] and be conditioned by a volitional impulse, which in that it leaves a trace in the psyche of the doer, leads his destiny in the direction determined by the effect of the deed. Since the time of ripening generally exceeds a lifespan, the effect of actions is necessarily one or more rebirths, which together constitute the cycle of existence (→ *samsāra*)" (trans. from German ed. of A. Bareau 1964, 41).

The effect of an action, which can be of the nature of body, speech, or mind, is not primarily determined by the act itself but rather particularly by the *intention* of the action. It is the intention of actions that cause a karmic effect to arise. When a deed cannot be carried out but the intention toward it exists, this alone produces an effect. Only a deed that is free from desire, hate, and delusion is without karmic effect. In this connection it should be noted that also good deeds bring "rewards," engender karma and thus renewed rebirth. In order to liberate oneself from the cycle of rebirth, one must refrain from both "good" and "bad" deeds.

The teaching of karma does not constitute determinism. The deeds do indeed determine the *manner* of rebirth but not the *actions* of the reborn individual—karma provides the situation, not the response to the situation.

Karma Kagyü ㊦ (*kar-ma bka'-brgyud*), Tib., lit. "Oral Transmission Lineage of the Karmapas"; a subdivision of the Kagyüpa school, founded in the 12th century by Düsum Khyenpa (the first → *karmapa*). The doctrinal tradition of the Karma Kagyü is very closely bound up with the lineage of the *karmapas*. This school owes its name to a black crown, made from the hair of → *dākinīs*, which embodies the beneficial activity (*karma*) of all the buddhas. The Karma Kagyüs were strongly supportive of the → Rime movement and are now one of the most successful Buddhist schools in the West.

The first *karmapa* (1110–93) founded the three main monasteries of the school and chose Tsurphu as his residence. With the second *karmapa* (1204–83) the influence of the Karma Kagyüs spread as far as Mongolia. The third *karmapa* (1284–1339) composed one of

the most important books of teaching of his school and produced a synthesis of the → *mahāmudrā* and → *dzogchen* doctrines. Like the two *karmapas* preceding him, the fifth *karmapa* (1384–1415) was the teacher of the emperor of China and received from him the so-called black crown (also → *karmapa*). The eighth *karmapa* (1507–54) distinguished himself as an author on all areas of Buddhist philosophy. The ninth Karmapa (1556–1603) composed basic meditation texts of the school. The sixteenth *karmapa* (1924–1982), after the occupation of Tibet by the Chinese, succeeded in preserving the teachings of his school and in transferring his residence to Rumtek in Sikkim.

The *karmapas* were supported in their work by three other important incarnation lineages (→ *tulku*): that of the *shamar tulkus*, whose name is derived from a red crown, the *situ tulkus*, and the *gyaltshab tulkus*. One of the most important figures of the Karma Kagyü in the 19th century was → Jamgon Kongtrul, whose writings encompassed all areas of knowledge.

Karmapa 𑖀 Skt. and Tib., roughly “man of buddha-activity”; the spiritual authority of the → Karma Kagyü school and the oldest → *tulku* lineage of Tibetan Buddhism. The appearance of the Karmapa as an embodiment of compassion was prophesied by both → Shākyamuni Buddha and → Padmasambhava. In sixteen incarnations he worked for the welfare of all sentient beings—since the 15th century particularly through a special ceremony in which, through wearing a black crown, he shows himself as an embodiment of → Avalokiteshvara.

The biographies of his individual incarnations portray the Karmapa as scholar, ascetic, artist, and poet. The most important function of the Karmapa is the unbroken transmission of the Vajrayāna teachings. The incarnations of the Karmapa extend over a period of more than 800 years:

1. Karmapa Düsum Khyenpa (1110–93)
2. Karmapa Karma Pakshi (1204–83)
3. Karmapa Rangjung Dorje (1284–1339)
4. Karmapa Rölpe Dorje (1340–83)
5. Karmapa Deshin Shegpa (1384–15)
6. Karmapa Tongwa Dönden (1416–53)
7. Karmapa Chödrag Gyatso (1454–1506)
8. Karmapa Mikyö Dorje (1507–54)
9. Karmapa Wangchuk Dorje (1556–1603)
10. Karmapa Chöying Dorje (1604–74)
11. Karmapa Yeshe Dorje (1676–1702)
12. Karmapa Changchub Dorje (1703–32)
13. Karmapa Dödül Dorje (1733–97)
14. Karmapa Thegchog Dorje (1798–1868)
15. Karmapa Khachab Dorje (1871–1922)
16. Karmapa Rigpe Dorje (1924–82)

Karosü 𑖀 Jap.; a Zen expression for the human body that recalls its impermanence and the idea

that it can represent a kind of prison. This expression, which is a combination of the characters for “not being able,” “escape,” and “child,” originally referred to the shell of an egg, later a husk in general, and is used in Zen in the meaning given above.

Karunā 𑖀 𑖀 (karuṇā) Skt., Pali; compassion, active sympathy, gentle affection. The outstanding quality of all bodhisattvas and buddhas; one of the four → *brahma-vihāras*. Compassion extends itself without distinction to all sentient beings. It is based on the enlightened (→ *bodhi*) experience of the oneness of all beings. *Karunā* must be accompanied by wisdom (→ *prajñā*) in order to have the right effect. The virtue of compassion is embodied in the bodhisattva → Avalokiteshvara.

Karunā is often translated as “pity” or “sympathy”; since these notions tend to suggest passive attitudes that do not contain the quality of active help that is an essential part of *karunā*, the concept of “compassion” is more suitable.

Karunā and *prajñā* are the principal virtues for adherents of the Mahāyāna, whereas in the Hīnayāna wisdom is regarded as the most important factor on the path to enlightenment. In the schools of → Amidaism in China and Japan, the compassionate approach finds expression in the “saving grace” of → Amitābha.

Kashaku 𑖀 Jap., lit. “hanging up (ka = kakeru) the priest’s staff (shaku → shakujō)”; entry of a monk into a Zen monastery, after completing the → *angya*, for the purpose of training under a → *rōshi*.

Kāshyapa 𑖀 𑖀 1. The buddha of the world age preceding the present one. Also → buddha 1.
2. → Mahākāshyapa

Kasina 𑖀 Pali, lit. “total field”; term for the ten “total fields” that serve as objects of meditation, i.e., as supports for concentration of the mind. In this process, the mind is exclusively and with complete clarity filled with this object and finally becomes one with it (→ *samādhi*). If one continues in the exercise, every activity of the senses is nullified and one enters the state of the first absorption (→ *dhyāna*). The ten *kasinas* are earth, water, fire, wind, blue, yellow, red, white, space (→ *ākāsha*), consciousness (→ *vijñāna*). In the form of an earthen disk, a water bowl, a burning staff, a colored disk, etc., these are employed as meditation objects.

Kassapa 𑖀 𑖀 Pali → Mahākāshyapa

Kataku Jin'e ㊦ Jap. for → Ho-tse Shen-hui

Kataku school ㊦ (Chin., Ho-tse-tsung; Jap. Kataku-shū); a school of Ch'an (Zen) founded by → Ho-tse Shen-hui (Jap., Kataku Jin'e), a student of the sixth patriarch (→ Hui-neng). In contrast to the traditional Indian "meditation Buddhism" (→ Dhyāna Buddhism), in which → Bodhidharma, the first patriarch of Ch'an stood and in contrast to the Zen of Hui-neng's predecessors of the Northern school of Ch'an (→ Southern school), Ho-tse emphasized that → enlightenment could not be realized *gradually* with the help of meditative techniques. According to him the true practice of Zen consisted rather in "mental nonattachment" (Chin., *wu-hsin*, also translated as "no mind" or "non-thought," → *mushin*), which leads to direct insight into one's own nature (→ *kenshō*) and thus to *sudden* enlightenment. Although Ho-tse made an essential contribution toward the official recognition of Hui-neng and his Southern school, the Kataku school founded by him did not belong to the "five houses-seven schools" (→ *goke-shichishū*) and died out after a few generations.

The only well-known master produced by this lineage was → Kuei-feng Tsung-mi (Jap., Keihō Shūmitsu), who is actually less known as a Ch'an master than as the fifth patriarch of the → Hua-yen school of Chinese Buddhism (Jap., → Kegon school). After his death Ho-tse received the honorific title Chen-tsung-ta-shih (Jap., Shinshu Daishi).

Katsu! ㊦ also kwatsu!, Jap., (Chin., *ho!*); a shout without a single meaning, which is used by Zen masters much in the way the stick (→ *kyosaku*) is used. It also serves in encounters between masters (→ *mondō*, → *hossen*) as a means of expression transcending words and concepts. Like a blow of the stick at the right moment, a powerful cry by the master at the right moment can help the Zen student to achieve a breakthrough to enlightened vision (→ enlightenment, → *kenshō*, → *satori*).

According to tradition, such a cry was first used by the great Chinese master → Ma-tsu Tao-i (Jap., Baso Dōitsu), who was known for his thunderous voice. Also famous for his skillful use of "stick and shout" was → Lin-chi I-hsuan (Jap., Rinzai Gigen), who distinguished four types of *ho!*: "Sometimes it is like the diamond sword of a *vajra* king; sometimes it is like the golden-haired lion that creeps forward in a crouch; sometimes it is like a lure stick with a tuft of grass dangling on the end; sometimes it is no *ho* at all."

The *Lin-chi lu* contains numerous episodes in which Master Lin-chi makes use of stick and shout. Two examples follow:

A monk asked, "Master, where does that song you're singing come from? What is that melody?"

The master said, "When I was still with Huang-po, I asked him three times and three times he hit me." The monk hesitated. The master shouted *ho!*, hit him, and said, "One can't drive a nail into empty space."

A monk asked, "What is the essence of Buddhism?" The master raised his flywhisk [→ *hossu*]. The monk shouted *ho!*

The master also cried *ho!* The monk hesitated, the master struck him.

Kattō ㊦ Jap., lit. "[thicket of] creeping vines"; a Zen expression used to refer to oververbose explanations of the → buddha-dharma. It is also used to refer to hanging on words and their literal meaning. By *kattō* Zen (also *moji* Zen) is meant a Zen that hangs on the words of the scriptures rather than directly grasping their deeper meaning.

Katyāyana ㊦ → ten great disciples of the Buddha

Kāyagatā-sati ㊦ Pali → mindfulness of the body

Kazan Muin ㊦ Jap. for → Ho-shan Wu-yin

Kegon-kyō ㊦ ㊦ Jap. for → *Buddhāvataṃsaka-sūtra*

Kegon school ㊦ Japanese, lit. "School of the Flower Garland"; school of Japanese Buddhism corresponding to the Chinese → Hua-yen school. It was brought to Japan from China around 740 by Shen-hsiang (Jap., Shinshō). The first Japanese representative of the Kegon school was Roben (689–722).

Emperor Shōmu (724–48) wanted to rule Japan according to the principles of Kegon. He had the Tōdai-ji (Great Eastern Monastery) built in Nara, in which there is a colossal image of the buddha → Vairochana (Jap., Birushana). This monastery is still today the center of the Kegon school.

The Kegon school was of extraordinary importance for the development of Japanese Buddhism. The fundamental sūtra for this school, the → *Buddhāvataṃsaka-sūtra* (Jap., *Kegon-kyō*) was politically construed and taken as a confirmation of the ideal of the unity of the state and of the national-political coloration of Japanese Buddhism.

Keihō Shūmitsu ㊦ Jap. for → Kuei-feng Tsung-mi

Keitoku Dentō-roku ㊦ Jap. for → *Ching-te ch'uan-teng-lu*

Keizan Jōkin 圭 1268–1325; after → Dōgen Zenji, the most important Zen master of the → Sōtō school of Japan; he is also referred to as the fourth patriarch (→ *soshigata*) of the Japanese Sōtō Zen. Keizan Jōkin founded the Sōji-ji, one of the two principal monasteries of the Japanese Sōtō school and composed the → *Denkō-roku*, which is among the most important writings of Sōtō Zen. Other writings of Keizan Jōkin are the *Keizan shinki*, the → *Zazen yōjinki*, the *Sankon zazen setsu*, and the *Kyōjukaimon*.

Kekka-fusa 袈裟 Jap.; term for the lotus position (Skt. *padmāsana*), which in Oriental traditions is regarded as the most appropriate sitting posture for meditation. This is the posture in which the Buddha is depicted.

In the lotus position the legs are crossed, the right foot rests on the left thigh, the left foot on the right thigh, the back is straight, and the hands rest with the palms turned up on the heels of both feet. Unlike in most Buddhist schools, in the practice of → *zazen*, the left palm rests on the right; this is an expression of the dominance of the passive over the active side of the body in the practice of meditation.

Kenchō-ji 建長 Jap.; monastery of the Japanese → Rinzai school, the first abbot of which was the Chinese Ch’an (Zen) master → Lan-ch’i Tao-lung (Jap., Rankei Doryū). It is located in Kamakura and belongs to the Five Mountains (→ Gosan) of this center of Zen in Japan. The Kenchō-ji is one of the few Japanese monasteries in which monks are still trained today in the authentic Zen tradition.

Ken-chū-shi 建長 Jap., → five degrees (of enlightenment) 4

Ken-chū-to 建長 Jap., → five degrees (of enlightenment) 5

Kendō 剣道 Jap., lit. “Way of the sword”; fencing in the Japanese style, in which the sword is wielded with both hands. Especially in medieval Japan, in which the art of sword fighting was held in particular esteem and was almost necessary for survival, but also on into modern times it was customary for adepts of kendō to train in Zen in order to develop presence of mind, the ability to react spontaneously (→ *jōriki*), and fearless readiness to die. Some Japanese Zen masters were at the same time outstanding masters of the sword.

In a text by the Zen master → Takuan, in which he compares the mental attitude of a practitioner of Zen

with that of a sword fighter, we find: “From the point of view of the right understanding of *ken*, not only Zen but also the great law of Heaven and Earth as well as all the laws of the universe are nothing other than kendō; and conversely, from the point of view of Zen, not only *ken* but also everything in the universe is nothing more than the motion of waves on the ocean of Zen. More incisively put, the unity of *ken* and Zen refers to that stage in which there is neither *ken* nor Zen, and yet we cannot find anything in the universe that is not *ken* and not Zen” (trans. from Fumio Hashimoto, cited in Dürckheim 1979, p. 37).

Kennin-ji 建仁 Jap.; a monastery of the → Rinzai school in Japan, of which → Eisai Zenji became the first abbot in 1202. On the lands belonging to Kennin-ji were also temples of the Tendai and Shingon schools (→ Mikkyō), the prevailing schools of Buddhism at the time Kennin-ji was founded. Many of the abbots of Kennin-ji, particularly during the Middle Ages, had close connections with Tendai Buddhism and were influenced by it in their teaching styles. Kennin-ji is one of the “Five Mountains” (→ gosan) of Kyōto.

Kenshō 見性 Jap., lit. “seeing nature”; Zen expression for the experience of awakening (→ enlightenment). Since the meaning is “seeing one’s own true nature,” *kenshō* is usually translated “self-realization.” Like all words that try to reduce the conceptually ungraspable experience of enlightenment to a concept, this one is also not entirely accurate and is even misleading, since the experience contains no duality of “seer” and “seen” because there is no “nature of self” as an object that is seen by a subject separate from it.

Semantically *kenshō* has the same meaning as → *satori* and the two terms are often used synonymously. Nevertheless it is customary to use the word *satori* when speaking of the enlightenment of the Buddha or the Zen patriarchs and to use the word *kenshō* when speaking of an initial enlightenment experience that still requires to be deepened.

Kenshō-jōbutsu 見性成佛 Jap., lit. “[self-] realization-becoming a buddha”; concise description of the goal of Zen training, which is meant to lead the practitioner, with the help of → *zazen* and *kōan* training, to the experience of awakening (→ enlightenment, → *kenshō*, → *satori*) and through limitless deepening of this experience eventually to the complete enlightenment of a buddha.

“Becoming a buddha” is to be understood here in experiential terms, since according to the teaching of Zen every sentient being is funda-

mentally already a buddha, that is, endowed with immaculate buddha-nature (→ *busshō*) and thus perfect. However, one who is not enlightened (→ *bonpu-no-jōshiki*) is not aware of this identity with buddha-nature. Thus for him it seems that he “becomes a buddha” when in enlightenment he realizes his true nature for the first time.

Kentan ㊦ Jap., lit. “looking at the → *tan*”; a round made by Zen masters through the → *zendō* along the rows of → *zazen* practitioners early in the morning during the first set of sitting periods of a day of → *sesshin*. By making this round the master gets an impression of the state of mind of the practitioners, each of whom greets him with a *gasshō*.

Kentsui ㊦ Jap., lit. “tongs [and] hammer”; a Zen expression for the manner in which a Zen master trains his students. It is, as many examples of the ancient masters (→ *kōan*) show, not for the faint-hearted. This frequently harsh-seeming way of training is, however, an expression of great compassion on the part of the master, who through it helps his students to realize their deepest potential and to progress as far as it is possible for them on the path to awakening (→ enlightenment).

Kesa ㊦ Jap., lit. “coarse wool shawl”; originally the shoulder cloth that is part of the habit of a Buddhist monk. In Zen this cloth of coarse material (ordinarily patchwork) is stylized into a bib made of pieces of brocade, which symbolizes the patchwork robe. It is worn by Zen masters and Zen priests on festive occasions or during → *sesshin*.

Ketsuge ㊦ Jap., lit. “beginning the summer”; the first day of → *ango*, the summer training period in a Zen monastery.

Khadroma ㊦ Tib. for → *dākinī*

Khuddaka-nikāya ㊦ Pali, lit. “*Short Collection*”; fifth part of the Sutta- or → Sūtra-pitaka, consisting of fifteen “short” sections: (1) *Khuddaka-pāṭha*, collection of rules and prescriptions for ceremonies, etc.; (2) *Dhammapada*, 426 verses on the basics of the Buddhist teaching, enjoying tremendous popularity in the countries of → Theravāda Buddhism (it is arranged in twenty-six chapters); (3) *Udāna*, eighty pithy sayings of the Buddha; (4) *Itivuttaka*, (lit. “thus was it spoken”), treatments of moral questions that are ascribed to the Buddha; (5) *Suttanipāta*, one of the oldest parts of the canonical

literature, of high literary worth; (6) *Vimānavatthu*, collection of eighty-three legends that show how one can achieve rebirth as a god (→ *deva*) through virtuous action; (7) *Petavatthu*, concerning rebirth as a hungry ghost after an unvirtuous life; (8) *Thera-gāthā*, collection of 107 songs (*gāthā*) that are ascribed to the “oldest” monks (→ *thera*) (these are from the earliest Buddhist times); (9) *Therī-gāthā*, seventy-three songs of the female elders (→ *theri*), who became famous through their virtue; (10) → *Jātaka*; (11) *Niddesa*, commentary to the *Suttanipāta* (see no. 5); (12) *Patisambhidāmaggā*, analytical treatments in the style of the → *Abhidharma*; (13) *Apadāna*, stories about the previous existences of monks, nuns, and saints renowned for their beneficent action; (14) *Buddhavamsa*, tales in verse about the twenty-four buddhas who preceded Buddha → Shākyamuni; (15) *Chariyā-pitaka*, collection of tales that take up themes from the *Jātaka*. They show how the Buddha in his previous existences realized the ten perfections (→ *pāramitā*).

Ki ㊦ Jap., lit. “action”; in Zen the unique fashion that each master has of training his students, which arises from his particular personality and the depth of his realization of Zen.

Kian Eshō ㊦ Jap. for → Hsu-an Huai-ch’ang

Kiangsi Tao-i ㊦ → Ma-tsu Tao-i

Kichijō-ji ㊦ Jap.; a monastery of the → Sōtō school in Kyōto, which was founded in 1457 by Ōta Dōkan and was in the Tokugawa period among the most important centers of Zen in Japan.

Kidō Chigu ㊦ Jap. for → Hsu-t’ang Chih-yu

Kikai tanden ㊦ Jap. → *hara*

Kikan-kōan ㊦ Jap. → *Kōan*

Kimō-tokaku ㊦ Jap., lit. “hair of a tortoise (and) horn of a hare”; a Zen expression referring to the belief in something that does not really exist, i.e., belief in a permanent substance in phenomena or → ego as a subject that is separate and different from objects “out there.” (Also → delusion.)

Kingyū ㊦ Jap. for → Chin-niu

Kinhin ㊦ Jap.; Zen walking as it is practiced in Zen monasteries between sitting periods (→ *zazen*).

In the → Rinzai school the walking is done fast and energetically, frequently at a jog, while in the →

Sōtō school *kinhin* is practiced in a “slow-motion” tempo. In the lineage of Zen started by the modern Zen master → Daiun Sōgaku Harada, a pace between these two extremes is practiced.

Kinzan Bunsui ㊦ Jap. for → Ch’in-shan Wen-sui

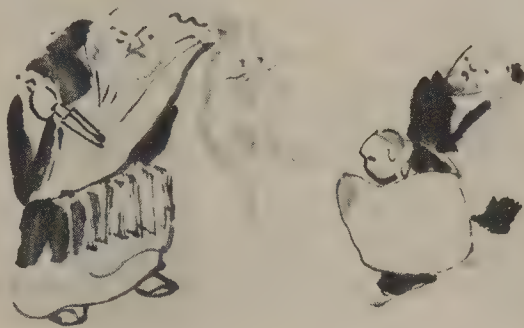
Kissako ㊦ Jap., lit. “drink [a bowl of] tea”; a Zen saying, originally of the great Chinese Ch’an (Zen) master → Chao-chou Ts’ung-shen (Jap., Jōshū Jūshin). It points to the fact that life based on Zen realization is not something “special” that is separated from everyday affairs.

Klesha ㊦ (kleśa) Skt., lit. “trouble, defilement, passion” (Pali, *kilesa*); refers to all the properties that dull the mind and are the basis for all unwholesome (→ *akushala*) actions and thus bind people to the cycle of rebirth (→ *samsāra*). The attainment of arhathood (→ *arhat*) signifies the extinction of all *kleshas*.

The *kleshas* are subject to very different analyses. In the → *Visuddhi-magga* ten *kleshas* are enumerated: desire or craving (→ *trishnā*), hate, delusion, pride, false views (→ *driṣṭi*), doubt (→ *vichikitsā*), rigidity, excitability, shamelessness, lack of conscience. The division into *mūlaklesha* and *upaklesha* is also often found. By *mūlaklesha* is understood desire, hate, delusion, pride, doubt, false views (for example, belief in an ego, eternalism, nihilism, denial of the law of karma, persistence in these false views, and the belief that false views can lead to liberation). *Upakleshas* are the passions that are bound up with the *mūlakleshas*. Sometimes the five hindrances (→ *nivāraṇa*) are also included with them.

The false views can be eliminated merely by insight (→ *darshana*); the other passions that are based on desire, hate and similar emotional factors and are not, like the false views, intellectual in nature take longer and are more difficult to eliminate. One can get rid of them through regular meditation practice (→ *bhāvanā*), such as that of → *dhyāna*, → *samāpatti*, and concentration (→ *samādhi*).

Kōan ㊦ Jap., lit. “public notice”; the Chinese *kung-an* originally meant a legal case constituting a precedent. In Zen a *kōan* is a phrase from a → *sūtra* or teaching on Zen realization (→ *teishō*), an episode from the life of an ancient master, a → *mondō* or a → *hossen*—whatever the source, each points to the nature of ultimate reality. Essential to a *kōan* is paradox, i.e., that which is “beyond” (Gk., *para*) “thinking” (Gk., *dokein*), which transcends the logical or conceptual. Thus, since it cannot be solved by reason, a *kōan* is not a riddle. Solving a *kōan* requires a leap to another level of comprehension.



Pictorial representation of a famous kōan: Na-ch’üan kills the cat (*Mumonkan* 14; ink painting by Sengai)

Kōans have been used in Zen as a systematic means of training since around the middle of the 10th century. Since the *kōan* eludes solution by means of discursive understanding, it makes clear to the student the limitations of thought and eventually forces him to transcend it in an intuitive leap, which takes him into a world beyond logical contradictions and dualistic modes of thought. On the basis of this experience, the student can demonstrate his own solution of the *kōan* to the master in a → *dokusan* spontaneously and without recourse to preconceived notions. The word or expression into which a *kōan* resolves itself when one struggles with it as a means of spiritual training is called the → *wato* (Chin., *hua-tou*). It is the “punch line” of the *kōan*. In the famous *kōan* “Chao-chou, Dog,” for example, *mu* is the *wato*. Many longer *kōans* have several *watos*.

There are all told about 1,700 *kōans*, of which present-day Japanese Zen masters use only 500 to 600, since many are repetitions or are not so valuable for training purposes. Most of these *kōans* are in the great collections, the → *Wu-men-kuan* (Jap., *Mumonkan*), the → *Pi-yen-lu* (Jap., *Hekigan-roku*), the → *Ts’ung-jung-lu* (Jap., *Shōyō-roku*), the *Lin-chi-lu* (Jap., *Rinzai-roku*), and the → *Denkō-roku*.

In general *kōan* practice is associated with the → Rinzai school (→ *kanna Zen*), however *kōans* have also been used, both in China and Japan, in the → Sōtō school (→ *mokushō Zen*). To begin with, *kōan* practice prevents a student from falling back after a first enlightenment experience (→ enlightenment, → *kenshō*, → *satori*) into “everyman’s consciousness” (→ *bonpuno-jōshiki*); beyond that, it helps the student to deepen and extend his realization.

Within the system of *kōan* training adopted by the Rinzai school, five types of *kōan* are distinguished: *hosshin-*, *kikan-*, *gonsen-*, *nantō-*, and *go-i-kōan*.

1. *Hosshin-kōan* (*hosshin*, Jap., “dharmakāya,” → *trikāya*) are *kōans* that help a student to make a breakthrough to enlightened vision and to become familiar with the world of true nature, buddha-nature (→ *busshō*).

2. The *hosshin-kōan* relates with the world of “non-distinction,” however the student should not get stuck on this level of experience. The *kikan-kōan* (Jap., *kikan*, “support, tool”) is meant to train the student in the ability to make distinctions within nondistinction.

3. The *gonsen-kōan* (Jap. *gonsen*, “pondering words”) is concerned with the deepest meaning and content of the sayings and formulations of the ancient masters, which lies beyond lexical definition and conceptual representation.

4. The *nantō-kōan* (Jap., *nantō*, “difficult to get through”) are basically those *kōans* that, as the name implies, are particularly hard to solve.

5. When the student has mastered the *kōans* of the first four classes, then, through the *kōans* of *go-i*, the → five degrees (of enlightenment) of Master → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai), the genuine insight he has developed is once more fundamentally worked through and put to the test.

After a first glimpse of enlightenment (often through the use of the *kōan* “Chao-chou, Dog”), the *kōan* training “in space” (Jap., *shitsu-nai*) begins. At the end of *kōan* training comes the time to become acquainted with the real meaning of rules and precepts like the → *jūjūkai* and with the different levels of meaning of the “three precious ones” (→ *sambō*). When a student has mastered the different levels of *kōans* to the satisfaction of his master, he has fulfilled an essential requirement for receiving → *inka-shōmei*.

Kobō-Daishi ㊦ → Kūkai

Kobusshin ㊦ Jap., lit. “old buddha’s heart-mind”; deferential term for the mind of a profoundly enlightened Zen master (→ enlightenment).

Kobutsu ㊦ Jap., lit. “old buddha”; originally, a buddha of an earlier world age. In Zen the expression is used, like → *kobusshin*, as a deferential epithet for a great Zen master.

Kōke Zonshō ㊦ Jap. for → Hsing-hua Ts’ung-chiang

Kokoro ㊦ Jap. (Sino-Jap. *shin*); Japanese way of reading the Chinese character *hsin*, which can be translated by “heart, spirit, consciousness, soul, mind, outlook, sense, interiority,

thought,” and so on. In Zen it means, depending on the context, either the mind of a person in the sense of all his powers of consciousness, mind, heart, and spirit, or else absolute reality—the mind beyond the distinction between mind and matter (→ *busshō*), self-nature, or true nature.

Kokorozashi ㊦ Jap., lit. “will, volition, intention, plan, outlook, goal, ambition, wish, hope, resolve”; in Zen, particularly by → Bassui Zenji, it is used, not in the everyday sense, but rather more as Meister Eckhart uses it. This kind of will is inherently a longing for the truth, for reality; it is the instinct to commit oneself to the path of awakening (→ enlightenment) and to continue on it endlessly.

Kokushi ㊦ ㊦ Jap., lit. “teacher of the nation” or “master of the country”; honorific title for the Buddhist teacher of a Japanese emperor; the Japanese equivalent for the Chinese → Kuo-shih.

Kokushitsu ㊦ Jap., lit. “bucket of black paint”; a Zen expression meaning the state of total darkness in which a practitioner of meditation (→ *zazen*) sometimes finds himself before a breakthrough to an experience of awakening (→ enlightenment, → *kenshō*, → *satori*).

Kokyū Jōryū ㊦ Jap. for → Hu-ch’i in Shao-lung

Kokyū-no-daiji ㊦ Jap., lit. “great experience of one’s own self”; another expression for the experience of awakening (→ enlightenment, → *kenshō*, → *satori*).

Komusō ㊦ Jap., lit. “emptiness monk”; a monk of the → Fuke school who wanders through the countryside playing the bamboo flute (*shakuhachi*). *Komusō* wear beehive-shaped bamboo hats, which hide their faces and thus their identities.

Konagāmana ㊦ Skt.; buddha of a previous world age; also → buddha 1.

Kōnin ㊦ Jap. for → Hung-jen

Koshala ㊦ (Košāla); an Indian state at the time of the historical Buddha → Shākyamuni, located in the territory of present-day Nepal. The capital was Shrāvastī. Koshala was the most powerful state in North India until it was absorbed by Magadha in the third century. Buddha often sojourned in the capital of Koshala, especially in the → Jetavana Monastery.

Kosha School ㊦ from Skt. *kosha* (Chin.,

chushe; Jap., kusha); the actual meaning is "School of the → *Abhidharmakosha*"; a school of Chinese Buddhism based on the *Abhidharmakosha* of → Vasubandhu, which was translated into Chinese by → Paramārtha and → Hsüan-tsang. The Kosha school belongs by its doctrine to the "realistic" schools of the Hīnayāna, since it takes as its point of departure the existence of all → dharmas in the past, present, and future.

The school existed as such only during the T'ang Dynasty; it is mentioned in an official document of 793 only as a part of the idealistic → Fa-hsiang school, since no one actually belonged exclusively to the Kosha faction. In the 7th and 8th centuries the Kosha teachings were brought to Japan.

The Kosha school sees dharmas as building blocks of existing things and divides them into two categories: conditioned (→ *samskrita*) and unconditioned (→ *asamskrita*). Dharmas exist forever, however the things constituted by them are transitory. Thus the substance of each thing passes from the past to the present and from the present to the future. This does not mean, however, that the school admitted the existence of a permanent self, an → ātman.

The conditioned dharmas are divided by the Kosha school into four groups: (1) form (eleven dharmas), i.e., matter; (2) consciousness (one dharma); (3) mental factors (forty-six dharmas, including among others, perception, will, intellect, trust, and ignorance, → *chetasika*); (4) and elements, which are to be subsumed under neither matter nor mind (fourteen dharmas, including birth, death, name, transitoriness, etc.). The unconditioned dharmas are space (→ *ākāsha*), → *pratisamkhyā-nirodha*, and → *apratisamkhyā-nirodha*. The seventy-five dharmas are connected with one another in our world in a way that is explained by a scheme of causal connection in which six principal and four secondary causes differentiate an effect.

Kōshū Tenryū 日本 for → Hang-chou T'ien-lung

Kotsu 日本, lit. "bones," also *nyoi* (Jap. for → *ju-i*); the scepter, about 35 cm long, of a Zen master (→ *rōshi*), which is bestowed on him by his master as a sign of his mastership.

The scepter has a slight S-shaped curve, like a human spinal column. The *rōshi* uses the *kotsu*, for example, to emphasize a point in a → *teishō*, to lean on when sitting, or also occasionally to strike a student.

Kōyō Seijō 日本 also Kōyō Shinjō, → Hsing-yan Ch'ing-jang

Kozen gokoku-ron 日本; a written work of the Japanese Zen master → Esai Zenji, who was the first to transmit the Zen tradition successful-

ly in Japan. He wrote it as a response to accusations from rival Buddhist schools; in it he explains that the adoption of the Zen teachings could only redound to Japan's benefit. The *Kozen gokoku-ron* was the first book about Zen written in Japan.

Krakuchchanda 日本 Skt., a buddha of a previous age of the world; also → buddha 1.

Kshānti 日本 (*kṣānti*), Skt., lit. "patience" (Pali, *khanti*); one of the ten perfections (→ *pāramitā*). *Kshānti* includes patience in bearing aggression and injury from other beings, in bearing adversity without being drawn away from the spiritual path, as well as patience in following difficult points of Buddhist doctrine through to comprehension.

Kshitigarbha 日本 (Kṣitigarbha), Skt., lit. "womb of the earth"; a → bodhisattva who is venerated in folk belief as a savior from the torments of hell and helper of deceased children. Sometimes he is also regarded as a protector of travelers. He is the only bodhisattva portrayed as a monk, however also with an *ūrnā*—one of the thirty-two marks of perfection (→ *dvātrimśadvāra-lakṣhana*)—on the forehead. His attributes are the wish-fulfilling gem (→ *chintāmani*) and a monk's staff with six rings, which signifies that Kshitigarbha stands by all beings in the six realms of existence (→ *gati*). In China Kshitigarbha is known as → Ti-ts'ang, in Japan as Jizō.

Kuang-tsu 日本 → Chih-men Kuang-tsu

Kuan-yin 日本 also Kuan-shi-yin, Chin., lit. "Who Contemplates the [Supplicating] Sound of the World"; Chinese version of → Avalokiteshvara. Kuan-yin, along with → Samantabhadra, → Kshitigarbha (→ Ti-ts'ang), and → Mañjuśrī (→ Wen-shu) is one of the four great bodhisattvas of → Buddhism and is the object of particular veneration.

Kuan-yin manifests himself in any conceivable form wherever a being needs his help, especially when someone is menaced by water, demons, fire, or sword. In addition, Kuan-yin is the bodhisattva to whom childless women turn for help. In the → *Sukhāvati-vyūha*, Kuan-yin is one of the companions of Buddha → Amītabha.

In more recent representations, Kuan-yin is often depicted with feminine features, an effect of Taoistic and Tantric influences.

Many kinds of iconographical representation



Kuan-yin in typical pose (wooden figure, 12th century)

are known (→ Avalokiteshvara). The one most frequent in China is the thousand-armed, thousand-eyed bodhisattva. In many representations, Kuan-yin has a child on one arm or appears in the company of a maiden who holds a fish basket or is together with → Wei-t'o, the protector of the teaching. Still other depictions show Kuan-yin standing on clouds or riding on a dragon in front of a waterfall. As Kuan-yin of the Southern Sea, he stands on a cliff in the midst of flaming waves and rescues shipwrecked persons from the sea, which symbolizes → samsāra. Kuan-yin usually holds a lotus blossom or a willow twig and a vase containing heavenly dew or the nectar of immortality.

According to the folk belief of eastern China, Kuan-yin dwells on the island P'u-t'uo-shan, which is the bodhisattva's sacred place.

In China Kuan-yin was depicted up until the time of the early Sung Dynasty as a man, and in the grotto paintings of → Tun-huang is even shown with a mustache. From approximately the 10th century on, the figure of Kuan-yin in a white robe (Pai-i Kuan-yin) with feminine facial traits is predominant. This development is probably due, on the one hand, to the admixture of Taoistic folk religious ideas since the Sung period, an admixture from which Buddhism in China suffered considerable losses in intellectual and cultural level. On the other hand, it can also be connected with the incursion of Tantric elements. In Tantric Buddhism, the two essential aspects of enlightenment, compassion (→ *karunā*) and wisdom (→ *prajñā*), are symbolized by masculine and feminine genders, respectively; every buddha and bodhisattva is associated with a female companion. That of Avalokiteshvara is

White → Tara, of which name the Chinese *Pai-i Kuan-yin* is the literal translation. The figure of Kuan-yin in a white robe was taken up by Chinese folk religion and restyled into the figure of Kuan-yin the provider of children.

This bodhisattva figure is surrounded by a great number of legends. According to the best known, Kuan-yin is Miao-shan (the Wondrously Kind One), the third daughter of King Miao-chung. Against the will of her father, she enters the White Sparrow Monastery. Her father tries by every means to persuade her to return to worldly life. Finally he intends to kill her by the sword. However, in this moment the lord of hell (→ Yama) appears and leads her away to the Underworld, where she soothes the torment of the damned and transforms hell into a paradise. Thereupon Yama releases her and she is reborn on the island P'u-t'uo-shan, where she protects seafarers from storms (hence she is considered patron of seafarers). When her father becomes gravely ill, she heals him by placing a piece of her own flesh on the diseased area. Out of gratitude, her father has an image made in her honor; because of a verbal misunderstanding between the king and the sculptor, the latter created a statue with a thousand arms and a thousand eyes, still today the most popular form of the bodhisattva.

K'uei-chi 慧 also Kui Ji (632–682); important Chinese monk; student of → Hsüan-tsang and co-founder of the → Fa-hsiang school.

K'uei-chi became a monk at the age of 17 and at 25 a member of the translation bureau of Hsüan-tsang. He worked on the translation of the *Vijñaptimātratā-siddhi*, the key work of the Fa-hsiang school, on which he also composed a commentary. In this and other writings, he systematized the teaching of his master.

Kuei-feng Tsung-mi 圭 (Jap., Keihō Shūmitsu), 780–841; great Chinese Ch'an (Zen) master who was trained in the Chinese → Katakū school. He is known less as a Zen master than as the fifth patriarch of the → Hua-yen school (Jap., → Kegon school) of Buddhism. This school, in China as well as in the early period in Japan, always stood in close relationship to Zen. Kuei-feng wrote many books.

For his significance in the Hua-yen school, see → Tsung-mi, the name used for him in that school.

Kuei-shan Ling-yu 靈 also Wei-shan Ling-yu (Jap., Isan Reiyū), 771–853; great Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Pai-chang Huai-hai (Jap., Hyakujō Ekai) and the master of → Yang-shan Hui-chi (Jap., Kyōzan Ejaku) and → Hsiang-yen Chih-hsien (Jap., Kyōgen Chikan). Kuei-shan was quite the best known Buddhist master of his time in southern China. The monastic commu-

nity that gathered about him numbered 1,500, and he had forty-one dharma successors. He and his principal student Yang-shan founded the Igyō school, the name of which comes from the initial characters of their names (→ Igyō school). Kuei-shan appears in example 40 of the → *Wu-men-kuan*, as well as in examples 4, 24, and 70 of the → *Pi-yen-lu*. His sayings and teachings are recorded in the *T'an-chou Kuei-shan Ling-yu-ch'an-shih yü-lu* (Record of the Words of Ch'an Master Kuei-shan Ling-yu from T'an-chou). Kuei-shan became a monk at the age of fifteen and first trained in a monastery of the → Vinaya school of Buddhism. At the age of twenty-two he came to Pai-chang, became his student, and under him realized profound enlightenment. Even after his enlightenment he trained further under Pai-chang and served for twenty years in his monastery as head cook (→ *tenzo*). He is Pai-chang's most important dharma successor and received from him his → *hos-su* as a token of confirmation (→ *inka-shōmei*). This *hos-su* plays a role in the famous → *hossen* with Master Te-shan (*Pi-yen-lu* 4). When Master Pai-chang was looking for a suitable abbot for a newly founded monastery on Mount Kuei-shan, the following incident, which appears as example 40 of the *Wu-men-kuan*, took place:

Master Kuei-shan, when he was training under Pai-chang, worked as head cook. Pai-chang wanted to select an abbot for the Kuei-shan monastery. He opened the matter up to the head monk and all the monks, indicating that they should speak and the right one would go. Thereupon Pai-chang held up a jug, placed it on the floor and asked, "This you should not call jug, so what do you call it?"

Then the head monk said, "One can't call it a wooden sandal."

Now Pai-chang asked Kuei-shan. Kuei-shan immediately knocked the jug over and went away.

Pai-chang said, laughing, "The head monk lost to Kuei-shan," and he directed that Kuei-shan should found the new monastery.

Thus empowered, Kuei-shan went to Mount Kuei-shan, the name of which he later assumed, built himself a hut, and did nothing other than train himself further there. He built no buildings, offered teaching to no students. Only after seven or eight years did anyone notice him; students began to gather around him and soon a large monastery came into being.

Kūkai 空 called Kōbō Daishi, 774–835; founder of the → Shingon school of Japanese Buddhism. Kūkai studied the esoteric teaching (→ Mitsung) under Hui-kuo in China. After his return to Japan, he founded a monastery on Mount

Kōya, which became the center of the Shingon school. His most important works are a treatise on Confucianism, Taoism, and Buddhism, which he composed at the age of seventeen and revised six years later, and *Ten Stages of Religious Consciousness*, composed originally at the command of the emperor, in which he sets forth the basic principles of the Shingon teaching.

Kūkai also founded a school of art and science that was open to persons from all social classes and included both worldly and religious studies. Besides Buddhism, Confucianism and Taoism were also taught. He is also renowned as a painter, woodcarver, and engineer.

Kūkai laid particular emphasis on the study of Sanskrit, for in his opinion only in this language could the true meaning of the → mantras and → *dhāranīs*, which are of great importance in Shingon, be expressed. He is also the first to have introduced Shintō deities (in the form of bodhisattvas) into Buddhism. Later his successors developed the system of Ryobu-shintō, in which Buddhism and Shintoism are combined.

Kūkai came from an aristocratic family. In 791 he entered a Confucianist college and there, in the same year, composed his treatise on the great teachings of his time. In it he stresses the superiority of Buddhism over Confucianism and Taoism, the limitations of which he showed. According to Kūkai, Buddhism includes all the most valuable elements of both Confucianism and Taoism. *Ten Stages of Religious Consciousness* was by far the most significant of the six works presented to the emperor by the representatives of the Buddhist schools existing in Japan at the time. It consists of ten chapters, which describe the individual stages in the development of religious consciousness. In it Kūkai attempts, for the first time in the history of Japanese Buddhism, to expound the teaching of a school while taking into account the doctrines of other, also non-Buddhist, schools.

The first stage focuses on the world of animals, who cannot control their passions and whose lives are devoid of any religious exertion.

The second stage is that of Confucianism, which teaches worldly virtue, but knows no religious goal.

The third stage is that of Taoism, the followers of which believe in a blissful heaven that can be reached through the practice of certain kinds of meditation.

The fourth stage corresponds to the → *shrāvaka* vehicle of the Hīnayāna, which recognizes the nonreality of the self (→ *anātman*) as consisting only of the five → *skandhas*.

The fifth stage is that of the → *pratyekabuddhas*, who, through the insight of conditioned arising (→ *pratītya-samutpāda*), recognize the impermanence and nonessentiality of all things and so prevent the arising of new karma.

The sixth stage is that of the → Hossō school (→

Yogāchāra). The seventh stage corresponds to the → San-ron school (→ Mādhyamika), the eighth to the → Tendai school (→ T'ien-t'ai), the ninth to the → Kegon school (→ Hua-yen). The tenth stage is that of the Shingon school, which, in contrast to the first nine stages which only cure "illnesses of the mind," contains the real truth.

Kukyū Jōryū ㊦ Jap. for → Hu-ch'in Shao-lung

Kumārajīva ㊦ 344–413, China's most important translator of Sanskrit texts. Kumārajīva, who came from a noble family from Kucha (in present-day Sinkiang), first studied the teachings of the Hīnayāna and later became an adherent of the Mahāyāna. In 401 he went to Ch'ang-an (today's Xi'an), where he undertook his translation activities with the help of thousands of monks. In 402 he received the title of "teacher of the nation" (→ *kuo-shih*).

The most important of Kumārajīva's translations are the → *Amitābha-sūtra* (402), the → *Lotus Sūtra* (406), the → *Vimilakīrtinirdheshasūtra* (406), and the *Shata-shāstra* of → Āryadeva (404), as well as the *Mādhyamakākārikā* (409), the *Mahāprajñāpāramitā-shāstra* (412), and the *Dvāda-shadva-shāstra* (409), which were written by the founder of Mādhyamaka, → Nāgārjuna. In translating the last three works, Kumārajīva made a major contribution to the propagation of the → Mādhyamika school in China (→ San-lun).

Kumārajīva entered the Buddhist monastic order, together with his mother, a princess, at the age of seven. Both went to Kashmir, where for three years they studied under the most renowned of Hīnayāna teachers. After that they lived for a year in Kashgar, where Kumārajīva studied astronomy, mathematics, and occult sciences in addition to Buddhism. There he also came in contact with the Mahāyāna, to which he was later to dedicate himself exclusively. After his return to Kucha, his reputation as a scholar reached even to the imperial court. In 384 he was taken prisoner when the Chinese conquered Kucha and for seventeen years held captive by a general who was hostile to Buddhism. Finally in 402 he went to Ch'ang-an, where with the support of the emperor he was able to undertake his translation work. Kumārajīva decisively improved the methods of translation prevailing in China before his arrival. He himself spoke fluent Chinese and his colleagues possessed excellent knowledge of Buddhism and Sanskrit. The procedure for translation was as follows: Kumārajīva explained the meaning of the text twice in Chinese; then the monks discussed the content of the material and tried to translate it into literary Chinese; Kumārajīva then compared the translation to the original again and again until a definitive version was arrived at.

Kumārajīva was concerned, unlike other transla-

tors, to convey the essence of a sūtra and avoided word-by-word translation. He also dared to shorten the texts and adapt them to Chinese tastes.

Kumāralāta ㊦ 19th patriarch of the Indian lineage of → Zen

Kung-an ㊦ Chin. for kōan

Kuo-shih ㊦ ㊦ Chin. (Jap., → *kokushi*), lit. "teacher of the nation" or "master of the country"; honorific title bestowed by the Chinese imperial house on outstanding Buddhist masters, especially those considered by emperors as their teachers.

Kushala ㊦ (*kuśala*) Skt. (Pali, *kusala*), lit. "wholesome"; any activity based on the wholesome roots (Skt., *kushala-mūla*; Pali, *kusala-mūla*), i.e., the absence of passion, aggression, and delusion. The opposite is → *akushala*.

Kushinagara ㊦ (*Kuśinagara*), also *Kushinara*; present-day Kasia in the state of Uttar-Pradesh; one of the four sacred places of Buddhism. This is where the Buddha → Shākyamuni entered → *parinirvāna*.

After his death, his mortal remains were burned outside Kushinagara. According to tradition, part of the relics were preserved in a → stūpa in Kushinagara. The city thus became one of the most important Buddhist places of pilgrimage. However, by the time the Chinese pilgrim → Hsüan-tsang visited Kushinagara in the 7th century, it had already been destroyed.

Kwatsu ㊦ Jap. → *katsu*

Kyabdro ㊦ (*skyabs-'gro*), Tib., roughly, "taking refuge." For all schools of → Tibetan Buddhism, the ritual act of taking refuge is a strict prerequisite for any kind of relationship with the Buddhist teaching (→ *dharma*). In → Hīnayāna and → Mahāyāna, the three objects of refuge are (1) the → Buddha, (2) the teaching (*dharma*), and (3) the spiritual community (→ *sangha*). These grant protection to the spiritual seeker and are known as the three precious ones (→ *triratna*). Unreserved recognition of these three principles and devotion to them is expressed through the formal taking of refuge. The "diamond vehicle" (→ *Vajrayāna*) expands the formula by adding the guru (→ *lama*), and in certain schools the refuge is sixfold. In that case, to the three precious ones are added the "three roots": (4) guru, (5) personal deity (→ *yidam*), and (6) powers of inspiration (→ *dākinī*).

The importance of the notion of Buddha as guru or master and the community of monks as bearers of his

teaching was recognized quite early and eventually came to be regarded as a basic point in the Buddhist worldview. With the development of the various Mahāyāna schools, the importance of the historical Buddha diminished and universal buddhahood assumed primary importance. Finally in the Vajrayāna the spiritual teacher was seen as the embodiment of this buddhahood.

The Buddhist → Tantras continually point to the central role of the guru, who has the ability to explain and carry out difficult practices. The position of the guru as fourth refuge and the view that he is the embodiment of the three precious ones is an integral part of the Vajrayāna practices.

At around the time the Buddhist Tantras were transmitted to Tibet, refuge in the guru was formalized, and the biographies of → Nāropa and of → Milarepa provide a clear illustration of this principle. Also → Atīsha stressed the special importance of the lama or guru and of taking refuge. Hence he received the epithet Kyabdro Pandita (the Taking-Refuge Pandit).

In the following centuries taking refuge, together with arousing enlightenment mind (→ *bodhicitta*), became established as practices preparatory for all other Vajrayāna practices in the systems of meditation techniques of the individual Tibetan Buddhist schools. The following words are attributed to Nāropa himself: "My mind is the perfect Buddha, my speech is the perfect teaching, my body is the perfect spiritual community."

Kyō 句 Jap. for → sūtra

Kyōge-betsuden 句 Jap., lit. "special tradition outside the [orthodox] teaching"; the transmission of the → buddha-dharma from heart-mind to heart-mind (→ *ishin-denshin*) in the tradition of Zen, which is not to be confused with the transmission of the teaching of Buddha through sacred scriptures. (Also → *fukasetsu*).

Kyōgen-Chikan 句 Jap. for → Hsiang-yen Chih-hsien

Kyōrin Chōon 句 Jap. for → Hsiang-lin Ch'eng-yuan

Kyosaku 句 also *keisaku*, Jap., lit. "wake-up stick"; flattened stick, 75 to 100 cm in length, with which the "sitters" in Zen monasteries are struck on the shoulders and back during long periods of → *zazen* in order to encourage and stimulate them.

The *kyosaku* is always used to help, *never*, as

is often wrongly supposed, to punish. It symbolizes the sword of wisdom of the bodhisattva → Mañjuśrī, which cuts through all delusion; thus it is always respectfully handled. It helps to overcome fatigue, awakens potential, and can, used just at the right moment, bring a person to an experience of awakening (→ enlightenment, → *kenshō*, → Satori).

Kyōsei Dōfu 句 Jap. for → Ching-ch'ing Tao-fu

Kyōun-shū 句 Jap., lit. "Anthology of the Mad Cloud"; anthology of the poetry of the Japanese Zen master → Ikkyū Sōjun, who gave himself the literary name *Mad Cloud*. The poems collected here are written in the Chinese style (Jap., *kambun*); in them Ikkyū celebrates the great Zen masters of ancient times, laments with biting mockery the decline of Zen in the Japan of his times, castigates corrupt priests and their foibles and compares their lifestyle to his own nonconformist life, which spanned the worlds of hermitage and brothel. The poems about his lover, the blind serving-woman Shin, are among the most beautiful erotic poems in Japanese literature. A typical poem from the *Kyōun-shū* is as follows:

The status and wealth
Of the Zen world is great,
Horrendous is its decline.
Naught but false priests,
No true masters.
One should get hold of a boatpole
And become a fisherman.
On the lakes and rivers
These days
A fresh headwind is blowing.

Kyōzan Ejaku 句 Jap. for → Yang-shan Hui-chi

Kyūdō 句 Jap., lit. "Way of the bow"; the "art of archery," one of spiritual-physical training ways (→ *dō*) of Japan, the practice of which is permeated by the mind of Zen. The spiritual roots of *kyūdō* are treated in Eugen Herrigel's book *Zen in the Art of Archery* (New York, 1971), which is among the best books written by a Westerner on the spirit of Zen.

Kyūhai 句 Jap. → *sampai*

Kyūhō Dōken 句 Jap. for Chiu-feng Tao-ch'ien, → Ho-shan Wu-yin

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Lalitavistara 𑖀 Skt., lit. “Detailed Representation of Play” (i.e., the life of Buddha); text from the transition period between → Hinayāna and → Mahāyāna, which describes the previous two lives of Buddha up until his first dharma discourse. This biography of Buddha, dating some time from the second century B.C.E. to the second century C.E., had several authors. It probably originated with the → Sarvāstivāda school and was later reworked from a Mahāyāna point of view.

Lama 𑖀 (bla-ma), Tib., lit. “none above”; in → Tibetan Buddhism a religious master, or guru, venerated by his students, since he is an authentic embodiment of the Buddhist teachings. The term *lama* is used for the Sanskrit *guru* in the traditional Indian sense, but includes still further meanings. For the → Vajrayāna, the lama is particularly important, since his role is not only to teach rituals but also to conduct them. As spiritual authority, he can be the head of one or several monasteries and possess political influence (→ *tulku*). The spiritual “value” of the lama is indicated by the honorific title *rinpoche* (“greatly precious”), which is bestowed upon especially qualified masters. Today, however, *lama* is often used as a polite form of address for any Tibetan monk, regardless of the level of his spiritual development.

Since the lama plays a very prominent role in Tibetan Buddhism, this form of Buddhism is sometimes known in the West as Lamaism. In this context the Western colloquial equation of lama and monk is misleading. The lama is regarded as an embodiment of Buddha himself, while a monk is only a resident of a monastery who is studying the Buddhist teachings.

In order to master the Vajrayāna teachings as a layman or monk, it is absolutely necessary to receive instruction from one or more lamas. Following the highest doctrinal point of view, as for instance that of → *mahāmudrā* or → *dzogchen*, meditation practice should concentrate from the beginning on the person of the lama, whether he is physically present or not. In his presence the behavior of the student is highly ritualized and unconditional obedience to the master is stressed.

The lama has the function of transmitting the Buddhist tradition not only to his students; he also makes the transmitted teachings available to all the people by performing public rituals. Here he acts as protector against hostile influences (demons) and makes use of the most widely varied means for this purpose. Among the best known are the so-called lama dances and the recitation of the → *Bardo thödol*.

The traditional training of a lama includes many years of study of the various disciplines of Buddhist philosophy and meditation. Only after the completion of a so-called retreat of more than three years was the lama finally authorized to refer to himself as such and to transmit his knowledge to others.

Lamaism 𑖀 the Buddhism of Tibet, prevalent at various times also in China and Mongolia (→ Tibetan Buddhism, → Vajrayāna).

Lamdre 𑖀 (lam-'bras), Tib., lit. “path [and] goal”; a cycle of → Vajrayāna teachings transmitted especially by the → Sakyapa school. The Vajrayāna-specific tendency to see the goal of the path in the path itself comes clearly to expression in this teaching. The root text of the Lamdre system is based on the oldest Buddhist → Tantras and was brought to Tibet in the 11th century by the translator Drogmi. The first head of the Sakyapa school composed various commentaries on it, thus creating the foundation of the Sakyapa Lamdre tradition.

The Indian → *mahāsiddha* Virūpa is considered the originator of the Lamdre teaching. He gave his student Nagpopa the root text, the so-called *Vajra Verses*. This text is very short and is understandable only with the help of oral instructions. The basis of Lamdre is the experience that as to their true nature, the cycle of existence (→ *samsāra*) and liberation therefrom (→ *nirvāna*) are not different.

This insight, however, is only to be gained when the true nature of the mind is known through enlightenment. In Lamdre the mind is defined in threefold fashion: (1) the mind is clear or luminous, (2) the mind is empty (→ *shūnyatā*), (3) the mind is the unity of these two aspects. Only the realization of all three aspects guarantees understanding of the path as goal.

In the Sakyapa school the Lamdre teachings are inconceivable without the practice program of “training the mind,” which developed at the same time as the similar teaching of the → Kadampa school. The best known of these practices is letting go of the four attachments. This practice also originated with the first head of the Sakyapas, Sachen Kūnga Nyingpo (1092-1158), who wrote them down after having a vision of → Mañjuśrī.

Lamrim 𑖀 (lam-rim), Tib., lit. “stages of the path”; term for a group of doctrinal manuals that give a complete description of the individual stages of the spiritual path. The oldest Lamrim work of → Tibetan Buddhism is the *Jewel Ornament of Liberation* by the Kagyü teacher → Gampopa (1079-1153), who was considerably

influenced by the → Kadampa school. On the model of these teachings, → Tsongkhapa, the founder of the Gelugpa school, composed in the 14th century his *Graded Path to Enlightenment*. In the other schools this genre of literature enjoyed the same popularity, as evidenced, for example, by *Instructions on the All-Encompassing Good Teaching* by the Nyingma master Pältrül Rinpoche (1809–?). All these works are practical introductions to all aspects of the Buddhist teaching.

Gampopa's *Jewel Ornament of Liberation* is divided into six main sections: (1) The point of departure is the so-called → *tathāgata-garbha* teaching, i.e., the view, prevalent already in early Buddhism, that in every sentient being → buddhahood is already present as a basis—this view, however, led in later centuries to serious controversies and is no longer found in Tsongkhapa's classical work; (2) human existence offers the best opportunity to realize this latently present buddhahood; (3) the indispensable condition for such a process is the instruction of a "spiritual friend" (→ guru, → lama)—the spiritual friend and the student possess distinctive qualities; (4) the means to achieve buddhahood are the instructions of the master—these concern the deficiencies of the cycle of existence (→ *samsāra*), the law of → karma, the function of love and compassion, the arousing of enlightenment mind (→ *bodhicitta*), the six perfections (→ *pāramitā*), the five paths (→ *pañcha-mārga*), and the ten stages (→ *bhūmi*). (5) The various teachings lead the practitioner to a goal that is experienced on different levels (→ *trikāya*). (6) This goal is not just one's own welfare; rather one finds the meaning of one's own life only in working for other sentient beings.

The structure of the other great Lamrim works corresponds generally to that of the Gampopa text; there are only different points of emphasis. Thus the focal point of the *Great Exposition of the Stages of the Path* is "dwelling in tranquillity" (→ *shamatha*) and "clear insight" (→ *vipashyanā*), while the work of Pältrül Rinpoche contains elements of the → *dzogchen* tradition. As manuals for the guidance of lay people or the training of monks, these works have kept their effectiveness up to the present day.

Lan-ch'i Tao-lung ㊦ also Lan-hsi Tao-lung (Jap., Rankei Dōryū), 1203–68 or 1213–78, Chin. Ch'an (Zen) master of the Yōgi lineage of Rinzaï Zen (→ Yōgi school). He trained under several famous Ch'an masters of Chekiang province, among them → Wu-chun Shih-fan (Jap., Bushun [Mujun] Shiban). In 1246 he traveled to Japan. There he lived initially in Kyōto but went to Kamakura in 1247 at the invitation of Shōgun Hōjō Tokiyori. There, under the shōgun's patronage he founded Jōraku-ji monastery and, in 1253, the Kenchō-ji, one of the most important Zen monasteries of Kama-

kura (also → Gosan), of which he was also the first abbot.

Lan-ch'i was also active intermittently in the Kenin-ji in Kyōto, where he instructed the abdicated emperor Go-Saga in → buddha-dharma. Lan-ch'i was one of the outstanding Ch'an masters who contributed towards bringing the Ch'an tradition to Japan and adopted Japan as their homeland. He died in Kenchō-ji in Kamakura and received posthumously the honorific title daikaku zenji.

Lan-hsi Tao-lung ㊦ → Lan-ch'i Tao-lung

Lankāvatāra-sūtra ㊦ ㊦ (Laṅkāvatāra-sūtra), Skt., lit. "Sūtra on the Descent to Sri Lanka"; Mahāyāna sūtra that stresses the inner enlightenment that does away with all duality and is raised above all distinctions. This experience is possible through the realization of the → *tathāgata-garbha* (also → *bushhō*) that is immanent in all beings. In this sūtra is also found the view that words are not necessary for the transmission of the teaching. Here the relationship to the doctrine of Zen is clear; thus this sūtra is one of the few traditional Mahāyāna texts, along with the → *Diamond Sūtra* and the → *Mahāyānashradhotpāda-shāstra*, that exercised a major influence on this school. It is said to have been given by → Bodhidharma, the first Chinese patriarch of Zen, to his student → Hui-k'o. Also the teaching of gradual enlightenment (→ *zengo*) of → Shen-hsiu can be traced back to the *Lankāvatāra-sūtra*.

The sūtra consists of nine chapters of prose mixed with verse and one chapter in verse. It was translated for the first time into Chinese in the 5th century. The scene of this sūtra is an assembly in Sri Lanka at which the Buddha, at the invitation of a king, responds to various questions posed to him by the bodhisattva Mahāmāti and proclaims a → Yogāchāra-related doctrine.

Lao-na Tsu-teng ㊦ (Jap., Rōnō Sotō); ca. 12th century Chinese Ch'an (Zen) master of the Yōgi lineage of Rinzaï Zen (→ Yōgi school); a student and dharma successor (→ *hassu*) of → Yueh-an Shan-kuo (Jap., Gettan Zenka) and the master of → Yueh-lin Shih-kuan (Jap., Gatsurin Shikan).

Laughing Buddha ㊦ ㊦ (Chin. Mi-lo-fo); Chinese style of depicting the buddha → Maitreya, which originated in the 10th century. The image of the Laughing Buddha is to be found in the hall of the four → celestial kings in Chinese monasteries. He is usually shown sitting with the right leg partly raised (the characteristic sitting posture for Maitreya), with a fat naked belly, wrin-

kled forehead, and a broad smile. Usually he is surrounded by a group of children. According to tradition, this figure is the monk Pu-tai, who is considered an incarnation of the future Buddha Maitreya. Sometimes he is depicted standing (see illustration).



Laughing Buddha, standing form (wooden statuette)

Several Chinese ideals are embodied in this figure. The fat belly symbolizes wealth; his smile and his relaxed sitting posture indicate his equanimity and contentment with himself and the world. The children around him show his great love of children, one of the principal Chinese virtues.

Li 理 Chin., roughly “principle, the absolute, cosmic order,” → Chih-tun, → Hua-yen school

Liang-chieh 梁 → Tung-shan Liang-chieh

Lin-chi I-hsüan 臨濟 (Jap., Rinzai Gigen), d. 866/67; Chinese Ch’an (Zen) master; a student and dharma successor (→ *hassu*) of the great master → Huang-po Hsi-yun (Jap., Ōbaku Kiun) and the master of Hsing-hua Ts’ung-chiang (Jap., Kōke Zonshō) and Pao-chou Yen-chao (Jap., Hōju Enshō). At the time of the great persecu-

tion of Buddhists from 842 to 845, he founded the school named after him, the Lin-chi school (Jap., Rinzai school) of Ch’an (Zen). During the next centuries, this was to be not only the most influential school of Ch’an but also the most vital school of Buddhism in China. With the → Sōtō school, it is one of the two schools of Zen still active in Japan. In the tradition of → Matsuo Tao-i (Jap., Baso Dōitsu), his “grandfather in Zen,” Lin-chi made use of such supportive means as the sudden shout *ho!* (Jap., *katsu!*) and unexpected blows of the stick (*shippei*, → *kyosaku*) as well as of the flywhisk (→ *hossu*). Of these he was best-known for his use of the shout (regarding his classification of the shout into four types, → *katsu!* and → *bōkatsu!*).

With Lin-chi’s style of Zen training, which represents in many regards a synthesis of the methods of his predecessors in dharma, the development that received its decisive impetus from → Hui-neng, the sixth patriarch, came for all practical purposes to completion. This is the development that from the Chinese form of → Dhyāna Buddhism produced the unmistakably distinct school of Ch’an (→ Zen), contrasting sharply with the orthodox Buddhist schools. The single new element in methodology that entered Zen after Lin-chi was the → *kōan* (also → *kanna* Zen, → Yun-men Wen-yen, → Ta-hui Tsung-kao), and it is particularly the Rinzai school that preserved all the traditional elements of training.

We encounter Lin-chi, who had twenty-one dharma successors, in examples 20 and 32 of the → *Pi-yen-lu*. His sayings and teachings have been preserved in the *Lin-chi-lu* (Jap., *Rinzai-roku*), “Record [of the words] of Lin-chi” (English translation: Schloegl 1975).

In example 32 of the *Pi-yen-lu*, a (for Lin-chi) typical → *mondō*, we find this exchange:

The head monk Ting asked Lin-chi, “What is the great meaning of Buddha’s dharma?” Lin-chi came down from his seat, grabbed him; hit him with his hand, and pushed him away. Ting stood there stunned. The monk next to him said, “Head Monk Ting, why don’t you prostrate?” Ting, as he prostrated, experienced profound enlightenment.

Lin-chi came from Nan-hua in what is now the province of Shantung. He entered a Buddhist monastery as a boy and devoted himself to study of the → Vinaya school and the sūtras. In his early twenties, however, he began to feel an urgent need to grasp the deep meaning of the scriptures through his own experience. He set out on the easily two thousand-kilometer-long pil-

grimage to the south of China in order to seek instruction from a master of the → Southern school of Ch'an. Eventually he arrived at the monastery of Huang-po, where for about three years he lived as a monk among many others and visited the public dharma discourses of Huang-po. → Mu-chou Ch'en-tsun-nu (Jap., Bokushū Chinsonshuku), who was then acting as the head monk in Huang-po's monastery, recognized the potential of young Lin-chi and advised him to try to seek out Huang-po for → *dokusan*. The experiences that Lin-chi then had, which eventually led to his enlightenment are reported in Master Yuan-wu's introduction to example 11 of the *Pi-yen-lu*.

After his enlightenment Lin-chi trained further under Huang-po. Later he returned to the north, where he was invited to settle at Lin-chi monastery, the name of which later was applied to him. Here he soon gathered monks and lay people around him, whom he led on the way of Zen. Little is known of Lin-chi's dharma successors, which may well be due to the political and social chaos in northern China at the end of the T'ang period and in the Five-Dynasty period, and may also be an aftermath of the above-mentioned repression of Buddhism.

The great masters of Ch'an and Zen have always attempted to cover their traces, and in these uneasy times it may have seemed more than ever appropriate to the dharma successors of Lin-chi not to be publicly known. Some of them, e.g., the Recluse of T'ung-feng Mountain (encountered in example 85 of the *Pi-yen-lu*), lived as hermits and had few or no students. Since the framework of formal monastic and clerical organization was never essential for the Zen transmission "from heart-mind to heart-mind" (→ *inshindenshin*), the Zen tradition survived the time of repression better than any of the other Buddhist schools in China. It continued as an undercurrent and resurfaced powerfully after a few generations, becoming in the Sung period the predominant religious tradition. The Rinzai school, which assimilated all the still-living lineages of Zen besides that of Sōtō Zen, also gradually declined in China after the 12th century, but before it did, it was brought to Japan, where it continues up to the present day.

Lin-chi-tsung 禪 Chin. → Rinzai school

Liu-chia ch'i-tsung 留 禪 Chin. → six houses and seven schools

Liu T'ieh-mo 留 禪 (Jap., Riū Tetsuma), ca. 9th century; a profoundly enlightened Buddhist nun; a student of → Kuei-shan Ling-yu (Jap., Isan Reiyū). Her family name was Liu, and she acquired the nickname T'ieh-mo, "iron millstone," because she was renowned in the Zen circles of her time for "grinding to bits" like an iron millstone anyone who confronted her in dharma battle (→ *hossen*). In example 24 of the → *Pi-yen-lu*, we see her in a *hossen* with her master, Kuei-shan.

The kōan goes as follows:

"Liu-T'ieh-mo came to Kuei-shan. Kuei-shan said, 'So old cow, you've come.' T'ieh-mo said, 'Tomorrow will be the big festival on Mount T'ai; the abbot will go there?' Thereupon Kuei-shan relaxed his body and lay down. Immediately T'ieh-mo went out and departed."

Liu-tsu-ta-shih 留 禪 (Jap., Rokuso Daishi); lit. "Sixth Patriarch, Great Master"; an honorific title by which Hui-neng, the sixth patriarch of Ch'an (Zen) in China, is referred to in many writings.

Liu-tsu-ta-shih fa-pao-t'an-ching 留 禪 short title, *T'an-ching*, (Jap., Rokuso daishi hōbōdan-gyō, for short, *Dan-gyō*), lit. "The Sutra of the Sixth Patriarch [spoken] from the High Seat of the Dharma Treasure," often known as the *Platform Sutra*; basic Zen writing in which the biography, discourses, and sayings of → Hui-neng are recorded. An English translation by Charles Luk appears in *Ch'an and Zen Teachings* (see Lu 1962); another English translation is *The Platform Sūtra* (Wing 1963).

Lobha 留 禪 Skt. → *akushala*

Lohan 留 禪 Chin. (Skt., arhat; Jap., rakan); holy one, saint, the ideal of the → Hīnayāna. In the passage of Buddhism to China the conception of the → arhat underwent a particular development and became one of the most important elements in Chinese Buddhism, even of the Mahāyāna schools. Representations of the arhat in China are known since the 7th century, but they became popular only in the ninth or tenth centuries. The prime vehicle for the veneration of arhats was the Ch'an (→ Zen) school, at that time the most important Buddhist school in China. Because of its emphasis on the human side of things and its aversion to any worship of deities, it saw in these saints, who had attained liberation through their own effort, beings corresponding to the mind of Ch'an (Zen).

Magical abilities (→ *abhijñā*) were attributed to the *lohan*s as the fruit of their wisdom. In the course of the development of their iconography they took on the appearance of demonic sorcerers or other weird figures and were elevated to a superhuman level. At the same time, however, they continued to be depicted also in a simple, human form. In Chinese and Japanese monasteries groups of 500 *lohan* images are found, arranged in special halls, and also groups, originally of sixteen, now mostly of eighteen, located left and right on the short walls of the main halls of the monasteries. Each individual *lohan* has



Sitting Lohan (ceramic, 110 cm, 12th century)

unique features that are characteristic of him and that are highly expressive.

The depictions of 500 *lohans* derives from the canonical descriptions of the first → Buddhist council, at which 500 arhats were present. Also the council of Kashmir is said to have been attended by 500 arhats. Many legends developed concerning the 500 *lohans*. They are said to dwell in 500 caves near a lake in the K'un-lun Mountains and to have brought the Buddha to this place at the invitation of the dragon king. In various places in China one finds caves and halls of the 500 *lohans*. In every Chinese monastery one encounters the group of sixteen or eighteen *lohans*. According to legend, 800 years after the Buddha's death, the arhat Namdimitra proclaimed in Sri Lanka that the Buddha had confided the teaching to sixteen *lohans* in order to ensure its preservation. These *lohans* are considered immortal and dwell with their students in various regions of the world on sacred mountains where they preserve the teaching. Only when the time has come in which the → buddha-dharma is in its final decline will the sixteen *lohans* gather, place the relics of the Buddha in a → stūpa, and raise themselves up into the air and enter nirvāna, while the stūpa sinks to the bottom of the world.

In the 10th century the series of sixteen *lohans* was expanded to eighteen. They are each known by name. Among them, for example, are the Buddha's important disciples. However, some of them have been re-

placed by new figures, such as → Bodhidharma or even Marco Polo; thus the original group has changed. In any case their names are without significance—they are often named on the basis of their characteristic features: the *lohan* with the Buddha in his heart (a sign he will be reborn as a buddha), the *lohan* with the long eyebrows (sign of a long life), the *lohan* who is scratching his ear (indication of the divine ear, *abhijñā*), the *lohan* who tames the dragon (creative mind) or the tiger (sensuality), etc.

Lo-han Kuei-ch'en ㊦ (Jap., Rakan Keijin), also Ti-ts'ang (Jap., Jizō, 867/69–928; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of Hsuan-sha Shih-pei (Jap., Gensha Shibi) and the master of → Fa-yen Wen-i (Jap., Hōgen Bun'eki).

Lo-han Kuei-ch'en is known particularly for several → *mondō* with his principal student Fa-yen that have been handed down in the Zen texts. One of them is found as example 20 of the → *Ts'ung-jung-lu* (Jap., *Shōyō-roku*):

"Ti-ts'ang asked Fa-yen, 'Head monk, where are you going?'"

"Fa-yen said, 'I'm rambling aimlessly around.'"

"Ti-ts'ang said, 'What's the good of rambling around?'"

"Fa-yen said, 'I don't know.'"

"Ti-ts'ang said, 'Not-knowing is closest.'"

Lo-han Tao-hsien ㊦ (Jap., Rakan Dōkan), 9th century; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Yen-t'ou Ch'uan-huo (Jap., Gantō Zenkatsu) and the master of → Ming-chao Te-chien (Jap., Meishō [Myōshō] Tokken).

Lokapāla ㊦ Skt., lit. "world-protectors"; the protectors of the world-quarters of the four cardinal directions; protectors of the world and the Buddhist teaching. Images of the lokapāla are often placed as guardians at the gates of Buddhist monasteries.

Lokeshvara ㊦ (Lokeśvara), Skt., lit. "lord of the world"; name of a buddha and of → Avalokiteshvara.

In Cambodia Lokeshvara is considered the embodiment of the supreme principle of the world and as incarnated in the ruler.

Lokeshvararāja ㊦ (Lokeśvararāja), Skt., roughly "king of the world," buddha of a previous age before whom → Amitābha in one of his lives took forty eight vows to become a buddha.

Lokottara ㊦ Skt. (Pali, lokuttara), roughly "supramundane"; all that is connected with the path to liberation or that is directed toward the

attainment of → *nirvāna* is regarded as supramundane. In particular *lokottara* is a designation for the individual stages of the “supramundane path” (→ *arya-mārga*), i.e., the path and fruit of steam-entry (→ *shrota-āpanna*), of once-returning (→ *sakridāgāmin*), never-returning (→ *anāgāmin*), and of arhatship (→ *arhat*, → *nirvāna*).

In the → *Mahāyāna* the Buddha is considered a supramundane being who is mentally and physically absolutely pure and possesses eternal life and limitless power.

Lokottaravādin ㊦ Skt. → *Mahāsānghika*, → *Hīnayāna*

Longchenpa ㊦ (kloñ-chen-pa), 1308–64; a Tibetan master who held the honorific title of “omniscient.” Master and scholar of the → *Nyingmapa* school. Longchenpa played a special role in the transmission of the → *dzogchen* teachings, having synthesized the traditions of → *Padmasambhava* and *Vimalamitra* into a coherent system. In his relatively short life he composed 270 works, of which the most important are known as the Seven Treasures. His works are distinguished by extraordinary profundity and great lucidity and are a shaping influence on the *Nyingmapa* tradition up to the present time.

At the age of eleven, Longchenpa received his first ordination. He spent the following years in intensive study. Besides the teachings of his own school, he studied also those of the → *Sakyapa* school and was a student of the third → *Karmapa*, *Rangjung Dorje* (1284–1339). Two events determined his further spiritual development: After a vision of *Padmasambhava* and his consort → *Yeshe Tsogyel*, he entered into direct contact with the *dzogchen* transmission of the → *dākinīs* and wrote this experience down as a → *terma*. In the person of Master *Kumārārāja* (1266–1334), he had a further meeting with the *dzogchen* teachings, this time those of the tradition of *Vimalamitra*. After he had revised these, he combined both lines of transmission into a single system.

Although Longchenpa was the abbot of the *Samye Monastery* of central Tibet, he spent most of his life traveling or in retreat. He rebuilt or founded various monasteries, especially in *Bhutan*, where he was obliged to spend a decade in political exile. Longchenpa’s teachings were reorganized by *Jigme Lingpa* (1730–98). In the resultant form they were finally transmitted to the teachers of the → *Rime* movement.

Lotus ㊦ (Skt., *padma*); plant of the water lily family (*nelumbo nucifera*, also *nelumbium speciosum*). In Buddhism the lotus is a symbol of the true nature of beings, which remains unstained by the mud of the world of →

samsāra and by ignorance (→ *avidyā*) and which is realized through enlightenment (→ *bodhi*). Often the lotus is also a symbol of the world with the stem as its axis. Iconographically, it is a form of the seat or → throne of the Buddha. The lotus is also the identifying attribute of → *Avalokiteshvara*. In the → *Pure Land* school it is the symbol of the Buddha’s doctrine.

Lotus school ㊦ → *T’ien-t’ai* school

Lotus Sūtra ㊦ ㊦ (Skt. *Saddharmapuṇḍarīka-sūtra*, i.e., “Sūtra of the Lotus of the Good Dharma”); one of the most important sutras of *Mahāyāna* Buddhism, especially popular in *China* and *Japan*. The schools of → *T’ien-t’ai* (*Jap.*, *Tendai*) and → *Nichiren* are based on its teaching; it is, however, recognized by all other *Mahāyāna* schools, since it contains the essential teachings of the *Mahāyāna*: the doctrines of the transcendental nature of the Buddha and of the possibility of universal liberation. It is considered in the *Mahāyāna* as that sūtra that contains the complete teachings of the Buddha, in contrast to the *Hīnayāna* sūtras, which contain it only partially. It is said to have been expounded by the Buddha at the end of his period of teaching. It was written down in about the year 200 C.E.

The *Lotus Sūtra* is a discourse of the Buddha on → *Vulture Peak Mountain* before an endlessly large throng of various kinds of sentient beings. In it the Buddha shows that there are many methods through which a being can attain → enlightenment (also → *bodhi*) but which have only temporary validity and in their nature are all one: the “vehicles” of the → *shrāvakas*, → *pratyekabuddhas*, and *bodhisattvas* are different from one another only insofar as they are adapted to the varying capabilities of beings. The Buddha taught these three vehicles (→ *triyāna*) as skillful means (→ *upāya*). In reality, however, there is only one vehicle, the Buddha vehicle, which leads to enlightenment and includes both *Hīnayāna* and *Mahāyāna*.

This view is illustrated by the well-known simile of the burning house from which a father wants to save his playing children. Since they will not heed his call, he promises them, each according to his inclination, a wagon yoked with an antelope, a goat, or a buffalo if they will drop their game and leave the house. When, as a result of this trick, they have been rescued from the house, he makes them each a gift of a very valuable wagon drawn by a white buffalo.

The *Lotus Sūtra* also stresses the importance of faith (→ *shraddhā*) on the path to liberation, as a result of which the Buddhas and *bodhisattvas* can offer their help. A separate chapter is de-

voted to the bodhisattva → Avalokiteshvara in which the notion of help from the bodhisattvas is particularly clearly expressed.

In the *Lotus Sūtra* the Buddha is not presented as a historical person, but rather as a manifestation of the *dharmakāya* (→ *trikāya*), which exists eternally. Every being participates in this transcendental nature of the Buddha (→ *buddha-nature*, → *bushhō*) and can thus become a buddha, i.e., awaken to his true nature.

Lumbinī ㊦ one of the four sacred places of Buddhism (→ Sārnāth, → Bodh-gayā, → Kushinagara), which is believed to be the place of birth of the historical Buddha → Shākyamuni. Lumbinī was near the capital of the → Shākya kingdom, Kapilavastu, and lies in the territory of present-day Nepal.

In Lumbinī there is a stone column that King → Ashoka had erected there on the occasion of a pilgrimage in the year 249 B.C.E. The inscription reads, "Twenty years after his coronation King Devānapiya Piyadasi [i.e., Ashoka] came here and commemorated his veneration, because the Buddha, the sage of the Shākya clan, was born here. He had a stone relief and a stone column set up to show that here a venerable one was born. He exempts the village of Lumbinī from taxes and (reduces) its tribute in kind (from the usual quarter) to an eighth."

Lung-gom ㊦ (rlung-gom), Tib., roughly "mastery of the energy currents"; a meditative practice in Tibetan Buddhism connected with control of the breath in yoga (*prāṇāyāma*) and mindfulness of the breathing process in early Buddhism (→ *satipatthāna*). As a practitioner in the practice of inner heat (→ *Nāro chödrug*) concentrates on the element of fire in the corresponding psychic center (chakra), so the element of air plays the most important role for the practitioner of *lung-gom*. In the terminology of the → Vajrayāna, air (Tib., *lung*) refers to specific energy currents that regulate bodily function. In the particular geographical conditions of Tibet, the mastery of the energy currents was used, among other things, to cover long stretches on foot effortlessly and in the shortest possible time.

Lung-men ㊦ Chin., lit. "Dragon Gate"; Buddhist grottoes thirteen kilometers south of Lo-yang in the Chinese province of Honan. The grottoes of Lung-men, → Yun-kang, and → Tun-huang, are the three greatest Buddhist sacred grottoes of China.

Work on the Lung-men caves began in 494, after the transfer of the capital to Lo-yang, and

lasted until the time of the Sung Dynasty. There are over 21 hundred caves, 750 niches, over 40 chiseled pagodas, and approximately 100,000 statues. In order of the number of representations, these statues depict → Amitābha, → Avalokiteshvara, → Shākyamuni, → Maitreya, → Ti-tsang, and other buddhas and bodhisattvas. Most of the representations of Amitābha are from the time of the T'ang Dynasty, when the Amitābha cult of the → Pure Land school reached its peak.

The most important are the Ku-yang and Pin-yang grottoes. In the former, which was begun in 495 and finished in 575, there are sculpted images of Shākyamuni and Maitreya. The style of representing Maitreya is based on the *Vimilakīrtinirdesha-sūtra*. Reliefs show scenes from everyday life.

The Pin-yang caves, the work on which was supported by the imperial family, depicts in its frescoes scenes of members of the imperial house paying obeisance to the Buddha, who is accompanied by two bodhisattvas as well as by → Ananda and → Mahākāshyapa. The sculptures in these caves are based primarily on → *Jātaka* tales. As described in an inscription, the work on the middle of the three Pin-yang caves was accomplished between 500 and 523 by 802, 366 craftsmen.

Lung-t'an Ch'ung-hsin ㊦ (Jap., Ryūtan [Ryōtan] Sōshin), 9th century; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → T'ien-huang Tao-wu (Jap., Tennō Dōgo) and the master of → Te-shan Hsuan-chien (Jap., Tokusan Senkan). Little is known of Lung-t'an other than that as a youth he often brought offerings of rice cakes to Master Tao-wu of T'ien-huang Monastery and eventually became his student. In example 28 of the → *Wu-men-kuan* we encounter Lung-t'an in a → *mondō* with his principal student Te-shan (for this *mondō*, → Te-shan Hsuan-chien).

Lung-ya Chü-tun ㊦ (Jap., Ryūge Koton), 834/35–920/23; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai). Lung-ya had five dharma successors; we meet him in example 20 of the → *Pi-yen-lu*.

Lung-ya entered a monastery in his home city of Kiangsi as a boy. Later he went on a pilgrimage and sought out some of the leading Ch'an masters of his time, among them → Ts'ui-wei Wu-hsueh (Jap., Suibi Mugaku) and → Te-shan Hsuan-chien (Jap., Tokusan Senkan). At last he came to Master Tung-shan and became his student. One day he asked Tung-shan, "What is the meaning of the patriarch's coming out of the west [→ *seirai-no-i*]?"

Tung-shan replied, "I'll tell you when Tung-shan Creek runs uphill."

At these words Lung-ya experienced enlightenment.

Exalted by this experience, he set out wandering again in order to confront other Ch'an masters in → *hossen* with this same question and through these encounters to deepen his realization further. During this period of wandering he came once again to Master Ts'ui-wei and also to → Lin-chi I-hsuan (Jap., Rinzai Gigen); example 20 of the *Pi-yen-lu* gives an account of both these meetings. (For this kōan, → *zemban*.) After eight years of wandering, at the request of the military governor of Hu-nan, he assumed the leadership of a monastery on Mount Lung-ya (from which his name comes) south of Lake Tung-t'ing, where soon not less than 500 students gathered about him.

Lu-shan 廬 山 Chin., lit. "Mount Lu"; center of Buddhism in the present-day province of Kiangsi that flourished in the period after 380. Among the renowned monks who lived on Lu-shan were → Hui-yüan and → Tao-sheng. On Lu-shan Hui-yüan founded the White Lotus Society and provided the initial impetus for the → Amitābha cult.

The first monastery on Lu-shan is said to have been built in 367; before this time the mountain was a refuge

for Taoist hermits. A renowned healer is said to have lived there, who at the age of 300 became one of the immortals.

Another legend tells that in his travels → An-shih-kao converted on Lu-shan a giant serpent who was the reincarnation of a friend from a previous life and was worshiped on the mountain as a god.

Lü-tsung 律 宗 Chin., roughly "school of discipline"; school of Chinese Buddhism originated by Tao-hsüan (596–667). The basis of this school is the disciplinary code of the → Dharmaguptakas, contained in the *Vinaya in Four Parts* (Chin., *Ssu-fen-lü*).

The emphasis of the practice of this school is on strict observance of the Vinaya rules, which, according to the *Dharmaguptaka-vinaya*, consists of 250 rules for monks and 348 for nuns. Although this Vinaya is of Hīnayāna origin, it was also regarded as authoritative by the Mahāyāna schools of China. The teachings of this school were brought to Japan in 745 by → Chien-chen (→ Ritsu school).

In founding this school Tao-hsüan wished to make clear that in Buddhism the observance of the monastic rules is an essential part of practice. He also stressed the importance of the correct performance of → ordination and in his monastery he firmly established the formalities for the consecration of a monk.

M

Mādhyamaka 中 道 Skt.; the teaching of the → Middle Way, advocated by the → Mādhyamikas.

Mādhyamaka-kārikā 中 道 論 Skt. → Nāgārjuna

Mādhyamika 中 道 Skt., representative of the school of the Middle Way (from *madhyama*, "the middle"); a school of Mahāyāna Buddhism founded by → Nāgārjuna and → Āryadeva, which attained great importance in India, Tibet, China, and Japan (→ San-lun school, → Sanron school). Besides the founders, the most important representatives of the school were Buddhapālita (5th century), → Bhāvaviveka (6th century), Chandrakīrti, Shāntirakṣita, and Kamalashīla (8th century). The last three exercised a particularly great influence on the development of *mādhyamaka* in Tibet.

The name of the school refers to the Middle

Way, which describes the position taken by the school in relation to the existence or nonexistence of things. With the help of eight negations (→ Nāgārjuna), any affirmation about the nature of things is rejected as inaccurate and thus the illusionary character and the relativity of all appearances is shown. Since all phenomena arise in dependence upon conditions (→ *pratītya-samutpāda*), they have no being of their own and are empty of a permanent self (→ *svabhāva*).

Emptiness (→ *shūnyatā*) has a twofold character in the Mādhyamika school. On the one hand it is emptiness of a self (also "egolessness"); on the other hand it means liberation, because emptiness is identical with the absolute. To realize emptiness means to attain liberation. This is accomplished by purifying the mind of

affirmation and negation. For the Mādhyamikas, *shūnyatā* is the ultimate principle; it is often identified with *dharmakāya* (→ *trikāya*). Because of its teaching concerning the radical emptiness of all things, the Mādhyamika school is also called *Shūnyatāvāda* (Teaching of Emptiness).

The absolute can, however, only be realized by working through "relative truth" in order to reach the "absolute" or "supreme truth." Here we encounter the notion of "the two truths" peculiar to this school. The relative, "veiled" truth (→ *samvriti-satya*) is the reality of everyday life. From its relative point of view, the conventional outlook is valid and appearances are real. This view is characterized by duality. The truth in the highest sense (→ *paramārtha-satya*) is devoid of manifoldness; opposites have no meaning in it. "Realities" grasped by the intellect are not ultimately real, but they have relative value. Thus emptiness of all things does not mean devaluation of human experience. This is shown by the lifestyle of a Mādhyamika: externally he seems to accept the world with its suffering as real; he follows the moral precepts (→ *śīla*) and exerts himself to support other beings on the way of liberation. On the other hand, however, he knows that such action is fundamentally of only relative value.

Further development of this basic line of thought, which is found in the work of Nāgārjuna, came about through advances in the field of logic and under the influence of the second great current of the Indian Mahāyāna, the → *Yogāchāra*. Perfecting of logical method obliged the Mādhyamikas to provide valid proofs of their teaching. The *Yogāchāras* treated in their doctrine a number of points that the Mādhyamikas had left open, for example, the question of how the phenomenal world arises.

The first Mādhyamika of importance after Nāgārjuna was Buddhapālita, who composed a commentary on Nāgārjuna's principal work, the *Mādhyamaka-kārikā*. In it he subjected the positions of opponents and their "undesirable consequences" (*prasanga*) to a deductive *reductio ad absurdum*. From this method comes the name of the school founded by him, the *Prāsangika* school.

Bhāvaviveka applied the teaching of the *Yogāchāra* and the logic developed by → *Dignāga*. He made use in his style of argumentation of the "marks of right logic," which gave the name to his school, the *Svātantrika*. He also confronted his opponents in his arguments and produced a critique of the method of Buddhapālita. A decisive point for the development and enrichment of the Mādhyamika philosophy was

Bhāvaviveka's adoption into his system of the *Yogāchāra* psychology and doctrine of liberation. He adopted these teachings with certain changes, particularly with regard to the nature of consciousness, which he regarded as part of the world of appearances.

Chandrakīrti was concerned to reinstate the original teaching of Nāgārjuna. He regarded himself as the successor of Buddhapālita and rejected the new elements introduced by Bhāvaviveka, especially the latter's use of logical propositions that in his opinion violated the basic tenet of Mādhyamika not to affirm any positive position.

A further, more important, representative of this school was Shāntideva (7th/8th century), who is famous for two works: the *Bodhicharyāvatāra* (see Matrics 1970), in which he describes the path of a bodhisattva, and *Shikshāmuchchaya* (Collection of Teachings), in which he enumerates a series of rules that a bodhisattva should observe while traveling on the path.

The Mādhyamika philosophy has played an important role in → Tibetan Buddhism since the last quarter of the 8th century. Its influence was initially due to the work of the Indian scholar Shāntirakshita and his student Kamalashīla. These two were representatives of the *Yogāchāra*-Mādhyamika school then active in India, which had adapted elements of the *Yogāchāra* to the teaching of Nāgārjuna. Kamalashīla is said to have taken part in a debate with followers of Ch'an Buddhism (→ Zen); after Kamalashīla's victory in this debate, the Tibetan king declared the Indian exposition of the Mādhyamika teaching authoritative in Tibet.

In the 11th century, with the "second spread of the Buddhist teaching" in Tibet, the Mādhyamika school of Chandrakīrti gained in importance. At about the same time a new interpretation of Mādhyamika was developed by the Shentong (Tib., lit. "Emptiness of Other") school, which represents a synthesis with the school of → Asanga. From the standpoint of this school, the other schools were subsumed under the point of view of *rangtong* ("emptiness of self"). Between the 11th and 14th centuries the entirety of the Mādhyamika teaching in all its versions was assimilated in Tibet and further developed. With the definitive establishment of the four main schools of Tibetan Buddhism between the 14th and 16th centuries, the development of this teaching reached its pinnacle. In the following centuries it continued to be the subject of further study and commentary within the individual doctrinal traditions. At last, in the → Rime movement of the 19th century further attempts were undertaken to reorganize the various interpretations of Mādhyamika.

The various philosophical theories of the Mādhyamika are given in the → *Siddhānta* literature. As a complement to this literature, in Tibet practical handbooks were composed which were particularly concerned with meditative practice, the goal of which was a direct and immediate realization of the Mādhyamika teachings.

Magadha 𑄣 North Indian kingdom of the time of the historical Buddha → Shākyamuni. The capitals were → Rājagriha and → Pātaliputra, successively. Among the kings of Magadha were → Bimbisāra and his son → Ajātasattu, and → Ashoka. Magadha was the country of origin of Buddhism, from which, after the third → Buddhist council, it spread to other parts of India.

Under the rulership of Ashoka, Magadha reached its greatest level of expansion. Between the language of Magadha, Magadhī, and the → Pali of the Buddhist canon, there is a relationship, the nature of which has yet to be completely clarified.

Mahābhūta 𑄣 Skt., lit. mahā, “great”; bhūta, “element.” Synonym for → *dhātu*, an element in the sense of the four elements that constitute all corporeality—the firm, the fluid, the heating, and the moving elements. The analysis of the body that makes clear that it is constituted by the *mahābhūtas* is a meditative practice, the goal of which is to overcome the concept of an ego and to come to the recognition of everything corporeal as transitory, unreal, and characterized by suffering.

Mahābodhi Monastery 𑄣 → Bodh-gayā, → Dharmapāla 2, 3, and → Mahābodhi Society.

Mahābodhi Society 𑄣 lit. “Society of Great Enlightenment”; a society founded by the Sinhalese monk → Dharmapāla in the year 1891, which contributed decisively to the revival of Buddhism in India. The goal of the Mahābodhi Society was to regain → Bodh-gayā from the Hindus, to make it once again a center of Buddhism, and to build a university there for monks from all over the world.

At the time the Mahābodhi Society was founded, the Buddhist sacred site of Bodh-gayā was under Hindu control and in a state of decay. In October 1891 the society convoked an international Buddhist conference in order to secure the support of Buddhists of other countries for its Bodh-gayā project. In 1892 the society began publishing the periodical *The Mahābodhi Society and the United Buddhist World*, which became the essential instrument for diffusion of its concerns among Indian intellectuals and English people resident in India. Because of resistance on the part of the British authorities and the Hindus, a long legal proceeding in Bodh-gayā had to be undertaken, which only reached a conclusion in 1949 with the attainment of Indian independence. From that point on Buddhists and Hindus assumed common responsibility for the maintenance of the sacred sites at Bodh-gayā.

The Mahābodhi Society today maintains schools, hospitals, and other social institutions, has centers throughout the world, and has undertaken the translation and publication of Pali texts.

Mahādeva 𑄣 → Buddhist council

Mahākāla 𑄣 Skt., lit. “great time” or “great black one.” → *dharmapāla* 1

Mahākāshyapa 𑄣 𑄣 (Mahākāśyapa), Skt. (Pali, Mahākassapa); also in short form, Kāshyapa (Kassapa); outstanding student of the historical Buddha → Shākyamuni. He was renowned for his ascetic self-discipline and moral strictness and, thanks to these qualities, took over leadership of the → *sangha* after the death of the Buddha. Mahākāshyapa is considered the first patriarch of → Zen.

At the first → Buddhist council, which Mahākāshyapa convoked in order to counteract tendencies toward a less strict lifestyle within the *sangha*, differences of opinion arose between him and → Ānanda, another principal disciple of the Buddha. Ānanda was supposed not to be permitted to attend the council, because he had not yet attained → arhathood. Mahākāshyapa also accused him of having favored the founding of the order of nuns (→ *bhikṣhunī*), and of not having asked the Buddha for precise instructions concerning the elimination of certain disciplinary rules. Mahākāshyapa also accused Ānanda of not having supplicated the Buddha to prolong his earthly existence.

In Chinese monasteries in the main hall, one often finds images of Mahākāshyapa to the right of the image of the Buddha, and of Ānanda, the second patriarch of Zen, to the left. For the view that Mahākāshyapa is the first patriarch of Zen, → *nenge-misho*.

Mahāmaudgalyāyana 𑄣 Skt. (Pali, Mahāmoggalana); short form, Maudgalyāyana (Moggalana); one of the most important disciples of the Buddha → Shākyamuni. Mahāmaudgalyāyana, who came from a Brahman family, entered the Buddhist community together with the friend of his youth, → Shāriputra, and soon became famous for his supernatural abilities (clairvoyance and magic). The images of Mahāmaudgalyāyana and Shāriputra are often found in Buddhist monasteries next to that of the Buddha. Both were murdered shortly before the death of the Buddha by enemies of Buddhism. Mahāmaudgalyāyana is one of the → ten great disciples of the Buddha.

Mahāmudrā 𑄣 Skt., lit. “great seal”; one of the highest teachings of the → Vajrayāna, which in Tibet is transmitted especially in the → Kagyu-pa school. The Tibetan term for *mahāmudrā*, *phyag-rgya chen-po*, is described as realization of emptiness (→ *shūnyatā*), freedom from → samsāra, and the inseparability of these two. As a meditative system, the teaching of *mahāmudrā* was revealed to the *mahāsiddha* → Tilopa

by → Samantabhadra, an embodiment of the *dharmakāya* (→ *trikāya*), and through → Nāropa, → Marpa, and → Milarepa reached Tibet. The “ordinary” practice of *mahāmudrā* begins with “dwelling in peace” (→ *shamatha*) and leads to the transformation of every experience by the qualities of emptiness and luminosity (or clarity). It has sometimes been called “Tibetan Zen.” The “extraordinary” practice of *mahāmudrā* is an extension of this method through the → *Nāro chödruḡ*.

The teachings of *mahāmudrā* are divided in the Tibetan tradition into three aspects: view, meditation, and action.

1. The view is defined as the insight that the timeless true nature of the mind is the unity of emptiness and luminosity. Every phenomenon bears the “seal” of this experience.

2. The essence of meditation is the direct, effortless experience of the nature of the mind. This is attained through two types of preparatory practices. The first consists of four practices involving the contemplative realization of the principles of the preciousness of a human birth, impermanence, the law of → karma, and the unsatisfactoriness of the cycle of existence (→ *samsāra*). The second type consists of four special practices involving particular types of → *sādhanas* and serves to purify → “body, speech, and mind.”

3. The experience of *mahāmudrā* leads to a spiritual freedom that eventually leaves behind all convention and manifests itself most vividly in the activity of the “sacred fool” (→ Drukpa Kunleg). The Karmapa Rangjung Dorje (1284–1339) wrote on the practice of *mahāmudrā*,

The ground of purification is the mind itself, indivisible luminosity, and emptiness;

The means of purification is the great *vajra* yoga of *mahāmudrā*;

What are to be purified are the transitory contaminations of confusion;

The untainted pure fruit is the *dharmakāya*—may I realize all this.

Mahāparinibbāna-sutta 𑖀 Pali, lit. “Sūtra Concerning the Great → *Parinirvāna*”; part of the → *Dīgha-nikāya*. This sūtra of Hīnayāna Buddhism deals with the last years of the life of the historical Buddha (→ Siddhārtha Gautama), his death, as well as with the cremation of his body and the distribution of the relics. It was composed by a number of authors over a long period of time starting around 480 B.C.E. It is available in several English translations. It should not be confused with the → *Mahāparinirvāna-sūtra*.

Mahāparinirvāna-sūtra 𑖀 Skt., lit. “Sūtra Concerning the Great → *Parinirvāna*”; a collection of Mahāyāna sūtras, which takes its name from

the first of these; it has been handed down only in Chinese translation. The work deals primarily with the doctrine of → buddha-nature, which is immanent in all beings; however, it also treats other central notions of Mahāyāna Buddhism. In the Chinese canon (→ Tripitaka), it is reckoned with the → Vaipulya-sūtras. It should not be confused with the → *Mahāparinibbāna-sūtra*.

Mahāprajāpati Gautamī 𑖀 stepmother of the historical Buddha (→ Siddhārtha Gautama), by whom he was raised following the death of his mother, Māyādevi, a few days after his birth. After the death of her husband, Mahāprajāpatī requested the Buddha’s consent to the foundation of an order of nuns (→ *bhikṣhunī*). The Buddha was seemingly against this, fearing for the discipline of the order as a whole. Only at the urging of his student → Ānanda is he said to have yielded and then predicted that the foundation of the nuns’ order would shorten the period of survival of the teaching from 1,000 to 500 years.

Mahāprajñāpāramitā-hridaya-sūtra 𑖀 Skt. → *Heart Sūtra*

Mahāprajñāpāramitā-sūtra 𑖀 Skt. → *Prajñāpāramitā-sūtra*

Mahāsamādhi 𑖀 Skt., lit. “great → *samādhi*”; it is often said, when a great saint dies, that he has gone into *mahāsamādhi*.

Mahāsamnipāta-sūtra 𑖀 Skt., lit. “Sūtra of the Great Assembly”; one of the → Vaipulya sūtras of Mahāyāna Buddhism preserved in the Chinese canon (→ Tripitaka). This collection of sūtras of the 6th century C.E. is heterogeneous in nature; however, many of the texts stress the emptiness (→ *shūnyatā*) of the worlds. The work exhibits Tantric influence and is rich in → *dhāraṇīs* and mantras.

Mahāsāṅghika 𑖀 (Mahāsāṅghika) Skt., adherent of the “Great Maha Community [→ *sangha*]”; one of the two Hīnayāna schools into which the original Buddhist community split at the third → Buddhist council in Pāṭaliputra, at which this group declared itself in favor of the five theses concerning the nature of an → arhat. In the course of further development the Mahāsāṅghikas further split into the Ekavyāvāhārikas (which produced the Lokottaravādins) and the Gokulikas (which divided into the Bahushrutīyas, Prajñaptivādins and the Chaitikas).

The schools of the Mahāsāṅghikas are considered to

have prepared the ground for the idealistic ontology and buddhology of the → Mahāyāna. One already finds with them the theory that everything is only a projection of mind, the absolute as well as the conditioned, nirvāna as well as samsāra, the mundane as well as the supramundane. According to this view, everything is only name and without real substance. This idealistic view opposes the realistic theories of the → Sthaviras.

The Mahāsāṅghikas consider the Buddha to have a supramundane (→ *lokottara*), perfectly pure body and mind. As a further development, he was seen as inhering transcendently, above the world. This became the basis for the Mahāyāna notion of a supernatural, transcendent buddha. The Mahāsāṅghikas ascribe to him a limitless body, limitless power, and perpetual life. He is omniscient (→ *sarvajñatā*) and abides in eternal → *samādhi*.

The Mahāsāṅghikas also maintain the view that a → bodhisattva can voluntarily be reborn in the lower modes of existence (→ *gati*) in order, for example, to soothe the torments of the hell beings (→ *naraka*), to expound the teachings, and to awaken the factors of wholesomeness in beings.

Mahāsiddha 𑖀 Skt., roughly “great master of perfect capabilities.” In the → Vajrayāna, this term refers to an ascetic who has mastered the teachings of the → Tantras. He distinguishes himself through certain magical powers (→ *siddhi*), which are visible signs of his enlightenment. Best known is the group of eighty-four mahāsiddhas. They represent a religious movement, which developed in India from the 8th to 12th centuries against the background of, and in opposition to, the monastic culture of Mahāyāna Buddhism. Among the eighty-four mahāsiddhas were men and women of all social classes; their model of highly individual realization strongly influenced Tibetan Buddhism. Also of importance were their spiritual songs.

The biographies of the eighty-four mahāsiddhas, preserved in Tibetan translation, describe personalities like Chatrapa the beggar, Kantali the tailor, and Kumaripa the potter. However, King Indrabhūti and his sister Lakshmīkarā are also among them, as are scholars like Shāntipa. What is common to all of them, regardless of background, is the manner in which, through the instruction of a master, they transformed a crisis in their lives into a means for attaining liberation. Then, through unorthodox behavior and the use of paradoxes, they expressed the ungraspability of ultimate reality.

The trait of combining degraded social circumstances with the highest level of realization is found in the biography of Mahāsiddha Tandhepa, for example. He gambled away all his possessions at dice; however, through the instruction that the world was just as empty as his purse, he attained enlightenment and entered nirvāna.

The songs of the mahāsiddhas, known as *dohas*, are rich in poetic imagery and speak directly to the power of imagination. The *doha* tradition was continued in Tibet by → Milarepa and → Drukpa Kunleg, among others. The greatest influence was exercised by the dohas of the arrowsmith Saraha, who expresses the spiritual experience (→ *mahāmudrā*) of the mahāsiddhas in the following words: “Whoever understands that from the beginning mind has never existed realizes the mind of the buddhas of the three times.”

Mahāsthāmaprāpta 𑖀 Skt., lit. “one who has gained great power”; an important → bodhisattva of Mahāyāna Buddhism, who brings to humanity the knowledge of the necessity of liberation. In China and Japan Mahāsthāmaprāpta is, with Avalokiteshvara, often depicted as a companion of Buddha Amitābha. In such representations, Mahāsthāmaprāpta appears to the right of Avalokiteshvara and symbolizes the latter’s wisdom. Mahāsthāmaprāpta is often depicted with a pagoda ornamenting his hair.

Mahāvairochana-sūtra 𑖀 Skt., lit. “Sūtra of the Great Radiant One”; sūtra of Mahāyāna Buddhism, a fundamental work for the Tantric Buddhism schools of China (→ Mi-tsung) and Japan (→ Shingon). It was translated into Chinese around 725 by Shubhākarasimha, one of the three great Tantric masters who traveled to China. It contains the essential Tantric teachings.

Mahāvamsa 𑖀 (Mahāvamsa) Pali, lit. “Great Story”; Pali chronicle of Singhalese history, ascribed to Mahānāma (6th century). The *Mahāvamsa* contains accounts from the time of the historical Buddha (→ Shākyamuni), of the colonization of Ceylon, and of the period up to the 4th century C.E.

The *Chūlavamsa* (Little Story) is a supplement to the *Mahāvamsa*. It was composed during different periods by many authors and gives an overview of Singhalese Buddhism until the 18th century. These “stories” are important sources for the study of early Buddhism in India and Ceylon.

Mahāvastu 𑖀 Skt., lit. “the great event”; a work of the Lokottaravādin (→ Mahāsāṅghika) school of Hīnayāna Buddhism. The work stems from the beginning of the Common Era and deals with individual previous existences of the historical Buddha → Shākyamuni. It contains early descriptions of the career of a bodhisattva (→ *bhūmi*); thus it is considered as marking the transition between Hīnayāna and Mahāyāna.

Mahāvibhāshā 𑖀 Skt. → Vaibhāshika

Mahāyāna 𑖀 𑖩 Skt., lit. “Great Vehicle”; one of the two great schools of Buddhism, the other being the Hīnayāna, “Small Vehicle.” The Mahāyāna, which arose in the first century C.E., is called Great Vehicle because, thanks to its many-sided approach, it opens the way of liberation to a great number of people and, indeed, expresses the intention to liberate all beings.

Hīnayāna and Mahāyāna are both rooted in the basic teachings of the historical Buddha → Shākyamuni, but stress different aspects of those teachings. While Hīnayāna seeks the liberation of the individual, the follower of the Mahāyāna seeks to attain enlightenment for the sake of the welfare of all beings. This attitude is embodied in the Mahāyāna ideal of the → bodhisattva, whose outstanding quality is compassion (→ *karunā*).

The Mahāyāna developed from the Hīnayāna schools of the → Mahāsāṅghikas and Sarvāstivādins (→ Sarvāstivāda), which formulated important aspects of its teaching. From the Mahāsāṅghikas came the teaching, characteristic of the Mahāyāna, of the transcendent nature of a buddha, as well as the bodhisattva ideal and the notion of emptiness (→ *shūnyatā*). Seeds of the → *trikāya* teaching can be recognized in the doctrine of the Sarvāstivādins.

The Mahāyāna places less value on monasticism than the Hīnayāna; by contrast to early Buddhism, here the layperson can also attain → nirvāna, in which endeavor he can rely on the active help of buddhas and bodhisattvas. In this approach to Buddhism, nirvāna does not mean only liberation from samsāric duress (→ samsāra), but beyond that also the realization that by one’s very nature one is liberated and inseparable from the absolute. The buddha principle (→ buddha-nature, → *buddhā*) that is immanent in all beings becomes more important than the person of the historical Buddha.

The Mahāyāna divided into a series of further schools, which spread from India to Tibet, China, Korea, and Japan. In India arose the → Mādhyamika school, founded by → Nāgārjuna, and the → Yogācāra school, founded by → Asaṅga. Parallel to the development of → Tantra in Hinduism, in Buddhism also a magic-oriented school appeared, the → Vajrayāna, which today flourishes primarily in → Tibetan Buddhism.

The most important Mahāyāna schools in China were Ch’an → Hua-yen, → T’ien-t’ai, and

the → Pure Land school. These schools were further developed in Japan as Zen → Kegon, → Tendai, and → Amidism, respectively.

The teachings of the Mahāyāna are contained in the Mahāyāna sūtras (→ sūtra) and → *shāstras*, among which are some of the most profound writings of Buddhism.

Mahāyānashradhotpāda-shāstra 𑖀 𑖩 (Mahāyānāśradhotpāda-śāstra) Skt., lit. “Treatise on the Awakening of Faith in the Mahāyāna”; Mahāyāna work from the 5th/6th century, attributed by tradition to → Ashvaghosha, who, whoever, lived in the 1st/2nd century. Because it is only extant in a Chinese version from the year 557, the *Mahāyānashradhotpāda-shāstra* is often regarded as a purely Chinese work. The *Awakening of Faith* is a commentary on Mahāyāna Buddhism that explains the basic notions of the teaching and is used, particularly in China, as an introduction to the Mahāyāna. It is one of the few sūtras that is also of importance for → Zen.

The *Mahāyānashradhotpāda-shāstra* is divided into five chapters: (1) the reasons for the composition of the work: in order to free all beings from suffering, to spread the true teaching, to support those on the path, to awaken faith in beginners, to show means for remaining free of bad influences, to teach proper methods of meditation, to present the advantages of reciting the name of → Amitābha, to provide an introduction to → *dhyāna* (also → Zen); (2) explanation of the most important Mahāyāna terms; (3) exposition of the Mahāyāna: on the threefold nature of the “essence of the mind,” on enlightenment and nonenlightenment, on ignorance, refutation of false teachings and preconceptions, presentation of the proper methods leading to enlightenment, on the merits and virtues of a bodhisattva; (4) Mahāyāna practice: development of faith through the practices of generosity, discipline, patience, exertion, wisdom, and → *shamatha-vipashyanā*; (5) advantages of Mahāyāna practice.

Mahinda 𑖀 Buddhist monk of the 3d century B.C.E.. He is thought to have been the son of King → Ashoka. Mahinda was the leader of the mission to Ceylon that took place around 250 B.C.E. and that resulted in the conversion of the Sinhalese king, Devānam-piya Tissa. The latter had built the “great monastery” Mahāvihāra in his capital, → Anurādhapura, where a branch of the → Bodhi-tree, brought by Mahinda from the mainland, was preserved. Mahinda died in Ceylon at the age of sixty. A → *chaitya* was built over his mortal remains.

Mahīśāsaka 𑖀 (Mahīśāsaka), Skt.; → Hīnayāna school, which split off from the school of

the → Vibhajyavādins in the second century B.C.E. and later produced the → Dharmaguptaka school. Among the school's teachings was the reality of the present but not of the past and future.

Maidō Soshin ㊦ Jap. for → Hui-t'ang Tsu-hsin

Maitreya ㊦ ㊦ Skt. (Jap. Miroku), lit. "Loving One"; in the teaching of the five earthly buddhas, already present in the Hīnayāna but first fully developed by the Mahāyāna, the embodiment of all-encompassing love. He is expected to come in the future as the fifth and last of the earthly buddhas. The cult of Maitreya is very widespread in Tibetan Buddhism. His Heaven (→ Pure Land) is *tushita* ("the joyful"), after which the Tibetan saint → Tsongkapa named the first monastery he founded. As the world teacher to come, Maitreya is expected to appear in around 30 thousand years.



Maitreya, the buddha of the next world age (Tibetan block print)

He is depicted iconographically on a raised seat with his feet resting on the ground as a sign of his readiness to arise from his seat and appear in the world. If the five earthly buddhas (Krakuchchanda, Kanakamuni, Kāshyapa, → Shākyamuni, and Maitreya) are seen as analogous to the five buddha families (→ *buddhaku-la*), then Maitreya's qualities correspond to those of the karma family of all-accomplishing wisdom.

Maitreyanātha ㊦ one of the founders of the →

Yogāchāra school. He is believed to have lived in the 4th–5th centuries. The historicity of Maitreyanātha is a matter of controversy; however, the latest research shows him to have been the master of → Asanga. According to tradition, Asanga received the inspiration for his teaching direct from the buddha → Maitreya. Maitreya here might well mean Maitreyanātha, however, if this were the case, then Maitreyanātha would be the actual founder of the Yogāchāra school.

The following works are respectively ascribed either to Maitreyanātha or Asanga, depending on the viewpoint of the scholar: the *Abhidharma-samuchchaya* ("Collection of the Abhidharma"), which presents the teaching of the Yogāchāra in the form of classifications; the *Mahāyānasūtralankāra* ("Ornament of the Sūtras of the Mahāyāna"); the *Mādhyanta-vibhanga* ("Differentiation of the Middle and the Extremes"), a short didactic treatise; the → *Yogāchārabhūmi-shāstra*.

Maitrī ㊦ Skt. (Pali, *mettā*), lit. "kindness, benevolence"; one of the principal Buddhist virtues. *Maitrī* is a benevolence toward all beings that is free from attachment. *Mettā* is the subject of a meditative practice of the → Theravāda in which kindness is to be developed and aggression overcome. In it the feeling of kindness is directed first toward persons who are close to one and then gradually extended toward persons and other beings who are indifferent and ill-disposed toward oneself (*mettā* meditation). The notion of *maitrī* is developed particularly in the → *Mettā-sutta*. *Maitrī* is one of the four divine states of dwelling (→ *brahma-vihāra*).

Maitrī-karunā ㊦ Skt., lit. "kindness [and] compassion"; two principal Buddhist virtues that are the basis of the spiritual attitude of a → bodhisattva. They manifest as part of a bodhisattva's wish to bring all beings to liberation.

Three types of *maitrī-karunā* are distinguished: (1) kindness and compassion toward beings in a general sense; (2) kindness and compassion resulting from the insight into the egolessness of all dharmas that is proper to → *shrāvakas*, → *pratyekabuddhas*, and bodhisattvas starting from the lowest stage of their development (→ *bhūmi*); (3) the *mahāmaitrī-karunā* ("great goodness and compassion") of a buddha, which is without distinction or condition.

Majjhima-nikāya ㊦ Pali (Skt. *Madhyamāgama*), lit. "Middle Collection"; the second collection (→ *Nikāya*, → *Āgama*) of the → *Sūtra-pitaka*. In the Pali version, it consists of 152

sūtras of medium length and in the Chinese translation of the lost Sanskrit version, of 222 sūtras; 97 sutras are common to both. According to tradition, this collection was recited by → Shāriputra at the first → Buddhist council.

Maka hanyāharamita shingyō ㊦ Jap. for *Mahāprajñāpāramitā-hridaya-sūtra*, → *Heart Sūtra*.

Ma-ku Pao-che ㊦ also Ma-yu Pao-che (Jap., Mayoku Hōtetsu), Chinese Ch'an (Zen) master of the T'ang period; a student and dharma successor (→ *hassu*) of → Ma-tsu Tao-i (Jap., Baso Dōitsu). Ma-ku appears in example 31 of the → *Pi-yen-lu*.

Makyō ㊦ Jap., roughly “diabolic phenomenon,” from *ma* (akuma), “devil” and *kyō*, “phenomenon, objective world.” *Makyō* are deceptive appearances and feelings that can arise in the practice of → *zazen*. These phenomena include visual hallucinations as well as hallucinations involving the other senses, such as sounds, odors, etc., also prophetic visions, involuntary movements, and, rarely, even levitation. All these phenomena, whether frightening or seductive, are not “diabolic” so long as the practitioner pays them no heed and continues undistracted in his or her practice.

In a deeper sense, for Zen the entire experienced world of the unenlightened person—the world of “everyman’s consciousness” (→ *bonpu-no-jōshiki*)—is nothing but *makyō*, a hallucination. The true nature, or buddha-nature (→ *bushhō*), of all phenomena is experienced only in → enlightenment.

Mālā ㊦ Skt., lit. “garland, rose”; also called *japamālā*. A string of beads that is used to count repetitions in the recitation of → mantras, → *dhāranīs*, and the name of Buddha (→ *nembutsu*). The number of beads in a Buddhist *mālā* is 108.

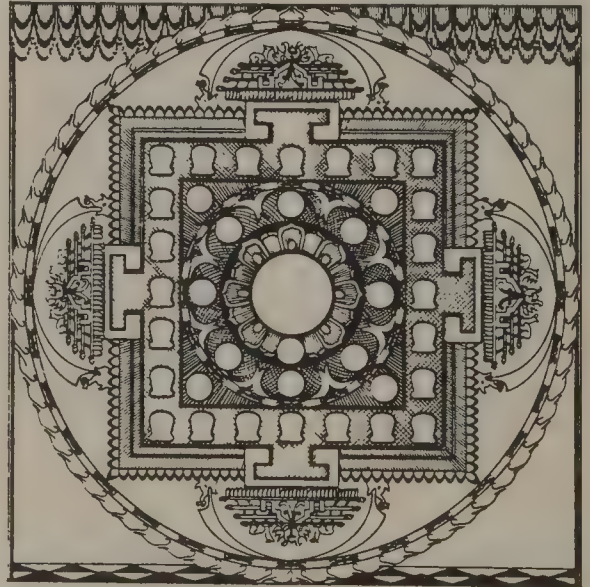
Mampuku-ji ㊦ also Manpuku-ji, Jap.; main monastery of the → Ōbaku school, founded by the Chinese Zen master → Yin-yuan Lung-ch'i (Jap., Ingen Ryūki). It is located in Uji, south of Kyōto and is one of the most outstanding examples of Chinese temple architecture in Ming period style in Japan.

Māna ㊦ Skt. → *anushaya*

Manas ㊦ Skt. (Pali, *mano*); roughly “mind” or “intelligence.” In the broadest sense *manas* means all mental faculties and activities—the

intellectual function of consciousness. As the sixth of the six bases (→ *shadāyatana*, → *āyatana*), *manas* is the basis for all mental functioning and acts as controller of the first five bases. As the human rational faculty, *manas* is considered a special “sense” that is suited to rational objects as the eye, for example, is suited to visible objects. In → *Yogāchāra* *manas* is the seventh of the eight types of consciousness.

Mandala ㊦ (*maṇḍala*), Skt., lit. “circle, arch, section.” A symbolic representation of cosmic forces in two- or three-dimensional form, which is of considerable significance in the Tantric Buddhism of Tibet (→ Tibetan Buddhism, → *Vajrayāna*). Representations of mandalas, which are often depicted on → *thangkas*, are used primarily as supports for meditation—the picture can be used as a reference for a particular visualization. The meaning of mandala in Tibetan Buddhism can be derived from the Tibetan translation of the Sanskrit word by *dkyil-khor*, which roughly means “center and periphery.” A mandala is thus understood as the synthesis of numerous distinctive elements in a unified scheme, which through meditation can be recognized as the basic nature of existence. Apparent chaos and complexity are simplified into a pattern characterized by a natural hierarchy.



Basic form of a mandala

In the *Vajrayāna*, representations of mandalas also function as a kind of two-dimensional shrine on which the meditator sets ritual objects, as for instance a → *dorje*. Here an empowerment to practice a particular → *sādhana* is required, since the mandala is the environment of a particular deity who dwells at its center.

The ritual objects or offerings are connected with a particular quality of the deity, which the ritual action invokes.

In the Vajrayāna, the external world as well as the body and one's own consciousness can be seen as mandalas. The form of the mandala, which is determined by tradition, is in its basic structure a square palace with a center and four gates in the four cardinal directions. Mandalas can be represented in four ways: (1) painted (*thangka*), (2) drawn with colored sand, (3) represented by heaps of rice, or (4) constructed three-dimensionally (usually in cast metal). If a wrathful deity (→ *yidam*, → forms of manifestation) is the central figure, the mandala, as a symbol of the impermanence of existence, is surrounded by charnel grounds. The outer rim of the representation usually consists of circles of flame in the five basic colors, which symbolize the five buddha families (→ *buddhakula*) and the protection granted by them.

Manipūra-chakra 卐 Skt. → *chakra* 3

Mañjughosha 卐 (Mañjughoṣa), Skt., lit. "Gentle-voiced One"; another name for → Mañjushrī.

Mañjushrī 卐 卐 Skt. (Jap., Monju), lit. "He Who Is Noble and Gentle"; the bodhisattva of wisdom, one of the most important figures of the Buddhist pantheon. He first appears in the *Ārya-mañjushrī-mūlakalpa*, a work dating from before the 4th century. Usually Mañjushrī is iconographically depicted with two lotus blossoms at the level of his head, on which his attributes—a sword and a book of the *prajñāpāramitā* literature—are placed. These attributes stand for the wisdom embodied by Mānjushrī, which dispels the darkness of ignorance.

In Tibetan Buddhism, great scholars, for example, → Tsongkhapa, are considered incarnations (→ *tulku*) of Mañjushrī. Homage is frequently made to Mañjushrī under the name of Manjughosha ("the Gentle-voiced One") at the beginning of philosophical texts, especially of → Mādhyamika texts. He is thus the symbol for the experience of enlightenment as manifested in intellectual exposition.

In his wrathful form (→ forms of manifestation), Mañjushrī is called Yamāntaka ("Subduer of the Lord of Death") and appears as a bull-headed deity. In this form he is one of the most important → *yidams* of the → Gelugpa school.

Manorata 卐 twenty-second patriarch of the Indian lineage of → Zen.

Manovijñāna 卐 Skt. (Pali, manovinnāna); the consciousness of which the "sixth sense," the mind (→ *manas*), is the basis and of which the objects are all material and mental appearances.



Mañjushrī with his attributes, the sword of wisdom and the sutra

The *manovijñāna* includes psychological processes such as knowing, conceiving, judging, etc. It is the basis of the first five types of consciousness, i.e., of the consciousnesses of seeing, hearing, smelling, tasting, and touching (→ *āyatana*).

Mantra 卐 also mantram, Skt.; a power-laden syllable or series of syllables that manifests certain cosmic forces and aspects of the buddhas, sometimes also the name of a buddha. Continuous repetition of mantras is practiced as a form of meditation in many Buddhist schools (for example, → Amidism, → *nembutsu*); it also plays a considerable role in the → Vajrayāna (see also → Tibetan Buddhism). Here mantra is defined as a means of protecting the mind. In the transformation of → "body, speech, and mind" that is brought about by spiritual practice, mantra is associated with speech, and its task is the sublimation of the vibrations developed in the act of speaking. Recitation of mantras is always done in connection with detailed visualizations and certain bodily postures (→ *mudrā*) as prescribed in the → *sādhanas*.

In the Tibetan tradition, the function of mantra is defined differently for the individual classes of the

Tantras. In reciting, for example, concentration on the sacred written form of the syllables is distinguished from concentration on their sound. In concentrating on the written form of the syllables, the meditator can visualize them in the space before him or within his own body. In the case of concentrating on the sound, the recitation can consist in actual utterance of the mantra or in mental representation of its sound. In the fifth chapter of the *Subāhupariprichchā*, we find:

At the time of reciting:

Neither too fast nor too slow,

Neither too loud nor too soft.

It should be neither speaking

Nor distraction.

Mantrayāna ㊦ Skt. → Vajrayāna

Mao Tzu-yuan ㊦ → White Lotus school

Māra ㊦ Skt., Pali, lit. “murder, destruction”; although actually the embodiment of death, Māra symbolizes in Buddhism the passions that overwhelm human beings as well as everything that hinders the arising of the wholesome roots (→ *kushala*) and progress on the path of enlightenment.

Māra is the lord of the sixth heaven of the desire realm (→ *triloka*, → *deva*) and is often depicted with a hundred arms, riding on an elephant.

According to legend, the Buddha → Shākyamuni was attacked by Māra as he was striving for enlightenment, because Māra wanted to prevent him from showing men the way that liberates from suffering. Māra first called up a horde of demons, but Shākyamuni did not fear them. Then he sent his most beautiful daughter to seduce Shākyamuni, but before Shākyamuni’s eyes she turned into an ugly hag, whereupon Māra admitted conclusive defeat.

Marana ㊦ (Maraṇa) Skt., Pali, lit. “death”; in addition to death in the conventional sense, in Buddhism *marana* refers to the arising and passing away of all mental and physical phenomena.

This momentariness of existence is described in the *Visuddhi-magga* in the following words: “In the highest sense, beings have only a very short instant to live, only so long as a moment of consciousness lasts. Just as a wagon wheel, when rolling as well as when standing still, at any time rests on a single point of its rim, just so the life of beings endures only for the length of a single moment of consciousness. When this is extinguished, so also is the being extinguished. For it is said: The being of the last moment of consciousness lived, now lives no longer, and will also not live again later. The being of the future moment of consciousness has not lived yet, now also does not yet live, and will only live later. The being of the present moment of consciousness did not live previously, lives just now, but later will not live anymore” (trans. from Nyanatiloka 1976, p. 125).

Marks of perfection ㊦ → *dvātrimshadvaralakshana*

Marpa ㊦ the “Man from Mar,” 1012–97, renowned yogi from southern Tibet, also called the Translator. By making three journeys to India, he brought back to Tibet the teachings of → *mahāmudrā* and the → *Nāro chödrug*. Marpa was the master of → Milarepa and was a principal figure in the lineage of transmission of the → Kagyupa school. He is seen as the ideal of the married householder who devotes himself to spirituality without neglecting his worldly obligations.

Marpa studied Sanskrit in his early years. After exchanging all his possessions for gold, he undertook the onerous journey to India. There he met the → *mahāsiddha* → Nāropa, who instructed him for sixteen years. Returning to Tibet, Marpa devoted himself intensively to the work of translating the texts he had brought back into Tibetan, led the life of a farmer, and married Dagmema, who bore him several sons.

In search of further teaching, he traveled a second time to India. Upon his return he accepted Milarepa as his student. He subjected the latter to trials of utmost difficulty before transmitting to him the secret teachings.

On account of a particular special teaching and in spite of his advanced age, Marpa set off for the third time to India. There he met → Atīsha and came together for the last time with his master Nāropa. Marpa made use of dreams to see the future, and foresaw the founding of the Kagyupa school. (An English translation of a Tibetan biography of Marpa is Chögyam Trungpa, *The Life of Marpa the Translator: Seeing Accomplishes All* [Boulder, 1982].)

Master of the country ㊦ ㊦ → *kokushi*, → *kuo-shih*

Master’s staff ㊦ 1. *ju-i*. 2. → *kotsu*

Mathurā ㊦ an ancient city on the right bank of the Yamunā in present-day Uttar Pradesh (North India). Between 150 and 250 C.E. Mathurā was a center of Buddhist art and culture. There, at the same time as in → Gandhāra, the first buddha images were made. Here the Buddha was depicted standing, in the form of a → *yaksha*.

His body is blocklike and compact, athletic; he wears a smooth pleatless robe that leaves the greater part of his body bare. He is not, as in Gandhāran art, abstracted from the world, but seems ready to proclaim the teaching to a world in need of liberation.

Under the influence of Gandhāran art, the figure of Buddha became slenderer and more gentle, and the smooth-fitting robe became a monastic garment falling in symmetrical folds, through which the lines of the body traced themselves. In this style of depiction, the

Buddha radiates an aristocratic sense of humanity and formal harmony.

Ma-tsu Tao-i ㊦ (Jap., Baso Dōitsu), also Kiangsi (Chiang-hsi) Tao-i, 709–788, one of the most important Chinese Ch’an (Zen) masters; a student and the only dharma successor (→ *hassu*) of → Nan-yueh Huai-jang (Jap., Nan-gaku Ejō). He was the master of many great Ch’an masters, among whom the best-known are → Pai-chang Huai-hai (Jap., Hyakujō Ekai), → Nan-ch’uan P’u-yuan (Jap., Nansen Fugan), and → Ta-mei Fa-ch’ang (Jap., Daibai Hōjō). More than any other Ch’an master after → Hui-neng, Ma-tsu exercised a shaping influence on the development of Ch’an (Zen) in China. He made use of training methods such as the sudden shout (Chin., *ho!*; Jap., *katsu!*), wordless gestures, as for example with the → *hossu*, and unexpected blows of the stick (→ *shippei*, → *kyosaku*). He knocked his students to the ground, pinched their noses, and shot sudden questions and paradoxical answers at them in order to shake them out of the routine of “everyman’s consciousness” (→ *bonpu-no-jōshiki*), liberate them from well-worn ruts of conceptual thinking, and enable them, through a collapse of their habitual feeling and thinking brought on by a sudden shock, to come to the experience of → enlightenment. The power of his mind and the effectiveness of his style of training are attested by the fact that as tradition tells us, he had 139 dharma successors. Ma-tsu appears in examples 30 and 33 of the → *Wu-men-kuan* and in examples 3, 53, and 73 of the → *Pi-yen-lu*.

Ma-tsu must have been impressive on the basis of his appearance alone. It is said he had a glance like a tiger’s and a gait like a buffalo’s; he could cover his nose with his tongue, and on the soles of his feet were marks in the shape of wheels. In his youth Ma-tsu enjoyed the benefits of strict training under a second-generation dharma successor of the fifth patriarch, → Hung-jen. After the death of his master, he settled at a hermitage on Mount Heng, where day after day he sat absorbed in meditation (→ *zazen*). Here his famous meeting with his later master Nan-yueh took place. (On this meeting, → Nan-yueh Huai-jang.)

We see him in a → *mondō* with → Pai-chang Huai-hai, the most important of Ma-tsu’s dharma successors for the further development of Ch’an (Zen), in example 53 of the → *Pi-yen-lu*. This *kōan* is a typical example of Ma-tsu’s training style:

Once when the great master Ma-tsu was out walking with Pai-chang, they saw wild ducks flying by.

The great master said, “What is that?”

Pai-chang said, “Wild ducks.”

The great master said, “Where have they flown to?”

Pai-chang said, “They flew away.”

Thereupon the great master pinched the end of Pai-chang’s nose.

Pai-chang cried out in pain.

The great master said, “Why didn’t they fly away?”

As we do not find out in this *kōan* but can learn from the → *Ching-te ch’uan-teng-lu*, at the last words of Ma-tsu, Pai-chang realized enlightenment.

In the *Ching-te ch’uan-teng-lu* we also find an example of Ma-tsu playing together with a great contemporary Shih-t’ou (for this, also → Shih-t’ou Hsi-ch’ien) at training Ch’an monks:

“Teng Yin-feng came to take leave of Master [Ma-tsu]. The master asked him where he was going and he [Teng] informed him he was going to Shih-t’ou.

“‘Shih-t’ou [lit. rock pinnacle] is slippery,’ said Ma-tsu.

“‘I’ve outfitted myself with a balancing pole that I know how to make use of at all times,’ answered Teng Yin-feng.

“When he reached his destination, he circumambulated Shih-t’ou’s seat once, shook his stick, and said, ‘What’s that?’

“Shih-t’ou cried, ‘Good heavens! Good heavens!’

“Teng Yin-feng said nothing more. He returned to Ma-tsu and reported to him what had happened. Ma-tsu charged him to return to Shih-t’ou; there, in case Shih-t’ou shouted ‘Good heavens!’ again, he was to blow and hiss twice.

“Teng Yin-feng returned to Shih-t’ou. He repeated what he had done before and again asked, ‘What’s that?’

“Thereupon Shih-t’ou blew and hissed twice. Again Teng Yin-feng departed without a further word. He reported the incident to Ma-tsu, whereupon Ma-tsu said he had after all warned him that Shih-t’ou was slippery.”

Many well-known Zen sayings come from Ma-tsu, including the two answers he gave to the question, What is Buddha? (→ *mondō*). Also famous are his → *hossen* with the enlightened Layman → P’ang-yun, which are recorded in the *P’ang-chu-chih yu-lu*. Ma-tsu’s comments and teachings are preserved in the *Kiangsi Tao-i ch’an-shih yu-lu* (*Record of the Words of Ch’an Master Tao-i from Kiangsi*).

Māyā ㊦ ㊦ Skt., lit. “deception, illusion, appearance.” The continually changing, impermanent phenomenal world of appearances and forms, of illusion or deception, which an unenlightened mind takes as the only reality. The concept of

māyā is used in opposition to that of the immutable, essential absolute, which is symbolized by the *dharmakāya* (→ *trikāya*). The recognition of all → dharmas as māyā is equivalent to the experience of “awakening” (→ enlightenment, → *bodhi*) and the realization of → nirvāna. According to the highest teachings of Buddhism, as they are formulated, for example, in Zen, it is not actually an illusion or deception to regard the phenomenal world as real; the deception consists rather in taking the phenomenal world to be the immutable and only reality and thus to misplace the view of what is essential. Fundamentally, the relative and the absolute are one and identical, and māyā (Jap., *mayoi*, → delusion) and *bodhi* (enlightenment) are one.

Mayoi ㊦ Jap., lit. “error, delusion, deception”; → delusion

Mayoku Hōtetsu ㊦ Jap. for → Ma-ku Pao-che

Ma-yü Pao-che ㊦ → Ma-ku Pao-che

Meditation ㊦ ㊦ general term for a multitude of religious practices, often quite different in method, but all having the same goal: to bring the consciousness of the practitioner to a state in which he can come to an experience of “awakening,” “liberation,” “enlightenment.” Esoteric schools of various religions, i.e., schools practically concerned with individuals’ *own* religious experience, have developed different “ways” leading to this experience, which are suited to their respective historical and geographical circumstances as well as to the psychological dispositions and personality types of different individuals or groups. If an individual religion comes to a conclusion concerning a specific unwholesome state of mind of people in a culture which it is its goal to cure, then the “medicine” to accomplish the cure will be the path of meditative training developed within that religion. Such training, while not a goal in itself, should also not be regarded as a mere means to an end; for, as many religious traditions stress, “the path *is* the goal.” At the same time, however, it is said that it is futile to hang on to a method when the goal has already been reached, as though one were to carry a boat about after one had already crossed the river.

A common mark of all forms of meditation is that practice of the meditation concentrates the mind of the practitioner, calms and clarifies it like the surface of a turbulent body of water, the bottom of which one can see only when the surface is still and the water is clear. This is ac-

complished through different techniques, depending on the method of training—for example, by physical or breathing exercises as in hatha-yoga, by concentration on symbolic forms (for example, mandalas, *thangkas*, yantras) or sounds (mantra) as in Indian Tantra or Tantric Buddhism, on feelings such as love or compassion, on pictorial representations (visualization), on a kōan in Zen, or by resting in collected, contentless wakefulness in the practice of *mahāmudrā*, *dzogchen*, or Zen (*shikantaza*).

Diligent practice of meditation leads to a non-dualistic state of mind in which, the distinction between subject and object having disappeared and the practitioner having become one with “the absolute,” conventions like time and space are transcended in an “eternal here and now,” and the identity of life and death, phenomenal and essential, samsāra and nirvāna, is experienced. If this experience, in the process of endlessly ongoing spiritual training, can be integrated into daily life, then finally that stage is reached which religions refer to as salvation, liberation, or complete enlightenment.

Meishō Tokken ㊦ Jap. for → Ming-chao Tschien

Mempeki ㊦ Jap. → Menpeki

Menju-kuketsu ㊦ Jap., roughly, “receiving privately the transmission of the oral secret”; an expression referring to the transmission of the → buddha-dharma from heart-mind to heart-mind (→ *inshin-denshin*), from a Zen master to his student.

Menpeki ㊦ also Mempeki, Jap., lit. “facing the wall”; a Zen expression referring to the *menpeki-kunen*, the nine years’ of sitting absorbed in meditation at Shao-lin Monastery of → Bodhidharma, the first patriarch of Ch’an (Zen) China). Menpeki became practically a synonym for → *zazen*.

In the → Sōtō school it is customary to practice *zazen* facing the wall, whereas monks in a monastery of the → Rinzai school sit facing the center of the → *zendō*. In many Zen paintings of Bodhidharma, the patriarch is shown sitting facing the wall of a cliff.

The expression *menpeki* should, however, not be understood as describing the outer circumstances of *zazen* practice alone—in a deeper sense it designates the state of mind of the practitioner. On the one hand, the practitioner wants to make progress on the path of Zen and experience → enlightenment. On the other hand,

in the practice of Zen, all props and stays, all conceptions of a path and a goal, are taken away from him. Thus he finds himself in a situation where he is unable to make a single "step forward," as though he were standing in front of a massive wall. This situation and the despair arising from it can bring the practitioner to the point where finally he lets go of all thoughts, wishes, conceptions, and goals and in a sudden intuitive leap breaks through the wall, i.e., realizes that such a wall never existed.

Meru 𑀓 also Sumeru, Skt.; the "world mountain" that according to ancient Indian cosmological conceptions stands at the center of the universe and is the meeting place or dwelling place of the gods. The notion of Meru is common to both Hinduism and Buddhism; however, the cosmological systems associated with it in the two religions are different.

According to the Buddhist view, Meru is surrounded by seas and continents; under these lie the hells and the realm of the hungry ghosts (→ *preta*). Above Meru are the realms of the high → *devas* and the gods of the realms of "pure form" (Skt., *rūpaloka*, → *triloka*), as well as the formless realm and finally the buddha-fields (→ pure land). A detailed presentation of the Buddhist Meru world-system can be found in Tatz & Kent 1977.

Mettā-sutta 𑀓 Pali, lit. "Sūtra on Kindness"; Hīnayāna sūtra the theme of which is the development of kindness (→ *Maitrī*, *brahmvihāra*). It is one of the most popular texts of the → Theravāda and is recited daily by the monks and lay people of this school.

The text of the *Mettā-sutta* (also called "Unlimited Friendliness") is as follows (Conze 1968, p.185):

This is what should be done by the man who is wise, who seeks the good, and knows the meaning of the place of peace.

Let him be strenuous, upright, and truly straight, without conceit of self, easily contented and joyous, free of cares; let him not be submerged by the things of the world; let him not take upon himself the burden of worldly goods; let his senses be controlled; let him be wise but not puffed up, and let him not desire great possessions even for his family. Let him do nothing that is mean or that the wise would reprove.

May all beings be happy and at their ease! May they be joyous and live in safety!

All beings, whether weak or strong—omitting none—in high, middle or low realms of existence, small or great, visible or invisible, near or far away, born or to be born—may all beings be happy and at their ease!

Let none deceive another, or despise any being in any state! Let none by anger or ill-will wish harm to another!

Even as a mother watches over and protects her child, her only child, so with a boundless mind should one cherish all living beings, radiating friendliness over the entire world, above, below, and all around without limit. So let him cultivate a boundless good will towards the entire world, uncramped, free from ill-will or enmity.

Standing or walking, sitting or lying down, during all his waking hours, let him establish this mindfulness of good will, which men call the highest state!

Abandoning vain discussions, having a clear vision, free from sense appetites, he who is made perfect will never again know rebirth.

Middle Way 𑀓 (Skt. *madhyamā-pratipad*; Pali, *majjhimapātipadā*); generally, a term for the way of the historical Buddha → *Shākyamuni*, which teaches avoidance of all extremes—like indulgence in the pleasures of the senses on one side and self-mortification and asceticism on the other. More specifically, it refers to the → *Mādhyamika* school founded by → *Nāgārjuna*, which refrains from choosing between opposing positions, and in relation to the existence or nonexistence of all things, treads a middle way.

In the Hīnayāna, the → eightfold path is seen as a middle way, since in following it, both wallowing in sense pleasures and asceticism are avoided, and it leads to release from suffering. This attitude is expressed in the texts in the following words: "Two extremes . . . are to be avoided by him who has entered into → homelessness: giving oneself over to sense pleasure, which is low, debased, worldly, ignoble, and meaningless; giving oneself over to self-mortification, which is full of suffering, ignoble and meaningless. The Perfect One avoided these two extremes and found the Middle Path, which opens the eyes, produces knowledge and leads to peace, insight, enlightenment, and nirvana; to wit, perfect knowledge, perfect outlook, perfect speech, perfect action, perfect livelihood, perfect effort, perfect mindfulness, and perfect concentration" (*Samyutta-nikāya* 56, 11).

Sometimes Middle Way also refers to the absence of eternalism or nihilism as well as of belief in the being or nonbeing of the world.

In *Mādhyamika*, the Middle Way is most clearly expressed in the so-called eight negations (→ *Nāgārjuna*) that analyze the nature of things: no elimination, no production, no destruction, no eternity, no unity, no manifoldness, no arriving, no departing.

In → *Yogācāra* the Middle Way consists in not accepting the existence of all things (since in reality external things do not exist), nor postulating the nonexistence of all things (since on the basis of ideation they do indeed exist).

In → *T'ien-t'ai* (also → *Tendai*) the Middle Way is based on the recognition that all things are empty because they possess no independent reality; at the same time they have temporary validity, since as phenome-

na they have a certain duration. The synthesis between emptiness (→ *shūnyatā*) and phenomenal existence is the truth of the Middle Way.

Mien-pi ㊦ Chin. for → *menpeki*

Mikkyō ㊦ ㊦ Jap., lit. “the secret teaching”; Japanese term for so-called “mystical,” or Tantric, Buddhism (Skt., → *Vajrayāna*). This form of Buddhism reached Japan at the beginning of the 9th century with Saichō (also Dengyō Daishi), the founder of the Japanese Tendai school, and Kūkai (also Kōbō Daishi), the founder of the Shingon school. Saichō settled on Hiei-san and Kūkai on Koya-san, two mountains in the vicinity of the old imperial city of Kyōto. The monasteries that were built on the two mountains became the main seats of the two schools.

Milam ㊦ (rmi-lam), Tib., lit. “dream”; one of the “six doctrines of Nāropa” (→ *Nāro chodrug*) in the practice of which dream images are used for spiritual development. One aspect of this “dream yoga” is exercising conscious influence on dreams. Through the practice the practitioner is brought to recognize the world of the waking state as merely a dream.

Milarepa ㊦ (Mi-la-ras-pa), Tib., roughly “Mila who wears the cotton cloth of an ascetic,” 1025–1135; by far the most famous saint of Tibet. After trials of the utmost difficulty imposed on him by his master → Marpa, he received the complete teachings of the → *mahāmudrā* and of the → *Nāro chodrug*. His diligent and exemplary exertion in the realization of these teachings brought about the founding of the → Kagyupa school. The biography of Milarepa, composed in the 15th century, with all the spiritual songs it contains, is still today one of the greatest sources of inspiration in → Tibetan Buddhism. (English translation: see Lhalungpa 1984.)

Milarepa was born in western Tibet near the Nepalese border. When he was seven his father died and the family property fell into the hands of greedy relatives, who treated Milarepa and his mother badly. In order to avenge these injuries, Milarepa learned to master the destructive forces of nature and killed many people with a fierce storm. Wishing to atone for this deed, Milarepa turned to the → Nyingmapa teacher Rongton, but the latter sent him to Marpa. Milarepa became Marpa’s student at the age of thirty-eight, but for six years had only the role of a servant. During this period Marpa subjected Mila to extraordinarily harsh—seemingly cruel—training, which brought him to the end of his forces and to such despair that he was near suicide.

After Milarepa’s evil deeds (→ karma) had been purified in this fashion, Marpa began preparing him for



Milarepa in his meditation cave in the Himalayas

a life of solitude. He transmitted to him the teachings of Nāropa, laying particular emphasis on the practice of “inner heat” (Tib., *tummo*, → *Nāro chodrug*). Clad only in a thin cotton cloth, Milarepa lived for many years in complete seclusion in icy mountain caves in the Himalayas and devoted himself to his meditative practice. After a period of nine years of uninterrupted solitude, he finally began to accept students and to teach the people through his songs. The most important of Milarepa’s students was the physician → Gam-popa.

Milinda ㊦ → *Milindapañha*

Milindapañha ㊦ Pali, lit. “The Questions of [King] Milinda”; the most important non-canonical work of the → Theravāda, composed in the form of a dialogue between the monk → Nāgasena and King Milinda (also Milindo), the Greek Menander, who in the first century B.C.E. conquered northern India from Peshawar to Patna. As a result of his conversations with Nāgasena, Milinda is said to have converted to Buddhism. (English translation: see Rhys Davids 1963.)

The *Milindapañha* seems to have served as a propaganda text for the conversion of the Greeks in North-

west India. It was probably composed around the beginning of the common era. It has been preserved in Pali and in two Chinese translations. King Milinda's questions concern the basic teachings of Buddhism, particularly the doctrines of rebirth, → *anātman*, and the law of → karma. Nāgasena answers them with the help of noteworthy similes.

Mindfulness ㊦ (Skt., *smṛiti* [smṛiti]; Pali, *sati*). Practicing mindfulness in Buddhism means to perform consciously all activities, including everyday, automatic activities such as breathing, walking, etc., and to assume the attitude of "pure observation," through which clear knowledge, i.e., clearly conscious thinking and acting, is attained. In the practice of perfect mindfulness (→ eightfold path), one begins by rendering conscious the individual activities of the body. Then one extends mindfulness to sense data, thinking, and the objects of thinking. The intention of mindfulness practice is to bring the mind under control and to a state of rest. This practice brings insight into the transitory, unsatisfying, and essenceless nature of all existence and is thus the basis for all higher knowledge. Mindfulness is systematically taught through the practice of → *satipatthāna*, which is extraordinarily popular in the countries of the → Theravāda.

Mindfulness of the body ㊦ (Pali, *kāyagatā-sati*); mindfulness directed toward the body. Part of the four foundations of mindfulness (→ *satipatthāna*). It consists of mindfulness of inhalation and exhalation (→ *ānāpānasati*) and of bodily posture (sitting, lying, walking, standing); lucid attention to all bodily activities; contemplation of the thirty-two parts of the body; analysis of the elements of the body (→ *dhātu-vavatthāna*); → charnel ground contemplation. Often the term *mindfulness of body* refers only to the contemplation of the thirty-two parts of the body.

In the → *Satipatthāna-sutta*, the contemplation of the thirty-two parts of the body is described in the following words: "And further, monks, a monk reflects on this very body enveloped by the skin and full of manifold impurity from the sole up, and from the top of the head-hair down, thinking thus: 'There are in this body hair of the head, hair of the body, nails, teeth, skin, flesh, sinews, bones, marrow, kidney, heart, liver, midriff, spleen, lungs, intestines, mesentery, gorge, faeces, bile, phlegm, pus, blood, sweat, fat, tears, grease, saliva, nasal mucus, synovial fluid, urine.'"

Ming-chao Te-chien ㊦ (Jap., *Meishō* [Myōshō] Tokken), Chinese Ch'an (Zen) master of about the 10th century; a student and dharma successor (→ *hassu*) of Master → Lo-han Tao-

hsien (Jap., *Rakan Dōkan*). We encounter Ming-chao, who is also called the One-eyed Dragon (Chin., *Tu-yen-lung*; Jap., *Dokuganryū*) because he lost his left eye, in example 48 of the → *Pi-yen-lu*.

The master was active for forty years on Mount Ming-chao, the name of which was applied to him. He attracted many students and his words were in everyone's mouth in the Ch'an circles of ancient China.

Ming-ti ㊦ reigned 58–75; Chinese emperor of the Han Dynasty. According to legend, a dream of the emperor's was decisive for the spread of Buddhism in China. Ming-ti saw in his dream a golden deity hovering before his palace. The following morning he ordered his ministers to determine the identity of this deity. One of them reported that he had heard of a sage in India who had attained liberation and realized Buddhahood. He possessed a golden body and could fly. Emperor Ming accepted this interpretation of his dream and sent emissaries to the west to learn more about this sage. They returned with the → *Sūtra in Forty-two Sections* to house which the emperor had a temple built. This is said to have been the beginning of the spread of Buddhism in China. This story cannot, however, be regarded as historically founded.

Miroku ㊦ ㊦ Jap. for → Maitreya

Mishaka ㊦ Jap. name for the sixth patriarch of the Indian lineage of → Zen.

Mi-tsung ㊦ Chin., lit. "School of Secrets"; Tantric school of Chinese Buddhism, which was brought to China in the 8th century by three Indian masters of → Tantra: Shubhākarasimha (Chin., *Shan-wu-wei*, 637–735); Vajrabodhi (Chin., *Chin-kang-chih*, 663–723); and Amoghavajra (Chin., *Pu-k'ung*, 705–774). Shubhākarasimha, on whom was bestowed the title "teacher of the nation," translated the → *Mahāvairochana-sūtra*, the basic scripture of the school, into Chinese. Amoghavajra transmitted the magical formulas (→ mantra, → *dhāraṇī*) appertaining to it.

Important elements of the practice of this school are the recitation of mantras, the use of → mudrās and → mandalas, and of empowerment ceremonies (→ *abhisheka*). The esoteric teachings of the Mi-tsung were transmitted only orally from master to disciple, which explains why the school never became widespread in China. After the death of Amoghavajra, who was the personal teacher of the three emperors, it quickly decreased in importance, since no more Tantric masters came to China from India.

This school was systematized and brought to

Japan by → Kūkai, a Japanese monk and student of the Mi-tsung master Hui-kuo, who was in turn a student of Amoghavajra. The school is known as → Shingon in Japan, where it is one of the most important Buddhist schools. (Also → Mikkyō.)

Mo-chao Ch'an ㊦ Chin. for → *mokushō* Zen

Moha ㊦ Skt., roughly “bond, attachment, deluded love, deception”; derived from the verb *muh*, “become confused.”

㊦ → *akushala*

Moji Zen ㊦ → *kattō*

Mokuan Shōtō ㊦ Jap. for → Mu-an Hsing-t'ao

Moku-funi ㊦ Jap., lit. “silent non-two”; a Zen expression indicating that the nondualistic nature of reality, the true nature, or buddha-nature (→ *bushhō*), inherent in all phenomena, is best expressed through silence.

The expression comes from the *Vimalakīrtinirdeśa-sūtra*, in which the bodhisattva → Mañjuśrī praises the layman Vimalakīrti, whom Zen holds in particularly high esteem, saying that his silence is a better expression of nonduality than any exposition of the teaching. In Zen one also speaks in this context of the “thundering silence” of Vimalakīrti. Scholars generally consider Vimalakīrti a legendary figure.

Mokugyō ㊦ Jap., lit. “wooden fish,” also *gyōrin*; a wooden drum originally carved in the form of a fish, but which today usually has a bell-like form. The *mokugyō*, which is struck with a stick with a padded head, is used in Japan in the recitation of sūtras in Buddhist monasteries.

In Buddhism fish, since they never sleep, symbolize the resiliency and wakefulness necessary on the path to → buddhahood.

Mokusa ㊦ Jap. → *moxa*

Mokushō Zen ㊦ Jap. (Chin., *mo-chao ch'an*), lit. the Zen of silent enlightenment; an expression that came into being during the lifetime of the Chinese Ch'an (Zen) master → Hung-chih Cheng-chueh (Jap., Wanshi Shōgaku, 1091–1157) to distinguish the style of meditative practice favored by the → Sōtō school from the “Zen of the contemplation of words” (→ *kanna* Zen) that at the same time became the practice typical of the → Rinzaï school. *Mokushō* Zen stresses primarily the practice of → *zazen* without the support of such means as → *kōans*; i.e., it stresses that form of practice later called → *shikantaza* by the great Japanese Zen master → Dōgen Zenji.

Although *kanna* Zen was associated with the Zen of

the Rinzaï school and *mokushō* Zen with that of the Sōtō school, the Sōtō school also uses *kōans* and the practice of the Rinzaï school always contains elements of *mokushō* Zen.

Mondō ㊦ Jap. (Chin., *Wen-ta*), lit. “question [and] answer”; Zen dialogue between masters or between master and student in which one party asks a question concerning Buddhism or some existential problem that has profoundly disquieted him and the other, without recourse in any way to theory or logic, responds in a way that invokes the answer from the deepest layers of his partner's heart-mind (→ *kokoro*; also → *hossen*).

Many *mondō* handed down by tradition later became → *kōans*. Three famous examples of such *mondō* are the following:

“A monk asked master Tung-shan, ‘What is Buddha?’ Tung-shan said, ‘Three pounds of flax’ [Jap., *masagin*].”

“Ta-mei once asked Ma-tsu, ‘What is Buddha?’ Ma-tsu said, ‘Not mind, not Buddha.’”

“A monk asked Chao-chou ‘What is the meaning of the patriarch's coming from the west?’ Chao-chou said, ‘The oak tree in the front garden.’”

Monji-hōshi ㊦ Jap., lit. “scriptures dharma master”; Zen expression referring to a Buddhist teacher who is attached to the literal sense of the teaching of the Buddha in its traditional written form (→ *sūtra*) without understanding or actualizing its deeper sense.

Monju ㊦ ㊦ Jap. for → Mañjuśrī

Monna ㊦ Jap., lit. “question word”; a question posed by a Zen student to his master in a → *mondō*.

Mosshōryō ㊦ Jap., lit. “unthinkable, unspeakable”; Zen expression referring to the true nature of reality. (Also → *fukashigi*, → *fukasettsu*.)

Mosshōseki ㊦ Jap., lit. “leaving no trace”; as a flying bird leaves no trace in the sky and a swimming fish no trace the water, according to the Zen view, the person who has realized → enlightenment should live leaving no trace. By this is meant that he should live with a complete naturalness to which no trace of his knowledge of having attained “enlightenment” clings.

This is the state of “second naturalness” (the “first naturalness” is the state of innocence of an infant, a state from which the infant soon falls); basically it is the discovery of the primordial naturalness, which is present even before the “first naturalness.”

Attainment of the state of *mosshōseki* presup-

poses realization of profound enlightenment. Nevertheless, one who still betrays traces of this enlightenment, or as it is said in Zen, who "stinks of enlightenment," has not yet entirely integrated the enlightenment he has experienced into his everyday life. (Also → *goseki*).

Moxa ㊦ Jap., actually *mokusa*, lit. "burn herb"; the burning in of scars, by means of a small cone of incense, on the head of a monk or nun at the end of the → ordination ceremony. This was a widespread custom in China. The number of scars, depending on the monastery, was between three and twelve.

There was also a more general practice of *moxa* cultivated by ascetic monks in China. They made burns representing, for example, a → *mālā* of 108 beads, a swastika, or the Chinese character for *buddha* on their chests. Burning in of these symbols was also accomplished with small cones of herbs. During this extremely painful procedure, monks recited a formula of veneration to the Buddha or a bodhisattva, asking for his assistance.

Mu ㊦ Jap. (Chin., *wu*), lit. "nothing, not, nothingness, un-, is not, has not, not any"; the → *wato* of the famous kōan "Chao-chou, dog," often called the kōan *mu*. This kōan (→ *Wu-men-kuan* 1) is as follows:

A monk asked master Chao-chou respectfully, "Does a dog really have buddha-nature or not?" Chao-chou said, "*Mu*."

The task of the Zen student, while practicing → *zazen* with this *mu*, is to come to an immediate experience, beyond any intellectual signification, of its very profound content. Since this kōan is extraordinarily apt as a *hosshin-kōan* (→ kōan), it is often the first kōan received by a Zen student from his master. When the student has mastered it, it is said that he has become acquainted with "the world of *mu*." In the course of Zen training this *mu* is to be experienced and demonstrated on ever deeper levels.

Mu-an Hsing-t'ao ㊦ (Jap., Mokuan Shōtō), 1611–1684, Chinese Ch'an (Zen) master of the → Ōbaku school. He was the student and dharma successor (→ *hassu*) of → Yin-yuan Lung-ch'i (Jap., Ingen Ryūki), whom he followed to Japan in 1655.

In Japan Yin-yuan founded the Ōbaku school and in 1664 installed Mu-an as its second patriarch. In 1671 Mu-an founded the Zuishō-ji monastery in the neighborhood of Edo (present-day Tōkyō). As its first abbot, he contributed greatly to the diffusion of the Ōbaku school in Japan.

Mu-chou Ch'en-tsun-su ㊦ (Jap., Bokushū

[Bokujū] Chinsonshuku), also Mu-chao Tao-tsung or Mu-chou Tao-ming (Jap., Bokushū Dōmei [Dōmyō]), ca. 780–877; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Huang-po Hsi-yun (Jap., Ōbaku Kiun). Mu-chou was one of the most important students of Huang-po. It was he who first recognized the great potential of → Lin-chi I-hsuan (Jap., Rinzai Gigen) and recommended to his master to accept the young Lin-chi as a student. Mu-chou is also known as the strict master of → Yun-men Wen-yen (Jap., Ummon Bun'en).

It is reported concerning Mu-chou that he always kept the door of his room shut. If a monk came for → *dokusan*, Mu-chou was able to discern the monk's state of mind by the sound of his step. If he considered this state of mind promising, he called out, "Come in!" grabbed hold of the monk as soon as he entered, shook him, and shouted, "Say it! Say it!" If the monk hesitated only for an instant, he shoved him out and slammed the door behind him. This very sequence of events befell Yun-men one day, but his leg caught in the door when Mu-chou slammed it. The leg broke and Yun-men shouted *ouch!* with pain. In that very moment he came abruptly to enlightenment.

We encounter Mu-chou in example 10 of the → *Pi-yen-lu*.

In the → *Ching-te ch'uan-teng-lu* we learn that Mu-chou settled at the Lung-hsin monastery in Mu-chou after he had taken leave of Huang-po. He "effaced his traces" and did not let himself be recognized as a master. He made straw sandals and secretly placed them out in the street for the poor. People found out only after many years that the sandals came from him and then gave him the nickname *Straw-Sandal Ch'en*. When Buddhist scholars came to ask him questions, he answered instantaneously. His pronouncements were short and followed no orthodox teaching. Thus those with little understanding laughed at him; only persons of deeper insight grasped what he was saying. Eventually his reputation spread; students gathered around him and Mu-chou became known as a strict Zen master. In example 10 of the *Pi-yen-lu* we see him in → *mondō* with a monk:

Mu-chou asked a monk, "Where do you come from?"

Immediately the monk shouted, *ho!* [→ *katsu!*].

Mu-chou said, "Now the old monk [himself] has had a *ho* from you."

The monk again shouted, *ho!*

Mu-chou said, "A third *ho* and a fourth *ho*, and then what?"

The monk said nothing more.

Mu-chou hit him and said, "What a robber-guy!"

Mu-chou Tao-ming 冨 (Jap., Bokushū Dōmei [Dōmyō]), → Mu-chou Ch'en-tsun-su

Mu-chou Tao-tsung 冨 → Mu-chou Ch'en-tsun-su

Muditā 冨 Skt., Pali, roughly “sympathetic joy”; one of the → *brahma-vihāras*. *Muditā* means sympathetic joy in the happiness of other beings. The practice of *muditā* helps to overcome taking pleasure in others' misfortunes and to eliminate the sense of separation between self and other. As one of the “four immeasurable states of a buddha,” *muditā* manifests particularly as limitless joy over the liberation of others from suffering (→ *samsāra*.)

Mudrā 冨 Skt., lit. “seal, sign”; a bodily posture or a symbolic gesture. In Buddhist iconography every buddha is depicted with a characteristic gesture of the hands. Such gestures correspond to natural gestures (of teaching, protecting, and so on) and also to certain aspects of the Buddhist teaching or of the particular buddha depicted. *Mudrās* acquired special significance in the Mahāyāna, especially in the esoteric schools (→ T'ien-t'ai, → Mi-tsung, → Vajrayāna). Here *mudrās* accompany the performance of liturgies and the recitation of → *mantras*. They also help to actualize certain inner states in that they anticipate their physical expression; thus they assist in bringing about a connection between the practitioner and the buddha visualized in a given practice (→ *sādhana*).

The most important *mudrās* are (1) *dhyāni mudrā* (gesture of meditation), (2) *vitarka mudrā* (teaching gesture), (3) *dharmachakra mudrā* (gesture of turning the wheel of the teaching), (4) *bhūmi-sparsha mudrā* (gesture of touching the earth), (5) *abhaya mudrā* (gesture of fearlessness and granting protection), (6) *varada mudrā* (gesture of granting wishes), (7) *uttarabodhi mudrā* (gesture of supreme enlightenment), (8) *mudrā* of supreme wisdom, (9) *añjali mudrā* (gesture of greeting and veneration), and (10) *vajrapradama mudrā* (gesture of unshakable confidence).

1. *Dhyāni mudrā*. In this *mudrā*, the back of the right hand rests on the palm of the other in such a way that the tips of the thumbs lightly touch one another. The hands rest in the lap. The right hand, resting on top, symbolizes the state of enlightenment; the other hand, resting below, the world of appearance. This gesture expresses overcoming the world of appearance through enlightenment, as well as the enlightened state of mind for which → *samsāra* and → *nirvāna* are one.

In a special form of this *mudrā*, the middle, ring, and

little fingers of both hands lie on top of one another and the thumb and index finger of each hand, touching each other, form a circle, which here also symbolizes the world of appearance and the true nature of reality. This hand posture is often found in representations of the Buddha → *Amitābha*, hence it is also called the “meditation *mudrā* of *Amitābha*.”

2. *Vitarka mudrā*. The right hand points upward, the left downward; both palms are turned outward. The thumb and index finger of each hand form a circle. The right hand is at shoulder level, the left at the level of the hips. In a variant of this teaching gesture, the left hand rests palm upward in the lap, and the right hand is raised to shoulder level with its thumb and index finger forming a circle. In a further form of this *mudrā*, the index and little fingers of both hands are fully extended, the middle and ring fingers somewhat curved inward. The left hand points upward, the right downward.

The *vitarka mudrā* is found most frequently in representations of *Amitābha* but also in representations of → *Vairochana* and others.

3. *Dharmachakra mudrā*. The left palm is turned inward (toward the body), the right outward, and the circles formed by the thumbs and index fingers of each hand touch one another.

The *dharmachakra mudrā* is found primarily in representations of → *Shākyamuni*, *Amitābha*, *Vairochana*, and → *Maitreya*.

4. *Bhūmisparsha mudrā*. The left hand rests palm upward in the lap; the right hand, hanging over the knee, palm inward, points to the earth. Sometimes the left hand holds a begging bowl. This is the gesture with which the Buddha summoned the Earth as witness to his realization of → buddhahood. It is considered a gesture of unshakability; thus → *Akshobhya* (the Unshakable) is usually depicted with this *mudrā*.

5. *Abhaya mudrā*. Here the right hand is raised to shoulder height with fingers extended and palm turned outward. This is the gesture of the Buddha *Shākyamuni* immediately after attaining enlightenment. → *Amoghasiddhi* is also frequently depicted with this *mudrā*.

6. *Varada mudrā*. The right hand, palm facing out, is directed downward. When *Shākyamuni* is depicted with this *mudrā*, it symbolizes summoning Heaven as witness to his buddhahood. This *mudrā* is also seen in representations of → *Ratnasambhava*. In a variant, the thumb and index finger of the downward-extended hand touch one another. Frequently the *abhaya* and *varada mudrās* are combined: the right hand makes the gesture of fearlessness, the left that of wish granting. Standing buddha figures are often shown in this posture.

7. *Uttarabodhi mudrā*. Both hands are held at the level of the chest, the two raised index fingers touch one another (and form the point of a → *vajra*), the remaining fingers are crossed and folded down; the thumbs touch each other at the tips or are also crossed and folded. This *mudrā* is frequently seen in images of *Vairochana*.



1. Dhyāni Mudrā



2. Vitarka Mudrā



3. Dharmachakra Mudrā



4. Bhūmisparsha Mudrā



5. Abhaya Mudrā



6. Varada Mudrā



7. Uttarabodhi Mudrā

8. Mudrā of
Supreme Wisdom

9. Añjali Mudrā



10. Vajrapradama Mudrā

The ten most important mudrās

8. *Mudrā of supreme wisdom.* The right index finger is grasped by the five fingers of the left hand. This mudrā, characteristic of Vairochana, is the subject of many interpretations in esoteric Buddhism, most of

which have to do with the relationship between the empirical world of manifoldness and the principle that is its basis—the unified world principle, the realization of unity in the manifold as embodied in Buddha.

9. *Añjali mudrā.* The palms are held together at the level of the chest. This is the customary gesture of greeting in India. Used as a mudrā, it expresses “suchness” (→ *tathatā*).

10. *Vajrapradama mudrā.* The fingertips of the hands are crossed.

Mugaku Sogen ㊦ Jap. for → Wu-hsueh Tsu-yuan

Mu-ichimotsu ㊦ Jap., lit. “not one thing”; an expression that originated with → Hui-neng, the sixth patriarch of Ch’an (Zen) in China. It points to the fact no phenomenon has a permanent substance as its basis—all things are nothing other than manifestations of emptiness (Jap., *ku*; Skt., → *shūnyatā*). There exists “not one thing.”

Mui-no-shinnin ㊦ Jap., lit. “genuine person without rank”; an expression that originated with the great Chinese Ch’an (Zen) master → Lin-chi I-hsuan (Jap., Rinzai Gigen). It refers to a person who has realized profound enlightenment, or indicates the true nature, or buddha-nature (→ *busshō*) that is immanent in every person.

Mujaku ㊦ Jap. for → Wu-cho

Muji ㊦ Jap., lit. “the [written] character *mu*”; term for the kōan → *mu*.

Mujōdō-no-taigen ㊦ Jap., lit. “the embodiment [*taigen*] of the unsurpassable way [*mujōdō*]”; expression for the embodiment of → enlightenment (also → *satori*, → *kensho*) as lived in everyday life; realization of buddha-nature (→ *busshō*) to which no trace of intention, no thought of “enlightenment” and its “realization,” still clings. This means continuing uninterruptedly in the “*samādhi* of innocent playfulness.”

This state does not arise of itself from *satori*, but requires long training after the occurrence of *satori*. As many Zen masters say, “One or two lives are not enough for that.” The path that leads to living spontaneously what one has experienced is a long one.

Mujū ㊦ Jap. → Ichien

Mujan Shiban ㊦ Jap. for → Wu-chun Shih-fan

Mukan Fumon ㊦ also Daimin Kokushi (→ *kokushi*), d. 1293; Japanese Zen master of the → Rinzai school; his first master was → Ben’en (also Shōichi Kokushi); later Mukan traveled to

China where he trained for twelve years under a Rinzai Zen master and received the seal of confirmation (→ *inka-shōmei*) from him.

After returning to Japan, he became abbot of the Tōfuku-ji monastery in Kyōto and thus the third-generation successor of Ben'en. In 1293 he was appointed the first abbot of the → Nanzen-ji monastery in Kyōto by Emperor Kameyama; however, he died before he could assume this post.

Mūlādhāra chakra 卍 Skt. → chakra 1

Mumon Ekai 卍 Jap. → Wu-men Hui-k'ai

Mumonkan 卍 Jap. for → *Wu-men-kuan*

Muni 卍 Skt.; a pious person, scholar, or saint of more or less divine nature, who through asceticism and spiritual practice has reached a high level of consciousness.

This term is also used as a title for → *rishis* and authors of important texts, as, for example, Pānini and Vyāsa. The *munis* have for the most part used their supernormal powers beneficially but occasionally also to curse gods and men.

Mushin 卍 Jap., colloquial, lit. "innocence"; in Zen an expression for detachment of mind, a state of complete naturalness and freedom from dualistic thinking and feeling. (Also → *moshōseki*).

Mushinjō 卍 Jap., from mu, "not, no," shin, "heart-mind, consciousness," and jō (= *sadameru*), "establish, decide, determine, resolve"; Zen expression for a kind of trance, a state brought about by meditation, in which consciousness ceases to function and the mind becomes completely vacuous. (Also → five types of Zen 3.)

Musō Daishi 卍 honorific title for → Kanzan Egen

Musō Kokushi 卍 → Musō Soseki

Musō Soseki 卍 also Shōkaku Kokushi, known as Musō Kokushi (→ *kokushi*), 1275–1351; famous Japanese Zen master of the → Rinzai school, who made a major contribution to the spread of Zen in Japan. He became a monk at the age of eight and first devoted himself to study of the → sūtras and the teachings of the mystical schools of Buddhism (→ Mikkyō). Then he underwent Zen training and eventually received the seal of confirmation (→ *inka-shōmei*) from Master Ken'ichī (also Bukkoku Kokushi, ?–1314). During long and eventful years of wandering he lived in various monasteries and hermitages, where he dedicated himself

to sitting in meditation. At last he was appointed abbot of → Tenryū-ji, one of the monasteries of the → Gosan of Kyōto. In this post he became one of the central figures in the Buddhist culture of the imperial city.



Zen master Musō Soseki (contemporary portrait)

Musō Soseki was one of the leading authors of the Literature of the Five Mountains (→ Gosan-bungaku), which played a major role in the transplantation of Chinese science and art to Japan. His name is associated with the foundation of numerous monasteries, and he was the abbot of several influential Zen monasteries, among them, → Nanzen-ji. At his instance Shōgun Ashikaga Takauji had "Zen monasteries for the gratification of the country" (Jap., *ankoku-ji*) built in sixty-six Japanese localities, from which Zen spread throughout the country. Among his principal works are the *Muchū-mondō*, in which the principles of Zen are presented in the form of questions and answers. He is also famous as a master of the Way of calligraphy (→ *shōdō*) and of the art of garden design. He received the title of Musō Kokushi from Emperor Go-Daigo, and posthumously the honorific title Musō Shōgaku Shinshū Kokushi from Emperor Kōmyō.

Myōan Eisai 卍 → Eisai Zenji

Myōchō Shūhō 卍 also Shūhō Myōchō, known as Daitō Kokushi (→ *kokushi*), 1282–1338; Japanese Zen master of the → Rinzai school; a student and dharma successor (→ *hassu*) of → Shōmyō (known as Daiō Kokushi) and the master of → Kanzan Egen (also Musō Daishi). These three Zen masters are the founders of the →

Ō-tō-kan school, a particularly important lineage of Rinzai Zen in Japan. Myōchō was the founder and first abbot of → Daitoku-ji in Kyōto, one of the most important Zen monasteries in Japan.

Myōchō entered the monastery of Enkyō-ji on Mount Shosha in Hyōgo province at the age of ten. Later he trained under master Ken'ichi, the abbot of Monju-ji in Kyōto. In Master Shōyō, whom he met in Kyōto and followed to Kamakura, he finally found the master who was to lead him to enlightenment. He was confirmed by Shōyō as his dharma successor at the age of twenty-five. Myōchō returned to Kyōto and, following the counsel of his master, "effaced his traces" for roughly twenty years before he came forward as a Zen master. It is said that during this time he lived in utmost poverty among the beggars under Kyōto's Gojō Bridge.

At last he settled in a hermitage on a hill on the edge of Kyōto, where soon many students gathered around him. The press of persons seeking instruction from him on the way of Zen was soon so great that a great monastery, Daitoku-ji, was built to house them. From the abdicated emperor Hanazono, who was among his students, he received the honorific title of *kōzen daitō kokushi*. Daitoku-ji was soon declared the monastery in which the emperor's health was to be prayed for and, in the classification of the → Gosan of Kyōto, placed above them. Myōchō received posthumously the honorific titles of *daiijun kyōshi kokushi* and *genkaku kōen kokushi* from the imperial house.

In spite of the great esteem in which he was held already during his lifetime, Daitō Kokushi remained a man of utmost humility. At a time several generations

after Daitō when Rinzai Zen in Japan was in the grips of decline, → Ikkyū Sōjun, one of Daitō's most important dharma heirs in the Ō-tō-kan lineage, sang the praise of the great Zen master in a poem with the title "Written on the Last Page of a Biography of Daitō" (trans. from Shuichi & Thom 1979):

Far
Over the heavens
Streams Daitō's light.
Before his monastery
They throng in gorgeous sedan chairs
Trying to see the master.
No one remembers the time
When he lived from wind
And slept on water
Twenty years
Beneath the Gojō Bridge.

Myōhō-rence-kyō 𑖀 𑖄 Jap. for → *Lotus Sūtra*

Myōshō Shūhō 𑖄 → Myōchō Shūhō

Myōshō Tokken 𑖄 Jap. for → Ming-chao Te-chien

Myōzen Butsuju 𑖄 → Myōzen Ryōnen

Myōzen Ryōnen 𑖄 also Myōzen Butsuju, 1184–1225; early Zen master of the Ōryo lineage of Rinzai Zen (→ Ōryo school); a student and dharma successor (→ *hassu*) of → Eisai Zen-ji and after Eisai the second Zen master of → Dōgen Zenji. In 1223 Myōzen went with Dōgen to China, where he died after three years in T'ien-t'ung Monastery (Jap., Tendō-ji).

N

Nadī 𑖀 (naḍī) Skt., lit. "tube, vessel, vein"; the *nadīs* are the energy channels through which *prāna* energy, which is necessary for life, passes to all parts of the body. (Also → *chakra*).

Nāga 𑖀 Skt., lit. "serpent"; the "dragon," a beneficent half-divine being, which in spring climbs into the heavens and in winter lives deep in the Earth. *Nāga* or *mahānāga* ("great dragon") is often used as a synonym for the Buddha or for the sages who have matured beyond rebirth. *Nāgarāja* ("dragon king" or "dragon queen") are water deities who govern springs, rivers, lakes, and seas. In many Buddhist traditions (for example, → Tibetan Buddhism) the

nāgas are water deities who in their sea palaces guard Buddhist scriptures that have been placed in their care because humanity is not yet ripe for their reception.

Nāgārjuna 𑖀 𑖄 one of the most important philosophers of Buddhism and the founder of the → Mādhyamika school. Hardly any reliable dates for his life (2d/3d century) are known. Numerous works are attributed to him that were probably written by various other authors. His most important authentic work is the (*Mūla*-) *Mādhyamaka-kārikā* (Memorial Verses on the Middle Teaching). It contains the essentials of Nāgārjuna's thought in twenty-seven short

chapters (400 verses). Nāgārjuna is also considered the author of the *Mahāyāna-vimśhaka* (Twenty Songs on the Mahāyāna) and of the *Dvādashadvāra-shāstra* (Treatise of the Twelve Gates). According to tradition, he is also the author of the *Mahāprajñāpāramitā-shāstra*, which is only extant in Chinese translation and probably originated in China. In the → Zen tradition, he is considered the 14th patriarch of the Indian lineage.



Typical depiction of Nāgārjuna (Tibetan block print)

Nāgārjuna's major accomplishment was his systematization and deepening of the teaching presented in the → *Prajñāpāramitā-sūtra*. He developed a special dialectic based on a reductio ad absurdum of opponents' positions. Starting from the premise that each thing exists only in virtue of its opposite, he shows that all things are only relative and without essence (*svabhāvatā*), i.e., are empty (→ *shūnyatā*). Nāgārjuna's methodological approach of rejecting all opposites is the basis of the → Middle Way of the Mādhyamikas; it is directly connected with the teaching of the Buddha. This middle position is clearly expressed in the "eight negations": no elimination (→ *nirodha*), no production, no destruction, no eternity, no unity, no manifoldness, no arriving, no departing.

Nāgārjuna's name comes from → *nāga*, "serpent" and *arjuna*, a type of tree. According to tradition, Nāgārjuna was born under a tree and was instructed

in the occult sciences by the *nāgas* in their palace under the sea. There, in some caves, he is said to have discovered the Buddhist scriptures.

Nāgārjuna is the first in the history of Buddhism to have constructed a philosophical "system." With this system he sought to prove the thesis of the unreality of the external world, a point that is presented in the *Prajñāpāramitā-sūtra* as an experiential fact. In this way he laid the foundation for the Mādhyamaka; however, his teaching also exercised considerable influence on the development of other Buddhist schools. Nāgārjuna selected as his point of departure the law of conditioned arising (→ *pratītya-samutāpada*), which for him constitutes the basic nature of the world. He sees it as unreal and empty, since through it no arising, passing away, eternity, mutability, etc. are possible.

Nāgārjuna attempts to show the emptiness of the world through the relativity of opposites. Opposites are mutually dependent; one member of a pair of opposites can only arise through the other. From this he draws the conclusion that such entities cannot really exist, since the existence of one presupposes the existence of the other.

A central notion in his proofs is that of non-essentiality: the things of the phenomenal world possess no essence. An essence is eternal, immutable, and independent of all other essences; but the things of the world of appearance arise and pass away—they are empty.

Thus for Nāgārjuna emptiness means the absence of an essence in things but not their nonexistence as phenomena. Thus it is false to say that things exist or that they do not exist. The truth lies in the middle, in emptiness. The world of phenomena does have a certain truth, a truth on the conventional level (→ *samvṛiti-satya*), but no definitive truth (→ *paramārtha-satya*). From the point of view of the conventional truth, the world and also the Buddhist teaching have their validity; from the point of view of the definitive truth, all of that does not exist since everything is only appearance. For Nāgārjuna the phenomenal world is characterized by manifoldness (*prapañcha*), which is the basis of all mental representations and thus creates the appearance of an external world. Absolute reality, on the other hand, is devoid of all manifoldness. Absence of manifoldness means → *nirvāna*. In *nirvāna* the manifoldness of the world and the law of conditioned arising are effaced. It is by its very nature peaceful.

Nirvāna and the phenomenal world, for Nāgārjuna as well as the *Prajñāpāramitā-sūtra*, are fundamentally identical. They are only two

forms of appearance of the same reality. That which constitutes the phenomenal world in the aspect of conditionedness and contingency is, in the aspect of unconditionedness and noncontingency, nirvāna. Thus for Nāgārjuna nirvāna consists not of something that can be attained, but rather in the realization of the true nature of phenomena, in which manifoldness comes to rest.

Nāgasena 𑖅 a learned monk whose conversations with King Milinda on difficult points of the Buddhist teaching were written down in the → *Milindapañha*. Nāgasena is supposed to have lived in the 1st century C.E. He came from a brahmin family and entered the Buddhist → *sangha* at the age of fifteen. He studied the teaching in various places, among them → Pātaliputra, where he is said to have attained the stage of an → arhat. He is considered to have been extremely talented: after only one hearing he purportedly memorized the entirety of the → Abhidharma-pitaka. His historicity is widely doubted.

Nakagawa Sōen 𑖅 1908–83, Japanese Zen master of the → Rinzai school; a student and dharma successor (→ *hassu*) of → Yamamoto Gempō. Nakagawa Rōshi, who was for many years the abbot of the Ryūtaku-ji monastery near Mishima (Shizuoka province), was definitely one of the most noteworthy Japanese Zen masters of this century. Like many well-known Zen masters, he was not only of great intelligence but also extraordinarily talented as an artist. He was a master of “the art of life.” He was renowned for the way in which, for him, ordinary everyday business spontaneously emerged as a work of art—as, for example, when a telegram message became a haiku, or the serving of coffee a “coffee ceremony.” In the West he was primarily known through his visits to the United States and Israel, where he instructed Western students in Zen.

Nālandā 𑖅 a center of Buddhist and worldly studies in north India. The “Buddhist university,” as Nālandā is often called, was founded as a monastery in approximately the 2d century by Shākṛāditya, a king of → Magadha. It then developed into a university at which, particularly, famous teachers of → Mādhyamaka taught. Nālandā was for centuries one of the great centers of learning of the world, not least because of its great library. Close connections developed between Nālandā and Tibet, where in 1351 an

institution of learning with the same name was built.

According to the account of the Chinese pilgrims → Hsuan-tsang and → I-ching, who visited Nālandā at the height of its activity, ten thousand monks were resident there and studied the teachings of the Hīnayāna and Mahāyāna, as well as logic, mathematics, medicine, and so on. Important teachers included → Dharmapāla, → Dignāga, Hsuan-tsang, and → Sthiramati. Nālandā is thought to have been destroyed by Muslims in the 12th or 13th century.

Nāman 𑖅 Skt. (Pali, *nama*), lit. “name”; refers to the psychological as opposed to the physical (→ *rūpa*, → *nāmarūpa*) and embraces the four → *skandhas* of feeling, perception, mental formations, and consciousness, which, together with the fifth *skandha*, corporeality, constitute the empirical entity.

Nāman, as the fifth link in conditioned arising (→ *pratītya-samutpāda*) is conditioned by consciousness (→ *viññāna*) and itself conditions the six sense bases (→ *śadāyatana*). In the Mahāyāna, *nāman* is opposed to “reality,” since name can neither grasp nor express the objective world. From this premise the unreality of all phenomena is derived (→ *shūnyatā*).

Nāmarūpa 𑖅 Skt., lit. “name-form”; a term referring to the empirical personality in its essential components, the mental and physical. Thus it is also a paraphrase for the five → *skandhas*, in which *rūpa* (form) stands for the first *skandha*, and *nāma* (name) for the other four.

Nāmarūpa is the fourth link in the chain of conditioned arising (→ *pratītya-samutpāda*), which is constituted by the entry of consciousness (→ *viññāna*) into the womb and brings about the arising of a new individual.

Also → *nāman*.

Nampo Shōmyō 𑖅 → Shōmyō

Nampo Sōmin 𑖅 → Shōmyō

Namu 𑖅 Jap.; Japanese pronunciation of the Chinese character by which the Sanskrit word *namas* is translated into Chinese. It means approximately “venerate, praise” and is generally used in relation to the Buddha and the three precious ones (→ *sambō*).

Namu-sambō 𑖅 Jap.; taking refuge in the three precious ones (→ *sambō*).

Nan-ch'üan P'u-yüan 𑖅 (Jap., Nansen Fugan), 748–835; one of the great Chinese Ch'an (Zen) masters of the T'ang period; a student and dharma successor (→ *hassu*) of → Ma-tsu Tao-i (Jap., Baso Dōitsu). Nan-ch'üan had seventeen dhar-

ma successors, among them one of the most important Ch'an masters, → Chao-chou Ts'ung-shen (Jap., Jōshū Jūshin) and → Ch'ang-sha Ching-ts'en (Jap., Chōsha Keijin). Nan-ch'üan appears in examples 14, 19, 27, and 34 of the → *Wu-men-kuan*, and in examples 28, 31, 40, 63, 64, and 69 of the → *Pi-yen-lu*.

Nan-ch'üan already had a period of intensive study of Buddhist philosophy behind him (including the teachings of the → Fa-hsiang, → Hua-yen, and → San-lun schools of Chinese Buddhism) when he came to Master Ma-tsu, under whose guidance he realized profound enlightenment. In the year 795 he built a hut on Mount Nan-ch'üan, from which his name is derived, and lived there for more than thirty years in seclusion. Finally some Ch'an monks persuaded him to come down from Nan-ch'üan, settle in a monastery, and lead students on the way of Zen. It is said that from that time on the students never numbered fewer than a hundred.

One of the most impressive kōans with Nan-ch'üan is example 40 of the *Pi-yen-lu*:

Lu-keng Tai-fu (Jap., Riku-kō Taifu) said to Nan-ch'üan in the course of their conversation, "Chao the dharma teacher said, 'Heaven and Earth and I have the same root; the ten thousand things and I are one body.' Absolutely wonderful!"

Nan-ch'üan, pointing to a blossom in the garden said, "The man of our times sees this blossoming bush like someone who is dreaming."

From Nan-ch'üan, who is famed for his vivid expressions and paradoxical pronouncements in the course of Zen training, come a number of much-cited Zen sayings. Thus, in apparent contradiction of his master Ma-tsu (for whose statement, → Ta-mei Fa-chang), he said, "Consciousness is not Buddha, knowledge is not the way" (*Wu-men-kuan* 34). Equally well known is the → *wato* from example 27 of the *Wu-men-kuan*: "It is not mind, it is not Buddha, it is not things." For the → *mondō* with his principal student Chao-chou, which arose out of the question, "What is the Way?" → *Heijōshin kore dō*.

Nan-ch'üan's comments and instructions are recorded in the *Ch'ih-chou Nan-ch'üan P'u-yuan-ch'an-shih kuang-lu* ("Great Collection of the Words of the Ch'an Master Nan ch'üan P'u-yuan from Ch'ih-chou").

Nangaku Ejō ㊦ Jap. for → Nan-yüeh Huai-jang

Nan'in Egyō ㊦ Jap. for → Nan-yüan Hui-yung

Nansen Fugan ㊦ Jap. for → Nan-ch'üan P'u-yuan

Nanshū-zen ㊦ Jap. for Nan-tsung-ch'an, → Southern school

Nan-t'a Kuang-jun ㊦ (Jap., Nantō Kōyū), 850–938; Chinese Ch'an (Zen) master of the → Igyō school; a student and dharma successor (→ *hassu*) of → Yang-shan Hui-chi (Jap., Kyōzan Ejaku) and the master of → Pa-chiao Hui-ch'ing (Jap., Bashō Esei).

Nantō-kōan ㊦ Jap. → Kōan

Nantō Kōyū ㊦ Jap. for → Nan-t'a Kuang-jun

Nan-t'ou ㊦ Chin. for *nantō-(kōan)*, → kōan

Nan-tsung-ch'an ㊦ Chin. → Southern school

Nan-yang Hui-chung ㊦ (Jap., Nan'yō Echū), 675?–775?; early Chinese Ch'an (Zen) master; a student of → Hui-neng. The *Tsu-t'ang-chi* reports that he did not speak a single word till the age of sixteen and would never cross the bridge in front of his parents' house. One day as a Ch'an master was approaching the house, he ran over the bridge to the master and requested him to ordain him as a monk and accept him as a student. The master, who recognized the boy's great potential, sent him to the monastery of Hui-neng. Hui-neng told him that he would be a "buddha standing alone in the world," accepted him as a student and later confirmed him as his dharma successor (→ *hassu*). After long training under Sixth Patriarch Hui-neng, Nan-yang went into seclusion for forty years on Mount Pai-ya (Jap., Hakugai) in Nan-yang (hence his name) in order to deepen his realization of Ch'an. In 761, when Nan-yang was about eighty-five years old, he reluctantly accepted the summons of Emperor Su-tsung and went to the imperial court to become the personal master of Su-tsung and his successor Tai-tsung. As master of two emperors of the T'ang Dynasty, Nan-yang was the first Ch'an (Zen) master to receive the honorific title Teacher of the Country (Chin., → *kuo-shih*; Jap., → *kokushi*); thus in Ch'an (Zen) literature he is generally called Chung-kuo-shih (Jap., Chū Kokushi). We encounter him in example 17 of the → *Wu-men-kuan* and in examples 18, 69, and 99 of the → *Pi-yen-lu*.

One of the most famous kōans in which Teacher of the Country Chung appears is "The Teacher of the Country calls three times" (*Wu-men-kuan* 17):

"Three times the Teacher of the Country called his monastic servant and three times the servant answered.

"The Teacher of the Country said, 'Until now I thought I was turning my back on you. But it's really you who are turning your back on me.'"

Nan'yō Echū ㊦ Jap. for → Nan-yang Hui-chung

Nan-yüan Hui-yung 玄 (Jap., Nan'in Egyō), also called Pao-ying Hui-yung, d. 930; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Hsing-hua Ts'ung-chiang (Jap., Kōke Zonshō) and the master of Feng-hsueh Yen-Chao (Jap., Fuketsu Enshō). The way in which Master Nan-yüan placed the high-strung Feng-hsueh under strict training and eventually led him to enlightenment is reported in Master → Yüan-wu K'o-ch'in's (Jap., Engo Kokugon's) introduction to example 38 of the → *Pi-yen-lu*.

Nan-yüeh Huai-jang 覺 (Jap., Nangaku Ejō), 677–744; early Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Hui-neng. He settled on Mount Nan-yueh (Jap., Nangaku), from which his name is derived. Little is known of Nan-yüeh other than that he was the student of the sixth patriarch (→ Hui-neng) and the master of Ma-tsu Tao-i (Jap., Baso Dōitsu), one of the greatest Ch'an masters of the T'ang period. One of the few incidents from his life that have been handed down is often cited and frequently misunderstood:

When Ma-tsu was living on Mount Heng, he sat day after day absorbed in meditation (→ *zazen*). Master Huai-jang came by, saw him, and asked what he hoped to attain by sitting. Ma-tsu answered that he hoped to attain buddhahood. Huai-jang then picked up a piece of tile and began to rub it on a stone. When Ma-tsu asked him why he was doing that, Huai-jang answered that he wanted to polish the piece of tile into a mirror. Ma-tsu exclaimed, "How can one make a mirror out of a piece of tile by polishing it?!" Huai-jang replied, "How can one become a buddha by sitting in meditation?"

This famous episode is often misunderstood to the effect that Nan-yüeh Huai-jang altogether denied the necessity and worth of the practice of *zazen*; in fact, he was only pointing out to Ma-tsu a wrong attitude toward the practice of *zazen*.

The second main lineage of the Ch'an (Zen) tradition originated in the T'ang period with Nan-yüeh Huai-jang (see the Ch'an/Zen Lineage Chart).

Nanzen-ji 禅 one of the most important Zen monasteries of Kyōto, originally the country seat of the abdicated emperor Kameyama. In 1293 he had it changed to a Zen monastery. Nanzen-ji did not belong to the Five Mountains (→ Gosan) of Kyōto; rather by decree of the shōgunate it was placed above the Gosan. It is also known for its landscape garden.

Naraka 閻 Skt., lit. "hell"; (Pali, niraya); one of the three negative modes of existence (→ *gati*). The hells are places of torment and retribution for bad deeds; but existence in them is finite, i.e., after negative → karma has been exhausted, rebirth in another, better form of existence is possible. Like the buddha paradises (→ pure land), the hells are to be considered more as states of mind than as places.

Buddhist cosmology distinguishes various types of hells, essentially adopted from Hinduism. There are hot and cold hells divided into eight main ones, among which Avichi is the most horrible, each surrounded by sixteen subsidiary hells. The inhabitants of the hells suffer immeasurable torment for various different lengths of time. They are hacked into pieces, devoured alive by birds with iron beaks, and cut up by the razor-sharp leaves of hell-trees. The hells are ruled by → Yama.

Nāro Chödrug 覺 (Nāro chos-drug), Tib., lit. "Six Doctrines of Nāropa." A group of → Vajrayāna teachings, especially a set of disciplines into which the Indian → *mahāsiddha* Nāropa was initiated by his teacher → Tilopa. Nāropa transmitted them to → Marpa the Translator, who brought them to Tibet in the 11th century under Nāropa's name. The six doctrines are, after the → Mahāmudrā teaching, the most important meditation techniques of the → Kagyupa school. They consist of the following practices: (1) production of "inner heat" (→ *tumo*), (2) the experience of one's own body as an illusion (→ *gyülü*), (3) the dream state (→ *milam*), (4) perception of the "clear light" (→ *ösel*), (5) the teaching of the in-between state (→ *bardo*), (6) the practice of transference of consciousness (→ *phowa*). These teachings partially coincide with those of the → *Bardo thödol*. The most graphic example of their accomplishment is Milarepa's mastery of inner heat.

The six doctrines of Nāropa were developed in different Tantras and were transmitted by different teachers. In a work of Nāropa it is stated that perception of one's own body as illusory and perception of the clear light stem from → Nāgārjuna, the inner heat from Charyapa, the dream-state teaching from Lava-pa, and the in-between state and transference of consciousness teachings from a third Tantric master, Pukasiddhi.

Mastery of the six practices leads to particular supernatural powers (→ *siddhi*) and is based on control of the refined energies of the body. These are a product of the incorporation of the body into the process of spiritual development and are described in the Tibetan tradition in terms of three aspects: the energy currents (Tib., *lung*; Skt., → *prāna*) that in various ways,

regulate bodily functions; the energy channels (Tib., *tsa*; Skt., → *nādī*) in which these energies flow; and a certain energy potential (Tib., *thig-le*; Skt., → *bindu*) that is fundamental for this system.

Through the various techniques of the six doctrines, these energies are activated and applied as a means of attaining enlightenment (→ *bodhi*). The goal is realization of the indissoluble unity of emptiness (→ *shūnyatā*) and emotional fulfillment, or bliss. This experience is described by Milarepa in terms of six blisses:

“When inner heat ignites the entire body—bliss!

When the energy currents focus in the three channels—bliss!

When the current of enlightenment mind flows from above—bliss!

When below the radiant energy potential is fulfilled—bliss!

When masculine and feminine harmonize in the middle—bliss!

When the body is filled with serene ecstasy—bliss!”

Nāropa 羅 (Nā-ro-pa), 1016–1100; along with his teacher → Tilopa, one of the best-known Indian → *mahāsiddhas* and an important holder of the transmission of the → *mahāmudrā* teachings. The practices named after Nāropa (→ *Nāro chödrug*) reached Tibet through Nāropa’s student → Marpa and are up to the present day one of the central doctrines of the → Kagyupa school. Nāropa held an important position at the Buddhist monastic university, → Nālandā, before he became a student of Tilopa’s. Among his contemporaries was the scholar → Atīsha.

Nehan 禪 羅 Jap. for → nirvāna

Nehandō 禪 羅 Jap., lit. “nirvāna hall”; term for the building in a Zen monastery in which sick persons are housed and cared for. Other names for the infirmary are *enjudō* (“hall of prolonging life”) and *anrakudō* (“hall of peace and joy”).

Nembutsu 念 羅 Jap., recitation of the name of Buddha → Amitābha; meditation practice of the → Pure Land school (→ Jōdo-shū, → Jōdo-shin-shū). The formula for recitation is *Namu Amida butsu* (Jap., “Veneration to Buddha Amitābha”). If the *nembutsu* is done with complete devotion, it can bring about rebirth in the → Pure Land of Amitābha, which is the supreme goal of the practice of this school.

Nempyo sambakyu soku 三 百 三 十 三 羅 Jap., lit., “Three Hundred Kōans with Commentary”; a kōan collection with explanations compiled and composed by the Japanese Zen master Dōgen Zenji. (Also → Dōgen Zenji).

Nen 念 Jap., colloquial, lit. “idea, thought”: a concept that in Zen has a special meaning that is fairly different from its meaning in the colloquial language. The Zen meaning derives from the Chinese character that is read *nen* in Japanese, which is comprised of one element meaning “present” and another element meaning “heart, mind, consciousness” (→ *kokoro*). “Moment of consciousness,” “mind directed toward the moment,” and “attention” are thus more accurate definitions of the concept as it is used in Zen. A further meaning is “intensive, concentrated, nondualistic thought,” a thought that has no object outside itself.

Nenge-mishō 念 羅 Jap., lit. “smiling and twirling a flower [between the fingers]”; a Zen expression that refers to the wordless transmission of the → buddha-dharma from → Shākyamuni Buddha to his student Kāshyapa, later called → Mahākāshyapa. The transmission from heart-mind to heart-mind (→ *ishin-denshin*) is the beginning of the “special transmission outside the [orthodox] teaching” (→ *kyōge-betsuden*), as Zen calls itself.

The story begins with a sūtra, the *Ta-fan-t’ien-wang-wen-fo-chueh-i-ching* (Jap., *Daibontennō-mombutsu-ketsugi-kyō*). In it it is told that once Brahmā, the highest deity in the Hinduist assembly of gods, visited a gathering of the disciples of Buddha on Mount Gridhrakūta (→ Vulture Peak Mountain). He presented the Buddha with a garland of flowers and requested him respectfully to expound the dharma. However, instead of giving a discourse, the Buddha only took a flower and twirled it, while smiling silently, between the fingers of his raised hand. None of the gathering understood except for Kāshyapa, who responded with a smile. According to the somewhat shortened version of this episode given in the → *Wu-men-kuan* (example 6), the Buddha then said, “I have the treasure of the eye of true dharma, the wonderful mind of nirvāna, the true form of no-form, the mysterious gate of dharma. It cannot not be expressed through words and letters and is a special transmission (outside of) all doctrine. This I entrust to Mahākāshyapa.”

The student of the Buddha who after this event was called Mahākāshyapa thus became the first patriarch of the Indian transmission lineage of Ch’an (Zen). (See the Ch’an/Zen Lineage Chart.)

Nenge-shunmoku 念 羅 Jap., lit. “winking and twirling a flower [between the fingers]”; another expression for → *nenge-mishō*.

New Lotus school 法 → Nichiren school

Ngöndro 法 Tib. → body, speech, mind

Nichiren 法 1222–82, founder of the → Nichiren school (also New Lotus school) of Japanese Buddhism. For Nichiren the teaching of Buddha found its highest expression in the → *Lotus Sūtra*. It was his conviction that the teaching found there alone could lead mankind to liberation. In his view the essence of the sūtra's message was to be found in its title. Thus the practice that he instituted consisted in the recitation of the title of the sūtra: "Veneration to the Sūtra of the Lotus of the Good Law" (Jap., *Namu myōhō renge-kyō*).

Nichiren, who relentlessly criticized all other Buddhist schools, saw himself as the savior of his nation. He wanted to bring about peace in Japan by causing its people to live in accordance with the teachings of the *Lotus Sūtra*. He accused the rulers of supporting "heretical" schools of Buddhism and regarded this as the reason for the difficulties in which the country found itself at this time. As a patriot, he wanted to make Japan the center of the authentic teaching of the Buddha and envisioned its spread to the entire world from there. Because of his unyielding advocacy of his views, Nichiren was condemned to death. He was, however, miraculously saved and then exiled to a small island. In 1274 he was allowed to return to Kamakura.

Nichiren was born on the south coast of Japan, the son of a poor fisherman. He was ordained as a monk at the age of fifteen in a monastery in the vicinity of his home village. Searching for an answer to the question "What is the true teaching of the Buddha?" he went to Kamakura and later to Mount Hiei (→ Hiei-zan), the main seat of the → Tendai school. The Tendai philosophy, which is based on the *Lotus Sūtra*, seemed to him to come nearest the truth. In 1253, he returned to his home monastery, because he felt that on Mount Hiei the true teaching of the *Lotus Sūtra* had slipped too much into the background. During this period, he elaborated his own doctrine: the teaching of the *Lotus Sūtra* alone can save mankind during a period of religious decline, because it shows the one and only way to liberation. His view that the mere recitation of the title of the sūtra was enough led to Nichiren's expulsion from the monastery. He then began to propagate his teaching on the streets, at the same time vehemently attacking all other schools. He saw the Pure Land of the → Jōdo-shū as hell; in the founder of the Jōdo-shū, Hōnen, he saw the enemy of all the buddhas and the party responsible for the misfortunes of Japan. Zen was for him the expression of diabolical powers; → Shingon meant national ruin, and → Ritsu was high treason. Nichiren was convinced

that the peace and welfare of the nation was possible only through the unification of all Buddhist schools in the teaching of the *Lotus Sūtra*.

Exiled to the island of Sado, he composed a number of written works. He began to see himself as the savior of the nation and an incarnation of two → bodhisattvas who, according to the *Lotus Sūtra*, would spread the teachings. He placed special importance on the vows taken by the students of the Buddha in the sūtra, in which they promise to propagate the teachings during bad times and to bear all hardships resulting from this. He required of his followers that they emulate the bodhisattva ideal of self-sacrifice according to his example.

Nichiren school 法 (Jap., *nichiren-shū*, lit. "School of the Lotus of the Sun") also New Lotus school; school of Japanese Buddhism, named after its founder → Nichiren (1222–82). Its teaching is based on that of the *Lotus Sūtra*, the title of which alone, according to Nichiren, contains the essence of the Buddhist teachings. The practice advocated by Nichiren consists in reciting the formula, "Veneration to the Sūtra of the Lotus of the Good Law" (Jap., *Namu myōhō renge-kyō*). If this formula of veneration is recited with complete devotion, through it buddhahood can be realized in an instant.

The Nichiren school exhibits strong nationalistic tendencies; it envisions an earthly Buddha realm, which, with Japan as its centerpoint, will embrace the whole world. It stresses the sociopolitical responsibilities of religion.

In the twentieth century, from the original school of Nichiren a number of new schools developed. The *Nichiren-shōshū* ("True School of Nichiren") draws its doctrine from Nikkō, a student of Nichiren's, and venerates Nichiren as "the buddha of the final time." Also, modern Japanese folk religions like → Rishō Koseikai, → Sōka Gakkai, and → Nipponzan Myōhōji are based on the Nichiren school.

The Nichiren school venerates "three great mysteries." The first, devised by Nichiren himself, is the → mandala (*go-honzon*) preserved on Mount Minobu, said to synthesize the teaching of the *Lotus Sūtra*. In the center of the mandala is the pagoda that is the symbol of the truth of the Buddha (→ *tathagata*) in the *Lotus Sūtra*. The pagoda represents the five characters of the title of the *Lotus Sūtra*. Around the "great title" (*daimoku*) the names of bodhisattvas and other beings are arranged in concentric circles. The second mystery is the *daimoku*, the title of the sūtra itself. It is the formula of veneration that embodies the essence of the "lotus teaching." The recitation of this formula brings about a purification of → body, speech, and mind and takes the place of the refuge (→ *trisharana*) in tradi-

tional Buddhism. The third mystery is the *kaidan*, a kind of sacred platform that originally served for the ordination of monks but was given a symbolic role by Nichiren—Japan itself is seen as the *kaidan*. This became the central idea of chauvinistic Nichirenism.

Nidāna 𑖀 Skt., Pali, roughly, “link”; the twelve links that constitute the chain of conditioned arising (→ *pratītya-samutpāda*). They are (1) → *avidyā* (ignorance); (2) → *samskāra* (formations, impulses); (3) → *viññāna* (consciousness); (4) → *nāmarūpa* (the mental and the physical); (5) → *shadāyatana* (the six bases, i.e., the six sense-object realms); (6) → *sparsha* (contact); (7) → *vedanā* (sensation); (8) → *trishnā* (thirst, craving); (9) → *upādāna* (clinging, taking possession of a womb); (10) → *bhava* (becoming); (11) *jāti* (birth); (12) *jarā-maranamh* (old age and death).

Nijūhasso 𑖀 Jap., lit. “twenty-eight patriarchs,” also *saiten-ni jūhasso*; the twenty-eight patriarchs (→ *soshigata*) of the Indian lineage of Ch’an (Zen) from → Mahākāshyapa (also → *nenge-mishō*) to → *Bodhidharma*. (See also Chan/Zen Lineage Chart.)

Nijūshi-ryū 𑖀 Jap., lit. “the twenty-four currents”; the twenty-four “schools” of Zen in Japan. Here are included the three major schools—the → Rinzai school, the → Sōtō school, and the → Ōbaku school—as well as the subsidiary lineages of the Rinzai school into which Rinzai Zen in Japan split. These subsidiary lineages are generally named after a large Japanese Zen monastery where they originated and by whose abbot they were transmitted (quite frequently also in the many submonasteries of the main monastery). Thus, for example, there is an Engaku-ji school, a Kenchō-ji school, a Nanzen-ji school, and so forth. These subsidiary lineages of the Rinzai school hardly differ from one another as concerns the essentials of Zen training.

Nikāya 𑖀 Skt., Pali, lit. “corpus”; collection of sūtras of the Pali canon (→ Pali, → Tripitaka). The Pali term *Nikāya* is essentially synonymous with the Sanskrit term → *Agama*. The “basket” of scriptures (→ Sūtra-pitaka) of the Pali canon consists of five *Nikāyas*: → *Dīgha-nikāya*, → *Majjhima-nikāya*, → *Samyutta-nikāya*, → *Anguttara-nikāya*, and → *Khuddaka-nikāya*.

Ninkyō-Funi 𑖀 Jap., lit. “person-phenomenon not-two”; an expression pointing to the fundamental Zen realization of the nondistinctness of subject (person) and object (phenomenon). The

erroneous view of being separated as an experiencing subject from an experienced phenomenal world “out there,” is an expression of → delusion that Zen training is intended to overcome.

Nipponzan Myōhōji 𑖀 Jap.; a Buddhist revival movement named after its main temple. It is also called the Movement of the Wondrous Law of the *Lotus Sūtra*. The movement was founded in 1917 by Fujii Nichidatsu and is based on the teachings of → Nichiren. Nipponzan Myōhōji advocates world peace. Its followers organize marches for peace in which they beat the “drum of Heaven” and recite the name of the → *Lotus Sūtra*. They build “peace pagodas” throughout the world.

The founder separated himself from the existing Nichiren schools and set out on a wandering pilgrimage with the intention, in accordance with a prophecy of Nichiren (who predicted the return of Buddhism to its motherland, India), to spread Nipponzan Myōhōji throughout Asia. During the Second World War Fujii became a radical pacifist. This led to a new orientation of the movement and to its involvement in worldwide activities.

Nirmānakāya 𑖀 𑖀 Skt. → *trikāya*

Nirodha 𑖀 Skt., lit. “destruction, dissolution.” *Nirodha* is interpreted in various ways: as the dissolution of suffering in the sense of the third of the → four noble truths; as the elimination of the passions, which are the cause of suffering; and as the ending of rebirth and mortal existence, of feelings and perceptions. *Nirodha* is often equated with → *nirvāna*. The notion stresses the active elimination of the causes of renewed rebirth (→ *Nirodha-samāpatti*)

Nirodha-samāpatti 𑖀 Skt., Pali; attainment of the state of extinction, i.e., the state in which every mental activity is temporarily eliminated. It can be reached after passing through the → four stages of formlessness and only an arhat can attain it. Prerequisites for its attainment are tranquillity (→ *shamatha*) and insight (→ *vipashyanā*). The state of extinction can last for several days.

Nirupadhishesha-nirvāna 𑖀 (Nirupadhiṣeṣa-nirvāna), Skt. (Pali, *anupadisesa-nibbāna*), roughly “nirvāna with no remainder of conditions”; nirvāna in which the aggregates (→ *skandha*), the twelve sense realms (→ *āyatana*), the eighteen elements (→ *dhātu*), and the → *indriyas* are no longer present. This comes about at the death of an → arhat, who is not to be re-

born. This type of nirvāna is often also called → *parinirvāna*. (Also → nirvāna).

Nirvāna 卐 (nirvāṇa), Skt., lit. “extinction” (Pali, *nibbāna*; Jap., *nehan*); the goal of spiritual practice in all branches of Buddhism. In the understanding of early Buddhism, it is departure from the cycle of rebirths (→ *samsāra*) and entry into an entirely different mode of existence. It requires complete overcoming of the three unwholesome roots—desire, hatred, and delusion (→ *akushala*)—and the coming to rest of active volition (→ *samskāra*). It means freedom from the determining effect of → *karma*. Nirvāna is unconditioned (→ *asamskrita*); its characteristic marks are absence of arising, subsisting, changing, and passing away.



Entry of the Buddha into final *nirvāna*, the *parinirvāna* (relief from eastern India, 10th century)

In → *Mahāyāna*, the notion of nirvāna undergoes a change that may be attributed to the introduction of the → *bodhisattva* ideal and to emphasis on the unified nature of the world. Nirvāna is conceived as oneness with the absolute, the unity of *samsāra* and transcendence. It is also described as dwelling in the experience of the absolute, bliss in cognizing one’s identity with the absolute, and as freedom from attachment to illusions, affects, and desires. (Also → *parinirvāna*).

In the West nirvāna has often been misunderstood as mere annihilation; even in early Buddhism it was not so conceived. In many texts,

to explain what is described as nirvāna, the simile of extinguishing a flame is used. The fire that goes out does not pass away, but merely becomes invisible by passing into space (→ *ākāsha*); thus the term *nirvāna* does not indicate annihilation but rather entry into another mode of existence. The fire comes forth from space and returns back into it; thus nirvāna is a spiritual event that takes place in time but is also, in an unmanifest and imperishable sphere, always already there. This is the “abode of immortality,” which is not spatially localizable, but is rather transcendent, supramundane (→ *lokottara*), and only accessible to mystical experience. Thus in early Buddhism, nirvāna is not seen in a positive relation to the world but is only a place of salvation.

In some places in the *sūtras* an expression is used for nirvāna that means “bliss,” but far more often nirvāna is characterized merely as a process or state of cessation of suffering (→ *dukkha*). This should not, however, be regarded as proof of a nihilistic attitude; it is rather an indication of the inadequacy of words to represent the nature of nirvāna, which is beyond speech and thought, in a positive manner. As a positive statement concerning nirvāna, only an indication concerning its not being nothing is possible. For Buddhism, which sees all of existence as ridden with suffering, nirvāna interpreted as the cessation of suffering suffices as a goal for the spiritual effort; for spiritual practice it is irrelevant whether nirvāna is a positive state or mere annihilation. For this reason the Buddha declined to make any statement concerning the nature of nirvāna.

In → *Hīnayāna* two types of nirvāna are distinguished: nirvāna with a remainder of conditionality, which can be attained before death; and nirvāna without conditionality, which is attained at death (→ *sopadhishesha-nirvāna*, → *nirupadhishesha-nirvāna*).

The view of nirvāna of the individual *Hīnayāna* schools differs considerably in some aspects. The → *Sarvāstivāda* sees in nirvāna something positive that is unmanifest and imperishable. It is reached through successively overcoming the passions. For the overcoming of each passion a specific “realm” is posited; thus many many different types of nirvāna exist, which tends to give it a hypostatic quality. In addition, it is only one among many unconditioned → *dharma*s. For the → *Sautrāntikas* nirvāna is just the disappearance of the passions, not however an unmanifest and imperishable metaphysical factor.

In the → *Vātsīputriya* school, which posits a “person” (→ *pudgala*, → *anātman*) that is not imperma-

ment, nirvāna is a positive state in which the person continues to exist.

For the → Mahāsāṅghikas, who can be seen as precursors of the Mahāyāna, the nirvāna of remainderless extinction becomes less important than nirvāna with a remainder of conditionality. From this view, later schools developed the conception of “indeterminate extinction” (→ *apratishthita-nirvāna*), in which a buddha renounces remainderless extinction and yet is free of attachment to the world.

In Mahāyāna, because of emphasis on the bodhisattva ideal, attainment of nirvāna slips somewhat into the background. It loses, however, none of its importance, since in no school of the Mahāyāna is bodhisattvahood considered the ultimate goal. Extinction in nirvāna is only postponed by the bodhisattva until all beings are liberated from suffering. Here nirvāna takes on a positive character, since it becomes essentially a state of awareness of one’s identity with the absolute. The experience of unity with the absolute is not limited to the person of the experience; rather it is a limitless experience that encompasses all appearances, including one’s own body. In this view, there is no essential distinction between samsāra and nirvāna.

Here two types of nirvāna are distinguished: indeterminate (*apratishthita-nirvāna*) and complete (→ *pratishthita-nirvāna*).

Views of nirvāna differ also among the Mahāyāna schools. The → Mādhyamikas see nirvāna as emptiness (→ *shūnyatā*), which they define as “coming to rest of the manifold,” since this coming to rest of the manifold means also the cessation or absence of everything relating to a confused projection of the world. Nirvāna is oneness with the inexpressible reality that always exists, only is not recognized. Nirvāna and samsāra are not different if one perceives the world in its true nature, which is emptiness. It is our discriminating mind that prevents us from recognizing this true nature.

The → Yogācāra posits the nondistinctness of samsāra and nirvāna as well as the unreality of all appearances. Nirvāna for this “mind-only” teaching is the cessation of discrimination, as well as the consciousness that only mind exists and the faith that the objective existence of the phenomenal world represents nothing but a confusion of the mind. This school recognizes two types of nirvāna: that of the arhat, with whom, after death, only absolute being remains. It is a coming to rest but not a consciously experienced bliss; it is seen as inferior in comparison with the second type of nirvāna, that of the Buddha, since the latter entails conscious extinction and conscious exercise of compassion. In this form of nirvāna, which exhibits a positive character and represents conscious unity with all beings, the individual as empirical personality continues in force.

In Zen Buddhism nirvāna is also seen as not sepa-

rate from this world; it is rather the realization of the true nature of the mind (the mind’s essence), which is identical with the true nature of human beings—the buddha-nature (→ *bussō*). This realization is only possible through wisdom, thus nirvāna is often equated with → *prajñā*. In the Zen sense, *prajñā* and nirvāna are two aspects of the same state. Nirvāna is the state in which a person lives who has attained *prajñā* and thus also insight into his own mind or true nature; and *prajñā* is the wisdom of a person who has attained nirvāna.

Nirvāna school 禪 a strain of early Chinese Buddhism that originated in the 5th century. It is not a school in the true sense but rather the term refers to a succession of monks who concerned themselves primarily with the teachings of the → *Mahāparinirvāna-sūtra*.

The most important teachings of this sūtra are that → nirvāna is eternal, joyous, personal, and pure in nature. This contrasts with the view put forward in the → *Prajñāpāramitā-sūtra*, in which nirvāna is described as the realization of emptiness (→ *shūnyatā*). All beings possess → buddha-nature and can attain buddhahood; in this sense the true self is like the → *tathāgata*.

These teachings were studied throughout China but rejected by many as “heretical,” since they conflicted with the teachings of the *Prajñāpāramitā-sūtra*. The most outstanding spokesmen of these revolutionary doctrines were → Tao-sheng in the south and Tao-leng in the north. The theses of Tao-sheng, based on the *Mahāparinirvāna-sūtra*, that even → *ichchantikas* possess buddha-nature and the buddhahood is achieved through “sudden” enlightenment, led to many controversies among the learned monks of this time.

The Nirvāna school also originated the practice, so characteristic of Chinese Buddhism, of dividing the teachings of the Buddha into various phases. The *Mahāparinirvāna-sūtra* is considered to be the last of the Buddha’s discourses. From this the Chinese developed the notion that the Buddha must have expounded other teachings earlier in his life, and they divided the entire body of teachings according to content into different periods and doctrines, which corresponded to different phases in the life of the Buddha. In the course of development of Chinese Buddhism, nearly every school put forward its own classification. The first division was that into doctrines of “sudden” and “gradual” enlightenment.

Nissoku-kan 寂 禪 Jap. → *susokukan*

Niu-t’ou-ch’an 禪 → Gozu school

Nīvarana 障 (nīvaraṇa) Skt., Pali, lit. “obstruction, hindrance”; refers to five qualities that hin-

der the mind, obstruct insight, and prevent practitioners from attaining neighboring or complete concentration (→ *samādhi*) and from knowing the truth. The five hindrances are (1) desire (*abhidya*), (2) ill will (*pradosha*), (3) sloth and torpor (*styāna* and *middha*), (4) restlessness and compunction (*anuddhatya* and *kaukrītya*), (5) doubt (→ *vichikitsā*). The elimination of the five hindrances is the precondition for attaining the five stages of absorption (→ *dhyāna*).

Niwa-zume ㊦ Jap., roughly “being left standing in the court”; the time in which a Zen monk who has requested admittance to a monastery, after an initial rejection remains prostrating at the monastery gate in order to prove the earnestness of his longing for spiritual training.

In the Zen tradition it is clear that only a person with a great sense of commitment and a strong “will for the truth” (→ *kokorozashi*) is suitable to undertake the difficult and lengthy path of spiritual training in the search for → enlightenment, a path which demands of each seeker, mentally and physically, the utmost of which he or she is capable. Thus, particularly in ancient times, persons who sought to be admitted to a Zen monastery or to be accepted by a → *rōshi* as his student were often harshly rejected at first in order to test them. If they were discouraged by this rejection, it was clear that their will for truth was not strong enough.

“Being left standing in the court” could last for several days. During this time the monk, prostrating or in a posture of humility, stayed day and night at the gate of the monastery, no matter what the weather, provided that his wish to be accepted into the monastery was an earnest one. This period of trial has a long tradition in Ch’an (Zen). The second patriarch of Ch’an (Zen) in China, → Hui-k’o, was initially rejected by → Bodhidharma when he requested the latter to accept him as a student. According to tradition, Hui-k’o persisted for many days, standing in the snow in bitter cold before the cave in which Bodhidharma was practicing *zazen* “facing the wall” (→ *menpeki*). Bodhidharma paid him no heed. Only when Hui-k’o, as a sign of his earnestness, cut off his own left arm and presented it to Bodhidharma did the latter accept him as a student.

Nō ㊦ Jap.; the highly refined dance-drama of Japan, in which the means of expression are reduced to the essential. Like many other Japanese arts, Nō is permeated by the spirit of Zen and strongly marked by it. The originator of the classical form of Nō is considered to be Ze-ami (1363–1443), who was the greatest author of Nō plays and wrote the most important theoretical work on Nō and its aesthetic.

Nöndro ㊦ Tib.; an alternate way of writing *ngöndro*, → body, speech, mind.

Nonsel ㊦ → *anātman*

Northern school ㊦ → Southern school

Nōshi ㊦ Jap. → *nōsu*

Nōsu ㊦ also *nōshi*, Jap., lit. “patchwork robe”; 1. the robe of a Buddhist monk. 2. in Zen a term for a Zen monk (who wears a patchwork robe).

Nyānatiloka ㊦ 1878–1957, German Buddhist scholar and translator. His original name was Walter Florus Gueth. He came from a Catholic family. After receiving his high school degree, he studied music and became a violin virtuoso. During a trip to Sri Lanka, he came in contact with Buddhism. He went to Burma, where he entered the Buddhist monastic order. He is considered one of the most important Pali scholars. Among his works of translation are *Die Fragen des Milindo* (1919–24) (→ *Milindapañha*), the → *Anguttara-nikāya* (1922), and the → *Visuddhi-magga* (1952). He composed many doctrinal works and a *Buddhist Dictionary* (Colombo, 1972).

Nyingmapa ㊦ (*rnying-ma-pa*), Tib., lit. “School of the Ancients”; one of the four principal schools of → Tibetan Buddhism. The school brings together the oldest Buddhist traditions of Tibet, which were brought to the country from India by → Padmasambhava and the monks Vimalamitra and Vairochana in the 8th century. Since the 15th century there has existed an independent collection of these teachings, which, however, is not included in the official Tibetan canon (→ *Kangyur-Tengyur*). The Nyingmapas consider → *dzogchen* to be the supreme doctrine; the systematization of the *dzogchen* teaching by → Lonchenpa and his commentary on it are considered authoritative.

The early Nyingmapas were laymen as well as monks. They managed to maintain their tradition in spite of the persecution of Buddhism by Langdarma (836–42). In the 11th century the name *nyingma* (“old”) came into use to distinguish their school from the new schools that had developed by then. Three lineages of transmission are recognized in this school: the historical, direct, and visionary lineages.

The historical or *kama* (utterance), lineage includes all teachings that, stemming from → Samantabhadra, were passed down in an uninterrupted transmission from teacher to disciple. Among these are the teachings of the three vehicles (→ *yāna*) that are peculiar to the Nyingmapa school: *mahāyoga*, *anuyoga*, and *atiyoga* (for the last of these, → *dzogchen*).

The direct, or → *terma*, lineage is associated with those transmissions that were hidden as texts by Padmasambhava, so that at the right time they could be rediscovered and taught anew. The → *Bardo thödol* is one of the best-known *terma* works. Direct spiritual contact with teachers of past generations that result in empowerments for particular teachings constitute the visionary lineage. In this way Lonchenpa received the teachings of Padmasambhava.

Nyoi ㊦ Jap. for → *ju-i*

Nyo-nyo-chi ㊦ Jap., lit. “the wisdom that is like thushness [→ *shinnyo*]”; the wisdom that arises from profound → enlightenment, the realization of one’s own buddha-nature (→ *busshō*); also enlightened consciousness.

Nyorai ㊦ Jap. for → *tathāgata*

Nyorai-zō ㊦ Jap., lit. “*tathāgata* treasure-house”; a synonym for the buddha-nature (→ *busshō*) inherent in all beings, the true nature of

reality that in unenlightened persons (→ *bonpuno-jōshiki*) is obscured by → delusion.

Nyorai-zō-shin ㊦ Jap., lit. “heart-mind [→ *kokoro*] of the *tathāgata* treasurehouse”; expression in Japanese Buddhism referring to the view, common to the many Mahāyāna schools, that the mind (heart-mind) of human beings is fundamentally perfect and identical with that of buddha (→ *busshō*).

Nyoze ㊦ Jap., lit. “thus, precisely, just like this”; an expression betokening complete certainty, the absence of any doubt. Used by a master to his student, it means that the student has understood.

Nyūfuni-hōmon ㊦ Jap., lit. “entry through the dharma gate [→ *hōmon*] of nonduality”; awakening to the truth of nonduality, i.e., experience of enlightenment. The expression comes from the → *Vimalakīrtinirdeśha-sūtra*, where it appears as the heading of a chapter.

O

Ōbai ㊦ Jap. for → Huang-mei

Ōbaku Kiun ㊦ Jap. for → Huang-po Hsi-yun

Ōbaku school ㊦ with the → Rinzai and → Sōtō schools, one of the three schools of Zen in Japan. It was originated by the Chinese master → Yin-yuan Lung-ch’i (Jap., Ingen Ryūki), who founded the school’s main monastery, Mampuku-ji, in the middle of the 17th century in Uji near Kyōto. The Ōbaku school is a subsidiary lineage of the Rinzai school; in present-day Japan it possesses hardly any active monasteries and is thus the least influential of the three schools of Zen in Japan.

Yin-yuan was originally the abbot of Wan-fu-szu (Jap., Mampuku-ji), a monastery on Mount Huang-po (Jap., Ōbaku) in China. In the year 1654 he came to Japan, where in 1661 Shōgun Tokugawa Tsunayoshi had a monastery in the Chinese Ming style built for him. Yin-yuan gave this monastery the name Ōbaku-san Mampuku-ji. In 1671 → Mu-an Hsing-t’ao (Jap., Mokuan Shōtō), a Chinese monk and student of Yin-yuan’s who had accompanied the latter to Japan, founded the Zuishō-ji monastery in the vicinity of Tōkyō, which became a strong force in spreading Zen

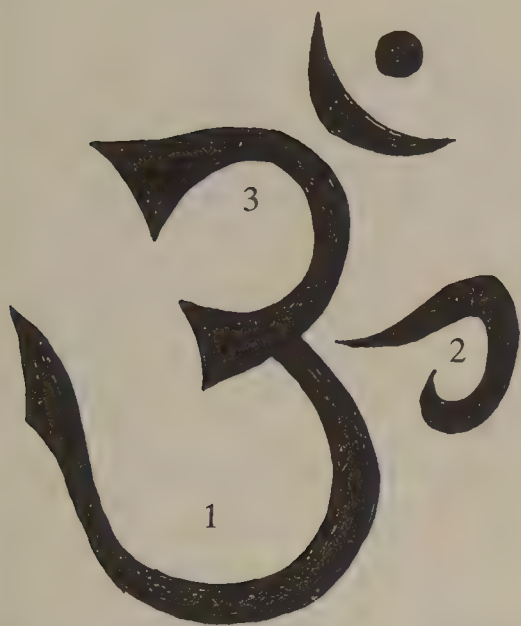
in this area. Until the Japanese monk Ryūtō was installed as the 14th abbot of this monastery, the lineage stemming from Yin-yuan and Mu-an was continued by Chinese dharma successors (→ *hassu*). In 1876 this lineage was officially recognized as the Ōbaku school. It was first developed as an independent school in Japan and was not, as often supposed because of its name, founded by the great Chinese master → Huang-po Hsi-yun (Jap., Ōbaku Kiun), who was the master of Lin-chi I-hsuan, the founder of the Rinzai school.

Ōbaku-shū ㊦ Jap. → Ōbaku school

Ōjin ㊦ Jap. for *nirmānakāya*, → *trikāya*

OM ㊦ also AUM or *pranava*, Skt.; the most comprehensive and venerable symbol of spiritual knowledge in Hinduism, it also appears in Buddhism (particularly in → Vajrayāna) as a mantric syllable, but has a different sense than in Hinduism.

OM is a symbol of form as well as sound. This syllable is no magic word and is not even considered to be a word; rather it is a manifestation of spiritual power, a symbol that is to be found throughout the East, which betokens the presence of the absolute within → *māyā*. The worlds



The symbol OM

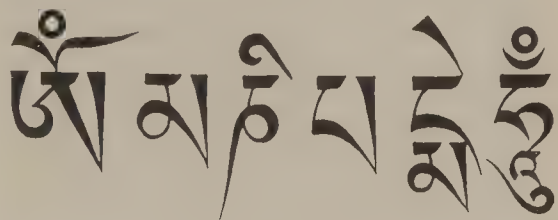
of the physical, mental, and unconscious are represented in the letters of the syllable OM by three curves; the supreme consciousness is represented by the point outside and above the rest; this illuminates and reveals the other three. The form of OM is a concrete manifestation of the visible truth. No concept or object of this universe is independent. All are permutations of the one consciousness and participate in its nature to various degrees; in this way they are connected with one another.

The OM symbol consists of three curves, a semicircle, and a point and is an enclosed unit. The three curves are connected with one another and grow one out of the other. The point with the semicircle stands by itself. It rules the whole. The symbol stands for three states of consciousness—the waking state, the dream state, and the state of deep sleep—as well as the supreme consciousness or self, which observes and permeates these states. The semicircle under the point is not closed; it symbolizes the infinite and its openness indicates that finite thinking cannot grasp the depth and the height of the point.

The material world of the wakeful consciousness, the level of external activity and thus the most palpable, is symbolized by the large lower curve (1). The level of the dream state, subject to the stimulus not of external objects but only of mental representations, is symbolized by the second, small curve (2), which is, so to speak, between wakefulness and sleep. The upper curve (3) symbolizes the unconscious, which we call deep sleep, but it is also a connective link, for it is closest to the point that represents absolute consciousness.

The point is the absolute consciousness that illuminates and governs the three others; it is *turiya*, “the fourth.” Without *turiya*, there would be no thinking, no symbol, and no universe. The point illuminates the three states. It itself lights by its own light and is only experienced by persons who have gone beyond the three curves and attained the point and merged with it. The point can be interpreted variously: as absolute consciousness, as witnessing consciousness behind body and thought, or as liberation from the world of appearance.

OM MANI PADME HUM ■ Skt., lit. “OM, jewel in the lotus, hum” (Tib., om mani peme hung); Sanskrit formula associated with → Avalokiteshvara, the most important and oldest mantra of Tibetan Buddhism. The simplest explanation of the two words, enclosed by so-called seed-syllables, that mean “jewel in the lotus” is equation of the jewel with enlightenment-mind (→ *bodhicitta*), which arises in the lotus of human consciousness. The complex meaning of this sequence of sounds is connected with the role it plays in → *sādhanas* and must be described in the context of the entire symbology of the → Vajrayāna. For Tibetan Buddhists, these six syllables are an expression of the basic attitude of compassion, and the recitation of them expresses the longing for liberation (→ *nirvāna*) “for the sake of all sentient beings.” For this reason, the six syllables are also associated with the six modes of existence in the wheel of life (→ *bhava-chakra*).



The mantra OM MANI PADME HUM in its Tibetan form

OM MANI PEME HUNG ■ Tib. for → OM MANI PADME HUM

One-pointedness of mind ■ (Skt., *ekāgrata*; Pali, *ekāgattā*); focusing (concentration) of mind on a single object. (Also → *samādhi*.)

Ordination ■ in the Buddhist sense, acceptance into the → *sangha* of the Buddhist community of monks and nuns, which represents a legal act that must be carried out in the presence of witnesses according to specific rules; a prerequisite is the voluntary declaration of entering into → homelessness. Ordination does not bind the per-

son ordained to the *sangha* for life; leaving the order and returning to it are possible at any time.

Three different types of ordination are distinguished: (1) the lower ordination, through which one becomes a novice (→ *shrāmanera*); (2) the higher ordination, through which a novice is consecrated as a monk (→ *bhikshu*) or nun (→ *bhikshunī*); (3) the “bodhisattva ordination” in the Mahāyāna.

Ordination ceremonies vary greatly from country to country. The first ordination is described in the *Prātimoksha-sūtra*.

Originally entry into the order was accomplished by shaving the hair and beard, putting on the upper and lower yellow robes (→ *trichivara*), and doing a three-fold recitation of the refuge formula (→ *triratna*). However, this simple ceremony was soon felt to be inadequate and gave way to a complicated procedure. In the ordination for the novitiate, the candidate has to appear with shaven head before at least ten (or in areas where Buddhism developed late, five) monks; female novices-to-be need nuns as well as monks as witnesses, otherwise the ordination is invalid. The male novice receives the two-piece robe from the hands of the abbot of the monastery, at which time he is reminded of the impermanence of the body this robe will cover. Then he retires to put on the robe, during which process he recites a formula intended to make him aware that the robe is to be worn as a protection and not an adornment of the body. Then he requests to be granted refuge and takes upon himself the ten → *shilas*, which the abbot recites and the novice repeats.

In the ordination for full monkhood (*upasampadā*), the novice first goes once more through the lower ordination; then an examiner questions him according to a fixed text concerning his age, origin, illnesses, and so on. The monk-to-be then names his two teachers (→ *āchārya*, → *upādhyāya*) and one of them confers upon him the three-piece robe and the begging bowl. Then follows the description of the behavioral precepts and that of the four violations that lead to expulsion from the *sangha* (→ *Vinaya*, → *Prātimoksha*). The candidate requests acceptance and the ordination formula is repeated three times. At this point anyone in the community has the right to object. The ceremony is concluded by an address by the abbot. In Mahāyāna countries, after some time the taking of the bodhisattva vow (→ *pranidhāna*) follows. In China, this precedes the → *moxa* ceremony, in which incense is burned on the bald head of the monk; this leaves visible scars.

Orgyen 卍 → Urygen

Original face 卍 → *honrai-no-memmoku*

Ōryō E'nan 卍 Jap. for → Huang-lung Hui-nan

Ōryō-ha 卍 Jap. for → Ōryō school

Ōryōki 卍 Jap., roughly “that which contains just enough”; a set of nesting eating bowls, which Zen monks or nuns receive at their ordination. In a narrower sense *ōryōki* means just the largest of these bowls (also → *jihatsu*), which corresponds to the single eating and begging bowl that the itinerant monks of India immediately after the time of → Shākyamuni Buddha were allowed to possess. In an extended sense, *ōryōki* refers to the ceremonial use of the eating bowls during the silently taken meals in a Zen monastery.

Ōryō school 卍 (Chin., Huang-lung-p'ai, Jap., Ōryō-ha [Chin., p'ai; Jap., ha, “wing”]); a lineage of Rinzai Zen stemming from the Chinese Ch'an (Zen) master → Huang-lung Hui-nan (Jap., Ōryō or Ōryū E'nan). It belongs to the “seven schools” (→ *goke-shichishū*) of Ch'an (Zen) and was the first school of Zen in Japan, brought there by → Eisai Zenji. It died out both in China and Japan after a few generations. Since the Ōryō lineage developed out of the → Rinzai school, it is also called the Rinzai Ōryō school.

Ösel 卍 ('od-gsal) Tib., lit. “clear light, luminosity”; 1. the luminosity of mind, the realization of which, as complementing the emptiness (→ *shūnyatā*) of mind, is generally defined as the supreme goal of the → Tantras (→ *mahāmudrā*, → *dzogchen*).

2. One of the “six doctrines of Nāropa (→ *Nāro chödruḡ*), through the practice of which “light in its essential identity with the mind radiating from oneself [manifests] in the same manner as a lamp illuminates itself and objects without further external means” (G. Tucci).

Ōtani 卍 Jap. → Jōdo-shin-shū

Ō-Tō-Kan School 卍 Jap.; lineage of Japanese Rinzai Zen stemming from the three great Zen masters Nampo → Shōmyō (also Daiō Kokushi), → Myōchō Shūhō (also Daitō Kokushi), and Kanzan Egen (also Musō Daishi). The name of this lineage derives from the last characters of *Daiō* and *Daitō* and from the first of *Kanzan*. The important Zen master and great reformer of Rinzai Zen → Hakuin Zenji was a heritor of this lineage.

P

Pa-chiao Hui-ch'ing 杲 (Jap., Bashō Esei) a Zen master of about the 10th century who came from Korea and belonged to the → Igyō school. Pa-chiao traveled from Korea to China and became there a student and dharma successor (→ *hassu*) of → Nan-t'a Kuang-jun (Jap., Nantō Kōyū). He was the master of → Hsiang-yang Ch'ing-jang (Jap., Kōyō Seijō). We encounter Pa-chiao in example 44 of the → *Wu-men-kuan*.

The pronouncement of Pa-chiao that is presented here as a kōan is one of the most famous Zen sayings. "Master Pa-chiao said while instructing his students, 'If you have a staff, I'll give you a staff. If you don't have a staff, I'll take your staff away.'"

Padma 蓮 Skt. → lotus

Padmapāni 蓮 → *Avalokiteshvara*

Padmasambhava 蓮 Skt., lit. "the Lotus-born"; contemporary of the Tibetan king Trisong Detsen (755–97) and one of the historically identifiable founders of → Tibetan Buddhism. He left his imprint particularly on the → Nyingmapa school and is venerated by its followers as the "second Buddha." His special task lay in taming the indigenous demons, or the forces of nature embodied in them. The methods of Padmasambhava ranged from the use of ritual implements, such as the → *phurba*, to the mastery of the meditation techniques of → *dzogchen*. In the course of centuries, the figure of Padmasambhava, who continued the tradition of the → *mahāsiddhas*, took on an increasingly legendary character. He is still venerated today in the Himalayan countries under the name *Guru Rinpoche* (Precious Guru).

According to legend, Padmasambhava was born in the country of → Urygen in northwest Kashmir. He quickly mastered all the learned disciplines of his time, especially the teachings of the → Tantras. In the 8th century he made his appearance in history through his mission to Tibet, then under the dominance of nature religion and the → *bön* faith. His campaign in Tibet came to an end with the construction of the Samye Monastery (775). Concerning the remainder of Padmasambhava's stay in Tibet, the sources diverge, giving anywhere from a few months to many years. He transmitted his teachings to twenty five principal students, including the Tibetan king. Especially important among these teachings were the "eight logos." For the benefit of future generations, he also hid a great number of teachings in the form of texts (→ *terma*). The most important female student of Padmasambhava and the author of his biography was → Yeshe Tsogyel.



Padmasambhava, who brought Buddhism to Tibet, and two of his female students (Tibetan block print)

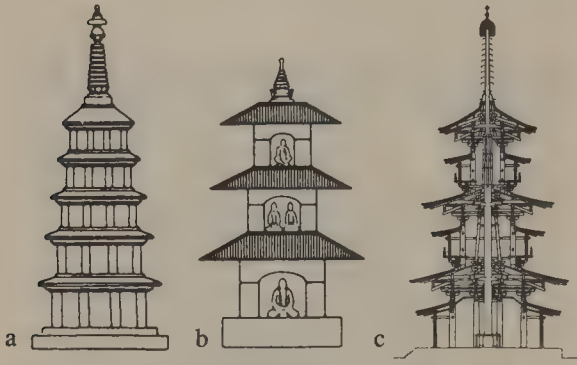
The followers of the Nyingmapa school celebrate the important events in the life of Guru Rinpoche on the tenth day of each month. Thus on the tenth of the first month they celebrate his renunciation of the world and his meditating in charnel grounds; on the tenth of the second month, his ordination; on the tenth of the third month, his transformation of fire to water in the kingdom of Zahor—and so forth. The best known invocation of Padmasambhava is that in seven lines:

In the northwest of the land of Urygen
On a blooming lotus flower
You attained supreme wondrous perfection.
You are called the Lotus-born
And are surrounded by a retinue of *dākinīs*.
I follow your example—
Approach and grant me your blessing.

A biography of Padmasambhava is to be found in W. Y. Evans-Wentz 1954.

Pagoda 塔 Buddhist architectonic form indigenous to China, Japan, and Korea, which developed out of the Indian → *stūpa*. Pagodas are usually narrow four- or eight-cornered structures out of stone, brick, or wood, with several stories and prominent eaves. On the very top is a post with a great number of rings.

A pagoda, like a stupa, serves as a container for relics (→ *sharīra*) or as the tomb of a famous master. The core of the pagoda, which contains



Basic types of Chinese (a, b) and Japanese (c) multi-story pagodas (after D. Seckel)

the relics, can be ritually circumambulated on a stairway. The pagoda also appears throughout East Asia in miniature form as a votive offering vessel, an incense holder, or as the central piece on a domestic shrine.

In the development from the Indian stūpa to the East Asian pagoda, a greater sense of verticality was obtained by the multiplication of levels in the lower part of the structure, creating the impression of a tower. The structural elements that separate the levels are extended into jutting eaves, which taper slightly in width as they approach the top of the pagoda. The hemisphere so characteristic of the stūpa is preserved in the pagoda only as the pediment for the ring-bearing post at the very top.

In China the form of the pagoda was already fully developed by the 5th century. Wooden pagodas are known from even earlier times. Chinese pagodas are usually made from brick, stone, or wood and are richly adorned with sculptural forms. Their sweeping rooves are covered with colorful glazed shingles. The roof corners and the rings on top are often hung with small bells, the sound of which symbolically carries the Buddhist teachings in all directions. Inside, Chinese pagodas have either a pillar, around which stairs wind so that the pagoda can be ritually circumambulated, or a central shaft containing buddha figures from which walkways lead to windows in the outer wall. Many pagodas are ornamented on the outside with reliefs of buddha images that symbolize the innumerable buddhas of all worlds.

In addition to functioning as a Buddhist sacred site, a pagoda is intended to exercise a geomantically favorable influence on its locale.

Pagodas, like stūpas, embody a cosmic symbology. The absolute that is personified in the figure of the Buddha is symbolically represented by the central pillar of a pagoda. This central axis of the structure is the center of the universe. Out of it the cardinal directions and their world quarters arise, each of which in the Mahāyāna is associated with a particular buddha. In this way, a pagoda is similar to a → mandala.

Individual stories represent the different worlds (→ *triloka*), the stages of the bodhisattva path (→ *bhūmi*), or the path to enlightenment in general. The eight-cornered ground plan popular in China symbolizes the wheel of dharma (→ *dharma-chakra*) with its eight spokes, which in turn refers to the → eightfold path.

Pai-chang-ching-kuei 戒 (Jap., *Hyakujō Shin-gi*); a written work containing the rules for life in a Zen monastery (→ *tera*) established by the Chinese Ch'an (Zen) master → Pai-chang Huai-hai; it was redacted by the monk Te-hui (Jap., Tokuki). The regulations recorded in this work are considered authoritative to the present day.

Pai-chang Huai-hai 懷海 also Po-chang Hui-hai, (Jap., *Hyakujō Ekai*), 720–814; one of the great Chinese masters of Ch'an (Zen) of the T'ang period; a student and dharma successor (→ *hassu*) of → Ma-tsu Tao-i (Jap., Baso Dōitsu) and the master of → Kuei-shan Ling-yu (Jap., Isan Reiyū) and → Huang-po Hsi-yun (Jap., Ōbaku Kiun). Pai-chang founded the Ch'an (Zen) monastic tradition by establishing precise rules for the life and daily routine of a Ch'an monastery (see also → *tera*). Ch'an masters and their students had hitherto been "guests" in monasteries of other Buddhist schools and had adhered to the monastic rules of these schools. The rules of Pai-chang made possible the development of independent Ch'an monasteries in which the daily routine was entirely determined by the requirements of the Ch'an style of training.

Following the tradition of → Tao-hsin, the fourth patriarch of Ch'an who founded the first self-supporting community of Ch'an monks, Pai-chang stressed the importance of combining meditative practice (→ *zazen*) with daily work in the monastery and in the fields. From Pai-chang comes the well-known Zen saying: "A day without work, a day without food." He himself lived in accordance with this principle until advanced old age (→ *samu*). Until this time Buddhist monks in China had lived, following the Indian monastic tradition, from offerings gathered by the monks on begging rounds or brought to the monasteries by lay believers. Now the monks of the Ch'an monasteries gained their livelihoods principally through their own manual labor. However, the tradition of making begging rounds (→ *takuhatsu*) was preserved in Pai-chang's rules as a form of spiritual training.

Although the precise written form in which Pai-chang originally set forth his rules has been lost, these rules and their spirit have been pre-

served in the Zen tradition and are followed today in Zen monasteries.

Pai-chang is not known for his organizational talent alone, rather primarily for his profound Zen realization and his great wisdom, already indicated by the monastic name he received from his first master, Tao-chih. The name is Huai-hai, “[He Who Bears the] Ocean [of Wisdom in His] Bosom.” Pai-chang is the author of *Tun-wu ju-tao yao-men-lung*, a fundamental Ch’an text concerning “sudden enlightenment” (→ *tongo*). In this work he shows that the teaching of the → Southern school of Ch’an is in accord with the deepest sense of the great Mahāyāna sūtras.

From this text it is evident that Pai-chang was well versed in the sūtras. Thus even in the school of sudden enlightenment (the Southern school), though the primacy of the enlightenment experience over any “theory” was stressed, great importance was still placed on the study of the sūtras. This text, composed by Pai-chang in dialogue form, begins with the following sentences:

Question: What practice must we practice in order to attain liberation?

Answer: Liberation can only be realized through sudden enlightenment.

Question: What is sudden enlightenment?

Answer: *Sudden* means to liberate oneself in an instant from all delusive thoughts. *Enlightenment* means the insight that enlightenment is nothing that could be attained.

Question: Where should we begin with this practice?

Answer: At the root.

Question: And what is the root?

Answer: The mind [consciousness] is the root.

An English translation of this text is found in J. Blofeld, *The Zen Teaching of Hua Hai on Sudden Illumination* (London, 1962). The sayings and teachings of Pai-chang are recorded in *Hung-chou Pai-chang-shan ta-chih-ch’an-shih yü-lu* (Record of the Words of the Ch’an Master of Great Wisdom, Pai-chang from Hung-chou; Chinese short title, *Pai-chang yü-lu*) and in the *Pai-chang kuang-lu*. An English translation of both texts is found in T. Cleary, trans., *Sayings and Doings of Pai-Chang* (Los Angeles, 1978).

Pai-chang appears in examples 2 and 40 of the → *Wu-men-kuan*, as well as examples 26, 53, 70, 71, and 72 of the → *Pi-yen-lu*.

We learn more about the mind of Pai-chang from these kōans than from all historical data concerning his life and significance. Here, for instance, is example 26 of the *Pi-yen-lu*:

A monk asked Pai-chang, “What is there that’s extraordinary?”

Pai-chang said, “Sitting alone on [Mount] Ta Hsiung [Jap., Dai Yūhō].”

The monk bowed respectfully. Pai-chang hit him.

Pai-lien-tsung 白蓮 Chin. → White Lotus school

Pai-ma-ssu 白馬 Chin., lit. “White Horse Monastery”; the oldest Buddhist monastery in China, in the vicinity of Lo-yang. The history of this monastery can be traced back to the first century C.E. It has been rebuilt a number of times. Its present form is from the Ming period. The monastery belongs to the Ch’an (Zen) school.

From inscriptions we learn that here the first sūtras (including the → *Sūtra in Forty-two Sections*) were translated into Chinese, by two Indian monks—Matanga and Chu-fa-lan—whose tombs are in the monastery.

The name of the monastery derives from events initiated by → Ming-ti, an emperor of the Han Dynasty. Ming-ti had a dream about a certain deity and sent ministers to the west to learn more concerning this phenomenon. They returned with the *Sūtra in Forty-two Sections*, riding on a white horse. According to another tradition, the two monks Matanga and Chu-fa-lan arrived in Lo-yang riding on a white horse.

Of note are a stele from the T’ang period and a thirteen-story pagoda, which is located outside the monastery walls on the east. In the ancestor hall are statues of the six patriarchs of the Ch’an school. Matanga and Chu-fa-lan are said to have carried out their translation work on the so-called Cool Terrace.

Pai-yün Shou-tuan 白雲守端 (Jap., Hakuun Shutan), 1025–75; Chinese Ch’an (Zen) master of the Yōgi lineage of Rinzaï Zen (→ Yōgi school); a student and dharma successor (→ *hassu*) of Yang-ch’i Fang-hui (Jap., Yōgi Hōe) and the master of → Wu-tsu Fa-yen (Jap., Goso Hōen).

Pai-yün-tsung 白雲 Chin. → Hakuun school

Pali 巴利 (Pāli); Indian dialect derived from Sanskrit in which the canonical texts of the Theravāda are composed. Opinions concerning the origin of this dialect differ widely. Rhys-Davids is of the view that Pali was a dialect of → Koshala in the northeast Gangetic basin. Walleser considers it to have been the language of → Pātaliputra (present-day Patna), the capital of → Magadha. Many researchers regard Pali as the variation of the Magadha dialect that is said to have been the language of the Buddha and that may have served as the colloquial tongue of the Magadhan elite. However, inscriptions discovered in Māgadhī exhibit considerable differences from Pali. Lamotte takes the view that Pali was a central Indian dialect, i.e., one of the ancient Prakrit tongues.

Pa-ling Hao-chien 𣎵 (Jap., Hayō Kōkan), 10th century; Chinese Ch'an (Zen) master of the → Ummon school; a student and dharma successor (→ *hassu*) of → Yun-men Wen-yen (Jap., Ummon Bun'en). He had the nickname Garrulous Chien, because, completely unlike his master Yun-men (who was known for his often literally monosyllabic style of expression), Pa-ling was fond of responding to his students in elegant poetic formulations. Pa-ling had two dharma successors; we encounter him in examples 13 and 100 of the → *Pi-yen-lu*.

Kōan 13 of the *Pi-yen-lu* gives us an impression of the master's way of expressing himself. A monk asks him in this example about the Deva school. This is a reference to Kānadeva, the fifteenth patriarch in the Indian lineage of Ch'an (Zen). Kānadeva was a student and dharma successor of Nāgārjuna, the fourteenth patriarch, one of the greatest philosophers in the Buddhist tradition. Like his master, Kānadeva was an outstanding philosopher and an indomitable foe in the philosophical debates so popular in the Buddhism of his times. The kōan is as follows:

"A monk asked Pa-ling, 'What is the Deva school?'
"Pa-ling said, 'Snow heaped in a silver bowl.'"

Pali school 𣎵 → Theravāda

Pañcha-mārga 𣎵 (pañca-mārga), Skt., lit. "five paths"; like the stages of a bodhisattva (→ *bhūmi*), an important description of the spiritual path. In this case, there are five phases: (1) path of accumulation (*sambhāra-mārga*), (2) path of preparation (*prayoga-mārga*), (3) path of seeing (*darshana-mārga*), (4) path of meditation (*bhāvanā-mārga*), (5) path of no-more-learning (*ashaiksha-mārga*).

The content of the practices to be accomplished on the respective paths are differently defined for the vehicles of the → *shrāvakas*, → *pratyekabuddhas*, and → bodhisattvas. Bodhisattvas reach the first stage of a bodhisattva at the beginning of the path of seeing.

Panchen Lama 𣎵 (paṅ-chen bla-ma), Skt.-Tib., "guru who is a great scholar"; an honorific title conferred by the fifth → Dalai Lama on his master, the abbot of Tashi Lhunpo Monastery. Because the Dalai Lamas from this time on were considered to be incarnations of → Avalokitesvara, the fifth Dalai Lama declared his guru to be on a higher level as the incarnation of → Amitābha. In contrast to the Dalai Lama, the Panchen Lama, who like the Dalai Lama is reincarnated again and again (→ *tulku*), has no political responsibilities. After the death of a Dalai Lama, the Panchen Lama merely holds the posi-

tion of the former's spiritual representative. Only in the 20th century did the Panchen Lama also begin to assume political office.

P'ang Yün 𣎵 also P'ang-chu-shih (Jap., Hō Un or Hō Koji), 740–808/11, "Layman P'ang," China's most famous Ch'an (Zen) layman; a student and dharma successor (→ *hassu*) of → Shih-t'ou Hsi-ch'ien (Jap., Sekitō Kisen) and → Ma-tsu Tao-i (Jap., Baso Dōitsu) and close friend of the Ch'an master → Tan-hsia T'ien-jan (Jap., Tanka Tennen). The → *mondō* and → *hossen* of Layman P'ang with the great Ch'an masters of his time that are recorded in the *P'ang-chu-shih yu-lu* are a high point of Ch'an (Zen) literature. (English translation: *The Recorded Sayings of Layman P'ang*, trans. R. Fuller-Sasaki et al. [New York, 1971].) P'ang Yün appears in example 42 of the → *Pi-yen-lu*.

P'ang Yün came from a family of minor functionaries and, like his forebears, studied the Confucian classics. However, he became aware of the vacuity of book learning and worldly possessions; one day he packed all his possessions into a boat and sank it in the river in front of his house. Then, accompanied by his talented daughter Ling-chao, he entered into → homelessness. Wandering through China, he visited the great Ch'an masters in order to train himself through his encounters with them.

In his first meeting with Master Shih-t'ou, Pang Yün asked him, "Who is he who is not dependent upon the ten thousand things [all phenomena]?" Immediately, Shih-t'ou held P'ang Yün's mouth shut, and insight dawned on the layman.

Later Shih-t'ou inquired about his everyday affairs. P'ang Yün answered with a poem, which, freely translated, is as follows:

There is nothing special about my daily affairs,
I am simply in spontaneous harmony with them.
Clinging to nothing and also rejecting nothing,
I encounter no resistance and am never separate.
What do I care about the pomp of purple robes—
The pure summit was never sullied by so much as
a fleck of dust.

The wondrous action of supernatural forces
I find in hauling water and cutting wood.

Shih-t'ou then confirmed him as his dharma successor, and P'ang Yün went on to Ma-tsu. Him also P'ang asked, "Who is it who is not dependent upon the ten thousand things?" Ma-tsu answered, "This I'll tell you when you drink up the waters of the West River in a single gulp." With these words P'ang Yün came to profound enlightenment.

P'an-shan Pao-chi 𣎵 (Jap., Banzan Hōshaku), 720–814; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Ma-tsu Tao-i (Baso Dōitsu). After receiving the seal of confirmation (→ *inka-shōmei*) from Ma-tsu,

P'an-shan settled in northern China on Mount P'an-shan, not far from the present-day border with North Korea. He was one of the few early Ch'an masters to be active in this area. We meet him in example 37 of the → *Pi-yen-lu*.

The story of his first enlightenment experience, as it is recorded in the *Wu-teng hui-yuan*, is noteworthy:

Once when the master was crossing the marketplace, he overheard a customer, who was just buying some pork, say to the butcher, "Cut me a piece of the good stuff."

The butcher folded his arms and said, "Sir, what here is not the good stuff!?"

At these words, the master attained insight.

P'an-shan was not, however, confirmed by his master after this experience. This happened only later, after a significantly deeper realization, which W. Gundert gives an account of in his explanation of the text of example 37 of the *Pi-yen-lu*:

One day he encountered a funeral procession, and from the chant he picked out these words: "For the red orb of the sun, it is a certainty to sink into the west. But the soul—whither will it go?" Behind the coffin walked the son of the deceased, wailing plaintively. Everything was as custom demanded; one could see this almost every day. However, it struck the youth [P'an-shan] with all the force of cosmic law. He saw the cycle of birth and death, and with this the light arose in him that remains untouched by this cycle.

Pansil 𑖦 Pali, abbreviation for *pancha-sīla* (→ *shīla*); the five moral rules that all followers of the → Theravāda are obliged to observe. In a broader sense, *pansil* refers to all the formalized texts that are recited on specific occasions like → *pūjās* and → *uposatha* ceremonies: invocation of the Buddha, taking refuge (→ *trisharana*), and the *pansil* in the true sense.

Pao-feng K'o-wen 𑖦 (Jap., Hōbō Kokumon), 1025–1102; Chinese Ch'an (Zen) master of the Ōryō lineage of Rinzai Zen (→ Ōryō school); a student and dharma successor (→ *hassu*) of → Huang-lung Hui-nan (Jap., Ōryō E'nan) and the master of → Tou-shuai Ts'ung-yueh (Jap., Tosotsu Jūetsu).

Pao-fu Ts'ung-chan 𑖦 (Jap., Hofuku Jūten), d. 928; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Hsueh-feng I-ts'un (Jap., Seppō Gison). Pao-fu had twenty-five dharma successors; we encounter him in examples 8, 23, 76, 91, and 95 of the → *Pi-yen-lu*.

Pao-lin-ssu 𑖦 (Jap., Hōrin-ji) a Buddhist monastery in southern China, built in 504, in which → Hui-neng, the sixth patriarch of Ch'an (Zen), lived for some time. Since that time it has been one of the best-known monasteries in China.

Pao-ying Hui-yung 𑖦 → Nan-yuan Hui-yung

Paramārtha 𑖦 Skt., lit. "supreme reality, supreme truth"; name of one of the four great translators in Chinese Buddhism. Paramārtha (499–569) was an Indian; he came to China in 546. In the same year, the emperor, who wanted to place him at the head of a translation bureau, invited him to the capital (present-day Nan-king). However, political turmoil made this plan impracticable. Paramārtha spent the next years in various places in southern China. Finally he settled in Canton, where, at the request of the prefect of the city, he translated important works of the → Yogācāra into Chinese. Among these were the → *Abhidharmakośha*, the *Mahāyāna-samparigraha* of → Asanga, the *Vimśatikā* of → Vasubandhu, and the → *Diamond Sūtra*. All told, Paramārtha translated sixty four works in 278 volumes.

His translations made possible the development of the Chinese form of Yogācāra, the → Fa-hsiang school, by → Hsuan-tsang and K'uei-chi. The appearance of the Chinese version of the *Abhidharmakośha* brought about the inception of the so-called → Kosha school in China.

Paramārtha-satya 𑖦 Skt. "ultimate truth"; the absolute truth as opposed to the conventional truth (→ *samvriti-satya*) or relative truth of the phenomenal world.

Pāramitā 𑖦 𑖦 Skt., lit. "that which has reached the other shore," the transcendental. The *pāramitās*, generally translated as "the perfections," are the virtues perfected by a bodhisattva in the course of his development (→ *bhūmi*). There are six of these: (1) *dāna-pāramitā* (generosity), (2) *shīla-pāramitā* (discipline), (3) *kshānti-pāramitā* (patience), (4) *vīrya-pāramitā* (energy or exertion), (5) *dhyāna-pāramitā* (meditation), (6) *prajñā-pāramitā* (wisdom). Frequently four further virtues are added, which were accepted into the canon later: (7) *upāya-kaushala-pāramitā* (right method or means), (8) *pranidhāna-pāramitā* (vow), (9) *bala-pāramitā* (manifestation of the ten powers, → *dashabala*), (10) *jñāna-pāramitā* (knowledge of the true definition of all dharmas).

Dāna-pāramitā consists of beneficence and giving in both the material and spiritual sense. This includes being compassionate and kind and not keeping accumulated merit for oneself but rather dedicating it to the liberation of all beings (→ *dāna*). *Shīla-pāramitā* includes proper behavior conducive to the eradication of all passions and the securing of a favorable rebirth for the sake of liberating all beings (→ *shīla*).

Kshānti-pāramitā refers to the patience and tolerance that arise from the insight that all the problems of beings have causes. *Vīrya-pāramitā* is resolute effort that does not permit itself to be diverted by anything. *Dhyāna-pāramitā* here means meditation as the way of cutting through the illusion of an ego and of not experiencing oneself as separate from other beings (→ *dhyāna*). *Prajñā-pāramitā* is the realization of supreme wisdom (→ *prajñā*).

Parikalpita 𑖦 Skt.; that which is imagined or conceptualized. According to the → Yogācāra doctrine, that which people take to be the “objective” world is imagined or conceptualized; i.e., this world is illusory and deceptive; it exists only as a semblance but not as a true reality.

Parinirvāna 𑖦 (parinirvāṇa), Skt. (Pali, parinibbāna); total extinction. Synonym for → nirvāna. *Parinirvāna* is often equated with nirvāna after death (→ *nirupadhisheshanirvāna*), but can also refer to nirvāna before death (→ *sopadhisheshanirvāna*). Sometimes *parinirvāna* only means the death of a monk or nun.

Pātaliputra 𑖦 Skt. (Pali, Pataliputta), present-day Patna; under King → Ashoka, the capital of the → Magadha kingdom and the site of the third → Buddhist council.

Patriarch 𑖦 𑖧 in Chinese Buddhism, the founder of a school and his successors in the transmission of its teaching.

Also → *soshigata*.

P'ei Hsiu 𑖦 → Huang-po Hsi-yun

Pei-tsung-ch'an 𑖦 Chin. for Northern school, → Southern school

Petavatthu 𑖦 Pali → *Khuddaka-nikāya*

Phadampa Sangye 𑖦 → Chöd

Phowa 𑖦 ('pho-ba), Tib., lit. “change of place”; one of the six yogas of → Nāropa (→ *Nāro chödrug*), which reached Tibet in the 11th century through → Marpa the Translator. The practice of *phowa* involves a special technique that permits one intentionally to transfer one's consciousness to a pure buddha-paradise, such as that of → Amitābha, at the moment of death. Through the application of certain mantras and meditations (→ *sādhana*), the practitioner of *phowa* prepares himself for this moment. In the West, the *phowa* teachings are primarily transmitted by a representative of the Drigung Kagyu (→ Kagyupa).

Phurba 𑖦 (phur-pa), Tib., lit. “nail, wedge”; a dagger for subduing demons introduced into the ritual of Tibetan Buddhism by → Padmasambhava. As a symbol for the direct transmutation of negative forces, it plays a central role in a system of meditative practice that was transmitted by → Yeshe Tsogyel. The actual *phurba* is a three-edged knife with a handle in the shape of half of a → *dorje*.

In Tibetan Buddhist ritual dances, rites associated with the *phurba* are still carried out today. The “soul” of a demon is captured in a doll; the *phurba* is driven into the heart of the doll, absorbing the “soul,” while the demonic power is destroyed along with the doll. In the → Vajrayāna outlook, this symbolic act of killing becomes an act of compassion (→ *karunā*), since through the help of the *phurba* the demon is brought to liberation (→ nirvāna).

The origin of the *phurba* is associated with a long → Tantra presented by Padmasambhava at the beginning of his journey to Tibet. A deity personified as a *phurba* plays an important role as a → *yidam* in the → Sakyapa and → Nyingmapa schools; new transmissions, in the form of → *terma* texts, of teachings relating to this deity were discovered in the 19th century (→ Rime).

Phyagchen 𑖦 Tib., short form of *phyag-rgya chen-po*, → *mahāmudrā*

Pi-yen-lu 𑖦 Chin. (Jap., *Hekigan-roku*), lit. “Blue-green Cliff Record”; with the → *Wu-men-kuan*, one of the most important of the great → kōan collections of Ch'an (Zen) literature and also the oldest. It was composed in its present form in the first half of the 12th century by the Chinese Ch'an (Zen) master → Yuan-wu K'och'in (Jap., Engo Kokugon). It is based on a collection of a hundred koans collected approximately a century earlier by the Ch'an master → Hsueh-tou Ch'ung-hsien (Jap., Setchō Jūken) and provided by him with incidental commentary and “praises” (→ *ju*). These praises, poems in classical Chinese verse form, are not only the most renowned of their genre in Ch'an (Zen) literature, but also are among the greatest of Buddhist-inspired products of the Chinese poetic tradition. Taking Hsueh-tou's text as a basic structure, Yuan-wu added the following components to the text: introductions (Jap., *suiji*), which direct the attention of the reader to the essence of the kōan; commentaries or incidental remarks (→ *jakugo*) on the kōan; explanations (Jap., *hyōshō*) of the kōan; commentaries and

explanations of the “praise.” Because the text has so many different layers, the *Pi-yen-lu* is one of the most complex texts of Ch’an (Zen) literature. (An English translation is Cleary & Cleary 1978.)

Because of this complexity and the literary refinement of the text, many Zen masters have a higher regard for the *Wu-men-kuan*, which is simpler in form, since in their opinion it gets more directly and less figuratively “to the point.” The danger posed by the literary beauty of the “Blue-green Cliff Record” was already seen by the Ch’an master → Ta-hui Tsung-kao (Jap., Daie Sōkō), a student and dharma successor (→ *hassu*) of Yuan-wu. When he saw that his students had the tendency to get involved in the qualities of the verbatim text rather than attend to the immediate experience that is its true content, he had all available copies of the *Pi-yen-lu* collected and burned. With all respect for the great work of his master, he was more concerned for the survival of the latter’s dharma teaching than for that of his writings.

Fortunately for posterity, however, the greater part of this precious text was preserved in a few, though not entirely complete, copies. From these, the Ch’an layman Chang Ming-yuan was able, in the 14th century, to reconstruct the full text with the exception of a few passages.

Platform Sūtra ㊦ → *Liu-tsu-ta-shih fa-pao-t’anching*

Po-chang Hui-hai ㊦ → Pai-chang Huai-hai

“Point” of a kōan ㊦ → *wato*

Prajñā ㊦ ㊦ Skt., lit. “consciousness” or “wisdom”; (Pali, *pañña*; Jap., *hannya*); wisdom; a central notion of the → Mahāyāna referring to an immediately experienced intuitive wisdom that cannot be conveyed by concepts or in intellectual terms. The definitive moment of *prajñā* is insight into emptiness (→ *shūnyatā*), which is the true nature of reality. The realization of *prajñā* is often equated with the attainment of enlightenment and is one of the essential marks of buddhahood. *Prajñā* is also one of the “perfections” (→ *pāramitā*) actualized by a bodhisattva in the course of his development (→ *bhūmi*).

Also → enlightenment.

Prajñādharma ㊦ (Jap., *Hannyatara*); twenty-seventh patriarch in the Indian lineage of Ch’an (→ Zen); also → Bodhidharma.

Prajñāpāramitā-sūtra ㊦ also *Mahāprajñāpāramitā-sūtra*, Skt., lit. “[Great] Sūtra of the Wisdom [→ *Prajñā*] That Reaches the Other Shore [i.e., that is transcendental, or liberating]”; term for a series of about forty Mahāyāna sūtras,

gathered together under this name because they all deal with the realization of *prajñā*. They represent a part of the → *Vaipulya-sūtras* of the Mahāyāna and probably were composed around the beginning of the Common Era. Some sūtras are preserved in Sanskrit, however most of them have come down only in Chinese or Tibetan translation. Those best known in the West are the → *Diamond Sūtra* (*Vajrachchedikā*) and the → *Heart Sūtra* (*Mahāprajñāpāramitā-hridaya-sūtra*). Their most important interpreter was → Nāgārjuna.

The *Prajñāpāramitā-sūtras* are marked by a pronounced didactic tendency; in this they resemble the Hīnayāna sūtras. Most of them are dedicated to → Subhūti and are said to have been delivered on → Vulture Peak Mountain.

The oldest part is probably the *Ashtasāhasrikā* in 8,000 verses. It is composed of discussions of the Buddha with several students and constitutes the basis for all the other *Prajñāpāramitā-sūtras* (which vary in length from 300 to 100 thousand verses). It is the most frequently translated and commented upon of these sūtras. The first Chinese translation is from the year 179.

Prajñāptivādin ㊦ Skt. → Hīnayāna, → Mahā-sāṅghika

Pranidhāna ㊦ (*praṇidhāna*), Skt.; the bodhisattva vow, which is the first step on the way of a → bodhisattva (→ *bhūmi*). It includes the firm resolution to attain enlightenment (→ *bodhi*) oneself and to liberate all beings by leading them to → nirvāna. The vow is an expression of the “mind directed toward enlightenment” (→ *bodhichitta*). As part of the Mahāyāna, it is taken by laypersons as well as by monks and nuns.

Prāsaṅgika ㊦ Skt., lit. “Making Use of the Consequences”; a subschool of the → Mādhyamikas founded by the Buddhist sage Buddhapālita, a student of → Nāgārjuna.

Prātimokṣa ㊦ (*prātimokṣa*), Skt. (Pali, *pātimokkha*); a part of the → Vinaya-pitaka that contains the 227 disciplinary rules for monks and 348 for nuns and is recited at every → *uposatha* ceremony. At this ceremony, every monk or nun must confess any violations of these rules.

Pratisamkhyā-nirodha ㊦ (*pratisamkhyā-nirodha*), Skt.; extinction (→ *nirodha*), intentional and grounded in wisdom and insight, that brings about the termination of defilements and passion (→ *klesha*). This state of extinction is identified with → nirvāna. *Pratisamkhyā-nirodha* is one of the unconditioned (→ *asamskrita*) dharmas of the → Sarvāstivāda and → Yogācāra.

Pratishthita-nirvāna ☞ (pratiṣṭhita-nirvāṇa), Skt., lit. “static nirvāna”; according to the Mahāyāna view, the nirvāna after death, the remainderless extinction of a liberated one, in which all relationship to the world is broken off and there is no activity. It is opposed to → *apratishthita-nirvāna*, in which the liberated one remains in the world. A bodhisattva renounces entry into *pratishthita-nirvāna* so that he can, in accordance with his vow (→ *pranidhāna*), lead beings on the way to liberation.

Pratishthita-nirvāna can be equated with the Hīnayāna nirvāna without remainder of conditionality (→ *nirupadhisheshā-nirvāna*). (Also → *nirvāna*.)

Pratīya-samutpāda ☞ Skt., (Pali, patichcha-samuppāda), lit. “conditioned arising” or “interdependent arising,” often also translated “conditional nexus” or “causal nexus.” The doctrine of conditioned arising says that all psychological and physical phenomena constituting individual existence are interdependent and mutually condition each other; this at the same time describes what entangles sentient beings in → *samsāra*.

The chain of conditioned arising is, together with the → *anātman* doctrine, the core teaching of all Buddhist schools. Attainment of enlightenment (→ *bodhi*) and thus realization of buddhahood depends on comprehending this doctrine.

Pratīya-samutpāda consists of twelve links (→ *nidāna*): (1) ignorance (→ *avidyā*)—lack of recognition of the → four noble truths, ignorance of the suffering-ridden nature of existence—conditions (2) formations or impulses (→ *samskāra*), which precede actions. These can be good, bad, or neutral and are related to physical, verbal, and psychological actions. In turn they condition (3) consciousness (→ *viññāna*) in the next life of the individual. This consciousness reenters another womb after the death of an individual who has not been liberated and investigates there the arising of (4) “name and form,” the psychological and physical factors (→ *nāmarūpa*), i.e., a new empirical being constituted by the five → *skandhas*. Which womb the consciousness chooses is determined by its qualities, which in turn depend upon the formations or impulses. Interdependently with *nāmarūpa*, (5) the six bases (→ *śadāyatana*) arise. These are the six object realms of the senses, which present themselves to the being after its birth, thus conditioning (6) contact (→

sparsha) with its environment. This contact invokes (7) sensation (→ *vedanā*), out of which develops, for someone who is ignorant in the Buddhist sense, (8) craving (→ *trishnā*). Ignorance and craving lead, after the death of the individual, to (9) clinging (→ *upādāna*) to a womb, where (10) a new becoming (→ *bhāva*) is set in motion. This is followed by (11) birth (*jāti*), which again comes to an end in (12) old age and death (*jarā-maraṇam*). The entire chain of conditions thus covers three existences: 1–2 relate to the previous existence, 3–7 to conditioning of the present existence, 8–10 to the fruits of the present existence, and 11–12 to the future life.

The teaching of conditioned arising shows the dependent nature of the streams of physical and psychological existential phenomena conventionally conceptualized as *I, man, animal*, and so on. While the doctrine of *anātman* has the effect of breaking down individual existence into empty, essenceless components, the teaching of conditioned arising works in the direction of synthesis by showing that all phenomena stand in some relationship of conditionedness, a relationship that can be understood in terms of simultaneity as well as succession in time.

Pratīya-samutpāda was interpreted by the various schools from differing points of view. In Hīnayāna, its function is to explain the arising of suffering (→ *duhkha*); here it shows that all composite existence (→ *samskrita*) has cause and condition and thus is without substantiality. This doctrine is then used as the basis for the negation of self (as composite existence). In Mahāyāna conditioned arising is further interpreted to prove the unreality of existence by reason of its relativity. In the → Mādhyamika system, *pratīya-samutpāda* is equated with emptiness (→ *śūnyatā*). Here conditioned arising is taken to show that because of their relativity, appearances have only empirical validity and are ultimately unreal.

In the → Yogācāra view, only true understanding of *pratīya-samutpāda* can overcome the error of taking what does not exist for existent and what does exist for nonexistent.

The → *Prajñāpāramitā-sūtras* emphasize that *pratīya-samutpāda* does not refer to a temporal succession but rather to the essential interdependence of all things.

Pratyeka-buddha ☞ Skt. (Pali, paccheka-buddha), lit. “solitary awakened one”; a term for an awakened one (buddha), who due to insight into the twelve → *nidānas* has attained enlightenment on his own and only for himself. Meritorious qualities, such as omniscience (→ *sarvajñatā*), or the ten powers (→ *dashabala*), which characterize a fully enlightened one (→ *samyak-sambuddha*) are not ascribed to him. In the levels of sainthood, he is placed between the →

arhats and the buddhas who have attained complete enlightenment.

Sometimes this term is also applied to enlightened ones who live in a time when there is no buddha and have attained enlightenment in a previous existence through insight into conditioned arising (→ *pratītya-samutpāda*).

The *pratyeka-yāna* (“vehicle of the solitary awakened ones”) is one of the three vehicles leading to the attainment of nirvāna (→ *triyāna*).

Pravrajyata 卍 Skt. → homelessness

Preta 卍 Skt. (Pali, *peta*), lit. “departed one”; these so-called hungry ghosts constitute one of the three negative modes of existence (→ *gati*). *Pretas* are beings whose karma is too good for rebirth in the hells (→ *naraka*), but too bad for rebirth as an → *asura*. Greed, envy, and jealousy can, according to the traditional view, lead to rebirth as a *preta*. *Pretas* suffer the torment of hunger, because their bellies are immense but their mouths only as big as the eye of a needle. They are also subject to various other tortures.

Prīti 卍 Skt. → *bodhyanga*

Public notice 卍 → *kōan*

Pudgala 卍 Skt. (Pali, *puggala*), roughly “person”; the ego or self, the “substance” that is the bearer of the cycle of rebirth. In Buddhism the existence of an eternal person or “soul” is denied. Buddhism sees in the “person” only a conventional name for an apparent unity, which in reality is composed only of physical and psychological factors that change from moment to moment (→ *skandha*).

The → Vātsīputrīya school understood the *pudgala* as a manifest reality that is neither identical with the *skandhās* nor distinct from them. According to this view, the “person” undergoes changes from one life to another and even continues to exist after → *parinirvāna*. In this way, the Vātsīputrīyas attempted to solve the problem of retribution (→ *karma*). Their view, however, was rejected by all other Buddhist schools as not in accordance with the dharma.

In addition *pudgala* has the meaning of “person” in a more ordinary sense, as in → *arya-pudgala* (noble one).

Pudgalavādin 卍 Skt. → Vātsīputrīya

P'u-hsien 卍 Chin. for → Samantabhadra

P'u-hua 卍 also P'u-k'o (Jap., Fuke), d. 860; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → P'an-shan Pao-chi (Jap., Banzan Hōshaku). P'u-hua was known for his eccentric behavior; he founded the → Fuke school, which was brought to Japan during the

Kamakura period by Shinchi → Kakushin. After his master P'an-shan died, P'u-hua joined the circle of Lin-chi I-hsuan's (Jap., Rinzai Gigen's) followers. In this circle he played the role of a “holy fool,” and in the *Lin-chi-lu* (→ Lin-chi I-hsuan) some anecdotes regarding his unconventional lifestyle are recorded.

The incident that marks the transmission of the dharma from Master P'an-shan to P'u-hua is reported by Master Yuan-wu in his commentary on example 37 of the → *Pi-yen-lu*. Here the unique style of P'u-hua comes plainly to the fore:

When he [P'an-shan] felt that he would soon pass away, he said to an assembly of his students: “Is there one among you who can catch my true form from a distance?”

Then each one in the assembly drew a picture and held it up to him. He, however, derided all of them. Then P'u-hua came forward and said, “I could give a remote representation of you.”

P'an-shan replied, “Then, old monk, why don't you show it to me?”

Then P'u-hua did a somersault in front of the master and went out. P'an-shan said to the others, “This fellow will again lead people to knowledge with his fool's style” (trans. from Gundert 1967, p. 84).

Pūjā 卍 Skt.; worship, ceremony, religious service; a ceremony of the → Theravāda that includes offering of food, flowers, incense, water, etc., recitation of the refuge formula (→ *trisharana*), a short meditation, and so on. It typifies the basic form of Buddhist religious service. A *pūjā* is performed, for example, on → *uposatha* days. The details of the form vary from country to country.

Also, certain ceremonies of the → Vajrayāna that include recitation of sacred texts and → mantras, execution of → *mudrās*, invocation and visualization of deities, as well as presentation of ritual offerings, are called *pūjās*.

P'u-k'o 卍 Chin. → P'u-hua

Punya 卍 (*puṇya*), Skt. (Pali, *punna*), roughly “merit.” This term generally refers to the karmic merit gained through giving alms, performing → *pūjās*, reciting sūtras, and so on, which is said to assure a better life in the future. Accumulating merit is a major factor in the spiritual effort of a Buddhist layperson.

The Mahāyāna criticizes the egoistic accumulation of merit in the Hīnayāna and teaches that accumulated merit should serve the enlightenment of all beings by being transferred to others. The commitment to transfer a part of one's accumulated merit to others is a significant aspect of the bodhisattva vow (→ *pranidhāna*).

Perfection in this is achieved in the eighth stage of a bodhisattva's development (→ *bhūmi*).

Punyamitra 卍 twenty-sixth patriarch of the Indian lineage of Ch'an (→ Zen)

Punyayasha 卍 eleventh patriarch of the Indian lineage of Ch'an (→ Zen)

Pure land 卍 (Chin., ching-t'u; Jap., jōdo); in Mahāyāna the "pure lands" (also buddha-realms or buddha-paradises), each ruled over by a buddha. Since according to the Mahāyāna there are countless buddhas, countless pure lands also exist. The most important is → *Sukhāvātī*, the pure land of the west or the western paradise, ruled by Buddha → *Amitābha*. An eastern paradise is the pure land of → *Bhaishajya-guru Buddha* ("Medicine Guru Buddha"). The → *Abhirati* paradise of Buddha → *Akshobhya* is also in the east. In the south is the paradise of Buddha *Ratnaketu*, in the north that of Buddha *Dundubhishvara*. A further pure land will be brought forth by the future buddha → *Maitreya*, who presently still dwells in the → *Tushita Heaven*.

These pure lands are transcendent in nature. They are the hope of believers who wish to be reborn in them. The decisive factor here is not their good → *karma* but rather the aid of a given buddha, who has taken the vow to help all those to rebirth in his pure land who turn to him in faith. In folk belief these paradises are geographically localizable places of bliss; however, fundamentally they stand for aspects of the awakened state of mind, and the directions (east, south, etc.) have iconographical meanings. The pure lands are not, however, the final stage on the way, but are the stage before → *nirvāna*, which is to be realized in the ensuing rebirth. Nevertheless, in a pure land, retrogression is no longer possible. (Also → *Pure Land school*.)

Pure Land school 卍 (Chin., Ching-t'u-tsung; Jap., Jōdō-shū), also known as the Lotus school. A school of Chinese and Japanese Buddhism, which was founded in the year 402 by the Chinese monk → *Hui-yuan* and brought to Japan by *Hōnen*. The goal of the adherents of this school is to be reborn in the → pure land of Buddha → *Amitābha*, i.e., in the western paradise. This school is characterized by its stress on the importance of profound faith in the power and active compassion of Buddha *Amitābha*. *Amitābha* made a vow to cause all beings to be reborn in his pure land *Sukhāvātī* who trust themselves to him with faithful devotion. Thus,

since its adherents count on the external help of *Amitābha*, the way of the Pure Land school is often regarded as the "way of faith" or the "easy way."

The practice of this school consists primarily in the recitation of *Amitābha*'s name (→ *nembutsu*) and in visualizing his paradise. These practices were adopted by other schools of Chinese and Japanese Buddhism. The sūtras used as the scriptural foundation of the school are the → *Sukhāvātī-vyūha*, the → *Amitābha-sūtra*, and the → *Amitāyurdhyāna-sūtra*. The Pure Land school is presently the school of Buddhism in China and Japan that has the most followers. (Also → *Amidism*.)

Hui-yuan founded in 402 the so-called White Lotus Society. Monks and laypeople assembled under his supervision before an image of the Buddha *Amitābha* and vowed to be reborn in the western paradise. *Hui-yuan* is thus considered the first patriarch of this school. *T'an-luan* (Jap., *Donran*), 476–542, contributed considerably to the development of the Pure Land school. He advocated the view that in a time of deterioration of the Buddhist teaching, one's own effort (→ *jiriki*) is insufficient for the attainment of liberation. He rejected the "hard way" of the other schools and fostered the "easy way," in which one places one's trust in the external help (→ *tarikī*) of Buddha *Amitābha*. In his opinion, it is sufficient to recite *Amitābha*'s name with complete devotion to be reborn in the pure land. *Shan-tao* (Jap., *Zendo*), 613–81, is considered the actual founder of the organized Pure Land school. He composed important commentaries on the *Amitāyurdhyāna-sūtra*. In his time the school experienced a major upsurge, since its practice, compared with that of other schools, seemed relatively easy.

The recitation of *Amitābha*'s name serves to bring the mind under control. The practitioner commits himself to a certain, usually very large, number of repetitions. This meditation is intended to make it possible to have a vision of *Amitābha* and his companions → *Avalokiteshvara* and → *Mahāsthāmaprāpta* even during this lifetime and to gain foreknowledge concerning the time of one's death. This recitation can be done out loud or silently, with or without concentration on an image of *Amitābha*. This is the predominant practice of the school. The second type of practice consists of visualizations—particularly the sixteenth variant described in the *Amitāyurdhyāna-sūtra*—which serve to cause *Amitābha* and his pure land to arise before the spiritual eye of the practitioner. The supreme stage of practice is the contemplation of Buddha *Amitābha* as not separate from one's own being. The supreme achievement resulting from the spiritual practice of the school is seeing Buddha *Amitābha* in a vision. This is regarded as a guarantee of being reborn in his pure land. Recitation and visualization are considered the external condition, faith and total devotion toward

Amitābha as the inner condition, for a successful practice. Only when both are present is rebirth in the western paradise possible.

Pūrṇa 卐 → ten great disciples of the Buddha

Pu-tai 布袋 Chin., lit. "hempen sack"; Chinese monk said to have lived in the 10th century. His name comes from his wandering through the towns with a hempen beggar's sack on his back. Countless stories are associated with Pu-tai. They depict him as a wonder-working eccentric in whose actions the mind of Ch'an (Zen) is expressed. Only at the time of his death did he reveal his true identity as an incarnation of the future buddha → Maitreya. In Chinese monasteries he is represented as the → Laughing Buddha. Pu-tai is the embodiment of the ideal of Ch'an Buddhism as represented in the *Ten Oxherding Pictures* (→ *Jū-gyū-no-zu*).



Pu-tai, painted by Yin-t'o-lo (14th century)

Pu-tai, whose real name was Ch'i-tz'u, lived in what is now the province of Chekiang. He was highly regarded by the people, since he could predict the weather. If he went to sleep on a bridge or on the street, one could expect good weather. On the other hand, if he wore sandals and looked for shelter, one could count on rain.

His character showed the love of paradox that is typical of Ch'an. To the question how old he was, for example, he would answer, "As old as space." Once when

he was in the middle of the marketplace someone asked him what he was doing there. He answered, "I'm looking for people." His person was also surrounded by a sense of the miraculous. He could sleep while snow was falling and no snow would land on him. The pronouncement he made, according to tradition, at the time of his death, revealed his identity as an incarnation of the buddha Maitreya:

Maitreya, truly Maitreya,
Countless times reborn,
From time to time appearing among men,
But by the men of the time unrecognized.

He is said to have reappeared after his death in other parts of China. Gradually monks and laymen, aware of his popularity among the people, began to make pictures of the monk with the hempen sack. The figure of the Laughing Buddha developed out of this. This figure is to be found today in every Chinese monastery.

P'u-t'i-ta-mo 跏 Chin. for → Bodhidharma

P'u-t'i-ta-mo-ssu-hsing-lun 跏 (Jap., *Bodai-daruma shigyōron*); an early written work of Ch'an (Zen), which is attributed to → Bodhidharma, the first patriarch of Ch'an (Zen).

P'u-t'o-shan 普陀 a mountain island in the East China Sea (Chekiang Province), one of the → four famous mountains of China. It is one of the most important centers of Buddhism in China and is considered to be the holy place of the bodhisattva Kuan-yin (→ Avalokiteshvara).

A number of legends explain how P'u-t'o-shan came to be the holy place of Kuan-yin. The name of the island derives from *Potalaka*, an island in the Indian Ocean known as a resort of Avalokiteshvara. In 847 an Indian monk glimpsed in a cave on P'u-t'o-shan a likeness of the bodhisattva. Thereupon he named the island *Potalaka*, which became *P'u-t'o-shan* in Chinese.

According to another legend, around 850 a monk on the island burned all his fingers. Kuan-yin heard his cries of pain. She appeared to the monk and expounded the teaching to him.

A very popular legend tells of a Japanese monk who wanted to bring a Kuan-yin statue from → Wu-t'ai-shan back to his homeland. On the return journey his ship was overtaken by a storm on the high seas. He vowed before the image of Kuan-yin to build a monastery should he be saved and come to land. The ship, as though steered by an unseen hand, headed for P'u-t'o-shan, where the monk was able to go ashore safely. In gratitude he built the Pu-chi monastery. Since that time Kuan-yin has been venerated here as the patroness of seafarers and travelers.

Q

Question and answer ㊦ → *mondō*

R

Rāhula ㊦ son of the Buddha (→ Siddhārtha Gautama). His mother was → Yasodharā. Rāhula was born just at the time that the Buddha came to his decision to leave his family and seek enlightenment (→ *bodhi*). Rāhula entered the → *sangha* as a child of seven and is thus considered the patron or guardian of novices (→ *shrāmanera*). He was ordained by → Shāriputra. Probably he died very young, long before his father. Rāhula is among the → ten great disciples of the Buddha.

Rāhulabhadra ㊦ sixteenth patriarch of the Indian lineage of Ch'an (→ Zen)

Rājagriha ㊦ (Rājagṛha), Skt. (Pali, Rājagaha); a city 70 kilometers southeast of Patna on the Ganges river. It was the capital of → Magadha during the reign of → Bimbisāra. In Rājagriha sixteen monasteries, including the Venuva Monastery built under the patronage of Bimbisāra, stood open to the historical Buddha. → Shākyamuni spent several rainy seasons in Rājagriha. Here also the First Buddhist → Council took place shortly after the death of the Buddha. According to tradition the texts of → Sūtra-pitaka and the → Vinaya-pitaka were established at this council.

Rakan ㊦ ㊦ Jap. for → lohan

Rakan Dōkan ㊦ Jap. for → Lo-han Tao-hsien

Rakan Keijin ㊦ Jap. for → Lo-han Kuei-ch'en

Rakusu ㊦ Jap., a rectangular piece of fabric composed of "patches," which is worn on a cord around the neck. It symbolizes the patchwork robe of → Shākyamuni Buddha and his disciples and is worn by monks and lay followers of Mahāyāna Buddhism. The *rakusu* is conferred upon one when taking the → *jukai*, the initiation into Buddhism in which one takes the Buddhist vows (→ *jūjūkai*).

Rankei Dōryū ㊦ Jap. for → Lan-ch'i Tao-lung

Ratnakūta-sūtra ㊦ Skt., lit. "Sūtra of the Heap of Jewels"; one of the oldest sutras of the Mahāyāna. It is one of the → Vaipulya-sūtras and is a collection of forty-nine independent sūtras. It is completely preserved only in Chinese and Tibetan translations. In the *Ratnakūta-sūtra*, the thought of the → Middle Way is developed, which later became the basis for the Mādhyamaka teaching of → Nāgārjuna. It also contains sūtras on transcendental wisdom (→ *Prajñāpāramitā-sūtra*).

Ratnasambhava ㊦ ㊦ (Ratnasambhava), Skt., lit. "Jewel-born One"; one of the five transcendent buddhas. He is associated with the earthly buddha Kāshyapa and the transcendent bodhisattva Ratnapāni. Ratnasambhava is usually depicted making the gesture of wish granting (→ *mudrā* 6), riding on a lion or a horse.



Ratnasambhava with hands in the Varada Mudrā

Realization ㊦ → *kenshō*

Refuge ㊦ → *kyabdro*

Refuge, threefold ㊦ ㊦ → *trisharana*, → *sambō*

Release of the burning mouths ㊦ (Chin., fang yen-k'ou); ceremony for the dead. The "burning mouths" are a type of hungry ghost (→ *gati*, → *preta*). This ritual, which is of Tantric origin (→ Mi-tsung), is intended to free the hungry ghosts from their torment and to enable them to be reborn as humans or even in the western paradise (→ *Sukhāvātī*). It is a very popular ceremony. It is held by families for the welfare of their deceased kin and is also performed within the framework of the → Ullambana festival. This tradition is no longer attached to a particular school.

The ceremony of the release of the burning mouths lasts about five hours and takes place in the evening, since it is then that the hungry ghosts can most easily leave their abodes. The participating monks wear red or gold hats in the form of crowns, use various ritual implements, such as → *dorje* and bell and call on the three precious ones (→ *triratna*) for aid. Then through the power of their magical gestures they break down the gates of hell (→ *naraka*), open the mouths of the hungry ghost and pour into them sweet nectar, i.e., water that has been consecrated by the recitation of → mantras. Thereupon the burning mouths take refuge (→ *trisharana*) and the bodhisattva vow. If the ceremony is successful, the hungry ghosts can immediately be reborn as humans or in the western paradise.

This ceremony is still performed today in Taiwan and Hongkong. It derives from the tradition that → Ānanda had a dream about burning mouths. In order to avoid being reborn as one himself and for the sake of saving all the burning mouths, he turned to the Buddha for help, who then recited certain → *dhāranīs* for the hungry ghosts.

Ri-bi ㊦ Jap., lit. "truth, principle [*ri*]-the secret, the subtle [*bi*]"; an expression that appears frequently in Zen literature, meaning a kind of cosmic principle. *Ri* here means the absolute truth, the emptiness (Jap., *ku*; Skt., → *shūnyatā*) or "suchness" (→ *tathatā*) of all things as it is experienced in profound enlightenment. This absolute truth manifests itself spontaneously and unobstructedly in endlessly varied ways in the phenomenal world, always in a fashion consonant with the given circumstances. This spontaneous, unobstructed action of *ri* is called *bi*. In many contexts, *ri-bi* also stands for "subject-object."

The paired notions *ri-bi* recall the Tao-te of Taoism, in which → Tao and → *te* are defined quite similarly to *ri* and *bi*.

Riddhi ㊦ (ṛddhi), Skt., lit. "well-being, wealth [also in terms of power]"; (Pali, *iddhi*); a term for supernatural, magical powers that are a part of → *abhijñā*. It refers primarily to the power to manifest multiple forms of oneself, to transform oneself into another shape, to become invisible, to pass through solid things, to walk on water, to touch the sun and moon, and to scale the highest heaven; the power of spiritual production (to emanate a mind-made body from one's body); the power of pervading knowledge that enables one to remain unharmed in times of peril; and the power of complete concentration.

These abilities are by-products of various meditation and concentration practices. Exhibiting and exploiting these powers is a violation of monastic discipline, and pretending to possess such powers is grounds for dismissal from the community (→ *sangha*, → *Vinaya*).

Riddhipāda ㊦ (ṛddhipāda), Skt. (Pali, *iddhipāda*), lit. "ways of power." The following four properties, which bring about concentration (→ *samādhi*) and form the basis for the activation of magical powers, are called "components of miraculous power": concentration (1) of intention (*chanda*), (2) of will power or exertion (→ *vīrya*), (3) of the mind (→ *chitta*), and (4) of inquisitiveness and daring (*mīmāṃsā*).

Rime ㊦ (ris-med), Tib., lit. "unbiased"; term for a current in → Tibetan Buddhism that had its origin in east Tibet in the 19th century. It arose from the need to overcome sectarian bias in the evaluation of the doctrinal traditions of the various schools and to accept each tradition on its own merits. The movement was initiated by the → Sakyapa teacher Jamyang Khyentse Wangpo (1820–92). Among his many students, the most important were Chogyur Dechen Lingpa (1829–70) and → Jamgon Kongtrul (1811–99). The fundamental attitude of unbiasedness of the movement is most evident in the person and work of Jamgon Kongtrul. The influence of the Rime movement is still palpable today, especially in the → Karma Kagyu and → Nyingmapa schools. The main concern of the first Rime teachers and the succeeding generations of their students was a clear structuring of doctrinal and practical materials, based on the example of the → Gelugpa school.

From the beginning Tibetan Buddhism has exhibited the two fundamental tendencies of religious tolerance and irreconcilable sectarian strife. The confrontation between the → *bön* teaching and Buddhism at the time of the first spreading of Buddhism in Tibet

was marked by a strict concern for mutual delimitation, as was the confrontation between the two religions in the 11th and 12th centuries, particularly in west and central Tibet. A good example of these struggles can be found in the biography of → Milarepa.

On the other hand, a climate of mutual understanding also prevailed, along with an effort towards synthesis. Such an attitude predominated especially in the southern provinces of Tibet and in the east. It was in east Tibet that the Rime movement eventually developed, its appearance being primarily a result of a strengthening of the authority of the Nyingmapa school. This school had developed as an independent tradition by the 14th century through the discovery of so-called “treasures” (→ *terma*). In the following centuries it was the victim of various persecutions and had to defend the authenticity of its teachings. However, through the person of Jigme Lingpa (1730–98) the school gained great influence in east Tibet, which was strengthened further by the founder of the Rime movement, who was regarded as an incarnation (→ *tulku*) of Jigme Lingpa.

However, the process within the Rime movement of reviving transmissions of teachings that had been thought lost and providing them with fresh commentary also embraced the traditions of the other schools. In the Rime collections of texts, works of the Kagyupa, Sakyapa, → Kadampa, and → Chöd lineages are also found. The Rime teachers also advocated revival of the *bön* teachings. In addition to their religious activities they also found time to be politically active as mediators with the central government in Lhasa.

Rinchen Sangpo 𑄧 (rin-chen bzan-po), Tib., “Beautiful Jewel”; 958–1055, important personality in → Tibetan Buddhism, whose activity inaugurated the second spreading of the Buddhist teaching in Tibet, with west Tibet as the center. According to tradition he founded 108 different monasteries, of which the most famous was Toling. He achieved renown, however, as a translator of Tantric works. These translations were referred to as “new” to distinguish them from the translations of the Old school (→ Nyingmapa). A detailed account of Rinchen Sangpo’s meeting with → Atīsha, whom he accepted as his teacher after initial doubts, has been handed down.

Rinne 𑄧 Jap., lit. “wheel [*rin*] that turns in circles [*e*]”; the “wheel of life.” This refers to the wheel that spins as the cycle of birth and death (→ *samsāra*) and the six realms of existence (→ *gati*).

Rinpoche 𑄧 Tib. → lama

Rinzai Gigen 𑄧 Jap. for → Lin-chi I-hsuan

Rinzai school 𑄧 (Chin., Lin-chi-tsung; Jap.,

Rinzai-shū); one of the most important schools of Ch’an (Zen). It originated with the great Chinese Ch’an master → Lin-chi I-hsuan (Jap., Rinzai Gigen) and was one of the → *goke-shiichishū*. At the beginning of the 11th century the Rinzai school split into two lineages, the Rinzai Yōgi lineage (→ Yōgi school) and the Rinzai Ōryō lineage (→ Ōryō school).

The Rinzai school is one of the two schools of Zen still active in Japan. At the end of the 12th century → Eisai Zenji brought Rinzai Ōryō Zen to Japan. It was the first school of Zen to reach Japan; however, it soon died out. The Rinzai Zen that was to flourish anew in Japan was that deriving from the Chinese and Japanese masters of the strict Rinzai Yōgi lineage. This lineage produced great Japanese masters like → Ben’en (also Shōichi Kokushi, 1202–80), → Shōmyō (also Daiō Kokushi, 1235–1309), → Myōchō Shūhō (also Daitō Kokushi, 1282–1338), and Musō Soseki (also Musō Kokushi, 1275–1351), who in the early period of Zen in Japan made essential contributions to the spread of this way of spiritual training. Also later great masters like → Bassui Zenji, → Ikkyū Sōjun, and the reformer of Rinzai Zen in Japan, → Hakuin Zenji, belonged to this lineage of Rinzai Zen.

In the Rinzai school, primarily → *kanna* Zen and thus → *kōan* practice are stressed as an especially fast way to the realization of → enlightenment (also → *kenshō*, → *satori*). The → Sōtō school, the other school of Zen still active today in Japan, more heavily stresses → *mokushō* Zen and thus also the practice of → *shikantaza*.

Rinzai-shū 𑄧 Jap. → Rinzai school

Risshō Koseikai 𑄧 Jap., lit. “Society for the Establishment of Justice and Community for the Rise [of Buddha]”; modern Buddhist folk movement of Japan, which is based on the teachings of → Nichiren. It was founded in 1938 by Niwano Nikkyō (b. 1906) and Naganuma Myōkō (1889–1957).

Characteristic of the Risshō Koseikai is the association of the original Buddhist teaching with faith in the salvational power of the → *Lotus Sūtra*. The focus of worship is the Buddha → Shākyamuni as embodiment of the transcendent truth. Practice consists in recitation of the name of the *Lotus Sūtra*. The Risshō Koseikai administers organizations for social assistance and education and has its own publishing facilities and journals.

The practice places emphasis on the development

of the personality of the adherent, based on the model of the bodhisattva ideal. A means to this end are group discussions (*hōza*) in which an opportunity for self-expression and guidance is offered; these have been compared to Christian confession. They are said to bring about inner purification and to act as a stimulus to benevolent action. Another component of the practice is daily veneration of ancestors.

Ritsu school 日修 Jap., lit. “discipline school”; school of Japanese Buddhism that developed out of the original Chinese form of this school (→ Lu-tsung). It was brought to Japan in the year 754 by the Chinese monk → Chien-chen (Jap., Ganjin). The school stresses the literal observance of the → Vinaya rules for Buddhist life. It attaches special value to the correct performance of the → ordination ceremony. The Ritsu school survives until the present but has never been of great importance. This can be attributed to a strong tradition of less literal observance of discipline in the other Buddhist schools. These schools attach less value to the rule itself than to the spirit behind it. Another factor in the minimal influence of the Ritsu school was the appearance of a Mahāyāna ordination ceremony in the → Tendai school.

Emperor Shōmu (724–48), who strongly favored the diffusion of Buddhism in Japan, wanted to bring a competent teacher from China to Japan, who would convey deep and thorough knowledge of the disciplinary rules to Japanese monks and nuns. After the arrival of Chien-chen in Japan, the emperor had a monastery specially built for him with an ordination hall attached. The monk → Saichō, who was ordained in this monastery, nevertheless later declared this kind of Hīnayāna ordination not valid and developed a “bodhisattva ordination” according to Tendai teachings, which was purely Mahāyāna and less strictly formal. However, because of strong protest on the part of the other schools, this way of consecrating a monk was not recognized until after Saichō’s death. Then it was recognized by imperial decree. Later, other schools, such as → Zen and → Jōdo, adopted this form of ordination.

Rō 日 Jap., lit. “twelfth month [of the lunar calendar]”; in ancient China it was customary to make a ceremonial offering, called *la* (Jap., *rō*) at the end of the year. Buddhist monks adopted this term as a designation for the end of the → *ango*, the summer training period. Finally the word took on the meaning of “the number of years a monk has spent in a monastery.” Thus it is said that a monk already has so many *ro*.

Rōba Zen 日修 Zen Jap., lit. “grandmother Zen”; a term for a particularly mild style of Zen train-

ing, the opposite of the “hammer and tongs” method (→ *kentsui*). This mild form of training is used by a Zen master either because it is more appropriate than the “hard” method for certain students, or because, as a result of his character, it is too difficult for him to be as hard on his students as perhaps is necessary.

In the latter case, the expression *rōba Zen* contains a definite, though not unsympathetic, reproach toward the master who “has a soft heart, like a grandmother’s for her grandchildren.” Ultimately, after all, the supposed harshness of the *kentsui* method is nothing other than an expression of loving compassion if it actually helps Zen students to find *real* happiness and peace of mind (→ *anjin*).

Rōhachi 日八 Jap. → Rōhatsu

Rōhatsu 日八 also *rōhachi*, Jap., lit. “the eighth [day] of the twelfth month”; the day, especially celebrated in Zen, on which according to tradition → Shākyamuni Buddha, sitting in meditation (→ *zazen*) under the → Bodhi-tree, at the first glimpse of the morning star, attained enlightenment.

The written character for *rō*, taken precisely, means the twelfth month of the Asiatic lunar calendar; in present-day Japan, however, *rōhatsu* is nevertheless celebrated on the eighth of December, which only rarely coincides with the eighth day of the twelfth month of the lunar calendar.

Rōhatsu-sesshin 日八坐禅 Jap.; a → *sesshin* done in Zen monasteries in commemoration of the Buddha’s enlightenment (→ *rōhatsu*). This sesshin generally runs from the first of December until the morning of the eighth. The last night, on which, unlike on the other nights, the monks do not lie down to sleep, is the *tetsuya*, which roughly means “[sitting] the whole night through.”

Rokudo 日六 Jap. for the “six realms of existence,” → *gati*.

Rokuso 日六 Jap., lit. “Sixth Patriarch”; a popular name for → Hui-neng, the sixth patriarch of Ch’an (Zen) in China. (Also → *soshigata*).

Rokuso Daishi 日六大師 Jap. for → Liu-tsu-ta-shih

Rōnō Sotō 日能宗 Jap. for → Lao-na Tsu-teng

Rōshi 日師 Jap., lit. “old [venerable] master”; title of a Zen master. Traditional training in Zen takes place under a *rōshi*, who can be a monk or layperson, man or woman. It is the task of the *rōshi* to lead and inspire his students on the way to → enlightenment (also → *kenshō*, → *satori*), for which, naturally, the prerequisite is that he

himself has experienced profound enlightenment (→ *daigo-tettaï*).

In ancient times the title of *roshi* was hard to obtain. The public (rather than the person him- or herself) gave this title to a person who had realized the → dharma of a buddha through his own direct experience, who was able to live this realization in everyday life (→ *mujōdō-no-taigen*), and was capable of leading others to the same experience. In addition, at least a pure, unshakable character and a mature personality were required. To become a fully developed *rōshi*, many years of training under a Zen master were indispensable. Following profound enlightenment and the conferral of the seal of confirmation (→ *inka-shōmei*) by his master, further years of ripening through “dharma contests” (→ *hossen*) with other masters were also customary. In present-day Japan, where true masters have become rare, the standards are less strict. Unfortunately for the authentic Zen tradition, Zen monks are often addressed as *roshi* merely out of respect for their position and age.

Rōshō-no-memmoku ㊦ Jap., lit. “countenance of a newborn girl”; Zen expression for the state of childlike innocence, the “first naturalness.” This state is generally soon lost in the course of a person’s life and the person falls into → delusion. In order to overcome this delusion, the experience of → *honrai-no-memmoku* is necessary, as well as the deepening of the experience of → enlightenment and the realization of it in everyday life (→ *mujōdō-no-taigen*). If a person realizes enlightenment to the extent that he “no longer leaves any trace behind” (→ *mosshōseki*), then he has won through to a new innocence, the “second naturalness.” This innocence is on a “higher level” than the first childlike innocence and distinguishes itself from the latter in that it cannot be lost. Basically, with this “second naturalness” the primordial naturalness is discovered which existed even before the first, but of which the person until this discovery has been unaware.

Rūpadhātu ㊦ Skt. → *triloka*

Rūpaloka ㊦ Skt. → *triloka*

Ryōga-kyō ㊦ Jap. for → *Lankāvatāra-sūtra*

Ryōgon-kyō ㊦ Jap. for → *Shūrangāma-sūtra*

Ryōkan Daigu ㊦ 1758?–1831; Japanese Zen monk of the → Sōtō school. Ryōkan was ordained as a monk at the age of eighteen. After four years of training at a small temple near his home town, he entered the Zen monastery Entsū-ji, the abbot of which was Master Kokusen. After twelve years of training under Master Kokusen, he received from the latter the seal of confirmation (→ *inka-shōmei*). Soon thereafter, his master died, and Ryōkan wandered for about five years as a pilgrim through Japan. Finally he settled at a hermitage on Mount Kugami in the vicinity of his birthplace, where he dedicated himself primarily to writing poetry, an art he had learned from his father. Ryōkan’s → haiku and → *waka*, and also his poetry in the Chinese style (Jap., *kanshi*), are poetical expressions of Zen realization and are among the most beautiful Zen poems in Japanese literature.

Although an authorized Zen master, he preferred to take no students and to spend his life in solitude and utmost simplicity, which meant putting up with periods of bitter poverty. He is known for his gentle temperament and his love for children, with whom he often, forgetting himself, played for hours during his begging rounds. His poems evince extraordinary purity and “innocence” (→ *mushin*, → *rōshō-no-memmoku*) and an unreserved acceptance, born of nonattachment, of all circumstances. Thus, after a thief had stolen all the meagre possessions from his rude hermit’s hut, he wrote the following haiku:

The thief left it there
There in the windowframe—
The shining moon.

Ryōnen ㊦ → Myōzen Ryōnen

Ryōtan Sōshin ㊦ Jap. for → Lung-t’an Ch’ung-hsin

Ryūge Koton ㊦ Jap. for → Lung-ya Chu-tun

Ryūtan Sōshin ㊦ Jap. for → Lung-t’an Ch’ung-hsin

Ryū Tetsuma ㊦ Jap. for → Liu T’ieh-mo

S

Saddharmapundarika-sūtra 法華 Skt. → *Lotus Sūtra*

Sādhana 行 Skt.; derived from *sādh*, “to arrive at the goal” and meaning roughly “means to completion or perfection.” In → Vajrayāna Buddhism, a term for a particular type of liturgical text and the meditation practices presented in it. *Sādhana* texts describe in a detailed fashion deities to be experienced as spiritual realities and the entire process from graphic visualization of them to dissolving them into formless meditation. Performing this type of religious practice, which is central to Tibetan Buddhism, requires empowerment and consecration by the master (→ guru) for practice connected with the particular deity involved. Part of this is transmission of the → mantra associated with the deity.

Buddhist writings contain a multitude of *sādhana* texts, which are often brought together in special collections. One of the most important is *Garland of Sādhana*s, which stems from the 12th century and includes 312 *sādhana*s by different authors. Such collections are also to be found in the Tibetan canon (→ Kangyur-Tengyur), and new collections were still being compiled in the 20th century by members of the → Rime movement.

The practice of a *sādhana* can be divided into three sections: the preliminaries, the main part, and the concluding section. At the beginning of the *sādhana* is the fundamental act of taking refuge (→ *kyabdro*) and arousing the “mind of enlightenment” (→ *bodhicitta*). The main part is divided into a “developing phase,” the creation of the visualization of the deity, and a “dissolving phase,” the contemplation of the supreme reality, emptiness (→ *shūnyatā*). The concluding part is made up of various prayers of aspiration and pronouncements of auspiciousness and blessing.

For the Vajrayāna Buddhist, the visualization of a deity is not a magical action nor an adoration of an entity conceived of as external. It is rather to be regarded as a process of identification with a certain energy principle, of the presence of which the practitioner is convinced. The basic pattern for the visualized deities is provided by the five → *buddhakulas*.

Sahasrāra-chakra 法華 Skt. → chakra 7

Sahō kore shūshi 法華 Jap., lit. “The dharma practice [itself] is the taste of the school”; a formulation that comes from the → Sōtō school. Its meaning is that the emphasis on meditative practice (→ *zazen*) is itself the characteristic element of this school of Buddhism. *Zazen* is here seen in the sense of the esoteric definition of →

Zen as the direct manifestation of one’s own buddha-nature (→ *busshō*) and not as a “method” for the “attainment” of → enlightenment.

Saichō 最 called Dengyō Daishi, 767–822; founder of the monastic center on Mount Hiei and of the Japanese → Tendai school, the teachings of which, along with those of → Hua-yen and of esoteric Buddhism (→ Mi-tsung) he studied in China in the year 804. He emphasizes the universality of the Tendai doctrine and the importance of a morally pure way of life. He fostered the practice of *shikan* (Chin., → Chih-kuan), a form of meditation in which the Tendai monks were instructed in the course of their twelve-year training on Mount Hiei. He wanted to create in his monastery a purely Mahāyāna ordination center. However, this plan failed due to the resistance of other Buddhist schools. Saichō died in 822 on Mount Hiei.



Saichō in conversation with the monk Gyōja (colored woodblock, 15th century)

The Tendai school founded by Saichō differed little from the original Chinese school. It was also based on the → *Lotus Sūtra*, i.e., on the words of the Buddha himself. In Saichō’s view, this made it superior to other Buddhist schools, whose doctrines were based essentially on commentaries rather than sūtras.

Also in opposition to the other schools of his time, Saichō stressed the unity and universality of the Tendai teaching: it is universal because all beings possess the ability to attain enlightenment and become buddhas. A further aspect of this universality is to be found in the Tendai view of the essential unity of Buddha and human being; every human being possesses → buddha-nature (also → *busshō*) and is thus a potential buddha. The way to attain buddhahood is, for Saichō, primarily to lead a morally pure life and practice concentration and insight (*shikan*).

Saichō cultivated close relations with the imperial court. Mount Hiei was considered the “center for protection of the nation.” Saichō was himself convinced that Mahāyāna Buddhism was the great benefactor and protector of Japan. He distinguished different classes of monks who completed training in his monastery. The most talented were the “treasure of the nation,” and these had to remain in the monastery and serve the state through their practice. Less talented ones entered the civil service, taught, or worked in agriculture or in other areas for the welfare of the country.

For the significance of Saichō in Zen, → Tao-hsuan Lu-shih.

Saiin Shimyō ㊦ Jap. for → Hsi-yuan Ssu-ming

Saijōjō Zen ㊦ Jap. → five types of Zen 5

Saiten-nijūhasso ㊦ Jap. → *nijūhasso*

Sakridāgāmin ㊦ (sakṛdāgāmin) Skt. (Pali, sakadāgāmin), lit. “once-returned”; a term for saints who have reached the second stage of the supramundane path (→ *ārya-mārga*, → *ārya-pudgala*). They are reborn only once more before the attainment of nirvāna. In them the three unwholesome roots—desire, hatred, and delusion (→ *askushala*)—are present only to a slight extent.

Sakugo ㊦ Jap., lit. “requesting a word”; a question asked by a Zen monk of a master while the latter is making a public presentation of the bud-dha-dharma (→ *teishō*). Because questions on the essential content of the presentation of a Zen master cannot be answered with mere conceptual-verbal information, such questions can give rise to a → *mondō* or a → *hossen*.

Sakyapa ㊦ (sa-skyapa), Tib.; a major school of → Tibetan Buddhism named after the Sakya (lit. “Gray Earth”) Monastery, located in southern Tibet. In accordance with a prophecy of → Atīsha, the Sakya Monastery was founded in the year 1073, and its abbots, members of the Khön family, devoted themselves primarily to the transmission of a cycle of → Vajrayāna teachings known by the name of “path and goal” (→ Lamdre). This school concerned itself with creating a systematic order for the Tantric writings (→ Tantra), but also turned its attention to problems of Buddhist logic. In the 13th and 14th centuries it had great political influence in Tibet.

The Sakyapas received their form as an independent school mainly from five gurus who lived between 1092 and 1280: Sachen Kunga Nyingpo (1092–1158), his two sons Sonam Tsemo (1142–82) and Drakpa

Gyaltzen (1147–1216), his grandson Sakya Pandita (1182–1251), and the latter’s nephew Chōgyal Phagpa (1235–80). All five teachers were recognized as incarnations of → Mañjushrī. Up to the present day, the principal leaders of the Sakyapa school are of the Khön family.

Of these the greatest influence was exercised by Sakya Pandita, whose erudition embraced all worldly and religious disciplines. His translations from Sanskrit not only made him known in India but also caused a grandson of Genghis Khan to invite him to Mongolia. Sakya Pandita’s missionary activities there were so successful that rulership of Central Asia was conferred upon the Sakya school in the year 1249.

In the following centuries the Sakyapas played an important role in the spiritual life of Tibet. Not only were → Tsongkhapa, and through him the → Gelugpa school, influenced by them, but also the school of Jonangpa, no longer extant today, and its most important spokesman Tāranātha (b. 1575), as well as the historian Butön (1290–1364) were strongly influenced by the Sakyapas.

Samādhi ㊦ ㊦ Skt., lit. “establish, make firm” (Jap., sanmai or zanmai); collectedness of the mind on a single object through (gradual) calming of mental activity. *Samādhi* is a nondualistic state of consciousness in which the consciousness of the experiencing “subject” becomes one with the experienced “object”—thus is *only* experiential content. This state of consciousness is often referred to as “one-pointedness of mind”; this expression, however, is misleading because it calls up the image of “concentration” on one point on which the mind is “directed.” However, *samādhi* is neither a straining concentration on one point, nor is the mind directed from here (subject) to there (object), which would be a dualistic mode of experience.

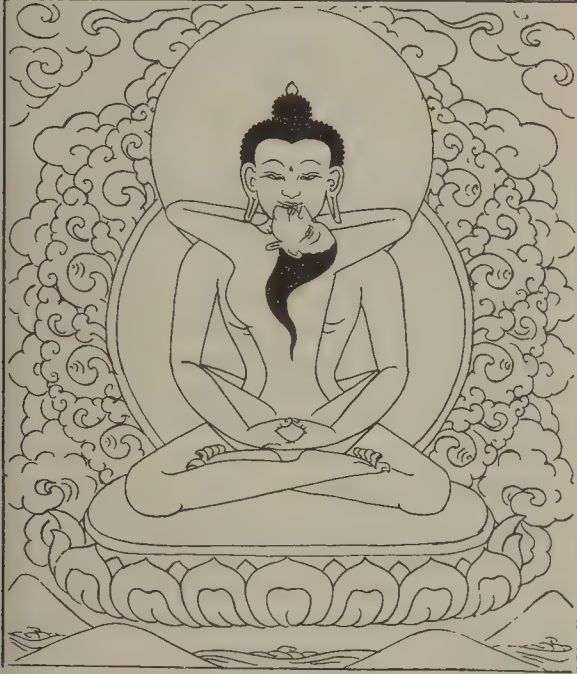
The ability to attain the state of *samādhi* is a precondition for absorption (→ *dhyaṇa*).

Three supramundane (→ *lokottara*) types of *samādhi* are distinguished that have as their goal emptiness (→ *śūnyatā*), the state of no-characteristics (→ *animitta*) and freedom from attachment to the object, and the attainment of → nirvāna. Any other form of *samādhi*, even in the highest stages of absorption, is considered worldly.

Samādhirāja-sūtra ㊦ Skt., lit. “King of Concentration Sūtra”; a Mahāyāna sūtra in forty or forty-two chapters, of which only sixteen are extant in the Sanskrit original and the rest only in Chinese and Tibetan translations. Its teaching is related to that of the → *Prajñāpāramitā-sūtra* and deals with the essential identity of all things.

Samantabhadra ㊦ ㊦ Skt. (Chin., P’u-hsien;

Jap., Fugen), lit. "He Who Is All-pervadingly Good" or "He Whose Beneficence Is Everywhere"; one of the most important bodhisattvas of Mahāyāna Buddhism. He is venerated as the protector of all those who teach the dharma and is regarded as an embodiment of the wisdom of essential sameness, i.e., insight into the unity of sameness and difference.



Samantabhadra in his Tibetan form as Primordial Buddha (Ādi-Buddha)

Samantabhadra is often depicted in the company of → Shākyamuni and → Mañjuśrī. He rides on a white six-tusked elephant, which represents the power of wisdom to overcome all obstructions. The six tusks represent overcoming attachment to the six senses.

As a bodhisattva, Samantabhadra is associated with → Vairocana. His symbols are the wish-fulfilling jewel and the lotus or else the scroll on which the text of his meditation sūtra is written.

In China Samantabhadra is venerated as one of the four great bodhisattvas. His sacred place is Mount Omei, where he is said to have remained after he came to China from India riding on a white elephant.

In the → Vajrayāna Samantabhadra is the primordial buddha (*ādi-buddha*), who represents the experiential content of the *dharmakāya* (→ *trikāya*).

His naked deep blue body symbolizes nothingness (→ *shūnyatā*) and he is iconographically depicted in union (→ *yab-yum*) with his white consort. (Another tradition sees Vajradhara, "the Dharma-Holder," as

the symbol of the *dharmakāya*. Vajradhara's appearance, is like that of a *sambhogakāya* buddha (→ *trikāya*). He is of central significance in the → *mahāmudrā* teaching.)

Samāpatti ㊦ Skt., Pali; lit. "attainments"; a term referring to the four absorptions (→ *dhyāna*), the four stages of formlessness, and sometimes also the so-called state of extinction (→ *nirodha-samāpatti*).

Sambhogakāya ㊦ ㊧ Skt. → *trikāya*

Sambō ㊧ Jap., lit. "three precious ones"; the three precious ones (Skt., *triratna*, also translated "three treasures" or "three jewels") constitute the foundation of Buddhism. There can be no Buddhist religious life without faith and veneration toward them. In the → Mahāyāna these three are more broadly interpreted than in the → Hinayāna, where they simply mean → Buddha, → dharma, and → *sangha*. In the context of Zen training, students are introduced to the distinct Mahāyāna understanding of the three precious ones after completing → *kōan* training. Here there are three levels of meaning of the *sambō*: (1) the three precious ones as one (*ittai-sambō*, lit. "the three precious ones as one body"); (2) the three precious ones as manifestation (*genzen-sambō*); (3) the three precious ones as verification. Although in truth they are one, they are distinguished for the sake of explanation.

1. The three precious ones as one are (a) the buddha Birushana (Skt., → Vairocana), who represents knowledge of the world of nothingness (→ *shūnyatā*, → *enlightenment*), of buddha-nature (→ *busshō*), and of unconditional sameness; (b) the → dharma, i.e., the law of beginningless and endless becoming (or of the great order), according to which causes and conditions underlie all forms of appearance; (c) the interpenetration and interaction of the first two, which constitute that perfect reality that is experienced by enlightened ones.

2. The three precious ones as manifestation are (a) the historical Buddha → Shākyamuni, who through his complete enlightenment realized the truth of the three precious ones in himself; (b) the dharma (as the teaching of the historical Buddha), which contains the spoken words and expositions of Shākyamuni Buddha, in which he clarified the meaning of the three precious ones as one and the way leading to realization of them; (c) the disciples of the Buddha and other contemporary followers, who heard the teaching of the three precious ones as he

taught it, believed it, and realized it in their lives.

3. The three precious ones as verification are (a) the iconography of the Buddha that has come down to us; (b) the recorded expositions and discourses of the buddhas (i.e., fully enlightened beings) as they are presently available to us in the → sūtras and other Buddhist texts; (c) the present-day adherents of Buddhism, who practice and realize the saving truth of the three precious ones as one that was first revealed by Shākyamuni Buddha.

The three precious ones are interdependent. One who has not realized the *ittai-sambō* through enlightenment cannot fundamentally grasp the enlightenment of Shākyamuni Buddha, nor is he able to appreciate the limitless preciousness of his teaching. He is unable to relate to images and representations of Buddha as living realities. The *ittai-sambō* would be unknown if Shākyamuni Buddha had not revealed it in his own body and mind and in the way to its realization as he expounded it. Finally, the *ittai-sambō* would be a remote ideal, the life of Shākyamuni Buddha would be a dry historical matter, and the words of the Buddha would be lifeless abstractions if in our time there were no enlightened ones who pursue the way of the Buddha in order to lead and inspire others on this path to self-realization (→ *kenshō*, → *satori*). Moreover, since each individual embodies the *ittai-sambō*, the ground of the three precious ones is nothing other than oneself.

Samghanandi ㊦ seventeenth patriarch in the Indian lineage of Ch'an (→ Zen)

Samghyathata ㊦ eighteenth patriarch of the Indian lineage of Ch'an (→ Zen)

Sammon ㊦ Jap., also Sanmon, lit. "mountain gate"; the entrance gate of a Zen monastery (*mountain*, since in ancient times monasteries were built on mountains). The *sammon* is usually a massive, multistory, tower-like structure.

Sampai ㊦ Jap., lit. "threefold [*san*] prostration [*hai*]"; expression of veneration through prostration customary in Zen, in which otherwise there is a dearth of ceremonial forms. *Sampai* was probably originally an expression of veneration toward the "three precious ones" (→ *sambō*). Under certain circumstances, also "ninefold prostration," (*kyūhai*) is practiced.

Samsāra ㊦ (saṃsāra), Skt., lit. "journeying"; the "cycle of existences," a succession of rebirths that a being goes through within the various modes of existence (→ *gati*) until it has attained liberation and entered → *nirvāna*. Imprisonment in *samsāra* is conditioned by the three "unwholesome roots" (→ *akushala*): ha-

tred (*dvesha*), desire or craving (→ *trishnā*), and delusion (→ *avidyā*). The type of rebirth within *samsāra* is determined by the → karma of the being. In the Mahāyāna, *samsāra* refers to the phenomenal world and is considered to be essentially identical with *nirvāna*.

The essential unity of *samsāra* and *nirvāna* is based on the view that everything is a mental representation, and thus *samsāra* and *nirvāna* are nothing other than labels without real substance, i.e., they are empty (→ *shūnyatā*). To the extent that one does not relate to the phenomenal aspect of the world but rather its true nature, *samsāra* and *nirvāna* are not different from one another.

The chain of existences is without a knowable beginning. The Buddha never indulged in speculations concerning the beginning of *samsāra*, since he did not regard this as helpful for the attainment of liberation. Departure from *samsāra* through entry into *nirvāna* is only possible during rebirth as a human being. In all other forms of existence, beings cannot end the cyclical process because they cannot recognize desire and ignorance as the driving forces of *samsāra* and thus overcome them.

Samskāra ㊦ (saṃskāra), Skt., lit. "impression, consequence"; (Pali, *sankhara*); generally translated "formations," "mental formational forces" or "impulses," *samskāra* refers both to the activity of forming and the passive state of being formed (→ *Samskrita*).

Samskāra is the fourth of the → *skandhas* and the second link in the chain of conditioned arising (→ *pratītya-samutpāda*). Formations include all volitional impulses or intentions that precede an action. Since actions can be either physical, verbal, or mental, impulses that are physical, verbal, and mental are distinguished. Their presence is the condition for a new rebirth. If they are absent, no → karma is produced, and no further rebirths take place. In addition they determine the type of rebirth, since they can be good, bad, or neutral, and their quality conditions the consciousness that arises—according to the doctrine of conditioned arising—through them, that seeks a womb after the death of a being, and that brings about the existence of a new empirical person.

Samskrita ㊦ (saṃskṛta), Skt. (Pali, *sankhata*), roughly "formed, conditioned"; all interdependent and mutually conditioning phenomena, the essential characteristic of which is that they arise, subsist, change, and pass away. Thus everything conditioned is empty, impermanent, without essence (→ *anātman*), and characterized by suffering.

In the Hīnayāna the transitoriness of human life is explained by the conditioned nature of all phenomena. The Mahāyāna applies the concept of *samskrita* to all the material and mental phenomena of the world and thus establishes its doctrine of the emptiness (→ *shūnyatā*) of all dharmas (because of their conditioned character they are considered to be “empty”, indeed devoid of all self-nature) and also the “mind-only” teaching of the → Yogāchāra.

The classification of phenomena into conditioned and unconditioned (→ *asamskrita*) varies from school to school.

Samsvedaja 𑖀 Skt. → *chatur-yoni*

Samu 𑖀 Jap., lit. “work service”; generally, the physical work that is part of everyday life in a Zen monastery, and particularly the work periods during a → *sesshin*. *Service* is here to be understood in the sense of service to the three precious ones (→ *sambō*). If the work is carried out wakefully, in a manner based entirely on the activity of collected attention and total carefulness, then it is a continuation and another form of meditative practice (→ *zazen*), in which the practitioner learns to maintain the meditative state of mind even in the midst of everyday routine. *Samu* is an important part of Zen training in a monastery according to the monastic rule established by → Pai-chang Huai-hai (Jap., Hyakujo Ekai) in China in the eighth century.

From Pai-chang also stems the Zen saying, “A day without work, a day without food.” He himself lived according to this. When the monks of his monastery hid his gardening tools in order to save the aged master the exertion of work, on that day he ate nothing. The tools reappeared and Pai-chang labored and ate once again.

Samudāya 𑖀 Skt. → four noble truths

Samvṛiti-satya 𑖀 (*samvṛiti-satya*), Skt., roughly “conventional truth”; the relative truth of the phenomenal world as opposed to the ultimate truth (→ *paramārtha-satya*). The “two truths” are defined differently by different Buddhist schools.

Samyak-prahānāni 𑖀 Skt. → four perfect exertions

Samyak-sambuddha 𑖀 Skt. (Pali, *samma-sambuddha*), lit. “fully awakened one”; refers to a being who has attained perfect complete enlightenment, has by himself rediscovered the teaching that leads to liberation after it has disappeared from the world, has fully realized it, and proclaimed it to the world. The enlightenment realized by him is called *samyak-*

sambodhi (enlightenment of a perfect buddha). A *samyak-sambuddha* is characterized by omniscience (→ *sarvajñatā*) and the possession of the ten powers (→ *dashabala*).

Samyak-sambuddha is also one of the → ten epithets of a buddha.

Samyojana 𑖀 (*samyojana*), Pali, Skt., lit. “feters”; in the Hīnayāna ten fetters are enumerated that chain a being to the cycle of rebirths (→ *samsāra*): (1) belief in individuality (→ *dṛishti*), (2) scepticism (→ *vichikitsā*), (3) clinging to rites and rules, (4) craving or desire (→ *trishnā*, → *kāma*), (5) hatred, (6) craving for refined corporeality, (7) craving for incorporeality, (8) conceit, (9) excitability, (10) ignorance (→ *avidyā*).

One who is free of the first three fetters is a → *shrota-āpanna*. One who has also overcome the fourth and fifth fetters to a great extent has reached the stage of a → *sakridāgāmin*. If one has fully done away with the first five fetters, one is an → *anāgāmin*. Freedom from all ten fetters characterizes an → arhat.

Samyuktāgama 𑖀 Skt. → Āgama, → Nikāya, → *Samyutta-nikāya*

Samyutta-nikāya 𑖀 Pali (Skt. *Samyuktāgama*), lit. “Unified Collection”; the third collection (→ Nikāya, → Āgama) of the Sūtra-pitaka. It consists of numerous short texts dealing with incidents connected with the life and work of the Buddha. They are ordered in a number of ways including according to the occasion for their original recital, according to the speaker to whom they are attributed, according to theme, and so on.

Sāñchī 𑖀 city in central India where, between the 3d century B.C.E. and the 1st century C.E., the first monuments of Buddhist art originated. These are mainly → stūpas exemplary of the original form of the stūpa, out of which all the other forms developed.

The most renowned is the Great Stūpa of Sāñchī, the core structure of which stems from the 3d century B.C.E. On a circular base is a hemisphere that is flattened toward the top; on top of this is a post that rises through a boxlike latticework structure of stone and has three flat umbrella-shaped forms towards the top. On the base is a narrow processional path that runs around the hemisphere and is surrounded by a stone wall. This can be entered only through gates in the four cardinal directions and thus protects the sacred site from the exterior.

San-chieh school 𑖀 (Chin., *san-chieh-chiao*,

lit. “School of Three Stages”); school of Buddhism during the Sui and T’ang periods. The name of this school, founded by Hsin-hsing (540–94), comes from its division of the overall duration of the Buddhist teaching into three stages: (1) the period of true → dharma, during which the words of the Buddha were strictly adhered to—this lasted for 500 years starting with the → *parinirvāna* of the Buddha; (2) the period of the adulterated dharma, during which the true teaching was obscured by pseudo-Buddhist doctrine (1,000 years); (3) the period of degeneration of the dharma, in which the teaching has fallen into discredit and is threatened with extinction (10 thousand years). This third period is purported to have begun around 550 C.E. and to be still continuing.

Hsin-hsing and his followers were convinced that they alone possessed the teaching suitable for this present stage. They stressed the importance of observance of rules (→ *shīla*), altruistic deeds, and ascetic practice (thus, for example, they took nourishment only once a day). Since they accused the other schools, and even the rulers, of advocating “heretical” teachings, the School of Three Stages was officially banned in the year 600 but in fact ceased to exist only after 845.

According to Hsin-hsing, in the first phase the “single vehicle” (→ *ekayāna*) was taught and in the second period, the “three yānas” (→ *triyāna*: → *shrāvaka*, → *pratyekabuddha*, → *bodhisattva*). He saw both as limited methods. According to the School of Three Stages, the third period, which had then already begun, requires a universal teaching such as its own.

The third period is characterized by lack of esteem for the moral and → Vinaya rules, by belief in false teachings, and the mixing of good and evil. Human beings are therefore condemned to be reborn in the hells (→ *naraka*). According to Hsin-hsing’s view, in such a phase meditation and monastic life are no longer sufficient. He urged that doctrine be adapted to circumstances and advocated ascetic practice and strict observance of disciplinary rules. His followers did not live in the monasteries themselves but rather in rude shelters in their vicinity. They tried to accommodate themselves as much as possible to the life of simple folk.

According to their view, all the things of the phenomenal world are manifestations of → buddha-nature; thus they saw all beings as future buddhas. In order to give expression to this conviction, followers of this school often prostrated before strangers on the street and even before animals. This exposed them to general derision.

The school of Three Stages also attached special value to almsgiving, through which over the years they accumulated considerable wealth. This permitted them

to carry out various beneficent actions. They distributed food, clothing, and money to the needy and used a part of their wealth for the maintenance of monasteries and for the performance of rites.

Sandōkai 三 Jap. for → *Ts’an-t’ung-ch’i*

Sandoku 三 Jap., lit. “the three poisons”; the three spiritual poisons: hatred (also anger or aggression), desire (this includes covetousness, greed, attachment, etc.), and stupidity (or ignorance, → *avidyā*). These poison every experience of persons living in → delusion and stupefy their minds to such an extent that they do not become aware of their immanent perfection (→ *bushō*). (Also → *bonpu-no-jōshiki*.)

Sangai 三 Jap. for → *triloka*

Sangai(-yui)-isshin 三 Jap., lit. “three worlds [nothing else than] one mind”; a Zen expression indicating that the three worlds (Skt., *triloka*; Jap., *sangai*: world of desire, world of form, world of no-form—in brief, the worlds of unenlightened beings) all arise from the consciousness (heart-mind, Jap., → *kokoro*) of beings and have no separate “objective” existence. The entirety of the phenomenal world is nothing else than the projection of the mind.

Sangha 三 (saṃgha), Skt., lit. “crowd, host”; the Buddhist community. In a narrower sense the *sangha* consists of monks (→ *bhikṣu*), nuns (→ *bhikṣuṇī*), and novices (→ *shrāmanera*). In a wider sense the *sangha* also includes lay followers (→ *upāsaka*).

The *sangha* is one of the three precious ones (→ *triratna*, → *sambō*); the way of life of its members is determined by the rules established in the → Vinaya-pitaka.

San-lun school 三 Chin., lit. “School of Three Treatises”; Chinese form of the Indian → Mādhyamaka. The name refers to the three written works fundamental for the school: the *Mādhyamaka-kārikā* and the *Dvādashadvāra-shāstra* of → Nāgārjuna and the *Shata-shāstra* of → Āryadeva. These were translated into Chinese and provided with commentary by → Kumārajīva in the 5th century. Kumārajīva passed these texts on to his students → Tao-sheng, → Seng-chao, and Seng-lang. The last of these delimited the San-lun school from the → Satyasiddhi school and can thus be regarded as its actual founder. In the 6th century the most important representatives of this school were → Fa-lang and → Chi-tsang and under them the San-lun school experienced a major upsurge. In

the 7th century it was brought to Japan by Ekwana, a Korean student of Chi-tsang's. After the appearance of the → Fa-hsiang school, the San-lun school decreased in importance.

To the teachings of the Indian → Mādhyamikas, which the Chinese adopted, several purely Chinese ideas were added. The San-lun school postulates that the Buddha taught two different paths: that of the → *shrāvakas*, and that of the → bodhisattvas. The San-lun school is part of the latter. The school also distinguishes three phases of doctrine. The first phase is that of the → *Buddhāvataṃsaka-sūtra*, which represents the beginning of the Buddha's teaching career. The teaching of this sūtra was meant for bodhisattvas, but the students at that time were not yet ripe for this kind of instruction. Thus follows the second phase, which extends from the *Buddhāvataṃsaka-sūtra* to the *Lotus Sūtra*, includes all the teachings of the Hinayāna and the Mahāyāna, and is directed toward *shrāvakas*, → *pratyekabuddhas*, and bodhisattvas. The third phase follows the period of the *Lotus Sūtra*; in this period beings were ready to accept the single buddha-vehicle (→ *ekayāna*).

Sanmai ㊦ Jap. → *zammai*

San-meī-k'o ㊦ Chin. (Jap., *Hōkyō zanmai*), lit. "[Song of the] Treasure House of Mirrorlike Samādhi"; written work of the Chinese Ch'an (Zen) master → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai) in which he celebrates the experience of the "suchness" (Skt. *tathatā*) of things, thus their true nature or buddha-nature (→ *busshō*). An English translation of the Chinese original is in Cleary 1980b.

Sanmotsu ㊦ Jap., lit. "three things"; when a Zen master (→ *rōshi*) has proved himself after his confirmation as → *shōshi* through further years of leading people on the path of Zen, then *sanmotsu* is conferred on him in a special ceremony, usually in his own *zendō*. This is the last and definitive confirmation that a principal student receives from his master. In earlier days its conferral was subject to very strict standards.

This confirmation is enacted by adding the Zen name of the master being confirmed to each of three paper strips (the "three things") of about 30 times 100 cm, on each of which has been written in a different way the chain of names of the holders of the lineage from Shākyamuni down to the present day.

Sanne Ippatsu ㊦ also *ehatsu* for short, Jap., lit. "three robes, one bowl"; the three robes (one for summer, one for winter, and an overgarment) and the begging and eating bowls that are the sole possessions of a Buddhist monk.

Sanron school ㊦ from Jap. *sanron*, "three treatises"; the Japanese form of the Chinese → San-lun school, which in turn comes from the Indian → Mādhyamaka. This school was brought to Japan by the Korean monk Ekwana in the year 625 and further spread there by two of his students. These two set in motion two currents within the Sanron school (→ Jōjitsu school). The Sanron in Japan was never an independently organized school; its teachings were studied by followers of all Buddhist schools because it contained essential elements for an understanding of the → Mahāyāna that served as a theoretical basis for many schools.

The Sanron school was a major influence on Prince Shōtoku (574–622), who unified Japan. Three Korean masters of Sanron taught in his temple. The teachings of this school are reflected in the "constitution" that Shōtoku gave Japan.

San-sheng Hui-jan ㊦ (Jap., Sanshō Enen) a Chinese Ch'an (Zen) master of about the 9th century; one of the most outstanding students and a dharma successor (→ *hassu*) of → Lin-chi I-hsuan (Jap., Rinzai Gigen). San-sheng compiled the *Lin-chi-lu* (Jap., *Rinzai-roku*) in which the sayings and teachings of Lin-chi are recorded. We encounter San-sheng in examples 49 and 68 of the → *Pi-yen-lu*.

After San-sheng had taken leave of Lin-chi, he wandered through China seeking to deepen his realization in → *hossen* with other Ch'an masters. One day when he came to → Hsiang-yen Chih-hsien, the following took place:

Hsiang-yen asked San-sheng, "Where do you come from?"

San-sheng answered, "From Lin-chi."

Hsiang-yen said, "Did you bring Lin-chi's sword with you?"

Even before Hsiang-yen had finished speaking, San-sheng stepped forward, grabbed a cushion and hit Hsiang-yen with it.

Hsiang-yen said nothing and only smiled.

Sanshō Enen ㊦ Jap. for → San-sheng Hui-jan

Sansō ㊦ Jap., lit. "mountain monk"; a formula of humility by which a Zen master (→ *rōshi*) refers to himself.

San-tsang ㊦ → Hsuan-tsang

Sanzen ㊦ Jap., lit. "going [to] Zen"; to go to a Zen master (→ *rōshi*) to receive instruction. In the → Rinzai school, *sanzen* became a synonym for → *dokusan*. In the vocabulary of → Dōgen Zenji, *sanzen* generally means the right way of practicing Zen. (Also → *Sōsan*.)

Sārnāth 𑀓 city near Benares (today Isipatana), where the historical Buddha → Shākyaṃuni gave his first discourse after his awakening (→ *bodhi*). This is traditionally referred to as “setting in motion the wheel of the teaching (→ *dharma-chakra*).”

The 44-meter-high Dhamek stūpa dating from the 4th to 6th centuries still indicates today the spot on which the Buddha gave this first discourse to his five disciples. This stūpa contains as its core a small brick stūpa from the time of King → Ashoka. There was also in Sārnāth a stūpa containing relics of the Buddha; this was torn down in the 18th century. Also of the Mūlagandhakūṭī Temple, which marks the Buddha’s meditation place, only the foundation walls are preserved.

Sarvajñatā 𑀓 Skt., “omniscience”; a term for the knowledge of a buddha (→ *samyak-sambuddha*), which is his definitive attribute.

In the Hīnayāna omniscience is taken to be knowledge of everything that is necessary for the attainment of liberation, since every other form of omniscience was rejected by the Buddha himself.

In the Mahāyāna *sarvajñatā* is interpreted as the knowledge of all dharmas and their true nature, which is empty (→ *shūnyatā*), and is often equated with wisdom (→ *prajñā*).

Sarvāstivāda 𑀓 Skt., roughly “the teaching that says that everything *is*”; school of the Hīnayāna that split off from the → Sthaviras under the reign of King → Ashoka. The name of this school comes from its basic premise that everything—past, present, and future—exists simultaneously. The Sarvāstivādin school prevailed primarily in Kashmir and → Gandhāra. It constitutes a transitional stage between the → Hīnayāna and the → Mahāyāna.

The Sarvāstivādins possessed their own canon, composed in Sanskrit, which is partially preserved in Chinese and Tibetan translation. The most important works of this school are the → *Abhidharmakośha* by → Vasubandhu and the *Mahāvibhāshā* (Great Exegesis), which was composed under the supervision of → Vasumitra at the council of Kashmir and to which the school owes the name → Vaibhāshika, by which it is also known. The *Mahāvibhāshā* is a summary of the Sarvāstivāda teaching and is the latest of the seven works of the → Abhidharmapitaka. Another important work is the *Abhidharmahridaya*, the *Heart of* → *Abhidharma* in ten chapters. The *Vibhāshā* by Kātyāyaniputra is also a summary of the doctrine. The *Lo-kaprajñapti* gives a description of the mythical

universe of Buddhism. On matters of discipline, only the *Vinaya-vibhāshā* is extant.

The teaching of the Sarvāstivāda is a radical pluralism based on denial of the reality of a self as a substance or soul (→ *anātman*) and the affirmation of the existence of momentary entities, the so-called → dharmas.

The Sarvāstivādins postulate seventy-five different dharmas, which (like the ancient notion of atoms) represent final, indivisible units, viewed as real. They distinguished conditioned (→ *samskrita*) and unconditioned (→ *asamskrita*) dharmas. Among the latter are space (→ *ākāśha*), → *apratishthita-nirvāna*, and → *pratishtitha-nirvāna*.

The conditioned dharmas are divided into four categories: form or matter (→ *rūpa*); consciousness (→ *viññāna*); mental factors (→ *chetasika*), meaning all psychological processes; and dharmas, which are neither form nor consciousness, and include, for example, old age, vitality, attainment, nonattainment impermanence, and so on.

According to the Sarvāstivādins, these conditioned dharmas do not come into being but rather exist from beginningless time and only change from a latent to a manifest state. From this the view results that “everything *is*,” and that past, present, and future exist simultaneously in a single dharma. In addition, one finds in the Sarvāstivāda an early form of the Mahāyāna teaching of the → *trikāya* and the belief, which continued to grow in importance, in the future buddha → Maitreya.

Satipatthāna 𑀓 (*satipaṭṭhāna*), Pali (Skt. *smṛiti-upasthāna*), lit. “four awakenings [foundations] of mindfulness”; one of the fundamental meditation practices of the Hīnayāna, which consists of mindfulness of body, feeling (→ *vedanā*), mind (→ *chitta*), and mental objects, in that order. This method is described in detail in the *Satipatthāna-sutta*, and the Buddha is supposed to have said that by itself it could lead to the realization of nirvāna. *Satipatthāna* is a form of meditation that is very much practiced today, also in the West. It can be practiced in sitting meditation as well as during all activities of life.

Mindfulness of body includes mindfulness of inhalation and exhalation (→ *ānāpānasati*) as well as of bodily posture (walking, standing, sitting, lying), clarity of mind during all activities, contemplation of the thirty-two parts of the body, analysis of the bodily elements (→ *dhātu-vavatthāna*), and → charnel ground contemplation.

In mindfulness of feeling, one recognizes feelings as pleasant, unpleasant, or indifferent, worldly or supra-mundane, and sees clearly their transitory quality.

In mindfulness of mind, every state of consciousness that arises is noted and recognized as passionate or passionless, aggressive or free from aggression, deluded or undeluded.

In mindfulness of mental objects, one is aware of the conditionedness and inessentiality of things, knows whether or not the five hindrances (→ *nīvarana*) are present, recognizes the personality and the basic elements of the mental process as consisting of the five → *skandhas*, and possesses an understanding of the → four noble truths that corresponds to reality.

In the Mahāyāna, this practice is found in a slightly altered form: body, feeling, mind, and mental objects are recognized as essentially empty (→ *shūnyatā*).

Satipatthāna-sutta 𑖀 (Satipatthāna-sutta), Pali, lit. “Discourse on the Awakening of Mindfulness”; a discourse contained in the → *Majjhima-nikāya* and the → *Dīgha-nikāya* on the method of arousing mindfulness (→ *sati-patthāna*), one of the most important forms of meditation in the Hīnayāna.

Satori 𑖀 Jap.; Zen term for the experience of awakening (→ enlightenment). The word derives from the verb *satoru*, “to know”; however, it has nothing to do with “knowledge” in the ordinary or philosophical sense, because in the experience of enlightenment there is no distinction between knower and known. The word → *kenshō* is also often used as a synonym for satori.

Sattvasamatā 𑖀 Skt.; sameness of all beings. The firm conviction that there is no distinction between sentient beings is the basis for the compassion (→ *karunā*) that determines the action of a bodhisattva.

Satyasiddhi school 𑖀 Skt. (Chin., Ch’eng-shih; Jap., → Jōjitsu), lit. “School of the Perfection of Truth”; school of Chinese Buddhism based on the Indian → Sautrāntikas. The text fundamental for this school is the *Satyasiddhi* of → Harivarman (4th century), which was translated into Chinese by → Kumārajīva in the 5th century.

Important representatives of this school were Seng-t’ao and Seng-sung, both students of Kumārajīva, who spread the teaching of the Satyasiddhi school throughout China. As a result, by the beginning of the 6th century it was one of the most important Buddhist schools in the country. It stood in opposition to the → San-lun school, which accused the masters of the *Satyasiddhi* of falsely explaining the notion of emptiness. The attacks by → Chi-tsang and → Fa-lang, two important representatives of the San-lun school, finally led to a decrease of interest in the Satyasiddhi school.

In the 7th century the Satyasiddhi school was brought to Japan by a Korean monk, where, however, it continued only as a part of the → San-ron school, the Japanese form of the San-lun.

This school is classified as Hīnayāna, since it draws its support directly from the teachings of

the Buddha, the sūtras. Its basic premise is the negation of all true existence—neither mind nor matter are real. However, it teaches a twofold truth: the “worldly,” conventional truth and the “supreme” truth. The Satyasiddhi school subsumes the phenomenal existence of the → dharmas under the first; these arise in a conditioned manner, are mutable, and exist only for a limited time. From the point of view of the supreme truth all dharmas are empty (→ *shūnyatā*). The Satyasiddhi school thus advocates the view that both the person (→ *puḍgala*) and the dharmas are empty. Because of this it is often considered a Mahāyāna school. However, in contrast to the true Mahāyāna, which posits a transcendental emptiness, the emptiness of the Satyasiddhi school can only be reached by destruction or abstraction—every object is dismantled, first into its molecules and then into its atoms, until one finally arrives at emptiness. It is an antithetical emptiness as opposed to the synthetical emptiness of the San-lun school.

Sautrāntika 𑖀 Skt.; Hīnayāna school that developed out of the → Sarvāstivāda around 150 C.E. As its name indicates, the followers of this school draw their support only from the → Sūtra-pitaka and reject the → Abhidharma-pitaka of the Sarvāstivāda as well as its “everything is” theory.

The Sautrāntikas posit the existence of a refined consciousness that constitutes the basis of human life and that persists from one rebirth to the next. In contrast to the → Vātsīputrīyas, who postulate the existence of an entire “person” that persists from one life to the next, the Sautrāntikas see the consciousness as no more than the bearer of the cycle of existence (→ *samsāra*). Into this consciousness the remaining four → *skandhas* are absorbed at the time of death. This notion of a continuously existing consciousness had a strong influence on the → Yogācāra school.

The theory of the instantaneity of everything existing is very pronounced in the Sautrāntika school. It sees in each existent nothing more than an uninterrupted succession of moments; duration is only a semblance, an illusion that is produced only by the density of succession of individual moments. → Nirvāna for the Sautrāntikas is a purely negative spiritual event—it is nonbeing. He who has attained release is annihilated.

Sayadaw 𑖀 Burm., “teacher”; Burmese title for a Buddhist monk. This title properly only ap-

plies to the abbot of a monastery but is frequently used also as an honorific form of address for monks in general.

School of Three Stages 三 → San-chieh school

Seal of transmission 印 → *inka-shōmei*

Seidō Chizō 智藏 Jap. for → Hsi-tang Chih-tsang

Seigan 善眼 Jap. → Shiguseigan

Seigen Gyōshi 善眼 Jap. for → Ch'ing-yüan Hsing-ssu

Seirai-no-i 西來意 Jap., lit. "the meaning of coming out of the west"; an expression that refers to the coming of → Bodhidharma from India to China and to the profound meaning, the innermost principle, of the → buddha-dharma transmitted by him. The question concerning coming out of the west, which comes up again and again in Ch'an (Zen) literature, is a question concerning the one truth of Ch'an (Zen) and represents a challenge to a → *mondō* or → *hossen*.

Seiza 坐 Jap., lit. "sitting in silence"; the traditional Japanese sitting posture in which one kneels sitting on one's heels, the back held straight and erect. *Seiza*, among practitioners of → *zazen*, is an alternative to the lotus posture (→ *kekka-fusa*; Skt., *padmāsana*), which is more generally considered in the East the most appropriate sitting posture for mediation.

Sekishu 一 Jap., lit. "one hand"; a reference in short form to the → *kōan*, "What is the sound of one hand clapping?" This is the best known *kōan* stemming from a Japanese Zen master, → Hakuin Zenji. Hakuin saw it, with the *kōan* (→ *mu*), as one of the most effective *hosshin-kōans*, i.e., as a *kōan* particularly suitable for aiding a practitioner working with it to come to a first enlightenment experience (→ *kenshō*, → *satori*).

Sekisō Keishō 石室 Jap. for → Shih-shuang Ch'ing-chu

Sekisō Soen 石室 Jap. for → Shih-shuang Ch'ü-yuan

Sekitō Kisen 石室 Jap. for → Shih-t'ou Hsi-ch'ien

Self-realization 自 → *kenshō*

Sengai Gibon 僧一 1751–1837; Japanese Zen master of the Rinzai school. He became a monk at the age of eleven and at nineteen went on wandering pilgrimage (→ *angya*). He became a student and dharma successor (→ *hassu*) of Master

Gessen Zenji. After his training with Gessen was completed, he went once again on wandering pilgrimage and was appointed in 1790 the 123d abbot of Shōfuku-ji in Hakata on Kyūshū, which had been founded in 1195 by → Eisai Zenji as the first Zen monastery in Japan.

Sengai was known for his unorthodox but extremely effective style of training Zen students and for his humor. These are qualities that are reflected in his ink paintings and calligraphies, which have come to be appreciated by lovers of art throughout the world.

Seng-chao 僧超 374 or 378–414; important representative of the → San-lun school of Chinese → Mādhyamaka. Seng-chao, who came from Ch'ang-an (present-day Xian), occupied himself initially with the teachings of → Lao-tzu and → Chuang-tzu. After reading the → *Vimalakīrti-nirdesha-sūtra* he became a monk and studied the writings of → Nāgārjuna under → Kumārajīva. His renown as a thinker and writer rests primarily on three treatises: on the immutability of things, on the emptiness (→ *shūnyatā*) of the unreal, and on "→ *Prajñā* is not knowledge." In them he tries to show that the absolute and the relative, the phenomenal and the essential, are not something separate and opposite. The manifoldness of appearances is not based on an immutable substance. For Seng-chao substance and appearance are the same.

His works, which are on the highest literary level, represent a synthesis of Indian and Chinese thought.

The "immutability of things" consists for Seng-chao in the fact that past things are neither "at rest" nor identical with present things, nor do past things develop into present ones through movement. For him neither rest nor movement exists.

His concept of *shūnyatā* is that things both exist and do not exist. Everything arises in a conditioned manner; if the cause of it falls away, a thing ceases to exist. According to Seng-chao's view, things are like a magically created man, which on the one hand is not real; but since it exists as magically created, it is on the other hand not unreal.

In his work on *prajñā*, Seng-chao defines *prajñā* as "knowledge" that has the absolute for object. The absolute, however, is empty and without qualities, and thus cannot in fact be an object. But it is also not separate from things. Thus the sage dwells in the realm of emptiness and nonactivity, but at the same time in the realm of activity.

Senge 入 Jap., lit. "entering transformation"; an expression referring in Buddhism to a person's death, particularly that of a Buddhist master. This expression reflects the fact that Bud-

dhism does not regard death as an end but rather only a change in outer form; the essence of a human being, his or her buddha-nature (→ *bushhō*), is eternal, i.e., timeless and beyond becoming and passing away.

Seng-ts'an 禪 (Jap. Sōsan), d. 606?; the third patriarch (→ *soshigata*) of Ch'an (Zen) in China; the dharma successor (→ *hassu*) of → Hui-k'o and the master of → Tao-hsin. Hardly any details are known of the life of the third patriarch. There are, however, many legends about him and his meeting with Hui-k'o. According to one of these legends Seng-ts'an was suffering from leprosy when he met the second patriarch. Hui-k'o is supposed to have encountered him with the words "You're suffering from leprosy; what could you want from me?" Seng-ts'an is supposed to have replied, "Even if my body is sick, the heart-mind (→ *kokoro*) of a sick person is no different from your heart-mind." This convinced Hui-k'o of the spiritual capacity of Seng-ts'an; he accepted him as a student and later confirmed him as his dharma successor and the thirtieth patriarch (third Chinese patriarch) in the lineage of Ch'an (Zen), which begins with → Shākyamuni Buddha.

The incident that marked the "transmission from heart-mind to heart-mind" (→ *isshin-denshin*) from Hui-k'o to Seng-ts'an is given in the → *Denkō-roku* as follows:

The thirtieth patriarch Kanchi Daishi [*daishi*, "great master"] went (for instruction) to the twenty-ninth patriarch and asked, "The body of the student is possessed by mortal illness. I beg you, master, wipe away my sins."

The patriarch [Hui-k'o] said, "Bring me your sins here, and I'll wipe them away for you."

The master [Seng-ts'an] sat in silence for a while, then said, "Although I've looked for my sins, I can't find them."

The patriarch said, "In that case I've already thoroughly wiped away your sins. You should live in accordance with Buddha, dharma, and *sangha*" [→ *sambō*].

It is said that during the Buddhist persecution of the year 574, Seng-ts'an had to feign mental illness in order to escape execution, and that finally he went into hiding for ten years on Mount Huan-kung. His mere presence there is said to have pacified the wild tigers, which until that time had caused great fear among the local people. The authorship of the *Hsin-hsin-ming* (Jap., *Shinjime*) is attributed to Seng-ts'an. It is one of the earliest Ch'an writings. It expounds Ch'an's basic principles in poetic form and shows strong Taoist influence. The *Hsin-hsin-*

ming begins with a famous sentence, which comes up again and again in Ch'an (Zen) literature (for instance, in example 2 of the → *Pi-yen-lu*): "The venerable way is not difficult at all; it only abhors picking and choosing." In this early Ch'an poem, the fusion, typical for later Ch'an (Zen), of the mutually congenial teachings of Mahāyāna Buddhism and Taoism appears for the first time.

Sengyo 魚 Jap., lit. "fish weir"; a Zen expression pointing to the fact that the reality sought by the Zen practitioner in direct experience cannot be found in scriptures or techniques of practice. These are at best only supportive means that can help us come to such an experience but that never contain that reality itself. Thus one should never cling to concepts and methods but should "forget" these in order to make oneself available for the experience of true reality (→ enlightenment). The expression stems from the great Taoist sage Chuang-tzu, one of the spiritual forebears of Ch'an (Zen). He writes, "The fish weir is there to catch fish; we should keep the fish and forget the weir. The snare is there to catch rabbits; we should keep the rabbits and forget the snare. Words are there to convey a profound meaning; we should keep the meaning and forget the words" (*Chuang-tzu*, 31).

Senkan 禪 Jap. for Hsuan-chien, → Te-shan Hsuan-chien

Senshō-Fuden 禪 Jap., lit. "not transmittable by a thousand sages"; a Zen expression indicating that Zen realization cannot be told. Even a thousand sages could not convey it in words; each person must awaken to it by and for himself. (Also → *fukasetsu*.)

Sentsang 禪 → Hsuan-tsang

Seppō Gison 禪 Jap. for → Hsueh-feng I-ts'un

Sesshin 禪 Jap., lit. "collecting (*setsu*) the heart-mind (*shin*, → *kokoro*)"; days of especially intensive, strict practice of collected mind (→ *zazen*) as carried out in Zen monasteries at regular intervals.

The normal daily routine in a Zen monastery includes, in addition to several hours of *zazen* practice, long periods of physical work, begging rounds (→ *takuhatsu*), and other forms of service to the community of believers. However, during a *sesshin*, which is considered the high point of Zen training, the monks devote themselves exclusively to meditation. Long periods of *zazen* are interrupted only by a few hours of sleep at night, recitations, a short period of work (→ *samu*), and short rest breaks after the midday and eve-

ning meals. However, concentration or collectedness of mind in relation to the particular practice that the monk has received from the master (for example, → *kōan* practice or *shikantaza*) should continue as much as possible without interruption during all these activities. Special inspiration and incentive for the monks during the days of *sesshin* are provided by the → *teishō* of the → *rōshi* and the individual instruction (→ *dokusan*) that monks often receive several times a day.

Sesshu Tōyō ㊦ 1420–1506; a monk of the → Rinzai school who is considered one of the greatest painters of Japan and certainly the most important Zen painter.

Sesson Yūbai ㊦ 1288–1346; Japanese Zen master of the → Rinzai school. He was initially a student of the Chinese master → I-shan I-ning (Jap., Issan Ichinei) at the → Kenchō-ji in Kamakura. In 1307 he went to China, where he soon fell under suspicion as a spy and was imprisoned for ten years. After this, he wandered throughout China seeking out Chinese Ch’an (Zen) masters. In 1328 he returned to Japan and settled at the Manju-ji monastery at the request of Shōgun Ashikaga Takauji. In 1345 he was appointed abbot of → Kennin-ji. With his first master I-shan I-ning he is considered a founder of the Literature of the Five Mountains (→ *Gosan-bungaku*).

Setchō Jūken ㊦ Jap. for → Hsueh-tou Ch’ung-hsien

Shadāyatana ㊦ (*ṣaḍāyatana*) Skt. (Pali, *salāyatana*), roughly “six bases or realms”; term referring to the six objects of the sense organs, the objects of seeing, hearing, smelling, tasting, touch, and mental representation (→ *ayātana*).

As the fifth link in the chain of conditioned arising (→ *pratītya-samutpāda*), they are the realms of sense activity that present themselves to the sense organs of a being after its birth and make possible contact (→ *sparsha*) with its environment.

Shako ㊦ Jap., lit. “this!”; a cry customary in Zen, which points directly to genuine reality.

Shakujō ㊦ Jap., lit. “copper staff”; the priest’s staff that is part of the equipment of a Zen monk (→ *unsui*) during pilgrimage (→ *angya*).

The *shakujō* is a wooden staff with a metal cap on which a metal ring is loosely hung so that a jingling noise is made in walking. This noise is intended to warn beetles, snakes, and other small creatures on which the monk might possibly tread of his approach

so that they can get out of the way. Thus the monk, whose way of life includes the intention not to cause suffering to any sentient being, will not inadvertently kill or injure them.

Shākya ㊦ (*Śākya*) Skt. (Pali, *Sakka*); a noble clan from which the historical Buddha → Siddhārtha Gautama came and which ruled one of the sixteen states into which the India of his time was splintered. The Shākyas occupied the area of present-day southern Nepal. Their capital was → Kapilavastu, where the Buddha was born and grew up. The Buddha’s father, Sudhodana, was then the king of the Shākya state.

The Shākyas had formed an aristocratic republic, ruled by a council of elders (*sangha*) but to a certain extent dependent upon the state of → Koshala. The clan was nearly entirely wiped out by a hostile Koshalan king during the lifetime of the Buddha.

Many Shākyas entered the Buddhist order when the Buddha returned to Kapilavastu after his enlightenment to teach. The simple barber → Upāli was the first to be ordained as a monk and thus was ranked higher in the *sangha* than the leading personalities of the state.

Shākyamuni ㊦ (*Śākyamuni*) Skt., lit. “Sage of the → Shākya Clan”; epithet of → Siddhārtha Gautama, the founder of Buddhism (→ *buddhadharma*), the historical Buddha, who belonged to the Shākya clan. Siddhārtha received this epithet after he had separated himself from his teachers and resolved to find the way to enlightenment by himself.

The name *Shākyamuni* is often used in association with *Buddha* (*Shākyamuni Buddha*) in order to distinguish the historical Buddha from other buddhas.

Shamatha ㊦ (*śamatha*), Skt., lit. “dwelling in tranquillity”; In the → Gelugpa school of Tibetan Buddhism it is stressed that the precondition of “concentration” (→ *samādhi*) is intentional development of “dwelling in tranquillity” and “special insight” (→ *vipashyanā*). Dwelling in tranquillity calms the mind, while special insight, through analytical examination, leads to vision of genuine reality, which is emptiness (→ *shūnyatā*). *Shamatha* is first developed in preliminary practice and later further refined in connection with *vipashyanā*. Dwelling in tranquillity is compared to a still, clear lake in which the “fish of special insight” plays.

The various obstacles that counter the development of *shamatha* are overcome through nine stages of mind, six powers, and four mental activities.



Typical representation of Buddha Shākyamuni with the earth-touching gesture (bhūmisparsha-mudrā)

1. The *stages of mind* are (a) directedness of mind toward the object of meditation, (b) stabilization of the mind, (c) continuous renewal of attention, (d) confinement to the object, (e) taming of the mind, (f) calming the mind, (g) refined calm, (h) the mind collected into oneness, and (i) *samādhi*.

2. The *powers* are (a) hearing the teaching (corresponds to 1a), (b) reflection (1b), (c) power of attention (1c–d), (d) clear comprehension (1e–f), (e) concentrated energy (1g–h), and (f) natural confidence (1i).

3. The *mental activities* are: (a) connecting the mind to the object (corresponds to 1a–b), (b) reestablishment of attention (1c–g), (c) uninterrupted attention (1h), (d) dwelling effortlessly (1i).

The concepts of this program of practice come from the literature of the → Yogācāra school and were put into practice in Tibet as a unified system of meditation. The entire process is often made clear by the use of an image. The two hindering tendencies of torpor and overexcitement are depicted as an elephant and a monkey. In the course of practice, these two are tamed.

Shambhala 𑖦 (Śambhala), Skt.; name of a mythical kingdom, the geographical location of which is uncertain, but which according to legend lies northeast of India. It is considered the place of origin of the → Kālachakra teachings and, with all its associations as a “source of aus-

piciousness,” plays a central role in → Tibetan Buddhism. A key part of the myth is that the savior of humanity will come out of Shambhala at a time when the world is dominated by war and destruction.

The various speculations concerning the precise location of Shambhala range from areas of Central Asia to China and the North Pole. The importance of this kingdom has less to do with the possibility of locating it precisely than with the spiritual quality that is associated with it. The Tibetan tradition includes Shambhala among the “hidden valleys,” certain places that become accessible at times of urgent need.

The twenty-five teachers who proclaim the Kālachakra teaching also play a role in the Shambhala myth. At the time of the last of these, a golden age will dawn and all negative forces will be overcome. Under the influence of this prophecy, Shambhala has in the course of time become associated with the epic of → Gesar and with the coming of → Maitreya.

The third → Panchen Lama composed a guide for finding this kingdom that was very popular in Tibet and was based on a work preserved in the Tibetan canon (→ Kangyur-Tengyur). A detailed exposition of the Shambhala myth is Bernbaum, *The Way to Shambhala* (1980).

Shānavāsin 𑖦 third patriarch of the Indian lineage of Ch’an (→ Zen).

Shāntideva 𑖦 (Śāntideva), Skt.; representative of the → Mādhyamika school of the Mahāyāna. According to legend, Shāntideva was a king’s son from south India. He flourished in the 7th/8th centuries and was a monk at the monastic university → Nālandā. He was the author of two surviving works, the *Shikshāmucchaya* (*Collection of Rules*) and the *Bodhicharyāvātara* (*Entering the Path of Enlightenment*). The latter is still used in → Tibetan Buddhism as a teaching text. (English translation: Matics 1970.)

In this book Shāntideva describes the path of development of a bodhisattva from the first arising of the thought of enlightenment (→ *bodhichitta*) to the attainment of the transcendental knowledge (→ *prajñā*) corresponding to the six “perfections” (→ *pāramitā*). The *Bodhicharyāvātara* is conceived primarily as an introduction for lay persons and beginners. In it Shāntideva explains two methods of meditation intended to help the future bodhisattva to recognize the basis for turning oneself toward other beings and to act from this understanding. One of these methods is the practice of the equality of self and other (*parātmasamatā*); the other is that of exchanging oneself for other (*parātmaparivartana*).

Shāntirakshita ㊦ → Mādhyamika

Shan-wu-wei ㊦ Chin. for Shubhākarasimha, → Mi-tsung

Shao-lin Monastery ㊦ (Chin., Shao-lin-ssu; Jap., Shōrin-ji); Buddhist monastery on → Sung-shan built in 477 by Emperor Hsiao-wen of the Northern Wei Dynasty. The Indian monk Bodhiruchi lived at this monastery at the beginning of the 6th century and there translated numerous sūtras into Chinese. Also in the first half of the 6th century, → Bodhidharma withdrew to Shao-lin after having learned in south China that the time for the acceptance of his dharma teaching in China had not yet come. It is said that Bodhidharma spent “nine years facing the wall” (→ *menpeki*) in silent meditative absorption (→ *zazen*) at Shao-lin monastery before his future dharma successor (→ *hassu*) → Hui-k’o found him there.

Today many people—including Westerners—associate the Shao-lin monastery with the practice of kung-fu, a form of → *ch’i-kung* that is often misunderstood as a combat sport though it was originally a form of spiritual training. According to legend, kung-fu was developed by Buddhist monks of Shao-lin monastery.

Shāriputra ㊦ (Śāriputra), Skt. (Pali, Sāriputta); a principal student of the Buddha. Shāriputra came from a brahmin family. Shortly after the awakening (→ *bodhi*) of the Buddha he entered the Buddhist order together with his childhood friend → Mahāmaudgalyāyana and was soon renowned on account of his wisdom. He is supposed to have died a few months before the Buddha. Images of Shāriputra and Mahāmaudgalyāyana are often found in monasteries next to that of the Buddha. Shāriputra is one of the → ten great disciples of the Buddha.

According to the scriptures, the conversion of Shāriputra, who initially advocated a kind of agnostic scepticism, followed upon his meeting with the monk Assaji. Shāriputra questioned him concerning his beliefs and Assaji answered with the following verse (trans. from Schumann 1976, p.37):

Of *dharmas* arising from causes
The Perfect One has explained the cause.
And also how to bring them to extinction
Is taught by the great *samanna* [→ *shramana*].

Shāriputra, who immediately grasped the meaning of these lines, told his friend Mahāmaudgalyāyana of the incident, and together they requested the Buddha to accept them into the → *sangha*.

Sharīra ㊦ (śarīra), Skt., lit. “body, husk”; relics of the Buddha → Shākyamuni or of a saint, usually preserved and venerated in → stūpas and → pagodas.

The cult of relics probably began immediately after the death of the Buddha Shākyamuni. His ashes were shared out, which led to conflicts among individual tribes. In the broadest sense, → sūtras, → dhāranīs, and representations of the Buddhas are also relics; they can confer a quality of sacredness on a stūpa or pagoda. According to folk belief, veneration of relics can bring protection from misfortune.

Relics of the historical Buddha have been found in his home city → Kapilavastu and also in → Vaishālī. One of the Buddha’s teeth is said to be preserved in a special temple in Kandy in Sri Lanka, and hairs of the Buddha in a pagoda in Burma. The begging bowl of the Buddha is also said to have been preserved. According to the → *Mahāvamsa*, it was brought to Sri Lanka during the reign of → Ashoka, and according to Marco Polo it was transferred from there to China at the command of Kublai Khan.

Sharya ㊦ Jap. → *ajari*

Shaseki-shū ㊦ Jap. → Ichien

Shāstra ㊦ (śāstra) Skt., lit. “instruction, textbook”; treatises on dogmatic and philosophical points of Buddhist doctrine composed by Mahāyāna thinkers that systematically interpret philosophical statements in the → sūtras. They are strongly didactic in character. *Shāstras* constitute a considerable part of the Chinese → Tripitaka.

Shayata ㊦ Jap. name for the twentieth patriarch in the Indian lineage of Ch’an (→ Zen).

Shen-hsiang ㊦ → Kegon school

Shen-hsiu ㊦ (Jap., Jinshū), 605?–706; one of the principal students of → Hung-jen, the fifth patriarch of Ch’an (Zen). According to tradition, Shen-hsiu was defeated in the memorable “competition” for the successorship to the fifth patriarch by → Hui-neng, who was later recognized as the sixth patriarch. Shen-hsiu nevertheless claimed the successorship of Hung-jen and founded the Northern school of Ch’an, in which the Ch’an of the earlier patriarchs, which was strongly marked by traditional Indian Meditation Buddhism (→ Dhyāna Buddhism) and relied on the → *Lankāvātāra-sūtra* as its basic scripture, survived for a few more generations.

Shen-hsiu was a Confucian scholar endowed with great intelligence. Driven by inner frustration, he turned to Buddhism and at approximately forty-six years of age found his way to the monastery of Hung-jen on Mount Huang-mei (Jap., Ōbai). Here he became one of the most outstanding students of the fifth patriarch, of which eleven are mentioned in later accounts

as important Buddhist masters. After Hung-jen's death, Shen-hsiu left the latter's monastery and wandered through the country for nearly two decades. As concerns his fame and the number of his students, he was already outstripped during these years of wandering by Fa-ju, another student of Hung-jen's. The fact that it was nevertheless Shen-hsiu who was officially recognized as the spiritual heir of the fifth patriarch until the middle of the 8th century can be attributed to his connection to the imperial court of the time. Shen-hsiu was already over ninety years old and well known as an outstanding Ch'an master and an advocate of strict → *zazen* practice when Empress Wu summoned him to the imperial court—no doubt because she found it politically opportune to patronize a school of Buddhism that deviated from the position of the established schools. Shen-hsiu is said to have answered this summons only reluctantly. Installed as “dharma master of Ch'ang-an and Loyang” (the two imperial capitals), he instructed a huge following of monks and scholars from the whole of North China, whom he deeply impressed by his sharp intellect and the earnestness of his commitment to meditative practice.

Whether or not Shen-hsiu was in actual fact the jealous rogue who sought the life of Hui-neng, as he was later made out to be by the followers of the → Southern school of Ch'an, can hardly be determined today with certainty, since formation of legend concerning the succession of the fifth patriarch set in quite early. Nevertheless it is historical fact that the Northern school of Ch'an founded by him, probably not least because of its alliance with the T'ang Dynasty rulers, declined and died out after a few generations, whereas the Southern school founded by Hui-neng flourished and brought forth all the important schools and outstanding masters of Ch'an.

Shiban Mangan ㊦ 1625?–1710; a Japanese Zen monk of the → Rinzai school who compiled the *Empō dentō-roku*, a work containing the biographies of more than a thousand Zen monks.

Shibayama Zenkei ㊦ 1894–1975; Japanese Zen master of the → Rinzai school, one of the outstanding → *rōshis* of modern Japan. Ordained as a monk at fourteen, at twenty he entered the Nanzen-ji monastery in Kyōto. There he underwent training for ten years and finally received the seal of confirmation (→ *inka-shōmei*) from Master Bukai Kono. He taught for eight years at the universities of Hanazono and Ōtani. From 1948 to 1967 he was the abbot of Nanzen-ji and from 1959 also the head of the entire Nanzen-ji school of Rinzai Zen in Japan, to which about 500 Zen monasteries and temples throughout the country belong.

Shibayama Zenkei became known in the West through two books: an English translation of the → *Wu-men-kuan* with his → *teishō* on the individual kōans (*Zen comments on the Mumonkan*, 1974) and a collection of Zen essays, *A Flower Does Not Talk* (1970).

Shichishū ㊦ Jap., lit. “seven schools”; the seven schools of Ch'an (Zen) during the Sung period; → *goke-shichishū*.

Shifuku ㊦ Jap. for → Tzu-fu

Shiguseigan ㊦ also shiguzeigan, for short, guzei or seigan, Jap., lit. “four great vows”; vows that are part of the bodhisattva vow as they are recited three times successively in a Zen monastery after ending the practice of → *zazen*. These vows, which are as old as Mahāyāna Buddhism, are as follows:

1. Beings are countless—I vow to save them all (Jap., *Shujō muhen seigando*).

2. The passions are innumerable—I vow to extirpate all of them (Jap., *bonnō mujin seigandan*).

3. The dharma gates are manifold—I vow to enter all of them (Jap., *Homon muryō seigan-gaku*).

4. The way of the Buddha is unsurpassable—I vow to actualize it (Jap., *Butsudō mujō seiganjo*).

Shih ㊦ Chin. → Hua-yen school

Shihō ㊦ Jap., lit. “dharma transmission”; → *hassu*, → *inka-shōmei*, → *denkō-roku*.

Shih-shuang Ch'ing-chu ㊦ (Jap., Sekisō Keisho), 807–88/89; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Tao-wu Yuan-chih (Jap., Dōgo Enchi). Shih-shuang had several dharma successors, among them → Chang-sho Hsiu-ts'ai (Jap., Chōsetsu Yūsai). The → *Ching-te ch'uan-teng-lu* reports that Shih-shuang received his first consecration as a monk at the age of thirteen from Master Shao-luan, who shaved his head. At the age of twenty-three he received full ordination on → Sung-shan, one of the “sacred mountains” of China. Later he worked in the kitchen of the monastery of → Kuei-shan Ling-yu (Jap., Isan Reiyū).

Here Shih-shuang showed his potential in an encounter with Kuei-shan:

One day Shih-shuang was sifting rice when Kuei-shan said to him, “You shouldn't throw out what our patrons have given us.”

Shih-shuang said, “I'm not throwing anything out.” Kuei-shan picked up a grain of rice from the floor

and said: "You say you're not throwing anything out; then where does this come from?"

Shih-shuang was unable to reply.

Kuei-shan continued, "Don't underestimate the value of this one grain of rice—a hundred thousand grains come from this one grain."

Shih-shuang said, "A hundred thousand grains come from this one grain, but where does this one grain come from?"

Kuei-shan laughed out loud and returned to his room. In the evening he went up to the hall and said, "[Watch out], all of you! There's a worm in the rice."

Eventually Shih-shuang became a student of Tao-wu. After a period of training under the latter, he "effaced his traces" by hiring himself out as a worker in a pottery workshop in Ch'ang-sha. During the day he worked, at night he sat → *zazen*. Later, after → Tung-shan (Jap., Tōzan Ryōkai) had a monk track him down, his capabilities were recognized and he was requested to become the abbot of the monastery on Mount Shih-shuang (Rock Frost), from which his name derives. He agreed to do this.

Shih-shuang was known for his emphasis on strict meditative training. It is said that his students always only sat and never lay down; thus his monastic community became known as the "assembly of dead trees." The T'ang emperor Hsi-tung heard of his reputation and sent messengers to him to confer on him the purple robes of a "master of the country"; however, Shih-shuang firmly declined to accept them.

Shih-shuang Ch'u-yuan 慧 皎 (Jap., Sekisō Soen) also called Ch'i-ming (Jap., Jimyō), 986–1039; Chinese Ch'an (Zen) master of the → Rinzai school; a student and dharma successor (→ *hassu*) of → Fen-yang Shan-chao (Jap., Fun'yō Zenshō) and the master of → Yang-ch'i Fang-hui (Jap., Yōgi Hōe) and → Huang-lung Hui-nan (Jap., Ōryō E'nan). Shih-shuang became a monk at the age of twenty-two and sought out many well-known Ch'an masters of his time. Although his life, for a Ch'an master's, was quite short, he nevertheless contributed greatly to the revival of Rinzai Zen. Among his dharma successors were several outstanding Ch'an masters, among whom the most important were Yang-ch'i, founder of the → Yōgi school, and Huang-lung, founder of the → Ōryō school. We encounter Shih-shuang in example 46 of the → *Wu-men-kuan*.

The koan is as follows:

"Master Shih-shuang spoke: 'From the tip of a hundred-foot pole, how do you go further?'"

"An ancient master said on this point, 'One who sits on a hundred-foot pole, although he may have penetrated it, does not yet fulfill the truth. He must go still one step further and reveal his entire body in the ten directions.'"

Shih-t'ou Hsi-ch'ien 慧 寂 (Jap., Sekitō Kisen), 700–790; early Chinese Ch'an (Zen) master; the student and dharma successor (→ *hassu*) of → Ch'ing-yuan Hsing-ssu (Jap., Seigen Gyōshi) and master of Yueh-shan Wei-yen (Jap., Yakusan Igen), → T'ien-huang Tao-wu (Jap., Ten'ō Dōgō), and → Tan-hsia T'ien-jan (Jap., Tanka Ten'en). As in the case of his master Ch'ing-yuan, we know nearly nothing of the life of Shih-t'ou. From the sources we only learn that he was the leading master of a famous center of Ch'an (Zen), which had developed in the Heng mountains in Hunan (lit. "South of the Lake"). Between this and another great Ch'an center of that time, which had formed in Kiangsi Province (lit. "West of the River") around the great Ch'an master → Ma-tsu Tao-i (Jap., Baso Dōitsu), there was lively exchange. The two great masters often had their students travel back and forth between the two centers so that they could deepen their realization through → *mondō* and → *hossen* with other masters. Ma-tsu warned his students from time to time about the "slipperiness of the clifftop" (Chin., *shih-t'ou*, "clifftop"), which was his way of expressing his high regard for the "indomitable" Ch'an realization of Shih-t'ou. Thus it is said in the Buddhist chronicles of the T'ang period, "West of the river lived Ma-tsu, south of the lake, Shih-t'ou. Between these two the people wandered about, and whoever never met these two masters remained ignorant." Three of the "five houses" of Ch'an stem from Shih-t'ou (→ *goke-shichishū*; cf. the Ch'an/Zen Lineage Chart).

Shika 慧 照 (Jap., lit. "one who knows about the guests"); originally the monk responsible for the care of guests in a Zen monastery. Today the term generally refers to the head monk in charge of the administration of the monastery. The *shika* is a Zen monk who is advanced on the path and can in many matters function as the representative of the → *rōshi*. Thus it is among his duties to examine the suitability of monks who are seeking acceptance into the monastery during the → *tanga-zume*.

Shikan 慧 可 (Jap. for → Chih-kuan)

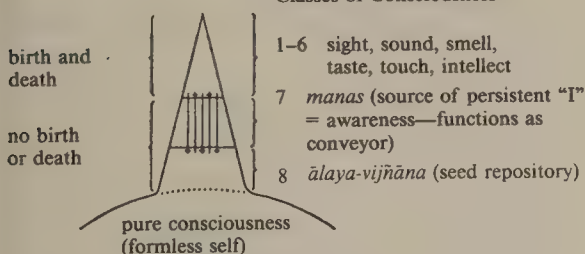
Shikantaza 慧 空 (Jap., lit. "nothing but (*shikan*) precisely (*ta*) sitting (*za*)"); a form of the practice of → *zazen* in which there are no more supportive techniques of the type beginners use, such as counting the breath (→ *susoku-kan*) or a → *kōan*. According to → Dōgen Zenji, *shikantaza* —i.e., resting in a state of brightly alert atten-

tion that is free of thoughts, directed to no object, and attached to no particular content—is the highest or purest form of *zazen*, *zazen* as it was practiced by all the buddhas of the past.

The modern Japanese Zen master → Hakuun Ryōko Yasutani says in his *Introductory Lectures on Zen Training*, “*Shikantaza* . . . is the mind of somebody facing death. Let us imagine that you are engaged in a duel of swordsmanship of the kind that used to take place in ancient Japan. As you face your opponent you are unceasingly watchful, set, ready. Were you to relax your vigilance even momentarily, you would be cut down instantly. A crowd gathers to see the fight. Since you are not blind you see them from the corner of your eye, and since you are not deaf you hear them. But not for an instant is your mind captured by these impressions” (Kapleau 1980).

Shiki ㊦ Jap., lit. “consciousness”; Buddhism distinguishes eight classes of consciousness. The first six are the senses of sight, hearing, smell, taste, touch, and thought (intellect). While the intellect creates the illusion of a subject *I* standing apart from an object world, it is not persistently conscious of this *I*. Only in the seventh class of (sub)consciousness (Skt., *manas*) is this awareness of a discrete ego-*I* constant. *Manas* also acts as conveyor of the seed-essence of sensory experiences to the eighth level of (sub)consciousness (Skt., *ālaya-vijñāna*), from which, in response to causes and conditions, specific “seeds” are reconveyed by *manas* to the six senses, precipitating new actions, which in turn produce other “seeds.” This process is simultaneous and endless.

Classes of Consciousness



The accompanying diagram, based on a scheme by the modern Japanese Zen master → Daiun Sōgaku Harada, shows the relation of the eight classes of consciousness to birth and death and to birthlessness and deathlessness. The triangular portion stands for the life of the individual, revealing his link to pure consciousness, or formless self. This life is not unlike a wave on the vast ocean; its brief existence seems apart from the ocean—and in a sense it is not the

ocean—but in *substance* it is not other than the ocean, out of which it arose, into which it will recede, and from which it will emerge again as a new wave. In just the same way, individual consciousness issues from pure consciousness and in its essential nature is indistinguishable from it. Their common element, the viable Void, is shown in the diagram by the all-pervading white background. (Source: Kapleau, 1980.)

Shikin ㊦ Skt.; buddha of a previous world age; see also → buddha

Shiko Rishō ㊦ Jap. for → Tzu-hu Li-tsung

Shīla ㊦ (*śīla*) Skt. (Pali, *sīla*), “obligations, precepts”; refers to the ethical guidelines that in Buddhism determine the behavior of monks, nuns, and laypersons and that constitute the precondition for any progress on the path of awakening (→ *bodhi*). The ten *shīlas* for monks and nuns (→ *bhikshu*, *bhikshunī*) and novices (→ *shrāmanera*) are: (1) refraining from killing, (2) not taking what is not given, (3) refraining from prohibited sexual activity, (4) refraining from unjust speech, (5) abstaining from intoxicating drinks, (6) abstaining from solid food after noon, (7) avoiding music, dance, plays, and other entertainments, (8) abstaining from the use of perfumes and ornamental jewelry, (9) refraining from sleeping in high, soft beds, (10) refraining from contact with money and other valuables. The first five *shīlas* apply also to Buddhist laypersons (→ *upāsaka*, *upāsikā*), who on certain days like → *uposatha* observe the first eight.

The *shīlas* represent a natural morality; this contrasts with the monastic rules (→ *Vinaya*), which detail all aspects of behavior according to the requirements of monastic life.

Shīla as morality is one of the three areas covered by the → eightfold path; it is a component of the threefold training (→ *trishiksha*) as well as one of the perfections (→ *pāramitā*).

Shin ㊦ Jap. → *kokoro*

Shinchi Kakushin ㊦ Jap. → Kakushin

Shin fuka toku ㊦ Jap., lit. “The mind [*shin*, → *kokoro*] cannot be fixated”; a Zen expression that indicates that all phenomena that arise in our mind are in continual flux and have no lasting reality and also that the one mind, as absolute reality, is ungraspable and transcends all limitations (definition).

Shinge-mubeppō ㊦ Jap., lit. “Outside the

mind [*shin*, → *kokoro*] [there are] no other dhar-
mas"; the word *dharma* is used here in the sense
of "phenomenon." The expression indicates
that nothing exists outside the mind (conscious-
ness, → *shiki*), since all phenomena are projec-
tions of consciousness.

Shingetsu Shōryō 真 also Shingetsu Seiryō,
Jap. for → Chen-hsieh Ch'ing-liao

Shingi 真 Jap., lit. "clear standard, clear rule";
term for the rules by which daily life in a Zen
monastery (→ *tera*) is regulated; also for the
rules for monks and laypersons in the daily life
outside a monastery. The suffix *-shingi* crops up
in the titles of many Japanese written works that
treat aspects of the standards of religious life.

Shingon school 真 Jap., lit. "School of the True
Word [→ *mantra*]"; school of esoteric Bud-
dhism founded by → Kūkai (Kobo Daishi),
774–835. Kūkai studied the teachings of the →
Mi-tsung in China and systematized them in
Shingon. The "School of the True Word" places
especially great importance on the "three se-
crets" (→ body, speech, mind). Every person
possesses these three functions, all of which har-
bor secrets that lead to the attainment of bud-
dhahood.

The rituals connected with the three secrets
are passed orally from teacher to disciple in
Shingon; this represents a considerable differ-
ence from the schools of Buddhism intended for
the general public. According to the view of the
Shingon school, these esoteric teachings were
expounded as absolute truth by → Vairochana,
the cosmic buddha, and only the initiated can
learn to understand them. Vairochana, who is
the central buddha of the school, is the universe
itself, without beginning or end. He manifests
himself through the perfect harmony of the six
elements: earth, water, fire, air, space, and con-
sciousness

According to the teaching of this school, the
true meaning of the esoteric teachings cannot be
conveyed in words but only through artistic rep-
resentations. This explains the importance of →
mandalas in Shingon.

The Shingon school does not, however, de-
spite its esoteric character, deny the importance
of our world and of happiness in the present life.
From the correct performance of the various rit-
uals, immediate material benefits can be drawn.
This view tended to favor the arising of supersti-
tious practices and various currents within
Shingon have opposed this. The Shingon school

is still today one of the largest Buddhist schools
of Japan.

The "secret of body" finds expression in various
hand gestures (→ *mudrā*), meditation postures, and
the use of certain ritual implements, such as → *vajra*
or ↯ lotus, that are associated with one or another
buddha or bodhisattva being invoked. The "secret of
speech" is related to the recitation of mantras and →
dhāranīs; the "secret of mind," to the "five wisdoms,"
which make the comprehension of reality possible,
and to → *samādhi*. Through particular rituals, which
are rooted in these three secrets, a connection between
the practitioner and a particular buddha is brought
about, through which the state of "buddha in me, me
in buddha" can be realized; i.e., buddhahood can be
attained in this lifetime.

The two mandalas important in Shingon are the
garbhadhātu mandala and the *vajradhātu* mandala.
The first ("womb" mandala) symbolizes the matrix of
all things, the principle that is the basis of everything,
and represents the static aspect of the cosmos. In the
middle of this mandala is Vairochana, sitting on a red
lotus blossom on the eight petals of which are the four
transcendent buddhas and bodhisattvas.

The *vajradhātu* mandala (mandala "of the diamond
realm") symbolizes the active aspect of the cosmos, the
wisdom of Vairochana, which arises from the above
"principle" and is its spiritual expression. In the center
of this mandala also is Vairochana. He sits on a white
lotus blossom with the four transcendent buddhas
around him. The realms of the two mandalas cannot
exist apart from one another.

In an important ceremony of this school, the student
must throw a flower onto the mandala and thereafter
particularly venerate that buddha on which his flower
falls, considering him as his spiritual guide. Other im-
portant rites are the ceremonies of → *abhisheka* and
→ ordination.

Shin-in 真 Jap., lit. "mind seal"; short form of
→ *busshin-in*

Shinji Kakushin 真 → Kakushin

Shinjinmei 真 Jap. for *Hsin-hsin-ming*, → Seng-
ts'an

Shinnyo 真 Japanese pronunciation of the writ-
ten character by which the Sanskrit word
tathatā is translated into Chinese. It is generally
translated "suchness" in English. Suchness is
the true nature of all things, true reality, which,
though it can be directly experienced in → en-
lightenment, is not thinkable (→ *fukashigi*) and
thus eludes all description (→ *fukasetsu*). It is
the unity, ungraspable by thought of the relative
and the absolute, of attributes and the absence
of attributes, of form and emptiness—it is the
primordial ground out of which all things arise
and at the same time these things themselves.

Buddha-nature (→ *busshō*) is seen as *shinnyo* inherent in all beings (including unenlightened ones) and is nearly a synonym of the latter.

Shinran 善 properly Shōnin Shinran, 1173–1262; founder of the → Jōdo-shin-shū of Japanese Buddhism, a student of Hōnen (→ Jōdo-shū). The view of Buddhism advocated by Shinran has but little similarity to the original teaching. The three precious ones of Buddhism (→ *triratna*) are changed to one—the basic vow of the Buddha → Amitābha (Jap., Amida), i.e., the eighteenth of his forty-eight vows. The monastic ideal is dropped—Shinran’s followers constituted purely a lay community, and he himself married. According to Shinran’s teaching, trying to attain enlightenment through one’s own efforts is senseless. His approach is based on the “power of the other” (→ *tariki*), in this case that of Buddha Amida. Liberation is to be attained exclusively through the help and grace of Buddha Amida. Shinran reduces practice to recitation of the name of Amida (→ *nembutsu*), which he views as an expression of gratitude toward this buddha; even this practice becomes superfluous when one’s faith in Amida becomes strong enough.

Shinran’s teachings were collected by his student Yuiembō and presented under the title *Tannishō*. Yuiembō tried by this means to establish his master’s teaching in fixed form in order to forestall factional tendencies among his followers. In Shinran’s “Shō-shin nembutsu ge” (“Hymn of the True Faith in *Nembutsu*”), which is recited daily by his followers, the basic points of the practice of the Pure Land school (→ Pure Land, → Pure Land school) are summarized.

Shinran was expelled from the monastic community of Kyōto and banished to a northern province because he lived with his wife and thus violated the monastic rules. He is supposed to have married at the request of Hōnen, so as to show that monastic discipline was not the essential factor in the attainment of enlightenment. This led to a schism among the followers of Hōnen, a large part of whom held to celibacy.

For Shinran, by contrast, renunciation of monastic life was a logical step fully in accord with faith in Amida. Since in his view only trust in the help and limitless grace of Amida can bring about liberation, it is senseless to act as though one could contribute actively to the attainment of this goal through any particular lifestyle.

Shinran, who lived as a social outsider, spent his life among the common folk. He was concerned with bringing his teaching to people who were unable to distinguish between wholesome and unwholesome and

addressed himself particularly to “bad” people. According to his view Amida should be more ready to help “bad” people, since they possess nothing more than their faith in Amida, while “good” people are often prey to the erroneous notion that they can contribute something toward their liberation through virtue and merit.

Shinran’s version of the *nembutsu* practice also differed from that of related (Pure Land) schools and from that of his master Hōnen. Shinran saw Hōnen’s teaching, in which repetition of the name of Amida was intended to strengthen faith in Amida, as a form of reliance on “one’s own effort” (→ *jiriki*), which for Shinran did not exist. A single sincere invocation of Buddha Amida is sufficient to bring about participation in Amida’s grace, and all further invocations are no more than an expression of gratitude toward him.

Shinran reduced the scriptural basis of his school to the eighteenth vow of Amida and rejected all other sūtras.

Shin school 善 Jap. → Jōdo-shin-shū

Shinshō 善 Jap. for Shen-hsiang → Kegon school

Shin-shū 善 Jap. → Jōdo-shin-shū

Shintō 善 天 Jap., lit. “Way of the Gods”; original religion of Japan. Shinto has existed as a system of beliefs and rites since around the beginning of the Common Era. In its early form it was a primitive nature religion, consisting in the worship of nature deities. In the 5th and 6th centuries it was strongly influenced by Chinese Confucianism, from which it adopted veneration of ancestors, and by Buddhism, from which it borrowed a number of philosophical ideas and rites. It then took on the form of a complex religious system but played, in relation to Buddhism, only a subsidiary role. In 1868 it was elevated to the status of a state religion in which the emperor was worshiped as a god. In 1945 it lost its rank as state religion. In 1946, the emperor renounced all claim to divinity.

Early Shintō is characterized by belief in a multitude of deities. Every mountain, every river—all forms of nature are associated with a deity (*kami*). The most important deities are father Heaven and mother Earth, who created the Japanese islands and the rest of the deities. Amaterasu Omikami (Heaven-radiant Great Divinity) is the most important of their creations. According to Shintō belief, she was sent into the sky to become ruler over the sun. She sent her grandson down to earth, who laid hold of the islands that comprise Japan and founded an eternal dynasty. This mythological representation of the founding of Japan and the establishment of the imperial lineage is the central feature of Shintō belief.

Until 1868 Shintō was secondary to Buddhism in Ja-

pan. Under the influence of Buddhist thought, especially that of the → Tendai and → Shingon schools, many Shintō deities came to be seen as incarnations of buddhas and bodhisattvas or were made into protectors of the Buddhist teachings.

In the Tokugawa period (from the beginning of the 16th until the middle of the 19th centuries), a partial identification of Shintō with the Confucian thought of → Chu Hsi took place. The latter placed particular importance on veneration of the emperor. At the same time various currents within Shintō based on folk belief were further elaborated. Altogether thirteen main currents and numerous subsidiary ones are differentiated, all of which stress ethical behavior. Practices include veneration of mountains and spiritual healing. Rituals stem from the early period of Shintō.

Shippei 篋 also *chikuhei*, Jap., lit. “bamboo switch”; a stick about 50 cm in length made of split bamboo wound with cord, which the Ch’an (Zen) masters of ancient China used to spur on their students. In *kōans*, the *shippei* often plays a role similar to that of the → *hossu*. From the *shippei* the → *kyosaku* later developed.

Shi-ryōken 四見 Jap., lit. “four ways of seeing”; according to the → Rinzai school, there are four ways to look at the world. These are: (1) there is no subject without an object; (2) the entire world is a mere projection of one’s own consciousness; (3) there is a state in which the duality of subject and object is transcended; (4) ultimately there is neither subject nor object. In this order of progression, the four ways of seeing represent a progression from the dualistic state of mind of → *bonpu-no-jōshiki* to the enlightened state of mind (→ enlightenment).

Shishibodai 四智 Jap. for → Simhabodhi

Shishin Goshin 四心 Jap. for → Ssu-hsin Wu-hsin

Shishō 師 Jap., lit. “teacher, tutor.” The training of Zen monks often begins in the early years in a small local temple (→ *tera*) under the supervision of the temple priest. This first guide on the path to → enlightenment, who does not have to be a Zen master (→ *rōshi*), and who is regarded by the monk his whole life long as a kind of spiritual mentor, is known in Zen as *shishō*. In the colloquial language every teacher of an art or handcraft can be called *shishō*.

In earlier times, the future monk was often entrusted to the care of the *shishō* as a child. When the *shishō* thought he was ripe for further training, then he sent him on pilgrimage (→ *angya*) to a Zen monastery.

In both Chinese and Japanese literature there are moving accounts about the return of a monk to his *shishō* after decades of training. In these stories, the

monk, who has perhaps in the meantime matured into a master, demonstrates to his first spiritual teacher the depth of his realization of the → buddha-dharma, to the latter’s great joy.

Shi-tennō 四天 Jap. → celestial king

Shitsu-nai 四時 Jap. → *kōan*

Shō 道 Jap., lit. “nature”; a term meaning “nature” in the sense of fundamental or essential character. It appears in such expressions as → *busshō* (buddha-nature) and → *kenshō* (self-realization, lit. “realization of one’s nature”).

Shōbō-genzō 四寶 Jap.; “Treasure Chamber of the Eye of True Dharma”; the principal work of the great Japanese Zen master → Dōgen Zenji. It is a collection of → *teishō* and writings from the last two decades of his life. The *Shōbō-genzō* is considered the most profound work in all of Zen literature and the most outstanding work of religious literature of Japan.

Shōbō-genzō Zuimonki 四寶集 Jap.; a collection of sayings and instructions of the great Japanese Zen master → Dōgen Zenji as recorded by his student Ejō (1198–1280).

Shō-chū-hen 四度 Jap. → five degrees (of enlightenment) 1

Shō-chū-rai 四度集 Jap. → five degrees (of enlightenment) 3

Shōdō 道 Jap., lit. “Way of writing”; one of the Japanese ways of spiritual training (→ *dō*). This “art of writing” is considered in the Far East to be one of the most essential arts, since it is one in which the heart-mind (→ *kokoro*) of the artist expresses itself especially clearly. The common translation “calligraphy” is inaccurate, since the intention in *shōdō* is not to write “beautifully” but rather to communicate one’s heart-mind (Jap., *kokoro-o ataeru*). This becomes especially clear in the “calligraphic” works of the Ch’an (Zen) masters of China and Japan (→ *bokuseki*), of whom many practiced the Way of writing and whose works are among the greatest examples of this art.

Shōgen Sōgaku 四功 Jap. for → Sung-yuan Ch’ung-yueh

Shōichi Kokushi 四一居士 → Ben’en

Shōitsu Kokushi 四時居士 → Ben’en

Shōji 道 Jap., lit. “birth [and] death”; the cycle of birth and death, wandering from one existence to the next; the Japanese expression for → *samsāra*.

Shōjiki ㊦ Jap., lit. “recitation [before the meal]”; ceremonial recitation before mealtimes in a Zen monastery (→ *tera*).

Shōji soku nehan ㊦ Jap., lit. “Birth [and] death themselves [are] nirvāna”; for a completely enlightened one (→ enlightenment) the phenomenal world and the essential world are not different but rather fully identical— → *samsāra* (birth and death) and → *nirvāna* are one.

Shōjō ㊦ Jap. for → *Hīnayāna*

Shōjō Zen ㊦ Jap. → five degrees (of enlightenment) 3

Shōjū Rōjin ㊦ → *Dōkyō Etan*

Shōkaku Kokushi ㊦ → *Musō Soseki*

Shōkan ㊦ Jap. → *shōken*

Shōkei Eki ㊦ Jap. for → *Chang-ching Huai-hui*

Shōken ㊦ also *Shōkan*, Jap., lit. “seeing one another”; the first → *dokusan* of a Zen student with his master (→ *rōshi*), in which the seeker after → enlightenment is officially accepted as a student by the *rōshi*. Following a fixed ceremonial, the would-be student seeks out the master in the seclusion of the latter’s room, makes an offering to him as a representative of the three precious ones (→ *sambō*), and requests the *rōshi* to guide him on the way of Zen. He explains to the master his motives for seeking instruction, and if the *rōshi* is persuaded of the sincerity of his “will for truth” (→ *kokorozashi*) and feels that he himself is the right master for this person, then he accepts him as a student.

In *shōken* a karmic link is forged between master and student—or better, the presence of such a deep relationship is made manifest. The master thus commits himself to train the student on the path to enlightenment to the best of his ability; and the student, on his side, to follow the master with complete devotion, openness, and honesty so long as both deem it suitable. If there are serious reasons for it, this link can be broken by master or student at any time—no authentic master would attempt to bind a student to himself against the student’s will. If it does not come to such a break, the link continues in force—even if the student has long since received → *inka-shōmei* and become a master himself—until the death of the master or student and even beyond that.

Shōkyō Eki ㊦ Jap. for *Chang-ching Huai-hui*

Shōmyō ㊦ also *Nampo Shōmyō* (*Jōmyō*) or *Nampo Sōmin*, as well called *Daiō Kokushi* (→ *kokushi*), 1235–1309; early Japanese Zen

master of the *Yōgi* lineage of *Rinzai Zen* (→ *Yōgi* school); a student and dharma successor (→ *hassu*) of Chinese *Ch’an* (*Zen*) master (→ *Hsu-t’ang Chih-yu* (Jap., *Kidō Chigu*). *Shōmyō* brought the lineage of *Ch’an* (*Zen*) to Japan to which → *Hakuin Zenji* belonged and contributed greatly toward the establishment of *Zen* in Japan.

Shōmyō began his training in → *Kenchō-ji* in *Kamakura* under → *Lan-ch’i Tao-lung*, a Chinese master who had settled in Japan. In 1259 he traveled to China, where he experienced enlightenment under Master *Hsu-t’ang* and received the seal of confirmation (→ *inka-shōmei*) from him. He returned to Japan and was active in *Kamakura*, on the island of *Kyūshū*, and in *Kyōto* as a *Zen* master. Unlike many another early *Zen* master (for example, → *Eisai Zenji*, → *Ben’en*, → *Kakushin*) *Shōmyō* did not mix *Zen* with elements drawn from the → *Tendai* or → *Shingon* schools; rather he transmitted the pure → *kanna Zen* of the strict *Yōgi* school. Thus later masters of this lineage like → *Ikkyū Sōjun* and *Hakuin Zenji*, in whose time *Rinzai Zen* in Japan was already in decline, appealed to the example of *Shōmyō*’s master *Hsu-t’ang* and speak of themselves as his true dharma heirs. *Shōmyō*’s most famous dharma successor was → *Myōchō Shūhō* (also called *Daitō Kokushi*).

Shōrin-ji ㊦ Jap. for → *Shao-lin* monastery

Shōshi ㊦ Jap., lit. “genuine master”; the confirmation by which a *Zen* student who has already received → *inka-shōmei* and who is already leading a *zendō* is recognized by his master as a competent *Zen* master.

Inka-shōmei confirms that the *Zen* student has experienced → profound enlightenment and has completed *Zen* training under his master. However, not every student who is so confirmed reaches the point of opening a *zendō* and functioning as a master. If one considers everything involved in running a *zendō* properly, it is astonishing that even a few traditional lineages have survived until the present day.

Shōsō-funi ㊦ Jap., lit. “Nature [and] form [are] not two”; expression for the nonduality, realized in → enlightenment, of absolute and relative, emptiness and form, absence of qualities and qualities.

Shou-chu ㊦ → *Tung-shan Shou-chu*

Shou-shan Sheng-nien ㊦ (Jap., *Shuzan Shōnen*), also *Shou-shan Hsing-nien*, 926–993; Chinese *Ch’an* (*Zen*) master of the → *Rinzai* school; a student and dharma successor (→ *hassu*) of → *Feng-hsueh Yen-chao* (Jap., *Fuketsu Enshō*) and the master of → *Fen-yang Shan-chao* (Jap., *Fun’yō Zenshō*).

It was *Shou-shan* who preserved the *Rinzai* lineage

of Ch'an (Zen) from extinction. His master Feng-hsueh was fearful that the dharma transmission of his "great-grandfather in Ch'an (Zen)" the great master → Lin-chi I-hsuan (Jap., Rinzai Gigen), would die with him, because he had found no suitable dharma successor in his monastery. Then Shou-shan, who was a late-comer to the circle of his students, proved himself a worthy heir. After receiving the seal of confirmation (→ *inka-shōmei*) from Feng-hsueh, he "effaced his traces and hid his light." Only after the chaotic situation in the country caused by the demise of the T'ang Dynasty had stabilized again under the Sung did he show himself as a Zen master and begin to guide students on the way of Ch'an. Of his sixteen dharma successors, it was mainly Fen-yang through whom Rinzai Zen again revived and came to be the leading school of Buddhism in the Sung period. We encounter Master Shou-shan in example 43 of the → *Wu-men-kuan*.

The kōan is as follows: "Master Shou-shan held up his staff during instruction and said while showing it to the monks, 'Monks, if you call this a staff, that's an offense. If you call it not-a-staff, that makes no sense. Tell me, monks, what will you call it?'"

Shōyō-roku ㊦ Jap. for → *Ts'ung-jung-lu*

Shraddhā ㊦ (śraddhā), Skt., lit. "belief, faith"; (Pali, saddhā); the inner attitude of faith and devotion toward the Buddha and his teaching. *Shraddhā* is the basis of the first two elements of the → eightfold path—perfect view and perfect resolve—and is one of the five → *balas*. In the Mahāyāna *shraddhā* plays an even more important role, being regarded as the virtue out of which all the others develop and which opens the door of liberation to even those who do not have the self-discipline to tread the path of meditation. In Buddhism, however, faith in the sense of the "pure faith" of Christianity is out of place. *Shraddhā* consists rather in the conviction that grows in students through their own direct experience with the teaching. Blind faith in the words of the Buddha or a master goes against the spirit of Buddhism, and the Buddha himself warned his followers against it.

Trust and belief in the Buddha → Amitābha is nevertheless the principal factor in the practice of the → Pure Land school, which is often described as a "Way of faith."

Shraddhā is also a basis for entry into the supramundane path. A → *shrota-āpanna* can be either an "adherent of faith" (→ *shraddhānusārin*) or an "adherent of the doctrine" (→ *dharmānusārin*) and can become accordingly either one liberated through faith (*shraddhāvimukta*) or one who sees (*dhṛishti-prāpta*).

Shraddhānusārin ㊦ Skt. (Pali, saddhānusārin); an adherent of faith, i.e., one of the two kinds of aspirants to "stream-entry" (→ *shrota-*

āpanna). The *shraddhānusārin* enters the supramundane path (→ *ārya-mārga*) not, like the → *dharmānusārin* (adherent of the doctrine), on account of his intellectual understanding of the teaching, but rather on account of his trust and faith (→ *shraddhā*) in the teaching.

Shramana ㊦ (śramaṇa), Skt. (Pali, samanna; Chin., shamen); ascetic, monk. Another name for a Buddhist monk, which was originally applied to those who led an ascetic life.

Shrāmanera ㊦ (śrāmaṇera) or (fem.) *shrāmanerikā*, Skt.; novice; term for male or female Buddhist novices who have committed themselves through the lower ordination to observe the ten → *śīlas*. Novices are often children. The minimum age for ordination of a *shrāmanera* is seven years; that was the age of the son of the historical Buddha, → Rāhula, the patron of *shrāmaneras*, when he entered the → *saṅgha*.

Novices are given into the care of monks (→ *bhikṣhu*) or nuns (→ *bhikṣhunī*), who instruct them in the teaching and the rules of discipline and guide them on the way. Therefore novices are servants of monks and nuns and relieve them of routine work. A *shrāmanera* or *shrāmanerikā* can be ordained as a monk or nun if he or she has reached the required age, after a probation period of four months.

Shrāvaka ㊦ (śrāvaka), Skt., lit. "hearer"; originally a reference to the personal students of the Buddha or students in general. In the Mahāyāna, it means those students who, in contrast to → *pratyekabuddhas* and bodhisattvas, seek personal enlightenment and can attain this only by listening to the teaching and gaining insight into the → four noble truths and the irreality of phenomena. The supreme goal for them is nirvāna without earthly remainder (→ *nirupadhisheshā-nirvāna*). Thus the *shrāvaka* corresponds to the level of the → arhat.

Shrāvakayāna ㊦ (śrāvakayāna), Skt., lit. "vehicle of the hearers"; the first of the three "vehicles" that can lead to the attainment of nirvana (→ *triyāna*). The *shrāvakayāna* leads to arhathood and can be equated with the → Hīnayāna.

Shrīmālādevī-sūtra ㊦ (Śrīmālādevī-sūtra), Skt., "Sūtra of Princess Shrīmālā"; Mahāyāna sūtra that was translated into Chinese for the first time in the 5th century. It played an important role in the early period of Buddhism in Japan; Prince Shōtoku is supposed to have composed a commentary on it.

Princess Shṛīmālā in this sūtra represents the conviction that the Buddha proclaimed all of his teachings for the sake of the Mahāyāna and that this ultimately includes all three “vehicles” (→ *triyāna*).

Shṛīmālā mentions three types of beings who can tread the path of the Mahāyāna: (1) those who realize the most profound wisdom (→ *prajñā*) by themselves; (2) those who realize wisdom through hearing the teaching; (3) beings who have devout faith (→ *shraddhā*) in the → *tathāgata*, though they cannot realize supreme wisdom.

Shrota-appanna ㊦ → sotāpanna

Shubhākarasimha ㊦ → Mi-tsung

Shūhō Myōchō ㊦ → Myōchō Shūhō

Shūmitsu ㊦ Jap. for Tsung-mi, → Kuei-feng Tsung-mi

Shun’o Reizan ㊦ 1344–1408; Japanese Zen master of the → Rinzai school. He founded the Kōon-ji monastery in the northwest of Edo (modern Tōkyō) and published in 1405 the Japanese edition of the → *Wu-men-kuan* (Jap., *Mumonkan*) that remains authoritative down to the present day. (Also → *kakushin*.)

Shūnyatā ㊦ ㊦ (*śūnyatā*), Skt. (Pali, *sunnatā*; Jap., *kū*), lit. “emptiness, void”; central notion of Buddhism. Ancient Buddhism recognized that all composite things (→ *samskrita*) are empty, impermanent (→ *anitya*), devoid of an essence (→ *anātman*), and characterized by suffering (→ *duhkha*). In the Hīnayāna emptiness is only applied to the “person”; in the → Mahāyāna, on the other hand, all things are regarded as without essence, i.e., empty of self-nature (→ *svabhāva*). All dharmas are fundamentally devoid of independent lasting substance, are nothing more than mere appearances. They do not exist outside of emptiness. *Shūnyatā* carries and permeates all phenomena and makes their development possible. One should not, however, take this view of the emptiness of everything existing simply as nihilism. It does not mean that things do not exist but rather that they are nothing besides appearances. *Shūnyatā* is often equated with the absolute in Mahāyāna, since it is without duality and empirical forms. Beyond that, the individual schools present differing interpretations of *shūnyatā*.

The Mahāyāna illustrates the difference between the Hīnayāna and Mahāyāna views with the following image: in the Hīnayāna, things are like empty vessels, whereas the Mahāyāna denies even the existence of the vessels and thus arrives at total insubstantiality.

In the → *prajñāpāramitā* texts *shūnyatā* is regarded

as what is common to all contrary appearances; they stress the nondistinctness of emptiness and form (→ *Heart Sūtra*). For the → Mādhyamikas, things are empty because they arise conditionally (→ *pratītya-samutpāda*). The true nature of the world is *shūnyatā*, which is explained as the “pacification of the manifold.” Emptiness means that in relation to the true nature of the world, any manifoldness, i.e., any concept or verbal designation—including nonbeing—is inapplicable. *Shūnyatā* has three functions for the Mādhyamikas: it is the precondition for the arising of beings as well as for the impermanence of beings but also makes possible liberation from → *samsāra*. Comprehension of emptiness by wisdom (→ *prajñā*) is the realization of → *nirvāna*.

In the → Yogācāra, things are empty because they arise from the mind (→ *chitta*). Mind in this school is equated with *shūnyatā*.

The concept of emptiness and the communication of this concept in such a way as to lead to a direct experience of it also played a central role in the introduction of the Mādhyamika teachings to Tibet. In the confrontation between the Indian scholar Kamalashila and the representatives of a school of Ch’an (→ Zen), the main question was whether awakening to supreme reality was by stages or was revealed in a sudden flash of insight. The decision in favor of the gradual way proposed by the Indian party led in the 11th century to the development of a number of philosophical methods, the argumentations of which were eventually recorded in the → Siddhānta literature. Therein all the schools of the “middle teaching” take as their point of departure → Nāgārjuna’s thesis of the two truths: (1) the apparent truth (also relative or conventional truth, → *samvṛiti-satya*), which ordinary people take to be real—fundamentally it does not exist since it only appears through “interdependent arising” (*pratītya-samutpāda*); and (2) the supreme truth (also ultimate or absolute truth, → *paramārtha-satya*), the emptiness (beyond existence and nonexistence) of all phenomena, which cannot be expressed in words but only directly experienced. The differences among the individual Mādhyamika schools lie in their differing views concerning the nature of the two truths and how experience of emptiness is to be attained. The realization of emptiness, which is seen as the goal of religious practice (→ enlightenment), does not come about through philosophical argumentation; however, it becomes directly experiential in the symbology of the → Tantras. The way to this experience is described especially in the teachings of → *Mahāmudrā* and → *dzogchen*. While emptiness is indicated in traditional Mādhyamika by saying what it is not, in *Mahāmudrā* and *Dzogchen* it is viewed in positive terms. *Shūnyatā* as supreme reality here becomes “openness” that is inseparable from clarity (luminosity).

Shūnyatāvāda ㊦ → Mādhyamika

Shūrangama-sūtra ㊦ ㊦ (Śurāṅgama-sūtra),

Skt. (Jap., *Ryōgen-kyō*); the “Sūtra of the Heroic One,” which is only extant in Chinese translation, exercised a great influence on the development of Mahāyāna Buddhism in China. It emphasizes the power of → *samādhi*, through which enlightenment can be attained, and explains the various methods of emptiness meditation (→ *shūnyatā*), through the practice of which everyone, whether monk or layperson, can realize the enlightenment of a → bodhisattva. The sūtra is particularly popular in Zen.

Shussoku-kan ㊦ Jap. → Susoku-kan

Shutsunyusoku-kan ㊦ Jap. → Susoku-kan

Shuzan Shōnen ㊦ Jap. for → Shou-shan Sheng-nien

Siddhānta ㊦ Skt., roughly “doctrinal view”; In → Tibetan Buddhism a term for the views of various Indian philosophical schools as established through written accounts and proofs and for compilations of them in compendious works. Such works already existed at the time of the introduction of Buddhism into Tibet, but the → Gelugpa school was the first to present particularly concise versions. The doctrinal opinions themselves are divided into those “outside” (non-Buddhist) and those “inside” (Buddhist). The different systems of the Buddhist teaching examined are the → Vaibhāshika and → Sautrāntika, then the → Yogāchāra and → Mādhyamaka. Among the most important authors of *siddhānta* works are Jamyang Shāpa (1648–1721) and Kōnchok Jigme Wangpo (1728–1781).

Of primary importance to the authors of these Tibetan textbooks was an understanding of the various interpretations of the teaching of Buddha → Shākyamuni that had developed in India into different systems of Buddhist philosophy. Three types of doctrines were ascribed to the Buddha himself: that of the → four noble truths, which is subsumed under the → Hīnayāna; the → *prajñāpāramitā* teaching, which is the basis of the Mādhyamaka, and the doctrine of right discrimination, the teaching of the Yogāchāra.

The divergence of views can be seen in relation to the fact accepted by all Buddhist schools that all composite phenomena (→ *samskrita*) are impermanent. The Vaibhāshikas conceive of this in the everyday sense that at the time of death all things must pass away. The Sautrāntikas understand by the impermanence of appearances that they change with every instant.

For the followers of the Yogāchāra, the production of phenomena does not depend on the nature of external objects but is rather of the nature of the inner mind. A subschool of the Mādhyamikas says that this is not

sufficient—the object is produced partly in virtue of its own nature. Finally the highest school of the Mādhyamikas asserts that appearances arise entirely and solely through the attribution of concepts and labels. This opinion is regarded as the correct one and thus represents the true way to expound the teachings of impermanence.

In this way the *siddhānta* texts review the entirety of Buddhist doctrine, presenting the lower-level systems as a means to penetrate into the higher ones. Especially important is discussion of the concept of “emptiness” (→ *shūnyatā*) and its interpretation by the Mādhyamika subschools.

Siddhārtha Gautama ㊦ ㊦ Skt. (Pali, Siddhatta Gotama); founder of Buddhism (→ buddhadharma), the historical → Buddha. Siddhārtha was born in 566 or 563 B.C.E. into a noble family of the Shākya clan in Kapilavastu, a city in present-day Nepal. His father Suddhodana was the head of the Shākyas; his mother Māyādevī, who brought Siddhārtha into the world in the Lumbinī Grove, died seven days after his birth. Siddhārtha was brought up by his aunt on his mother’s side, Mahāprajāpatī. Carefully raised in wealthy circumstances, Siddhārtha married Yashodharā at the age of sixteen. At twenty-nine, after the birth of his son Rāhula, he entered → homelessness and attended on various ascetic teachers, without, however, reaching his goal, spiritual liberation. Thus he gave up the ascetic way of life and turned to meditation. At thirty-five he realized complete enlightenment, awakening (→ *bodhi*). After remaining silent at the beginning—because he was aware of the impossibility of communicating directly what he had experienced in enlightenment—he began at the request of others to expound insights drawn from his experience of enlightenment. He spent the rest of his life moving from place to place teaching, and a great number of disciples gathered around him. Siddhārtha Gautama, who came to be known by the name *Shākyamuni* (Sage of the Shākya Clan), died at the age of eighty after eating some spoiled food.

There are a number of legends concerning Siddhārtha’s birth. His mother is said to have dreamed that a → bodhisattva entered her body in the form of an elephant. Siddhārtha was then born from his mother’s right hip as she stood holding onto the branches of a tree. The newborn, according to tradition, took seven steps in each direction and then, with one arm stretched toward Heaven and the other toward the Earth, spoke these words: “I am the greatest in the world. This is my last birth. I will put an end to the suffering of birth, old age, and death.” In each one of his footsteps a lotus blossom bloomed. One often finds this legend in artistic depictions.



Siddhārtha Gautama as an ascetic (stone sculpture from Gandhāra, 2d century)

Siddhārtha showed the signs of perfection at the time of his birth, and soothsayers prophesied that he would become either a universal monarch (→ *chakravartin* or an “awakened one” (buddha). Four signs were to show him which of the two ways he was destined for. His father, who wanted Siddhārtha to be his successor, gave him the best possible education and tried to prevent him from coming in contact with any signs that might direct him toward the path of religion. Above all, his father tried to keep him far from all care and misery.

Siddhārtha, however, entered the state of homelessness after he had seen the four signs during four excursions. These were an old man, a sick man, a corpse, and a monk. According to legend, these four figures were the manifestations of gods, who appeared to Siddhārtha in order to guide him on the way to buddhahood. Siddhārtha recognized that the first three symbolized the suffering of the world, while in the monk he saw his own destiny. He set himself the goal of overcoming suffering, and attached himself to several teachers, who in accordance with the view in India at the time, saw asceticism as the only way to realization. The most important of these were Ārāda, Kālāma, and Rudraka Rāmaputra. However, their teachings did not satisfy Siddhārtha, and he decided to seek salvation on his own. Five disciples followed him. Near death after years of fruitless strict asceticism, he recognized this practice as one that does not

lead to the goal and again began to take food. At this point his companions were disappointed and left him.

Then Siddhārtha went to Bodh-gayā, where he sat down under what was later to be known as the → Bodhi-tree, and vowed to persist in meditation until he had solved the riddle of suffering. After forty-nine days, at the age of thirty-five and despite the temptations of → Māra, he attained complete enlightenment. From this moment on, Siddhārtha was a buddha, an awakened one, and he knew that for him there would now be no further rebirth.

Since it was clear to the Awakened One that the essential content of his enlightenment experience could neither be formulated in words nor conveyed to others in any other form, he continued in silent meditation under the Bodhi-tree. When he again encountered his former companions, they saw that he was completely transformed. His radiance was such that though they had at first approached him with suspicion, they were soon convinced that he must have found liberation, as they themselves had striven in vain to do by means of asceticism. They asked him for instruction, and moved by compassion for the suffering of all sentient beings, the Buddha broke his silence.

He began to show the way that leads to the experience of awakening and thus to liberation. For this purpose, on the basis of his enlightenment, he formulated his teachings of the → four noble truths, the law of conditioned arising (→ *pratītya-samutapāda*), and → karma. In the Deer Park of Benares he gave his first discourse; in the Buddhist tradition this is known as “setting in motion the wheel of the teaching.” His earlier five companions became his first disciples and formed the core of the → *sangha*. There followed a period of many years of teaching. The Buddha stayed mainly in the region of → Rājagriha and → Vaishālī and moved from place to place living on begged food. The number of his students grew quickly. It was of particular importance for the development of the *sangha* that King → Bimbisāra of Magadha became a lay follower (→ *upāsaka*) of the Buddha and gave him a monastery in the vicinity of Rājagriha, the capital of Magadha. The Buddha’s most important students were → Ānanda, → Shāriputra, and → Mahāmaudgalyāyana. The order of nuns (→ *bhikshunī*) was also founded at this time.

The Buddha also had to deal with enemies. His cousin → Devadatta, who wanted to become the head of the community of followers, planned to kill the Buddha; however the plan failed. Devadatta nevertheless brought about a schism among the monks of Vaishālī by advocating an ascetic life in contradiction of the Buddha.

According to the → *Mahāparinibbāna-sutta*, in 486 or 483 B.C.E. the Buddha partook of spoiled food, and lying on his right side and facing west, entered → *parinirvāna*. According to the Pali tradition, the Buddha died on the full-moon day of the month April/May; according to the Sanskrit texts, on the full-moon day in November.

The funeral of the Buddha is said to have been ac-

accompanied by miracles. The distribution of his relics led to conflicts, since many communities laid claim to them. They are said to have been divided in eight parts and were preserved in → stūpas. Although the historical facts of Siddhārtha Gautama's biography were soon overlaid by legend, today, on the basis of investigation of philological and archaeological evidence, he is accepted as a historical personality and the founder of Buddhism even by sceptical Western scholars.

Siddhi ㊦ Skt., roughly “perfect abilities”; in the context of Buddhist yoga as it is practiced especially in the → Vajrayāna, perfect mastery over the powers of the body and of nature. The Vajrayāna is acquainted with eight ordinary *siddhis*: (1) the sword that renders one unconquerable, (2) the elixir for the eyes that makes gods visible, (3) fleetness in running, (4) invisibility, (5) the life-essence that preserves youth, (6) the ability to fly, (7) the ability to make certain pills, (8) power over the world of spirits and demons. Enlightenment is differentiated from these eight as the sole “extraordinary” or supreme *siddhi*. In the biographies of the eighty-four → *mahāsiddhas*, the attainment of these abilities is described in detail.

Sigan Reisan ㊦ → Ts'ui-yen Ling-ts'an

Silence of the Buddha ㊦ the historical Buddha → Shākyamuni refrained from giving a definitive answer to many metaphysical questions of his time. This is often referred to as the silence of the Buddha.

Again and again his students asked him if a self exists or not (→ *anātman*); if an enlightened one in any way continues to exist after death; if the world is eternal and unending or not. The Buddha explained that he was silent on these questions because answers to them would in no way further progress on the path—they would not contribute to the overcoming of the passions nor to the attainment of wisdom. He was concerned that occupation with these questions would divert people from the path that leads to liberation from suffering.

The Buddha illustrated his position in the parable of a man who has been hit by a poisoned arrow. The man is immediately taken to a doctor, who wants to pull out the arrow at once. But the wounded man cries out, “The arrow shall not be pulled out until I know who the man is who shot me with it, to what family he belongs, if he is big, small, or of medium size, if his skin is black, brown, or yellow.” Just as the man wounded by the arrow would have died before he got the answer to his questions, so the student would be laid low by the suffering of the world before solving these metaphysical problems.

Simhabodhi ㊦ (Jap., Shishibodai); twenty-fourth patriarch of the Indian lineage of Ch'an (→ Zen).

Sivathikā ㊦ Pali → charnel ground contemplation

Six houses (and) seven schools ㊦ (Chin., liu-chia ch'i-tsung); currents of Chinese Buddhism in its early phase (4th century), all arising from engagement with the → *Prajñāpāramitā-sūtra* and presenting a particular interpretation of the notion of → *shūnyatā* (emptiness). They developed under the influence of neo-Taoism, which was widely diffused in the learned circles of the time and whose central idea, → *wu* (nothing), was very close to the Buddhist notion of *shūnyatā*.

Buddhist monks tried initially to grasp *shūnyatā* with the help of this aspect of Chinese thought. Since the various interpretations of *shūnyatā* differed considerably from one another, formation of the “six houses and seven schools” came about. The principal of these were the School of Appearances as Such, the School of Stored Impressions, the School of Illusions, the School of the Nonbeing of the Mind, the School of Causal Combination, the School of Fundamental Nonbeing, and the Modified School of Fundamental Nonbeing.

Skandha ㊦ ㊦ Skt. (Pali, khanda), lit. “group, aggregate, heap”; term for the five aggregates, which constitute the entirety of what is generally known as “personality.” They are (1) corporeality or form (→ *rūpa*), (2) sensation (→ *vedanā*), (3) perception (Skt., *saṃjñā*; Pali, *sannā*), (4) mental formations (→ *samskāra*), (5) consciousness (→ *vijñāna*). These aggregates are frequently referred to as “aggregates of attachment” (*upādāna-skandha*), since (excluding the case of → arhats and buddhas) craving or desire (→ *trishnā*) attaches itself to them and attracts them to itself; thus it makes of them objects of attachment and brings about suffering.

The characteristics of the *skandhas* are birth, old age, death, duration, and change. They are regarded as without essence (→ *anātman*), impermanent (→ *anitya*), empty (→ *shūnya*), and suffering-ridden (→ *dukkha*).

The aggregate of corporeality (also form or matter) is composed of the four elements (the firm, fluid, heating, and moving [→ *mahābhūta*]), of the sense organs, their objects, and so on. The sensation aggregate consists of all sensations, unpleasant, pleasant, or neutral. Perceptions include perception of form, sound, smell, taste, bodily impressions, and mental objects. The ag-

gregate of mental formations (also translated “psychological powers of form” or “mental impulses”) includes the majority of mental activities such as volition, attention, discrimination, joy, happiness, equanimity, resolve, exertion, compulsion, concentration, and so on. The consciousness aggregate includes the six types of consciousness (consciousness of seeing, hearing, smelling, tasting, bodily sensation, and mental consciousness), all of which arise out of contact between the object and the corresponding organ.

The characteristics of suffering and impermanence of the five *skandhas* form a central theme of Buddhist literature. Suffering is based on impermanence and transitoriness; from the impermanence of the personality composed of the five *skandhas*, Buddhism derives the absence of a self (*anātman*). Whatever is characterized by impermanence and thus suffering cannot constitute a self, since according to the Indian view, this entails permanence and freedom from suffering. The knowledge of the “inessentiality” of the *skandhas* already contains the insight that leads to liberation. Nyānatiloka explains what consequences this insight has for the conception of the existence of an ego:

“What is called individual existence is in reality nothing but a mere process of those mental and physical phenomena, a process that since time immemorial has been going on, and that also after death will still continue for unthinkably long periods of time. These five groups [aggregates], however, neither singly nor collectively constitute a self-dependent real Ego-entirety, or personality (*atta* [Skt. *ātman*]), nor is there to be found any such entity apart from them. Hence the belief is such an Ego-entirety or Personality, as real in the ultimate sense, proves a mere illusion” (Nyānatiloka 1972, p. 83).

Smṛiti ㊦ (*smṛti*), Skt., lit. “recollection, tradition”; (Pali, *sati*). The term *smṛiti*, which in Buddhism is understood as meaning “attention” or “mindfulness,” refers to mindfulness of all mental and physical activities. This is the “perfect mindfulness,” i.e., the seventh element of the → eightfold path, one of the seven factors of enlightenment (→ *bodhyanga*), and one of the five powers (→ *bala*). It is seen as “perfect” because it serves the goal of Buddhism, the elimination of suffering. Since *smṛiti* is free from falsifying influences, it can bring insight into the transitory, unsatisfactory, and essenceless nature of all appearances. Such insight is the precondition for the attainment of freedom from suffering, or liberation. It is with this view that mindfulness is practiced in the “four foundations of mindfulness” (→ *satipatthāna*).

Sōdō ㊦ Jap., lit. “monks’ hall”; a term for a Zen monastery (→ *tera*).

Soe-tae San ㊦ → Won Buddhism

Sōji-ji ㊦ Jap., one of the two principal monasteries of the → Sōtō school of Zen in Japan. Sōji-ji was founded in the 8th century by the monk Gyōgi as a monastery of the Hossō school (Chin., → Fa-hsiang) of Japanese Buddhism and originally lay in the Ishikawa prefecture. Since → Keizan Jōkin became abbot of this monastery in 1321, it has been a Zen monastery. In 1898, after a fire which completely destroyed it, Sōji-ji was moved to Yokohama, its present location. The other principal monastery of the Sōtō school is → Ehei-ji, founded by → Dōgen Zenji.

Sōka Gakkai ㊦ Jap., lit. “Scientific Society for the Creation of Values”; modern Buddhist mass movement in Japan, founded in 1930 by Makiguchi Tsunesaburō (1871–1944). Its doctrine is rooted in the thought of → Nichiren. Veneration of Nichiren as well as of the “three great mysteries” (→ Nichiren school) and the → *Lotus Sūtra* constitute the basic program of the Sōka Gakkai.

The original name of the movement was Scientific Association for Education That Creates Values. In the context of this association Makiguchi attempted to diffuse his theory of values. According to his view, the useful, beautiful, and good are the principal values through which a happy life, the supreme goal, can be achieved. Under the influence of a colleague, Makiguchi joined the True School of Nichiren, which brought about a deepening of his worldview. Soon his theory of values reappeared along with the veneration of Nichiren and the *Lotus Sūtra*. In 1943 Makiguchi and other leading members of the Sōka Gakkai were arrested because they refused to take part in Shintō rituals (→ Shintō) and were against the merger of existing religious communities. In 1944 Makiguchi died in prison.

Under his successor Toda Josei (1900–1958), Sōka Gakkai became a mass movement. Makiguchi’s theory of values decreased in importance, and on the religious side the emphasis shifted from the *Lotus Sūtra* to the figure of Nichiren himself. Thanks to a special method of recruiting members (*shakubuku*), which was devised by Nichiren, the membership numbers climbed quickly. In *shakubuku* (lit. “destroying errors and coming forcefully to conclusions”), “false views” are uncovered by means of Makiguchi’s theory of values, and the benefit of venerating the three mysteries is stressed.

In 1960 Daisaku Ikeda (b. 1928) became president of the movement, and in 1964 he founded the political party Kōmeitō (Party of Cleanliness), which advocates Buddhist-oriented democracy and humanistic socialism and is dedicated to decrease in corruption and to general welfare and world peace. This kind of political engagement also derives from Nichiren. The Sōka Gakkai has its own presses, schools, and universities and administers various social institutions.

Sokushin sokubutsu ㊦ Jap.; a famous Zen saying, which in effect means “Basic heart-mind [is] basic Buddha.”

Sopadhishesha-nirvāna ㊦ (sopadhiśeṣa-nirvāna), Skt. (Pali, savupadisesa-nibbāna); nirvāna with a remainder of conditionality, the nirvāna before death. In this type of nirvāna, all passions (→ *klesha*), which are the fundamental cause of rebirth into a new existence after death, are eliminated. It is attained before death. The aggregates (→ *skandha*) continue to be present, i.e., individuality is still empirically perceivable.

The one who has gained release in *sopadhishesha-nirvāna* is not yet completely free from suffering, since he must still live through the remaining consequences of his old karma. Freedom from suffering is only temporarily possible during certain meditative states. At death the one so released enters into complete nirvāna (→ *nirupadhishesha-nirvāna*), in which his empirical existence, and with it all suffering, comes to an end. *Sopadhishesha-nirvāna* is realized with the attainment of → arhatship.

From this Hīnayāna version of nirvāna, the → *apratishthita-nirvāna* of the Mahāyāna developed. (Also → nirvāna.)

Sōrin ㊦ Jap., lit. “monks’ grove”; term for a large Zen monastery (→ *tera*) in which many monks are living.

Sōsan ㊦ Jap. for → Seng-ts’an

Sōsan ㊦ Jap., lit. “general *sanzen*”; a form of → *sanzen*: a ceremonial gathering in a Zen monastery in which a master or an advanced Zen student presents a short discourse and then engages in Zen dialogue (→ *hossen*, → *mondō*) with anyone who, putting his insight to the test, asks a question or makes a comment. At times *sōsan* of this nature are held in the presence, and with the participation, of the assembled Zen masters of a lineage. In such a case a particular student is called upon to give an account of himself before being officially recognized as a dharma successor (→ *hassu*) of his master.

The term *sōsan* is also sometimes applied to sessions not having the character of a → *teishō* in which a Zen master gives public instruction on questions of practice.

Soshi ㊦ Jap., lit. “the Patriarch”; an epithet of → Bodhidharma. (Also → *soshigata*.)

Soshigata ㊦ Jap.; the “patriarchs” of the transmission lineage of Ch’an (Zen). The patriarchs are great masters, each of whom received the → buddha-dharma from his master in the

“transmission from heart-mind to heart-mind” (→ *hassu*, → *Denkō-roku*) and transmitted it further to his dharma successor(s). In India there were twenty-eight patriarchs in the succession from → Shākyamuni Buddha, and in China six. In this sequence → Bodhidharma counts both as the twenty-eighth in the Indian lineage and as the first in the Chinese.

The sixth Chinese patriarch → Hui-neng never transmitted the patriarchate formally to a successor; thus it came to an end. Nevertheless, Hui-neng had five chief disciples and dharma successors from whom derive all the schools of Ch’an (Zen) that developed in several parallel lineages of transmission after Hui-neng (see the Ch’an/Zen Lineage Chart). The outstanding masters of these lineages in the generations after Hui-neng, both in China and Japan, are often referred to as “patriarchs” out of a sense of veneration and appreciation for their great accomplishments.

Soshi-no shin-in ㊦ Jap., lit. “the mind seal of the patriarchs”; an expression for an experience of → enlightenment confirmed by a master of a living lineage of the Zen tradition. Also an expression for the true nature or buddha-nature (→ *bussō*) or for the genuine tradition of buddha-dharma within the transmission lineage of Zen (also → *hassu*, → *inka-shōmei*).

Soshi seirai ㊦ Jap., lit. “the coming of the patriarch out of the west”; a Zen expression that refers to the coming of → Bodhidharma, the first Chinese patriarch of Ch’an (Zen), from India to China.

Soshi Zen ㊦ Jap., lit. “patriarch Zen”; a term for the Ch’an (Zen) of the → Southern school.

Soshun ㊦ Jap. for → Ch’u-chun

Sotāpanna ㊦ Pali (Skt. śrotāpanna); lit. “one who has entered the stream”; the first level of sacred accomplishment in the Hīnayāna (→ *ārya-mārga*, → *ārya-pudgala*), which can be attained by an adherent of faith (→ *shraddhānusārin*) or of the doctrine (→ *dharmānusārin*). A stream-enterer is free from the first three fetters of individualistic view, of doubt, and of clinging to rites and rules (→ *samyojana*) but has not yet freed himself of the passions (→ *klesha*). He may be reborn as many as seven times in order to attain liberation, but his rebirths will be only in one of the higher modes of existence (→ *gati*). If he has, however, already partially overcome the inclinations to-

ward sensual pleasure (→ *kāma*) and aggression, he only has to be reborn two or three times.

Sōtō school 曹 (Chin., Ts'ao-tung-tsung; Jap., Sōtō-shū); with the → Rinzaï school, one of the two most important schools of → Zen in Japan. It belongs to the → *goke-shichishū* and was founded by the great Chinese Ch'an (Zen) master → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai) and his student → Ts'ao-shan Pen-chi (Jap., Sōzan Honjaku). The school was named Ts'ao-tung (Jap., Sōtō) after the first character of the names of the two founders.

In the first half of the 13th century, the tradition of the Sōtō school was brought to Japan from China by the Japanese master → Dōgen Zenji; there, Sōtō Zen, along with Rinzaï, is one of the two principal transmission lineages of Zen still active today. While the goal of training in the two schools is basically the same, Sōtō and Rinzaï Zen differ in their training methods—though even here the line differentiating the two schools cannot be sharply drawn. In Sōtō Zen, → *mokushō* Zen and thus → *shikantaza* is more heavily stressed; in Rinzaï, → *kanna* Zen and *kōan* practice. In Sōtō Zen, the practice of → *dokusan*, one of the most important elements of Zen training, has died out since the middle of the Meiji period.

Southern school 南 (Chin., Nan-tsung-ch'an; Jap., Nanshū-zen); the school of Ch'an (Zen) that derives from → Hui-neng, the sixth patriarch of Ch'an, and that produced all the important masters and lineages of transmission of Ch'an (Zen) (also → *goke-shichishū* and the Ch'an/Zen Lineage Chart). The term *Southern school* is used in counterdistinction to the school deriving from → Shen-hsiu, the representatives of which lived in northern China and which is thus called the Northern school. While the latter was still strongly influenced by traditional Indian Meditation Buddhism (→ *Dhyāna* Buddhism), which had shaped the Ch'an of the patriarchs prior to Hui-neng, the Ch'an of the Southern school represented an unorthodox approach to realization and transmission of the → buddha-dharma, which was strongly marked by indigenous Chinese Taoism and the Chinese folk character. While the Northern school placed great value on the study and intellectual penetration of the scriptures of Buddhism, especially the → *Lankāvātāra-sūtra*, and held the view that enlightenment is reached "gradually" through slow progress on the path of meditative training (→ *zengo*), the Southern school stresses

the "suddenness" of the enlightenment experience (→ *tongo*) and the primacy of direct insight into the true nature of existence (→ *kenshō*) over occupation with conceptual affirmations about this.

In many → *kōans* handed down in the Southern school, we learn of adherents of the Northern school, who, armed with their erudition in the scriptures, sought out masters of the Southern school in order to expose their ignorance. However, the adepts of the Southern school made clear with a single question or comment that the erudition of the northerners was impotent to grasp the profound sense of the scriptures and rather hindered the experience of enlightenment than furthered it.

While the Southern school flourished in the T'ang and Sung periods and produced literally hundreds of profoundly enlightened masters, the Northern school declined in a few generations and finally died out altogether. (Also → Hui-neng, → Shen-hsiu.)

The Ch'an of the Southern school is also called "Patriarch Ch'an" (Chin., Tsu-shih-ch'an; Jap., Soshi-zen).

Sōzan Honjaku 曹 (Jap. for → Ts'ao-shan Pen-chi)

Sparsha 𑖀𑖡𑖛𑖜 (sparśa), Skt. (Pali, phassa), "contact"; refers to the contact between a sense organ and the corresponding sense object along with the participation of consciousness (→ *vijñāna*); such contact calls forth sensation (→ *vedanā*). *Sparsha* represents the simple contact of consciousness with an object—the first awareness of a sense impression before perception of characteristic qualities. Six types of *sparsha* are differentiated: *sparsha* in connection with seeing, hearing, smelling, tasting, touching, and mental function. *Sparsha* belongs to the aggregate of mental formation (→ *skandha*, *samskāra*) and is the sixth link in the chain of conditioned arising (→ *pratītya-samutpāda*).

Ssu-hsin Wu-hsin 曹 (Jap., Shishin Goshin), 1044–1115; Chinese Ch'an (Zen) master of the Ōryō lineage of Rinzaï Zen (→ Ōryō school); a student and dharma successor (→ *hassu*) of → Hui-t'ang Tsu-hsin (Jap., Maidō Soshin). We encounter Master Ssu-Hsin in example 39 of the → *Wu-men-kuan*.

Ssu-shih-erh-chang ching 曹 (Chin. for → Sūtra in Forty-two Sections)

Sthavira 𑖀𑖡𑖛𑖜 Skt., roughly "adherent of the elders"; one of the two Hīnayāna schools into which the original Buddhist community split at the third → Buddhist council of Pātaliputra.

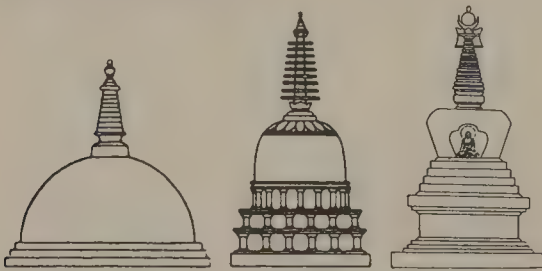
The split took place as a result of disagreements over the nature of an → arhat. A monk named Mahādeva is said to have proposed the following five theses: (1) an arhat is still susceptible to temptation, i.e., he can still have nocturnal emissions of semen; (2) he is not yet free from ignorance (→ *avidyā*); (3) he is still subject to doubt concerning the teaching; (4) he can still make progress on the path of liberation through the help of others; (5) he can still make progress on the path of liberation through enunciating certain sounds and through concentration (→ *samādhi*). The Sthaviras rejected these theses; their opponents, the → Mahāsāṅghikas, accepted them.

Sthiramati ㊦ philosopher of the → Yogāchāra, who lived in the 6th century. He wrote several important commentaries on the works of → Vasubandhu (for example, on the → *Abhidharmakosha*) and → Nāgārjuna, in which he attempted to develop the common ground in the teachings of the Yogāchāra and the → Mādhyamikas. He advocated a moderate idealism.

Storehouse consciousness ㊦ → *ālayavijñāna*

Stotra ㊦ Skt., lit. “hymn, song of praise”; a song of praise to the Buddha or to great masters or deities of Buddhism. (Also → Kangyur-Tengyur.)

Stūpa ㊦ Skt. (Pali, *thūpa*; Sinh. *dagoba*; Tib., *chöten*), lit. “hair knot”; characteristic expression of Buddhist architecture, one of the main symbols of Buddhism and a focal point in temples and monasteries.



Various forms of the stūpa: basic Indian type, Gandhāra type, and Tibetan form (*chöten*)

Originally stūpas were memorial monuments over the mortal remains (→ *śarīra*) of the historical Buddha and other saints. They also served, however, as symbolic reminders of various decisive events in the life of → Shākyamuni Buddha. Thus stūpas were built at → Lumbinī, → Bodh-gayā, → Kushinagara, →

Sārṇāth, and so on. At the latest by the time of King → Ashoka (3d century B.C.E.), the veneration of saints had become a general custom; the stūpas from his time are still preserved.

Not every stūpa contains relics in the proper sense; in their place sacred texts and representations are also enshrined, which confer their sacredness on the stūpa. Stūpas are often purely symbolic structures; examples are Borobudur and the three-dimensional mandalas of Tibet.

The veneration of stūpas, in which the Buddha is “present,” has been known since the early period of Buddhism. Such veneration is usually expressed by circumambulating the stūpa in the direction of the sun’s course but also through other forms of worship (→ *pūjā*). It is not, however, the relics themselves that are venerated; rather the stūpa serves as a support for meditation and as a symbolic reminder of the awakened state of mind.

The original form of the stūpa is preserved in the stūpas of → Sāñchī. On a circular base, there is a hemisphere, flattened at the top; on this, rising through a square stone latticework structure, is a short post with three flat umbrella shapes towards the top. The latticework structure often has the form of a box roofed with slabs. The umbrella shapes are symbols of dignity and veneration. A stone wall with four gates as entrances separates the sacred site from the world around it. The reliquary vessels, which themselves often have the form of a stūpa and are made of precious materials, are usually located at the central axis of the stūpa, on the floor of the hemisphere or at its top.

All stūpa forms and those of the → pagoda, the East Asian variant of the stūpa, are derived from this type of stūpa, which was widespread between the 3d century B.C.E. and the 1st century C.E.

In the second phase of development of the stūpa, which took place in → Gandhāra, the circular base was raised into a cylinder. This was divided into levels. The hemisphere also underwent vertical elongation and became smaller in relation to the base. These changes made room for differentiated architectonic articulation through the use of buddha images, votive statues, and reliefs depicting a story. The top part also became longer and was given more umbrella shapes, which in further course of development came to form a cone-shaped spire.

Between 150 and 400 C.E., the circular base became a square pedestal, which was divided into several levels and was provided with stairways that led up to the circumambulation path. This form of stūpa is also found in Central Asia.

In Sri Lanka and Thailand the basic form with the low circular base is preserved, the hemisphere is elongated vertically and is often bell-shaped. It is topped off with a very narrow, long spire. In Tibet and Lamaist China, the old type with hemispheric body between base and spire continued. The three-dimensional form

called *chöten* (“offering container”) is regarded in Tibetan Buddhism as a symbol of the body, speech, and mind of the Buddha. Its size ranges from that of small shrine objects to that of monumental structures visible from a distance. When above a certain size, *chöten*s are ritually circumambulated. Two of the most important stūpas in Nepal are still today objects of pilgrimage.

The symbology of the *chöten* is based on Mahāyāna doctrine. The four lower levels stand for the four positive states of mind of love, compassion, joy, and equanimity. A secondary pedestal on top of this has ten further levels that ascend to the middle part of the *chöten*; these represent the ten stages (→ *bhūmi*) of the spiritual development of a bodhisattva. The middle part or “body” of the *chöten* symbolizes the awakened mind (→ *bodhicitta*) and in certain cases contains the image of a deity.

Above this middle part rise thirteen umbrella shapes of different sizes; they represent various methods of propagating the Buddhist teaching (→ *dharma*). On top of these umbrella shapes is a five-petaled lotus, symbol of the properties of the five Buddha families (*buddhakula*). The pinnacle of the stūpa is composed of a sun disk resting on a crescent moon, which symbolizes the cosmic grandeur of the teaching.

There is a further typology of eight kinds of *chöten*s that differ only slightly in form, which developed as a reminder of the eight essential acts of the Buddha during his life. The cult of the stūpa as a visible sign of the teaching was introduced into Tibet mainly by → Atīsha, and the *chöten* is still today the symbol of the → Kadampa school.

Subhūti 𑖀 student of the Buddha, who stood out through his abilities in the meditation of lovingkindness (→ *maitri*, *Mettā-sutta*). In the → Prajñāpāramitā-sūtras of the Mahāyāna, it is generally Subhūti who, because of his profound insight, explains the teaching of → *shūnyatā* (emptiness). Subhūti is one of the → ten great disciples of the Buddha.

Suffering in Buddhism 𑖀 → *dukkha*

Suibi Mugaku 𑖀 Jap. for → Ts’ui-wei Wu-sueh

Suigan Reisan 𑖀 → Ts’ui-yen Ling-ts’an

Sukhāvati 𑖀 Skt., lit. “the Blissful”; the so-called western paradise, the → pure land of the west, one of the most important of the buddha-fields to appear in the Mahāyāna. It is reigned over by Buddha → Amitābha, who created it by his karmic merit. Through faithful devotion to Amitābha and through recitation of his name, one can be reborn there and lead a blissful life until entering final nirvāna.

Sukhāvati is described in detail in the sūtras devoted to Amitābha (→ *Amitābha-sūtra*,

Sukhāvati-vyūha, → *Amitāyurdhyāna-sūtra*). Though these descriptions are taken by folk belief to refer to a localizable place, in a more profound sense they are characterizations of a state of mind.

The paradigm for this paradise was primarily Kusavati, the city of the legendary King Mahasudassana, who is frequently mentioned in the Pali canon. Sukhāvati is set in the west. It is flooded by radiance that emanates from Amitābha. This land is filled with the most exquisite fragrances; it is blossoming, rich, and fruitful. Wondrous flowers and trees of jewels grow there. There are no hells, no beasts, no corpses, no → *asuras*. Through the countryside flow rivers of sweet-smelling waters with bouquets of flowers afloat on them. The rushing of these waters is music.

Those who, by the strength of their faith, are reborn in Sukhāvati awaken in a lotus flower. All their wishes are fulfilled. There is no sadness, misfortune, pain, or any other unpleasantness. In this buddha-field all beings cleave to the truth of the teaching until their final entry into nirvāna. Their supreme happiness is hearing the teaching proclaimed by Amitābha, who lives in the center of the land and is accompanied by → Avalokiteshvara and → Mahāsthāmaprāpta.

In Sukhāvati the pleasures of love are absent, since no one is reborn there as a woman.

Sukhāvati-vyūha 𑖀 Skt., lit. “Sūtra of the Land of Bliss,” also called *Aparimitāyur-sūtra* (Sūtra of Unending Life); one of the three basic sūtras of the → Pure Land school. It exists in a longer and a shorter (→ *Amitābha-Sūtra*) version; between 147 and 713 C.E., it was translated into Chinese twelve times. This sūtra describes the career of Buddha → Amitābha and the magnificence of his pure land → Sukhāvati. It begins with a dialogue between → Ānanda and the Buddha in which the latter tells the story of a monk named Dharmākara, who, when he was a king, was moved by a discourse of the Buddha to convert to Buddhism and to give up the throne in order to devote himself entirely to the attainment of buddhahood. He took forty-eight vows, including the vow to create, upon attaining buddhahood, a pure land in which all who turned to him full of faith and trust would be reborn and lead a life of peace and happiness until their final entry into nirvāna.

The most important of Amitābha’s vows are (1) in the pure land, there will be no inferior modes of existence (→ *gati*); (2) In the pure land there will be no women, as all women who are reborn there will transform at the moment of death into men—birth there will take place in a lotus flower, already prepared through the practice of reciting the name of Amitābha; (3) there will be no differences in appearance there—every being is to have a golden body that

exhibits the thirty-two marks of perfection (→ *dvātrimśhadvara-lakshana*); (4) everyone will possess knowledge of all past existences; (5-6) everyone will possess the “divine eye” and “celestial ear” (→ *abhijñā*); (7-8) every being will possess the ability to move about by supernatural means and to know the thoughts of others, and (17) beings of the worlds in all ten directions, upon hearing the name of Amitābha, will arouse → *bodhichitta* and vow to be reborn in the western paradise after death.

The vows most important for believers are (18) Amitābha will appear at the moment of their death to all beings who have aroused *bodhichitta* through hearing his name and protect their minds from fear; (19) all beings who through hearing his name have directed their minds toward rebirth in his pure land and have accordingly accumulated karmic merit will be reborn in this paradise and (24) after rebirth in the pure land, only one further rebirth will be necessary before entry into nirvāna—falling back is not possible.

Sumeru 𑖀 Skt., identical with → Meru

Sung-shan 𑖀 Chin. (Jap., Sūsan, Sūzan); a sacred mountain in the Chinese province of Honan on which many famous monasteries were located, including the → Shao-lin Monastery, known primarily because → Bodhidharma, the first patriarch of Ch’an (Zen) in China, lived there.

Sung-yüan Ch’ung-yüeh 𑖀 (Jap., Shōgen Sōgaku), 1139–1209; Chinese Ch’an (Zen) master of the Yōgi lineage of Rinzai Zen (→ Yōgi school); a “grandson in dharma” of Master → Hu-ch’in Shao-lung (Jap., Kūkyū Jōryū). Through Master Sung-yüan passes the lineage of Ch’an (Zen) that produced → Hakuin Zenji, the great reviver of Rinzai Zen in Japan. We encounter master Sung-yüan in example 20 of the *Wu-men-kuan*.

Master Sung-yüan is chronologically the last Ch’an master to appear in the *Wu-men-kuan*. In example 20 we read, “Master Sung-yüan said, ‘How is it that a man of great strength does not lift up his legs?’ And he also said, ‘It isn’t the tongue with which we speak.’”

Susoku-kan 𑖀 Jap., lit. “contemplation of counting the breath”; a meditative practice generally practiced by beginners in → *zazen*. Four types of *susoku-kan* are distinguished: (1) *shutsunyusoku-kan* (counting the exhalations and inhalations); (2) *shussoku-kan* (counting the exhalations); (3) *nissoku-kan* (counting the inhalations); (4) *zuisoku-kan* (following the breath).

The practice of *susoku-kan* helps to achieve the collectedness that is necessary for *zazen*. The modern Japanese Zen master → Hakuin Ryōku Yasutani said about *susoku-kan* in his *In-*

troductory Lectures on Zen Training, “The easiest practice for beginners is counting incoming and outgoing breaths. The value of this particular exercise lies in the fact that all reasoning is excluded and the discriminative mind put at rest. Thus the waves of thought are stilled and a gradual one-pointedness of mind achieved” (Kapleau 1980).

In this method one collects one’s attention on the inbreath on one, on the outbreath on two, on the inbreath on three, and so on up to ten, then begins again with one. One can modify this practice to count only on the outbreath or the inbreath. One continues to count up to ten and begin again with one. In the last of the four techniques, *zuisoku-kan*, with collected mind one follows the movement of the breath without counting. For a person without experience in *zazen*, to concentrate on counting the breath without drifting off into thoughts or losing the thread of the count is not easy. Persistent practice of one of the types of *susoku-kan* has proved itself an excellent basis for more advanced practice on the way of Zen and can even lead to the breakthrough of an enlightenment experience.

Sūtra 𑖀 𑖀 Skt., lit. “thread”; (Pali, sutta; Jap., kyō); discourses of the → Buddha. The sūtras are collected in the second part of the Buddhist canon (→ Tripitaka), the → Sūtra-pitaka, or “Basket of the Teachings.”



Page from a *Lotus Sūtra* discovered in the caves of Tun-huang (7th century)

The sūtras have been preserved in Pali and Sanskrit, as well as in Chinese and Tibetan translations. According to tradition they derive directly from the Buddha. The sūtras are prose texts, each introduced by the words “Thus have I heard.” These words are ascribed to → Ānanda, a student of the Buddha. He is supposed to have retained the discourses of the Buddha in memory and to have recited them at

the first → Buddhist council, immediately after the death of the Buddha. After these introductory words, the circumstances that occasioned the Buddha to give the discourse are described, as well as the place, the time of year, etc. Then the actual instruction follows, sometimes in the form of a dialogue. The style of the sūtras is simple, popular, and didactically oriented. They are rich in parables and allegories. In many sūtras, songs (*gāthā*) are interpolated. Each sūtra constitutes a self-sufficient unit.

The Hīnayāna sūtras are divided into “collections,” which in the Pali canon are called → Nikāyas and in the Sanskrit version, → Āgamas. The Nikāyas are the → *Dīghanikāya*, → *Majjhima-nikāya*, → *Samyuttanikāya*, → *Anguttara-nikāya*, and → *Khuddakanikāya*.

Along with these Hīnayāna sūtras, a great number of Mahāyāna sūtras have also been preserved. They were originally composed in Sanskrit but are for the most part extant only in Chinese or Tibetan translations. They are thought to have been composed between the 1st century B.C.E. and the 6th century C.E. They adopted the external form of the Hīnayāna sūtras—they also begin with the words *Thus have I heard* and a description of the place, occasion, and the persons present. Three types of Mahāyāna sūtras are differentiated: → Vaipulya-sūtras, → *dhāranīs*, and independent sūtras.

As to content, two currents of tradition can be recognized:

1. Sūtras based on faith (→ *shraddhā*), which treat buddhology and the → bodhisattva teaching and stress devotion. Their area of origin is probably North India. In these sūtras, no bounds are set to the imagination—buddhas and bodhisattvas perform countless miracles in limitless space and endless time. They are elevated to the level of divine beings—a tendency in the Mahāyāna that accommodates the religious needs of the laity but also arises from the nature of the Mahāyāna, with its doctrines of nonsubstantiality and emptiness (→ *shūnyatā*), which come to expression in a view that sees the world as illusory (→ *māyā*). In such a view, all miracles, like the world of appearance itself, are no more than a product of illusion.

2. Philosophically oriented sūtras that have as their theme emptiness, the central notion of the Mahāyāna. These sūtras originated in the eastern part of central India. They were differently interpreted by Mahāyāna thinkers and this provided the impetus for the formation of various schools. The most important independent sūtras are *Saddharmapundarika-sūtra* (→ *Lotus Sūtra*), → *Lankāvatāra-sūtra*, → *Lalitavistara*, → *Samādhirāja-sūtra*, → *Sukhāvati-Vyūha-sūtra*, → *Dashabhūmika*, → *Badrakalpika-sūtra*, →

Brahmajāla-sūtra, → *Gandavyūha-sūtra*, *Shrīmālādevī-sūtra*, → *Amitābha-sūtra*, → *Amitāyurdhyāna-sūtra*, → *Vimalkīrtinirdeśa-sūtra*, → *Shūrangama-sūtrā*.

Sūtra in Forty-two Sections 卍 (Skt., *Dvācātvarimśat-khanda-sūtra*), the first sūtra to be translated into Chinese. The *Ssu-shih-erh-chang ching* is said to have been brought to the court by emissaries of Emperor → Ming-ti who were searching for Buddhist scriptures in the western lands of China (i.e., Central Asia) and to have been translated in the year 67 C.E. by the Indian monks Matanga and Chu-fa-lan. In this sūtra, which was also the first Buddhist written work in the Chinese language, the essential teachings of the Hīnayāna, such as impermanence (→ *anitya*) and desire or craving (→ *Trishnā*), are explained. Many different versions of this sūtra are extant; they differ considerably in places as to content.

Sūtra of Golden Light 卍 (Skt. *Suvarna-prabhāsa-sūtra*); a Mahāyāna sūtra that played a major role in establishing Buddhism in Japan, because, among other things, it stressed the political aspect of Buddhism and thus was highly regarded by Japan’s ruling class.

The sūtra begins with an exposition of the nature of the Buddha, who exists not only as a mundane personality but also as a universal absolute truth. He is present in everything, and everything existing benefits from his limitless compassion. The sūtra further teaches that the gates to the lotus paradise in which the Buddha dwells are open, since every being can become a buddha. The method recommended by this sūtra for accomplishing such a transformation consists of remorse and self-sacrifice. The high point of the sūtra is a parable in which the Buddha offers himself to a hungry lion.

The main theme of the sūtra is the virtue of wisdom (→ *prajñā*), which discriminates good and evil. Each person, from the ruler to those in the lowest state, must follow this “inner light.”

The political aspect finds its clearest expression in the chapter on law, where it says that government and religion are unified by the dharma. Human law must have peace as its highest goal. A king who violates the law is to be punished; so long, however, as he respects the law, his lot is immeasurable well-being. A country in which the teaching of this sūtra has been propagated is protected by the → celestial kings and → *devas*. During the Nara period (8th century) the *Sūtra of Golden Light* was so highly regarded by the rulers of Japan that they founded policy upon it.

Sūtra-pitaka 卍 卍 (Sūtra-piṭaka), Skt. (Pali, *Sutta-pitaka*); lit. “Basket of Writings”; a part of the Buddhist canon (→ *Tripitaka*). According to

tradition the Sūtra-pitaka contains the discourses of the historical Buddha → Shākya-muni (→ sūtra).

The Sūtra-pitaka is preserved in a Sanskrit version composed of four collections (→ Āgama). In the Pali recension, which is the only one to have been completely preserved, it is composed of five collections (→ Nikāya).

Sutta-nipāta ㊦ Pali → *Khuddaka-nikāya*

Sutta-pitaka ㊦ Pali → Sūtra-pitaka

Suzuki Daisetsu Teitaro ㊦ 1870–1966; Japanese Buddhist scholar, who, as one of the best-known modern interpreters of Zen in the West, did a great deal to arouse interest in Zen here. He was a lay student of Master Shaku Sōen from → Engaku-ji in Kamakura and underwent some Zen training. However, he focused primarily on the intellectual interpretation of the Zen teachings and was never confirmed as a Zen master.

Suzuki Shunryū ㊦ 1905–71 Japanese Zen master of the → Sōtō school. In 1958 he went to the United States and founded several Zen centers there, among them Zen Center in San Francisco and the Zen Mountain Center in Tassajara, California, the first Sōtō Zen monastery in the West. Some of his introductory talks on Zen practice are found in Suzuki 1970.

Svabhāva ㊦ Skt., lit. “self-nature”; in the Mahāyāna, as a further development of the → *anātman* doctrine of the Hīnayāna, all things are seen as empty of self-nature, i.e., devoid of self-sufficient, independent existence or lasting substance. This, however, does not mean that they do not exist at all but rather that they are nothing but pure appearance and do not constitute the true reality; i.e., they do not possess an essence (*svabhāvatā*). This type of emptiness (→ *shūnyatā*) is known as *svabhāva-shūnyatā* and it is a central notion in the → *prajñāpāramitā* literature and in the teaching of the → Mādhyamika school.

Svādhishtāna-chakra ㊦ Skt. → Chakra 2

Swastika ㊦ Skt., derived from *svasti*, “happiness, well-being”; The ancient sign of the swastika is interpreted in Buddhism as a symbol of the wheel of the teaching (→ dharma-chakra) or of the Buddhist teaching in general.

In China the swastika is the symbol of the number 10,000, i.e., the factor of limitlessness or eternity that was revealed in the teaching of the Buddha. Thus, in Chinese depictions of the Buddha, it is placed on the chest at the level of the heart.

In Zen it symbolizes the “seal of buddha-mind” (→ *busshin-in*) that was transmitted from patriarch to patriarch.

T

Ta-hui Tsung-kao ㊦ (Jap., Daie Sōkō), 1089–1163; Chinese Ch’an (Zen) master of the Yōgi lineage of Rinzai Zen (→ Yōgi school); the outstanding student and dharma successor (→ *hassu*) of Master → Yuan-wu K’o-ch’in (Jap., Engo Kokugon). It was he who had all available copies of the → *Pi-yen-lu*, composed by his master, collected and burned when he saw that his students clung to the words of the text rather than concerning themselves with the immediate experience of his master’s dharma teaching. (Fortunately for posterity, however, the greater part of this precious text was preserved in a few, though not entirely complete, copies.)

Ta-hui was a passionate champion of kōan training (→ kōan); and his controversy with Sōtō master → Hung-chih Cheng-chueh (Jap.,

Wanshi Shōgaku) concerning the advantages of the → *kanna* Zen of the → Rinzai school over the → *mokushō* Zen advocated by the → Sōtō school, which was obviously conducted in a friendly spirit, brought about the final shaping of kōan training and its definite establishment as a part of Rinzai Zen training. Master Ta-hui required his students to enter into the words of the ancient masters handed down as kōans without at all attempting to resolve them through reasoning. This is a method of training that since that time has proved its effectiveness countless times as a technique of Zen training.

Taiba Hōjō ㊦ Jap. for → Ta-mei Fa-ch’ang

T’ai-hsü ㊦ 1889–1947; important Chinese monk who was a main participant in the revival

and reformation of Buddhism in China through revitalization of the → *sangha*, adaptation of study of the Buddhist teaching to modern needs, and reorganization of the monastic system. He is the founder of the Buddhist Society of China, which in 1947 had over four million followers, and the Institute for Buddhist Studies, in existence since 1922, which played a major role in the revival of the → Fa-hsiang school. T'ai-hsü emphasized the compatibility of the Fa-hsiang teachings with modern science and in this way attracted a large number of young intellectuals. One of his most important achievements was a harmonious blending of the philosophies of the Fa-hsiang, → Hua-yen, and → T'ien-t'ai schools. Through this he accomplished his goal of developing a synthesis of the most important schools of Chinese Buddhism.

T'ai-hsü entered the Buddhist monastic order at the age of sixteen and dedicated himself primarily to study of the → *Shūrangama-sūtra* and the teachings of the T'ien-t'ai and Hua-yen schools. Later he specialized in the Fa-hsiang school. In 1911 he became abbot of a monastery in Canton and a member of the Pan-Chinese Buddhist Society. He became active in the defense and reformation of Buddhism and its monastic system and called for a rise in the level of education of members of the *sangha*. Through his activities a renewal movement was set in motion. In 1918 he founded the periodical *Hai-chao-yin* (*Roar of Sea Waves*), which was for more than thirty years the foremost Buddhist periodical in China. In Paris he created the Institute for Buddhist Studies and thus initiated the propagation of the Buddhist teachings in the West by Chinese monks. In 1931 he built an institute in Szechuan province for the study of Tibetan Buddhism.

Taikō Koke 日本. for → Ta-kuang Chu-hui

Taishō issaikyō 日本. modern edition of the Chinese → Tripitaka, redacted in 1924–34 by the Japanese researcher in Buddhism, Takakusu. It is a hundred-volume work with 3,360 → sūtras and other writings.

The main part consists of fifty-five volumes with twenty-one volumes of sūtras; three volumes of → Vinaya texts; eight volumes of → Abhidharma; twelve volumes of Chinese commentary; four volumes on the individual schools of Chinese and Japanese Buddhism; and seven volumes of historical accounts, biographies, and catalogs. In addition the *Taishō issaikyō* contains thirty volumes of works by Japanese writers and fifteen volumes of illustrations and indexes.

Tai-sō-yu 日本. lit. "essence- [or substance-] form-action"; this expression describes three levels of reality that are fundamentally one; for purposes of explanation, however, different aspects of the single reality are differentiated.

They correspond to the levels symbolized by the "three bodies of a buddha" (→ *trikāya*).

Taizui Hōshin 日本. for → Ta-sui Fa-chen

Tajō-ippen 日本. lit. "precisely [sitting, being] of one piece"; transcending duality in the practice of → *zazen*. A term of the → Sōtō school, in which *zazen* itself is seen as the realization of the buddha-nature (→ *bussō*) inherent in human beings, rather than as a "means" for "attainment" of → enlightenment. (Also → Zen, esoteric, and → *shikantaza*.)

Takuan 日本. 1. A dried radish pickled in salt and bran, which is part of the daily diet in a Zen monastery.

2. The name given to himself by the Japanese Zen master Sōhō (1573–1645) and by which he is generally known. Takuan, who belonged to the → Rinzai school, was one of the most important personalities in Japanese Zen at the beginning of the Tokugawa (or Edo) period. Takuan became a monk as a child and trained under the Zen masters Enkan Kokushi Shūshuku and Mindō Kokyō; from the latter he received → *inka-shōmei*. In 1609 he became abbot of → Daitoku-ji in Kyōto and in 1638 moved at the request of the Shōgun Tokugawa Iemitsu to Shinagawa near Edo (later called Tōkyō), where he became the first abbot of the Takai-ji monastery. Takuan was not only an outstanding Zen master but also made a name as a poet of → *waka*, as a painter, and as a master of the way of writing (→ *shōdō*) and of the way of tea (→ *chadō*). He was the master of the swordsman Yogyū Munenori, whom he instructed in a famous letter on the spirit of the way of the sword (→ *kendō*) concerning the unity of *Kendō* and Zen.

Ta-kuang Chu-hui 日本 or Ta-kuang Chu-tun (Jap., Daikō [Taikō] Koke), 836/37–903; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Shih-shuang Ch'ing-chu (Jap., Sekisō Keishō). We encounter Ta-kuang in example 93 of the → *Pi-yen-lu*.

Takuhatsu 日本. lit. "request [*taku*] with the eating bowl [*hachi* or *hatsu*]"; the traditional religious begging round of Buddhist monks as still practiced by Zen monks today.

In *takuhatsu* the monks generally go in groups of ten or fifteen, one behind the other, and recite sūtras in front of houses for the benefit of the residents. Believers and well-wishers, when they hear the sūtras, make donations, either in the form of money, which they toss into the monks' wooden bowls, or of uncooked

rice, which the monks collect in a sack. Recipient and giver then bow to one another in mutual gratitude with humility and respect.

The frequent translation of *takuhatsu* as “begging round” is not entirely accurate, since here both parties are “recipients.” The notion on which *takuhatsu* is based is as follows: the monks, who are guardians of → dharma, offer it to the public by means of their own example; in exchange for this they are supported by those who trust in the truth of the dharma. In addition, from the traditional Buddhist point of view almsgiving is considered a virtue, which increases good → karma. The monks through *takuhatsu* provide the public with an opportunity to practice this virtue.

Ta-mei Fa-ch'ang ㊦ (Jap., Daibai [Taiba] Hōjō), 752–839; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Ma-tsu Tao-i (Jap., Baso Dōitsu) and the master of → Hang-chou T'ien-lung (Jap., Kōshū Tenryū). Ta-mei appears in example 30 of the → *Wu-men-kuan*.

Ta-mei had already studied Buddhist philosophy for more than thirty years when he came to Ma-tsu. When he met the great master of “sudden enlightenment” (→ *tongo*), Ta-mei, all of whose studying had not revealed the nature of → buddha-dharma, asked him, “What is Buddha?” Ma-tsu answered, “The mind is Buddha.” With these words, Ta-mei experienced enlightenment.

After he had received the seal of confirmation from Ma-tsu (→ *inka-shōmei*), Ta-mei secluded himself on a mountaintop and for thirty years deepened his realization through solitary practice of *zazen* before he himself began to lead students on the way of Ch'an.

Tan ㊦ Jap., lit. “slip [of paper]”; the assigned sitting place of a monk in a Zen monastery where he practices → *zazen*. The name of the monk is written on a slip of paper that is hung above his place; thus this place is called *tan*. The term *tan* is also applied by extension to the wooden platforms, just a meter or slightly less in height and about two meters deep, which run along the two long walls of the → *zendō* of a Zen monastery. During the day the monks sit *zazen* on these and during a → *sesshin* they also sleep on them at night.

T'an-ching ㊦ Chin. → *Liu-tsu-ta-shih fa-pao-t'an-ching*

Tanden ㊦ Jap., lit. *tan*, “one, single, simple, unique, individual”; *den*, “transmission”; a term for the genuine transmission of the → buddha-dharma within the tradition of Zen. *Tanden* can be translated “transmission of the one,”

but also as “the one [or single] transmission” (also → *ishin-denshin*).

Tanden ㊦ Jap. for the Chinese *tan-t'ien*, lit. “cinnabar field”; another term for → *hara*.

Tanga ㊦ also *tanka*, Jap., lit. “staying until the morning”; overnight stay in a Zen monastery of a wandering priest or a monk on pilgrimage (→ *angya*). Every monastery has special guest rooms for this purpose, the *tanga-ryō*.

In present-day Japan it is customary during → *niwa-zume* to have monks enter the monastery in the evening and spend the night in the *tanga-ryō*. The next day after breakfast, however, they must resume waiting at the monastery gate or in the entrance hall until they are finally admitted to the monastery for → *tanga-zume*.

Tanga-zume ㊦ Jap., lit. “staying in the guest room”; a period of trial for a monk who is requesting to be accepted into a monastery, which follows the → *niwa-zume*. In *tanga-zume* a monk must spend a week alone in a guest room of the monastery practicing → *zazen*.

He is observed during this time by an elder monk who provides him with food. In addition he goes every morning to the head monk, who is in charge of the administration of the monastery (→ *shika*), and thanks him for his hospitality. This gives the *shika*, who is himself a monk advanced on the path of Zen, an opportunity to get acquainted with the aspirant and to test his suitability.

Tangen Ōshin ㊦ also Tangen Shin'ō, → Tanyuan Ying-chen

Tan-hsia T'ien-jan ㊦ (Jap., Tanka Tennen), 739–824; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Shih-t'ou Hsi-ch'ien (Jap., Sekitō Kisen) and the master of → Ts'ui-wei Wu-hsueh (Jap., Suibi Mugaku). We encounter Tan-hsia in example 76 of the → *Pi-yen-lu*.

As Master Yuan-wu reports in his commentary on example 76 of the *Pi-yen-lu*, Tan-hsia, whose birthplace and family are unknown, studied the Confucian classics and planned to take the civil service examination in the capital, Ch'ang-an. On the way there he met a Ch'an monk, who asked him what his goal was. “I've decided to become a functionary,” said Tan-hsia. “What does the decision to become a functionary amount to compared with the decision to become a buddha?” replied the monk. “Where can I go if I want to become a buddha?” Tan-hsia then asked. The monk suggested that he seek out the great Ch'an master → Ma-tsu Tao-i (Jap., Baso Dōitsu), whereupon Tan-hsia unhesitatingly set out to do so. Ma-tsu soon sent him on to Shih-t'ou, under whom he trained for some years. He went on to become one of Shih-t'ou's dharma successors.

Later he returned to Ma-tsu. Having arrived in Ma-tsu's monastery he sat himself astride the neck of a statue of → Mañjushri. As the monks, upset by the outrageous behavior of the newcomer, reported this to Ma-tsu, the latter came to see Tan-hsia and greeted him with the words "You are very natural, my son." From this incident Tan-hsia's monastic name T'ien-jan (the Natural) is derived. After the death of Ma-tsu, Tan-hsia went on wandering pilgrimage and visited other great Ch'an masters of the time in order to train himself further in → *hossen* with them. At the age of 81, he settled in a hermitage on Mount Tan-hsia, from which his name is derived. Soon up to 300 students gathered there around him and built a monastery. Four years after his arrival on Mount Tan-hsia, he suddenly said one day, "I'm going on a journey once again." He picked up his hat and his pilgrim's robe and staff. When he had put on the second of his pilgrim's sandals, he passed away before his foot again touched the ground.

There are many stories about Tan-hsia, who was a close friend of the Ch'an layman → P'ang-yun, telling of his unconventional behavior. The most famous of these stories tells that once during his wandering years he spent the night in a Ch'an temple. The night being cold, he took a buddha image off the shrine, made a fire with it, and warmed himself. When the temple priest took him to task for having violated a sacred statue, Tan-hsia said, "I'll get the bones of the Buddha [for relics] out of the ashes." "How can you expect to find Buddha's bones in wood?" asked the priest. Tan-hsia replied, "Why are you berating me then for burning the wood?!"

Tan-hsia Tzu-ch'un ㊦ (Jap., Tanka Shijun), d. 1119; Chinese Ch'an (Zen) master of the → Sôtô school; a sixth-generation dharma heir of → Yun-chu Tao-ying (Jap., Ungo Dôyô) and the master of → Hung-chih Cheng-chueh (Jap. Wanshi Shôgaku) and → Chen-hsieh Ch'ing-liao (Jap., Shingestsu Shôryô). Tan-hsia was the "great-grandfather in dharma" of → Dôgen Zenji.

Tanka ㊦ Jap. → *tanga*

Tanka Shijun ㊦ Jap. for → Tan-hsia Tzu-ch'un

Tanka Tennen ㊦ Jap. for → Tan-hsia T'ien-jan

Tankû ㊦ Jap., lit. "just emptiness," → *futan-kû*

Tannishô ㊦ Jap. → Shinran

Tantra ㊦ Skt., lit. "weft, context, continuum"; in → Tibetan Buddhism, a term for various kinds of texts (medical Tantras, astrological Tantras, etc.); however, primarily a general concept for the basic activity of the → Vajrayāna

and its systems of meditation. The expounding of the Tantras is attributed to Buddha → Shākyamuni in his *dharmakāya* (→ *trikāya*) manifestation. In this case, *Tantra* means "continuum" or "system." This tradition, which is strongly oriented toward human experiential potential, describes spiritual development in terms of the categories of ground, path, and fruition. The ground is the practitioner; the path is the path of meditation, which purifies this ground; the fruition is the state that arises as an effect of Tantric practice. All forms of Tantra relate to these three phases.

The Tibetan tradition speaks of four classes of Tantra: *kriyā-tantra* (action Tantra), *charyā-tantra* (elaboration Tantra), *yoga-tantra*, and *anuttara-yoga-tantra* (supreme yoga Tantra). The criteria for this classification are the differences in the spiritual capacities of practitioners and the corresponding effectiveness of the means for leading them to enlightenment. Among the most important works of the supreme yoga Tantra are the *Guhyasamāja-tantra* and the → *Kālachakra-tantra*.

The "ancient Tantras" of the → Nyingmapa school divide the supreme yoga Tantra into three further categories: *mahā*-, *anu*-, and *ati-yoga* (→ *dzogchen*). These Tantras take the purity of mind that is always already present as the basis for their practice. The best-known of them is the *Guhyagarbha-tantra*. The polarity-oriented thought of the Tantras finds its strongest expression in a many-layered sexual symbology. Transcendence of the quality of the masculine principle (skillful means, → *upāya*) and the feminine principle (wisdom, → *prajñā*) through the union of the two is given as the key characteristic of the supreme yoga Tantra.

An introduction into the Tantra of Tibetan Buddhism is Hopkins 1977.

Tan-yüan Ying-chen ㊦ or Tan-yüan Chen-ying (Jap., Tangen Ôshin or Tangen Shin'ô), 8th/9th century Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of Nan-yang Hui-chung (Jap., Nan'yô Echû). Little is known of Tan-yüan; he is the servant of Teacher of the Country Chung in example 17 of the → *Wu-men-kuan* (on this, → Nan-yang Hui-chung) and appears also in example 18 of the → *Pi-yen-lu*. From his master Nan-yang, a student of the sixth patriarch of Ch'an (Zen), → Hui-neng, Tan-yüan received a secret system of instructions based on ninety-seven symbols, each inscribed in a circle (on this, → Igyô school). Tan-yüan in turn transmitted it to → Yang-shan Hui-chi (Jap., Kyôzan Ejaku), one of the founding fathers of the Igyô school of Ch'an, before he passed away at an advanced age.

Tao-an ㊦ 312–85; the most important Chinese Buddhist scholar of the 4th century. His main contribution to the development of Chinese Buddhism was his joining of two aspects of Buddhist practice: → *prajñā* and → *dhyāna*. He is considered the founder of an early school of Chinese Buddhism, which developed out of his engagement with the → *Prajñāpāramitā-sūtra*. This was the school of fundamental nonbeing (→ six houses and seven schools).

Tao-an also compiled the first catalogue of sūtras, listing those already available in Chinese translation at that time, regulated the conferral of monastic names, and, lacking a complete → Vinaya-pitaka, established guidelines for the communal life of his followers. In addition he is considered the originator of the cult of → Maitreya. Because of his emphasis on the importance of meditation practice, he is regarded as one of the fathers of → Dhyāna Buddhism in China, and by many as the actual founder of Ch'an (→ Zen).

Tao-an was born in northern China into a Confucianist family. By the age of twelve, however, he had already become a novice in the Buddhist monastic order. He studied under → Fo T'u-teng the various *prajñāpāramitā* texts and the sūtras dealing with the practice of *dhyāna*. He composed commentaries on these texts very early on in his life, and this was the beginning of his teaching activity.

The school of fundamental nonbeing, founded by him, saw in this nonbeing the basis for every phenomenal process. The liberation from all spiritual fetters can only be attained through the mind's dwelling in nonbeing.

Tao-an also recognized the inadequacy of the Vinaya rules as then known in China. Thus he established his own guidelines for rites of veneration of the Buddha (for example, circumambulation of statues), methods of expounding the sūtras, communal meals, and the → *uposatha* ceremonies.

Tao-an laid the groundwork for the development of the cult of Maitreya (which was soon to give place to that of → Amitābha) through his custom of gathering with his students before an image of Maitreya and supplicating for rebirth in the → Tushita Heaven.

Tao-hsin ㊦ (Jap., Dōshin) 580–651; the fourth patriarch (→ *soshigata*) of Ch'an (Zen) in China; the student and dharma successor (→ *hassu*) of → Seng-ts'an and the master of → Hung-jen. He is supposed to have met the third patriarch when he was not yet twenty years old and to have distinguished himself through his special predilection for meditation. It is said that he practiced → *zazen* with an intensity and devotion unequalled by any patriarch since → Bodhidharma.

An account of the incident that marked the transmission of the → buddha-dharma from Seng-ts'an to Tao-hsin is given in the *Denkō-roku*:

"The thirty-first patriarch [=fourth Chinese patriarch], Daii Zenji [honorific title of Tao-hsin] bowed to Kanshi Daishi [honorific title of Seng-ts'an] and said, 'I entreat you, master, have compassion for me; please grant me the dharma-gate of liberation.'

"The patriarch [Seng-ts'an] said, 'Who has you tied up?'

"The master [Tao-hsin] said, 'There is nobody who has me tied up.'

"The patriarch said, 'Then why are you seeking liberation?'

"With these words the master experienced great enlightenment."

Tao-hsin, whose given name was Ssu-ma, came from Honan. He left his home at the age of seven in order to study Buddhism and met Seng-ts'an a few years later. He proved an excellent student. After Seng-ts'an had transmitted the patriarchate to him, he told Tao-hsin to take up residence at a monastery on Mount Lu and instruct students in the → *Lankāvātāra-sūtra*, which had been important in Ch'an since → Bodhidharma and in the practice of → *zazen*. After some time on Lu-shan, Tao-hsin, following a sign, moved to a neighboring mountain called Shuang-feng ('Twin Peaks'). Soon many students gathered around him there, which encouraged him to establish a self-sufficient monastic community. This provided the model for future Ch'an (Zen) monastic communities. In the course of the thirty years that he spent on Shuang-feng, it is said that he had about him at a given time up to 500 students. While the patriarchs preceding him were strongly influenced by the orthodox Mahāyāna tradition and the sūtras, Tao-hsin already showed a tendency that was to be characteristic of the later Ch'an (Zen) tradition—dismissal of scholarly erudition and emphasis on the primacy of meditative practice.

Thus in a still-extant work of his, we read: "Sit eagerly in meditation [*zazen*!] Sitting is the basis. . . . Shut the door and sit! Don't read the sūtras, don't talk to people. When you practice like that and work at it for a long time, the fruit is sweet—as [it is for the] monkey [who] takes the nut from the nutshell. Such ones are but few!" (trans. from Dumoulin, *Zen—Geschichte and Gestalt*, Bern, 1959).

Among the many students of Tao-hsin, Hung-jen, the future fifth patriarch, was especially outstanding for his profound realization of the dharma teaching of his master. Toward the end of his life, Tao-hsin gave him the task of building a mausoleum on the slopes of Shuang-feng. When this was finished, Tao-hsin entered it and, sitting absorbed in meditation, passed away.

Tao-hsüan 慧 → Lu-tsung

Tao-hsüan Lü-shih 智 (Jap., Dōsen Risshi), 702–60; Chinese master of the → Vinaya school, who in 732 arrived in the then Japanese capital Nara and there taught not only the doctrine of the Vinaya school but also those of the → Hua-yen school of Buddhism and of the Northern school of Ch'an (Zen) (→ Southern school).

He was a third-generation dharma successor (→ *hassu*) of → Shen-hsiu and instructed the Japanese monk Gyōhō (722–97) in Ch'an (Zen) meditation. Gyōhō in turn instructed the monk → Saichō (767–822) in → *zazen*. Saichō—who later went to China, studied the teachings of the T'ien-t'ai school there, and later, after his return to Japan, founded the → Tendai school there—also met in China a master of the → Gozu school of Ch'an. As a result of these contacts with Ch'an, elements of it were introduced into the practice of the Tendai school. Thus in the early period of Zen in Japan (12th/13th centuries), it was primarily the Tendai monasteries that took in the first Zen masters and provided them with a working situation.

Tao-i 智 → Ma-tsu Tao-i

Tao-sheng 生 355–434; important Chinese monk and founder of the → Nirvāna school of early Chinese Buddhism. He was an associate of → Kumārajīva, with whom he worked on the translation of the → *Lotus Sūtra* and the *Vimalakīrtinirdesha-sūtra*. Tao-sheng advocated a number of revolutionary theses that had great influence on the future development of Buddhism in China. He took the position that all beings without exception, even → *ichchantikas*, possess → buddha-nature and that this can be realized through sudden enlightenment. He propounded a synthesis of the teachings of the → *Mahāparinirvāna-sūtra* and the → *Prajñāpāramitā-sūtra*. None of his works are extant; they have been handed down only in fragments from compendiums and commentaries.

Tao-sheng was a man of extraordinary talent. He was already a recognized teacher when ordained as a monk. In 397–401, he was at → Lu-shan, an important center of Buddhist studies. In 405 he went to the capital Ch'ang-an, where he collaborated with Kumārajīva and developed his sensational theses, which led to his expulsion from the monastic community there. Though Tao-sheng's theses are confirmed in the *Mahāparinirvāna-sūtra*, this was not fully translated into Chinese at the time he formulated them. After the publication of the translation, Tao-sheng was reinstated.

His conviction that *ichchantikas* possess buddha-nature and can attain buddhahood was based on the Mahāyāna view that all beings possess buddha-nature and that this is only obscured by ignorance. Buddha-nature as realized in sudden enlightenment represents a complete realization of truth. However, preliminary practice is necessary for this. Tao-sheng based his view of sudden enlightenment on the notion that enlightenment means oneness with the supreme truth, which is indivisible. From this he drew the conclusion that this indivisible factor could not be realized in enlightenment gradually. In enlightenment, in his view, one realizes that → *samsāra* and → *nirvāna* are not separate and that the reality of buddha-nature is not different from the world of appearances.

For Tao-sheng, buddha-nature as interpreted in the *Mahāparinirvāna-sūtra* and the emptiness (→ *shūnyatā*) of the *Prajñāpāramitā-sūtra* are one and the same. Both are devoid of characteristics, indivisible, and transcend all forms. Buddha-nature and *shūnyatā* are nothing other than *nirvāna*, a state in which there is no separation between subject and object. Tao-sheng also denied the existence of a → pure land of Buddha, since Buddha is not separate from our world but rather is found in every being.

Tao-sheng spent the last years of his life again on Mount Lu. One day in the year 434, he delivered one of his famous discourses. As he was about to leave the teaching seat, he suddenly dropped his staff—sitting erect, he had passed into *nirvāna*.

Tao-wu Yüan-chih 智 (Jap., Dōgo Enchi), 768/69–853; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Yüeh-shan Wei-yen (Jap., Yakusan Igen) and the master of → Shih-shuang Ch'ing-chu (Jap., Sekisō Keisho). We encounter Tao-wu in examples 55 and 89 of the → *Pi-yen-lu*. In the → *Ching-te ch'uan-teng-lu* we find the following → *hossen* between Tao-wu and his master Yüeh-shan:

One day Yüeh-shan asked the master [Tao-wu], "Where are you coming from?"

Tao-wu said, "From a walk in the mountains."

Yüeh-shan said, "Quick, say a word [of dharma] without leaving this room."

Tao-wu said, "The ravens in the mountains are as white as snow. The fish in the pond swim incessantly to and fro."

In example 89 of the *Pi-yen-lu*, we find a → *mondo* between Tao-wu and → Yun-yen T'an-sheng (Jap., Ungan Donjō), another student and dharma successor of Yüeh-shan:

Yun-yen asked Tao-wu, "The great compassionate bodhisattva makes use of many hands and eyes. How is that?"

Tao-wu said, "It is as with someone who in the middle of the night reaches behind him to straighten his pillow."

Yun-yen said, "I understand."

Tao-wu said, "What did you understand?"

Yun-yen said, "His whole body is hands and arms."

Tao-wu said, "What you've said is well spoken, but it says only eight-tenths."

Yun-yen said, "What does the master think then?"

Tao-wu said, "His whole body is hands and arms."

Tārā 𑖀 Skt. (Tib., Dolma), lit. "savior"; an emanation of the bodhisattva → Avalokiteshvara, said to arise from his tears in order to help him in his work. She embodies the feminine aspect of compassion and is a very popular deity in → Tibetan Buddhism. The cult of Tārā was propagated in the 11th century, primarily by → Atīsha. Since that time, veneration of Tārā as a → *vidam* has been quite widespread. There are twenty-one forms of Tārā, which are differentiated iconographically by color, posture of the body, and differing attributes, and can in addition appear in either a peaceful or wrathful → form of manifestation. The most frequently encountered forms are Green Tara and White Tara. The two consorts of the Tibetan king Songtsen Gampo (7th century) are regarded as having been embodiments of these two Tārās.



Green Tārā (Tibetan block print)

A study on the importance of Tārā in Tibetan Buddhism is Beyer 1973.

Tariki 𑖀 𑖀 Jap., lit. "power of the other"; libera-

tion through the power of another. Referred to here is the power of Buddha → Amitābha, who, according to the conviction of the → Pure Land school, liberates all those who recite his name with devotion and have absolute trust in him and causes them to be reborn in his pure land (→ Sukhāvātī).

Tariki is used in counterdistinction to → *jiriki* ("one's own power"). From the point of view of this distinction, Zen, particularly, is seen as a Jiriki school.

Ta-shih 𑖀 Chin., lit. "great master"; → *daishi*.

Ta-sui Fa-chen 𑖀 (Jap., Taizui Hōshin), ca. 9th century; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of Ch'ang-ch'ing Ta-an (Jap., Chōkei Daian, 8th/9th century), who was in turn a dharma successor of → Pai-chang Huai-hai (Jap., Hyakujō Ekai). We encounter Ta-sui in example 29 of the → *Pi-yen-lu*.

Before Ta-sui came to Ch'ang-ch'ing, he trained under → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai), → Kuei-shan Ling-yu (Jap., Isan Reiyū), and other Ch'an masters. After his enlightenment he secluded himself on Mount Ta-sui and did not come down for ten years. He is said to have lived there in the trunk of a big hollow tree. Later monks gathered around him and he began to instruct them.

Tathāgata 𑖀 𑖀 Skt., Pali, lit. "the thus-gone [thus-come, thus-perfected] one"; refers to one who on the way of truth has attained supreme enlightenment (→ *samyak-sambuddha*). It is one of the → ten titles of the Buddha, which he himself used when speaking of himself or other buddhas.

In the Mahāyāna the *tathāgata* is the Buddha in his *nirmānakāya* (→ *trikāya*) aspect. He is both the perfected man who can take on any form and disposes of the ten powers of a buddha (→ *dashabala*) and the cosmic principle, the essence of the universe, the unconditioned. He is the intermediary between the essential and the phenomenal world. In the absolute sense, *tathāgata* is often equated with → *prajñā* and → *shūnyatā*.

Tathāgata-garbha 𑖀 Skt., lit. "germ of the Tathāgata," meaning approximately "containing the Tathāgata [i.e., the Buddha] within itself"; Mahāyāna concept to the effect that the Buddha in the form of his dharmakāya (→ *trikāya*) body, who is identical with the ultimate reality, dwells in all sentient beings. Thus *tathāgata-garbha* refers to the buddhahood proper to each being in a hidden, nonmanifest form, which represents the germ of liberation (→ *bodhi*). The *tathāgata-garbha* is a positive as-

pect of sentient beings, which continues to exist unchanged as a spiritual factor after the being has entered → *nirvāna*.

Tathāgata-garbha is used in the Mahāyāna texts with the same meaning as → buddha-nature, → *dharmatā*, and → *tathatā*. A further meaning is the totality of the teachings of the Buddha.

Tathatā ㊦ Skt., “suchness”; central notion of the Mahāyāna referring to the absolute, the true nature of all things. *Tathatā* is generally explained as being immutable, immovable, and beyond all concepts and distinctions. “Suchness” is the opposite of “that which is apparent”—phenomena. It is formless, unmade, and devoid of self-nature (→ *svabhāva*). *Tathatā* as the thus-being of things and their nonduality is perceived through the realization of the identity of subject and object in the awakening (→ *Bodhi*) of supreme enlightenment. *Tathatā* is similar in meaning to → *tathāgata-garbha*, → buddha-nature, *dharmakāya* (→ *trikāya*), → *dharmatā*.

Teishō ㊦ Jap., lit. “recitation offering, presentation”; in Zen the “presentation” of Zen realization by a Zen master (→ *rōshi*) during a → *sesshin*.

The word is derived from *tei*, “carry, offer, show, present, proclaim” and *shō*, “recite, proclaim.” The *rōshi* offers the *teishō*—which generally has a → *kōan* or an important passage in Zen literature as its theme—to the buddha in the presence of the assembly of practitioners. It is not an explanation, commentary, or exposition in the usual sense and certainly not a lecture in the academic sense. Thus the frequent translation of *teishō* as “lecture” is misleading, and “presentation” is more accurate. No one is being lectured here, and purveyance of factual knowledge is not the point. The *rōshi*'s offering is free from everything conceptual. It is an immediate demonstration of his genuine insight into the theme treated and for that reason can touch the deepest mind of its hearers.

Tekiden ㊦ Jap., lit. “authorized transmission”; the transmission, confirmed by → *inkashōmei*, of → *buddha-dharma* from a Zen master (→ *rōshi*) of a living Zen lineage to his student (→ *hassu*). (Also → *sanmotsu*.)

Tempyō ㊦ Jap. for → T'ien-p'ing

Ten contemplations ㊦ → *anussati*

Tendai school ㊦ Japanese form of the Chinese → T'ien-t'ai school, brought to Japan from Chi-

na in the 8th century by → Saichō (Dengyō Daishi). There are no essential doctrinal differences between the Chinese and Japanese forms of the school. An important representative of the Tendai school was → Ennin.

In Japan there were three subschools of Tendai: Sammon, Jimon, and Shinsei. The central focus in the Shinsei school is veneration of Buddha → Amitābha.

Tendai Tokushō ㊦ Jap. for → T'ien-t'ai Teshao

Ten disgusting objects ㊦ → *ashubha*

Tendō Nyojō ㊦ Jap. for T'ien-t'ung Ju-ching

Ten epithets of a buddha ㊦ stereotypic descriptions of a buddha to be found in many sūtras: perfect (→ *tathāgata*), holy one or saint (→ *arhat*), fully enlightened (→ *samyak-sambuddha*), gifted in knowledge and conduct, well-gone one, knower of the worlds, unsurpassable teacher of men, teacher of gods and men, awakened one (buddha), sublime one.

Ten great disciples of the Buddha ㊦ ㊦ the ten most important students of the Buddha, who are frequently mentioned in the sūtras of the → Mahāyāna: (1) → Mahākāshyapa, who is considered the first patriarch of the Indian lineage of Ch'an (→ Zen); (2) → Ānanda, who “heard much,” the second Indian patriarch of Ch'an (Zen)—with Mahākāshyapa he is often represented next to the figure of the Buddha; (3) → Shāriputra, who was distinguished by his wisdom and in the → Hīnayāna sūtras is the most important disciple of the Buddha; (4) → Subhūti, the expounder of the emptiness (→ *shūnyatā*) of existents; (5) Pūrṇa, the expounder of the → dharma; (6) → Mahāmaudgalyāyana, who was distinguished by his supernatural powers—he and Shāriputra constitute the most important pair of disciples in the Mahāyāna; (7) Katyāyana, the master of discussion and exegesis; (8) Aniruddha, the master in the use of the “heavenly eye” (→ *abhijñā*); (9) → Upāli, who was responsible for disciplinary and ritual questions; (10) → Rāhula, the son of the Buddha and master of esoteric activities.

Tengyur ㊦ Tib. → Kangyur-Tengyur

Tenjin ㊦ also Tenshin, Jap., lit. “enlightenment [ten-tenjiru, “to illuminate”] of the mind [jin = shin, → kokoro]”; Zen expression for a refreshment, a small snack, also for a particular kind of small cake eaten as a snack.

Zen monks coming back from → *takuhatsu* are

sometimes invited by laypeople who are supporters of their particular monastery into their houses to eat. The food presented to the monks on such an occasion, which has a function similar to donations during *takuhatsu*, is also called *tenjin*.

Tenjō tenge yuiga dokuson ㊦ Jap., lit. "Above Heaven [and] under Heaven I alone [am] worthy of honor;" a pronouncement said to have been made by → Shākyamuni Buddha after his complete → enlightenment. It bears witness to an awareness of the identity of *I* (one's own true nature or buddha-nature [→ *bushhō*], not to be confused with → ego) with the true nature of the entire universe. There is only one true nature, and nothing else. One who has realized this, has, as the Zen expression says, "swallowed the universe."

Tennō Dōgo ㊦ Jap. for → T'ien-huang Tao-wu

Ten Oxherding Pictures ㊦ → *Jūgyū(-no)-zu*

Ten powers ㊦ → *dashabala*

Tenryū ㊦ Jap. for T'ien-lung, → Hang-chou T'ien-lung

Tenryū-ji ㊦ Jap.; one of the great Zen monasteries of Kyōto, built by Shōgun Ashikaga Takauji in 1339. Its first abbot was → Musō Soseki, who also designed the famous landscape garden of the monastery. Tenryū-ji is one of the "Five Mountains (→ Gosan) of Kyōto.

Tenzo ㊦ Jap.; term for the head cook, or kitchen master, of a Zen monastery. This position is considered one of the most responsible in the monastery and thus it is generally held by an advanced elder monk.

In ancient China a number of monks who later became great Ch'an (→ Zen) masters, served as *tenzo*: for example, → Kuei-shan Ling-yu, → Tung-shan Shou-ch'u, and → Hsueh-feng I-ts'ung. The activity of the *tenzo* is distinguished from that of an ordinary cook primarily by the mental attitude on which it is based. The *tenzo* sees his work as service to the three precious ones (→ *sambō*) and as an opportunity for spiritual training. If he fully considers the needs of the monks in terms of quantity and quality of food, if he makes each move with wakeful attention, avoids all waste, comports himself properly with regard to foodstuffs and utensils, then his kitchen work becomes an exercise in maintaining the mind of Zen in everyday life.

The great Japanese Zen master → Dōgen Zen-ji composed a small work, *Tenzo kyokun* (Instruction for the Kitchen Master) on the duties and mental attitude of a *tenzo*.

Tera ㊦ Jap. also *O-tera* or, after a name, *-dera*

or *-ji*, where → *-ji* is the Sino-Japanese way of reading the character for *tera*; temple or monastery. It may be a complex of buildings, composed of main hall, lecture hall, the founder's room, and the living quarters of the monks, on premises entered through a massive towerlike gateway. However, it may also be a small single structure. If monks live in a *tera*, then the translation "monastery" is appropriate; if it only used for prayer, then it is a "temple."

Of all the Buddhist schools of Japan today, only Zen still maintains an authentic monastic system. It is organized on fundamental principles laid down by → Pai-chang Huai-hai in China in the 8th century. Simplicity and frugality distinguish this monastic life. The object of the training in a Zen monastery is not only → enlightenment (also → *kenshō*, → *satori*) but also cultivation of fortitude, humility, and gratitude—in other words a strong character. Monastic training is comprised chiefly of daily → *zazen*, periodic → *sesshins*, physical work (→ *samu*), and → *takuhatsu*.

In the Zen school novices must spend an average of three years in a Zen monastery before they are eligible to serve as priests in temple or monastery. Such priests, however, are by no means Zen masters (→ *rōshi*, → *hassu*, → *inkashōmei*). Temples and monasteries in present-day Japan are often hereditary within a family of priests. This can only lead to deterioration in the Zen tradition in the case where such priests lack enlightenment.

Terma ㊦ (*gter-ma*), Tib., lit. "treasure." In Tibetan Buddhism, a term for religious texts, which during the first spread of Buddhism in Tibet during the 8th century were hidden in secret places, so that at the right time they would be discovered and newly expounded by qualified persons—the *tertön*. These are regarded as authoritative works primarily by the → Nyingmapa school but also by the → Bön school and later by the → Rime movement. The preservation of religious literature in hidden places is a practice handed down from an earlier period in India. Thus → Nāgārjuna is said to have found teachings, which he later propagated, in the realm of the serpent spirits (→ *nāga*), where they were being guarded from falling into the wrong hands.

The Nyingmapas possess by far the most voluminous *terma* literature, of which the most important works derive from → Padmasambhava and his female companion → Yeshe Tsogyel. These works are based not only on Indian sources but also on teachings from the land of → Urygen. According to his biography,

Padmasambhava hid his works in 108 different places in Tibet, in caves, statues, etc. Among the best-known *terma* texts are just this biography of Padmasambhava and the *Tibetan Book of the Dead* (→ *Bardo thödol*). In addition, works on astrology and the basic text on Tibetan medicine were transmitted as *terma*.

Between the 10th and 14th centuries, discoverers of *terma* periodically appeared, whose discoveries often took place through dreams and visions. Receiving an indication or clue in this manner, they reconstituted the works so found and furnished them with commentaries. Among the many *tertön*, the Nyingmapas give the highest place to the five “kings of the treasure finders,” among whom Urgyen Pema Lingpa (1445–1521) is regarded as an incarnation of → Longchenpa.

In some cases, works once discovered were hidden, as the time was not yet ripe for their propagation. These texts are known as “twice-hidden treasures.”

Tertön 𑄧 Tib. → *terma*

Te-shan Hsuan-chien 𑄧 (Jap., Tokusan Senkan), ca. 781–867; great Chinese Ch’an (Zen) master; a student and dharma successor (→ *hassu*) of → Lung-t’an Ch’ung-hsin (Jap., Ryūtan Sōshin). Te-shan had nine dharma successors, among whom → Yen-t’ou Ch’uan-huo (Jap., Gantō Zenkatsu) and → Hsueh-feng I-ts’un (Jap., Seppō Gison) are the best known. As the master of Hsueh-feng, from whom both the → Ummon school and the → Hōgen school derive, he was one of the forefathers of these schools and one of the most important Zen masters of the T’ang period. He appears in examples 13 and 28 of the → *Wu-men-kuan* and in example 4 of the → *Pi-yen-lu*.

Te-shan was a Buddhist scholar from Szechuan. His given name was Chou, and since he was especially well versed in the teachings of the → *Diamond Sūtra* and had composed a learned commentary on it, he was called Diamond Chou. In this sūtra it is said that it requires thousands of world ages for a person to attain buddhahood. When Te-shan heard that there was a Buddhist school in the south (the → Southern school) that asserted that “[one’s own] mind is Buddha,” he packed up his commentaries and headed south with the intention—as he thought—of refuting this false teaching. On the way he met an old woman, who made clear to him with a single comment that he, the great scholar, had not really grasped the deep meaning of the *Diamond Sūtra*. When Te-shan asked her about a master who had realized this deep meaning, she sent him to Master Lung-t’an. (For more on this, see Master Yuan-wu K’o-ch’in’s commentary on example 4 of the *Pi-yen-lu*.)

In example 28 of the *Wu-men-kuan*, we hear of Te-shan’s enlightenment under Master Lung-t’an:

Once Te-shan was asking Lung-t’an for instruc-

tion late into the night. Lung-t’an said, “It is the middle of the night. Will you not retire?” Te-shan took his leave, raised the door hanging, and went out. As he saw the darkness outside, he turned around and said, “Dark outside.”

At this Lung-t’an lit a paper torch and handed it to him. Te-shan was about to take it when Lung-t’an blew it out.

All of sudden Te-shan had a moment of insight. He prostrated.

Lung-t’an said, “What truth did you see?”

Te-shan said, “From now on this one here [I] will not harbor doubts about the words of the old master [famous everywhere] under Heaven.”

The next day Lung-t’an ascended the high seat and said, “Among you there is a fellow with fangs like a sword-tree and a mouth like a bowl full of blood. If you hit him, he won’t turn his head. One day he’ll settle on some lonesome peak and establish our way there.”

Then Te-shan took his commentaries [on the *Diamond Sūtra*], went to the front of the dharma hall and said, “Even if we have mastered the profound doctrine, it is only like placing a hair in vast space; even if we have exhausted the essential wisdom of the world, it is only letting a drop fall into a great abyss.” He picked up his commentaries and burnt them. Then he bowed and departed.

After thirty years of living in hiding, Te-shan finally yielded with reluctance to pressure from the governor of Wu-lin in Honan to assume the leadership of the monastery on Mount Te-shan, from which his name is derived. Te-shan became famous for his use of the stick (→ *shippei*, → *kyosaku*) in training his students (also → *Bōkatsu*). The following remark of his has been handed down: “Thirty blows if you speak; thirty blows if you remain silent!”

Tetsuya 𑄧 Jap., lit. “[sitting] through the night”; the last night of the → *Rōhatsu sesshin*.

Thangka 𑄧 (than-ka) roughly “picture, painting.” In → Tibetan Buddhism, a scroll painting framed in silk, which fulfills various religious functions. The themes of iconography are fixed by tradition and are based on three principles: expression, proportion, detail. Commissioning the painting of a *thangka* and the painting itself are considered highly meritorious actions.

The images are painted on linen with vegetable- and mineral-based pigments. In some cases they serve as visual reminders of general Buddhist teachings—examples are the wheel of life (→ *bhava-chakra*) or the depictions of the previous existences of the Buddha (→ *jātaka*). In other cases *thangkas* play an important ritual role—as, for example, detailed paintings of central personalities of a particular school being used for taking refuge (→ *kyabdro*). However,

the most important role of the *thangka* is connected with the performance of *sādhanas*, where the picture functions as support for memory in the process of visualization. Painted → *mandalas* fulfill the same purpose.

Up to the 16th century, various traditions of *thangka* painting developed in Tibet. Among the best-known is the *karma sgar bris* style of the → Karma Kagyu.

Thangtong Gyelpo 𑍇 (Thaṅ-stoṅ rgyal-po), Tib., lit. “king of the wilderness.” A famous teacher of → Tibetan Buddhism in the 15th century, of whom it is said that he died at the age of 125.

One of his most important contributions is a text on the practice of meditation (→ *sādhanā*) on → Avalokīteśvara. This text is still used today in the → Karma Kagyu school, and commentaries on it were written in the 19th century by teachers like Jamgon Kongtrul and the 15th Karmapa, Khachab Dorje. Thangtong Gyelpo built bridges held by iron chains throughout Tibet, and the school founded by him bore the epithet Iron Bridge School. He is also considered the father of various aspects of Tibetan folk culture—for instance, drama—and there is also a tradition of the → Chöd teaching that derives from him. For the → Nyingmapa school, Thangtong Gyelpo was important as a “treasure finder” (→ *terma*).

Thera 𑍇 Pali; monks (→ *bhikṣu*) who have either belonged for many years to the order or who have distinguished themselves through particular wisdom or erudition as exemplified in the following four qualities: honorable character, perfect mastery of the most important teachings of Buddhism, excellence in the practice of meditation (→ *dhyāna*), awareness of having attained liberation through elimination of spiritual defilements.

Thera-gāthā 𑍇 Pali → *Khuddaka-nikāya*

Theravāda 𑍇 Pali, lit. “teaching of the elders of the order”; Hīnayāna school (also called the Pali school) belonging to the → Sthavira group, which developed from the → Vibhajyavādin school. It was founded by Moggaliputta Tissa (→ Buddhist council) and brought to Ceylon in 250 B.C.E. by → Mahinda, where it was propagated by the monks of the Mahāvihāra monastery. Conflicts over disciplinary questions led to schisms within the Theravāda. Today the Theravāda is widespread in the countries of Southeast Asia (Sri Lanka, Burma, Thailand, Kampuchea, Laos, etc.).

Theravāda, today the only surviving school of the Hīnayāna, regards itself as the school closest to the original form of Buddhism. Its canon, composed in Pali, comes according to the view of the Theravādins, directly from the mouth of Buddha (→ Tripitaka). The teaching of the Theravāda consists essentially of the → four noble truths, the → eightfold path, the doctrine of conditioned arising (→ *pratītya-samutpāda*), and the doctrine of → *anātmān*. The emphasis in the Theravāda is on the liberation of the individual, which takes place through one’s own effort (in meditation), and through observance of the rules of moral discipline (→ *śīla*) and leading a monastic life. The → arhat is the ideal figure of the Theravāda.

In the Theravāda, which exhibits a strongly analytical bent, the → Abhidharma is of great importance. Important noncanonical works of this school are the → *Visuddhi-magga* and the → *Milindapañha*. Among its outstanding dogmatic theorists are → Buddhaghosha, → Dhammapāla, → Anuruddha, and → Buddhadatta.

Therī 𑍇 Pali; eldest nun in a community of Buddhist nuns (→ *bhikṣhunī*), reckoned from the time of entry into the → *sangha*. (Also → *thera*.)

Therī-gāthā 𑍇 Pali → *Khuddaka-nikāya*

Third Eye 𑍇 → *chakra* 6.

Thirty-two marks of perfection 𑍇 → *dvātrimśadvara-lakṣhana*

Threefold refuge 𑍇 → *trīṣharana*

Three jewels 𑍇 → *triratna*

Three liberations 𑍇 also, three gates of nirvāna (Skt., *vimokṣa*; Pali, *vimokka*); a meditation practice that prepares the way to nirvāna through realization of emptiness (→ *śūnyatā*), formlessness (→ *animitta*), and passionlessness. The three liberations are the recognition of ego and all dharmas as empty; the recognition of all dharmas as formless and devoid of distinctions; the recognition of existence as unworthy of desire since it is characterized by suffering.

Three precious ones 𑍇 → *triratna*

Three truths 𑍇 → T’ien-t’ai school

Three woeful paths 𑍇 → *apāya*

Three worlds 𑍇 → *triloka*

Throne of the Buddha 𑍇 takes for the most part three forms: the lion throne, the lotus flower, Mount → Meru represented with the shape of an hourglass. The lion symbolizes the might of a ruler and also embodies the victorious power of the Buddhist teaching.

The lotus flower is a symbol of purity but is also considered a cosmic symbol. It is attributed to the Buddha as a universal spiritual ruler and an embodiment of the absolute. This form of the Buddha's seat appears first in → Gandhāra in the 3d/4th century, particularly in depictions of the Buddha expounding the teachings.

The third type is common primarily in China and Japan. It is a rectangular or round pedestal that is broadened at the top and bottom and tapered toward the middle, thus giving the form of an hourglass. This throne symbolizes the world mountain, Mount Meru.

Sometimes the Buddha is also depicted sitting on the body of a nine-headed serpent, who holds his heads protectively over the Buddha. This form, which was widespread in lower India, derives from the story of the Buddha's visit to a serpent king (→ *nāga*). In another variant, two deer, usually holding the wheel of teaching (→ *dharma-chakra*) between them, kneel before the throne. This recalls the first expounding of the teaching in the Deer Park in → Sārnāth near Benares.

Tibetan Book of the Dead 卍 → *Bardo thödol*

Tibetan Buddhism 卍 also called Lamaism in Western literature, a form of Mahāyāna Buddhism practiced not only in Tibet but also in the neighboring countries of the Himālaya. The specific nature of Tibetan Buddhism comes from the fusion of the monastic rules of the → Sarvāstivāda and the cultic methodology of the → Vajrayāna. The foundations of Tibetan Buddhism were laid in the 8th century under the protective rulership of King Trisong Detsen (755–97) by the Indian scholar Shāntirakṣita and by → Padmasambhava. This so-called first spreading of Buddhism in Tibet ended in the middle of the 9th century. The → Nyingmapa school bases its instruction on the traditions initiated during this period. After a time of politically motivated persecution of Buddhism, the 11th century brought a revival. Among others, the → Kagyupa and → Sakyapa schools developed, and a major part of the Buddhist writings of India were translated into Tibetan (→ Kangyur-Tengyur). Starting at the end of the 14th century, the Gelugpa school arose and developed and became the last of the four principal schools of Tibetan Buddhism. Each of these great doctrinal traditions is distinguished by its own synthesis of philosophical theories and practical applications of them in meditation.

Before the introduction of Buddhism, a kingdom supported by the → Bön religion dominated Tibet. Under King Songtsen Gampo (620–49) the Tibetan royal house converted to Buddhism. Following a re-

vival of the Bön religion, under King Langdarma (838–42) a persecution of Buddhism and its ordained followers took place. Exempt from this was only the so-called "white community," composed of married laypeople who wore white robes. Their tradition became the basis of the Nyingmapa school.

The second spreading of the Buddhist teaching started from west Tibet as a result of the missionary activity of → Atiṣa. The newly aroused interest in Buddhism, a central feature of which was authority and validity of teachings based on direct transmission from teacher to student, led to the founding of the main monastery of the Sakyapa school (1073) and to the journeys of → Marpa the Translator, father of the Kagyupa school. The development of the monastic tradition and intensive efforts to perpetuate the teachings of Indian Buddhism were definitively shaped by individual Buddhist masters (→ lama), who conferred upon Tibetan Buddhism its own form and character. The most important master was the reformer → Tsongkhapa, who reorganized the various traditions into a new overview and, with the founding of Ganden Monastery (1409), brought the Gelugpa school into existence.

Though other doctrinal traditions—for example, that of → Chöd—produced a noteworthy literature, they did not develop a monastic culture and thus eventually merged into the main schools. The basis for their approach was a movement, running parallel to the monastic tradition, that was modeled on the ideal of the Indian → *mahāsiddhas*.

With the rules of discipline (→ Vinaya), the Mahāyāna teachings of → Nāgārjuna and → Asaṅga are the great pillars of Tibetan Buddhism. Logic is regarded as an aid to the understanding of doctrine. Finally, the Tantras emphasize the realization of theory in direct experience.

T'ien-huang Tao-wu 卍 (Jap., Tennō Dōgo), 738/48–807, Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Shih-t'ou Hsi-ch'ien (Jap., Sekitō Kisen) and the master of Lung-t'an Ch'ung-hsin (Jap., Ryūtan Soshin).

T'ien-lung 卍 → Hang-chou T'ien-lung

T'ien-ping 卍 (Jap., Tempyō), 8th/9th century; Chinese Ch'an (Zen) master; a student and a fourth-generation dharma successor (→ *hassu*) of → Hsueh-feng I-ts'un (Jap., Seppō Gison). We encounter Master T'ien-ping in example 98 of the → *Pi-yen-lu*.

T'ien-t'ai school 卍 Chin., lit. "School of the Celestial Platform"; school of Buddhism that received its definitive form from → Chih-i (538–97). Its doctrine is based on the → *Lotus Sūtra*, thus it is often called the Lotus school.

The T'ien-t'ai school sees → Nāgārjuna as its first patriarch, because its doctrine of three

truths is derived from Nāgārjuna's thesis that everything that arises conditionally is empty (→ *shūnyatā*). The school takes as a premise that all phenomena are an expression of the absolute, of "suchness" (→ *tathatā*), and this is expressed in the teaching of the three truths, which distinguishes the truth of emptiness; of temporal limitation, i.e., of the phenomenal world; and of the middle.

The first truth says that → dharmas possess no independent reality and thus are empty.

The second truth says that a dharma has the temporally limited apparent existence of phenomena and can be perceived by the senses.

The third truth is a synthesis of the first and second. It is the truth of the "middle," which stands above the two others and includes them. This truth of the middle is equated with suchness, the true state that is not to be found elsewhere than in phenomena. According to this truth, phenomena and the absolute are one.

This view stresses the notions of totality and mutual interpenetration. The whole and its parts are one, all dharmas are merged with one another to such an extent that each also contains the others. Emptiness, phenomenality, and the middle are identical and are aspects of a single existence: "The whole world is contained in a mustard seed," and "One thought is the 3,000 worlds," as the masters of this school express it. By the latter saying is meant that one thought embodies the universality of all things.

The practice of the school consists of meditation based on the methods of → *chih-kuan*. It contains esoteric elements such as → *mudrās* and → *mandalas*.

The T'ien-t'ai school is generally considered a syncretistic school, since it synthesizes all the extremes and one-sided views of other schools. This is seen in the school's classification of the teaching of Buddha into "five periods and eight teachings." It is considered universal because it advocates the notion of universal liberation, which is possible because all beings and things possess → buddha-nature and because they all make use of available means for the realization of enlightenment. The most important works of the T'ien-t'ai school are *Mahā-shamatha-vipashyanā* (Chin., *Mo-he chih-kuan*), *Six Wondrous Gates of Liberation* (Chin., *Liu-miao-famen*), and various commentaries on the *Lotus Sūtra*, all by Chih-i.

The school was brought to Japan in the 9th century by → Saichō, a student of the 10th patriarch of the school, Tao-sui. There it is known

under the name → Tendai and is one of the most important Buddhist schools.

The main practice of *Chih-kuan* has two aspects: *chih* is concentration or collectedness and brings us to recognize that all dharmas are empty. In this way the further arising of illusions is prevented. *Kuan* (insight, contemplation) causes us to recognize that though dharmas are empty, they have apparent, temporary existence and fulfill the function of conventionality. The classification of sūtras and the teachings of Buddha into five periods and eight teachings by Chih-i represents an attempt to systematize the teachings of Buddha and to explain through a division in terms of chronology and content the arising within Buddhism of different doctrines and ways of solving metaphysical problems. It shows that the T'ien-t'ai school, more than any other, is eager to unify all forms of Buddhism within itself. It provides a place for the most widely different sūtras and regards the → Hīnayāna as well as the Mahāyāna as an authentic doctrinal expression of the Buddha.

The division into five periods is based on chronological criteria: the period (1) of the → *Buddhāvataṃsaka-sūtra*, (2) of the → Āgamas, (3) of the → *Vaiṣṭhāyana-sūtras* (the first stage of Mahāyāna), (4) of the → *Prajñāpāramitā-sūtra*, (5) of the → *Lotus Sūtra* and the → *Mahāparinirvāna-sūtra*.

The first phase of the Buddha's teaching, which lasted three weeks, is represented according to Chih-i by the *Buddhāvataṃsaka-sūtra*, which the Buddha is supposed to have taught immediately following his enlightenment. His students, however, did not understand the principal idea of the sūtra, that the universe is the expression of the absolute. Thus the Buddha decided to teach the Āgamas (second period). In these, he did not teach the complete truth, but went only so far as the understanding of his students permitted. He presented the → four noble truths, the → eightfold path, and the teaching of conditioned arising (→ *pratītya-samutpāda*). This phase lasted twelve years.

In the third period, which spanned eight years, the Buddha taught the first level of the Mahāyāna. In it he stressed the superiority of a → bodhisattva over an → arhat and the unity of Buddha and sentient beings, of absolute and relative. The fourth period, which lasted twenty-two years, contains the teachings of the *Prajñāpāramitā-sūtra*, i.e., of *shūnyatā* and the non-existence of all opposites.

In the fifth and last period, which corresponds to the last eight years of Buddha's life, he emphasized the absolute identity of all opposites. The three vehicles (→ *triyāna*) of the → *shrāvakas*, → *pratyeka-buddhas*, and bodhisattvas have only temporary or provisional validity and merge into a single vehicle (→ *ekayāna*). According to the T'ien-t'ai view, in this last period, that of the *Lotus Sūtra*, the Buddha expounded the complete and perfect teaching.

This represents a chronological division of the teaching. Yet the school holds the view that the Buddha also taught the teachings of the five periods simultaneously, and this leads to a systematization of the

Buddha's teaching into eight doctrines, four of which are to be considered from the point of view of method and four from the point of view of content.

The first group includes:

1. The sudden method, which is to be used with the most talented students who understand the truth directly. This is the method of the *Buddhāvataṃsaka-sūtra*.

2. The gradual method, which progresses from elementary to more complex doctrines and includes the Āgama, Vaipulya-sūtra, and *Prajñāpāramitā-sūtra* periods. The *Lotus Sūtra* is not included here, since its approach is neither sudden nor gradual; rather it contains the ultimate truth taught by the Buddha.

3. The secret method, which was used by the Buddha only when addressing one person, in which case he was understood only by this person. Other people could have been present, but owing to the supernatural power of the Buddha, they would not have been aware of each other or of what he said to them individually.

4. The indeterminate method, in which, though the individual students were aware of each other, they heard and understood his words in different ways.

The last two methods were used by the Buddha when he wanted to instruct students of different capacities at the same time.

Then there are the four categories that are differentiated from the point of view of content:

1. The teachings of the Hīnayāna, meant for *shrāvakas* and *pratyeka-buddhas*.

2. The general teaching, which is common to Hīnayāna and Mahāyāna and is meant for *shrāvakas*, *pratyeka-buddhas*, and lower-level bodhisattvas.

3. The special teaching for bodhisattvas.

4. The complete, "round" teaching, that of the → Middle Way of mutual identification.

The period of the *Buddhāvataṃsaka-sūtra* includes special and "round" teachings, that of the Āgamas only the teachings of the Hīnayāna, the Vaipulya phase all four doctrines; the *Prajñāpāramitā-sūtra* contains "round" but also general and special teachings. Only the *Lotus Sūtra* can be regarded as really "round" and complete.

T'ien-t'ai Te-shao 智 (Jap., Tendai Tokushō), 891–972; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Fa-yen Wen-i (Jap., Hōgen Bun'eki) and the master of → Yung-ming Yen-shou (Jap., Yōmyō Enju).

T'ien-t'ung Ju-ching 淨 (Jap., Tendō Nyojō), 1163–1228; Chinese Ch'an (Zen) master of the → Sōtō school; a student and dharma successor (→ *hassu*) of → Chen-hsieh Ch'ing-liao (Jap., Shingetsu Shōryō) and the master of the great Japanese master and founder of Japanese Sōtō Zen, → Dōgen Zenji.

T'ien-wang 天 (Chin. → celestial kings)

Tilopa 提 (Ti-lo-pa), Tib., roughly "Man Who

Crushes Sesame"; 989–1069; one of the most renowned → *mahāsiddhas* and the first human teacher in the → *mahāmudrā* lineage. He unified various Tantric systems of India and transmitted these methods to his student → Nāropa. Under the latter's name (→ *Nāro chōdrug*), these teachings were propagated in Tibet and attained great importance, particularly for the → Kagyupa school. The name Tilopa derives from the fact that the great *mahāsiddha* earned his living by producing sesame oil.

Ti-lun school 禪 (Chin., lit. "School of the Treatise on the → Bhūmis"; school of early Chinese Buddhism, which was based on a commentary by → Vasubandhu on the → *Dashabhūmika*. This commentary was translated into Chinese in 508 by → Bodhiruchi, Ratnamati, and Buddhasanta. A branch of this school became the predecessor of the → Hua-yen school.

The Ti-lun school adopted the basic philosophy of the → Yogācāra, particularly the theory of the storehouse consciousness (→ *ālaya-vijñāna*), concerning which there were different views within the school. The northern branch, represented by Tao-ch'ung, a student of Bodhiruchi, took the position that the storehouse consciousness is not real—it is false and separate from suchness (→ *tathatā*)—and → buddha-nature is first acquired upon attaining buddhahood; thus it is not inborn. The southern and more important branch of the school under Hui-kuang, a student of Ratnamati, saw the storehouse consciousness as real and identical with suchness, and buddha-nature as inborn. Out of this southern branch, the Hua-yen school developed; the northern branch was absorbed by the Fa-hsiang school.

Ting Shang-tso 淨 (Jap., Jō Jōza), ca. 9th century; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Lin-chi I-hsuan (Jap., Rinzai Gigen). We encounter Head Monk Ting in example 32 of the → *Pi-yen-lu* (→ Lin-chi I-hsuan).

Ti-ts'ang 地 (Skt. → Kshitigarbha), lit. "Womb of the Earth"; 1. one of the four great → bodhisattvas in Chinese Buddhism, who, according to folk belief, liberates those who dwell in the various hells (→ *naraka*). The mountain associated with him is Chiu-hua-shan in south China, where he is said to have lived during the T'ang period as a Korean prince. After his death his body did not decay. A temple was built over it, which still exists today.

Ti-ts'ang is depicted as a monk. In his right hand is a metal staff with six jingling rings on it, which opens the gates of the hells for him. In the left hand he holds a wish-fulfilling jewel, the

radiance of which illuminates the hells and calms the sufferings of the damned. Sometimes Ti-ts'ang wears a crown of the type worn by Chinese monks during funeral ceremonies. Sometimes he is also depicted sitting on a lotus throne.

An endlessly long time ago, Ti-ts'ang was a brahmin who took a vow before the buddha of that time also himself to become a buddha but not before he had liberated all beings from the cycle of life and death (→ *samsāra*). In one of his countless existences, he was a girl whose mother killed sentient beings for food. After the mother's death the daughter meditated for a long time, until she heard a voice commanding her to recite the name of Buddha. She entered an ecstasy and reached the gates of hell, where she learned that she had saved her mother from the torments of hell through her meditation.

Ti-ts'ang, through his supernatural power, can take on six different forms in order to help the beings of the six modes of existence (→ *gati*). In a special ceremony, which is generally held on the hundredth day after the death of the relative of a monk, the monk invokes Ti-ts'ang in front of an ancestor tablet erected on behalf of the deceased and supplicates him to guide the deceased to the pure land of Buddha → Amitābha. Then follows the recitation of a mantra through which the deceased is summoned back so that he or she can hear the teachings expounded. The ceremony ends with the invocation of Amitābha and Ti-ts'ang.

2. Chinese Ch'an (Zen) master, → Lohan Kuei-ch'en.

Tōhō Anshu ㊦ also Tōhō Anju, Jap. for → T'ung-feng An-chu.

Tokudo ㊦ Jap., lit. "attainment of going beyond"; 1. name of a ceremony in which a Buddhist monk is ordained or a layperson is initiated into Buddhism. It includes taking the Buddhist vows (→ *jūjūkai*). The monk's ordination is called *shukke-tokudo*; the lay initiation, *zaiketo-kudo*. 2. An expression for the experience of → enlightenment.

Tokusan Senkan ㊦ Jap. for → Te-shan Hsuan-chien

Tongo ㊦ Jap., lit. "sudden [*ton*] enlightenment [*go* → *satori*]"; the teaching of sudden enlightenment, associated with the → Southern school. It is contrasted with the teaching of gradual enlightenment (→ *zen-go*) associated with the Northern school. The distinction between "sudden" and "gradual" is, however, a superficial one—deeper Zen realization makes evident that there is no contradiction between the two. Thus → Hui-neng, the sixth patriarch of Ch'an (Zen) in China, who is considered the founder

of the school of sudden enlightenment, stresses again and again in his → *Liu-tsu-ta-shih fa-pao-t'an-ching* that sudden and gradual are not in the dharma: "In the dharma there is neither sudden nor gradual. Because of delusion or enlightenment, it goes slow and fast."

Tōsan Shusho ㊦ Jap. for → Tung-shan Shou-chu

Tosotsu Jūetsu ㊦ Jap. for → Tou-shuai T'sung-yueh

Tōsu Daidō ㊦ Jap. for → T'ou-tzu Ta-t'ung

Tou-shuai Ts'ung-yueh ㊦ (Jap., Tosotsu Jūetsu), 1044–91, Chinese Ch'an (Zen) master of the Ōryō lineage of Rinzai Zen (→ Ōryō school); a student and dharma successor (→ *hassu*) of → Pao-feng K'o-wen (Jap., Hōbō Kokumon). From Master Tou-shuai come the famous "three barriers" of example 47 of the → *Wu-men-kuan*.

The kōan is as follows:

"The purpose of going to forsaken places to practice *zazen* is to seek your true nature. Where is your true nature now, in this instant?"

"When you have experienced your true nature, can you liberate yourself from birth and death? How can you liberate yourself when your eyesight gives out?"

"When you have liberated yourself from birth and death, you know the place you're going to. When your body has broken down into the four elements, where do you go then?"

T'ou-tzu Ta-t'ung ㊦ (Jap., Tōsu Daidō), 819–914; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Ts'ui-wei Wu-hsueh (Jap., Suibi Mugaku). We encounter him in examples 41, 79, 80, and 91 of the → *Pi-yen-lu*. As the → *Ching-te ch'uan-teng-lu* tells us, T'ou-tzu left his home at an early age to practice Buddhist meditation. He had his first enlightenment experience as a monk of the Hua-yen school of Chinese Buddhism. Later he became a student of Ts'ui-wei, under whom he experienced profound enlightenment.

A → *mondō* with his master recorded in the → *Ching-te ch'uan-teng-lu* is as follows:

"One day as Ts'ui-wei was walking around the dharma hall, T'ou-tzu came up to him and asked, 'Master, how do you show people the secret meaning of coming out of the west [→ *seirai-no-i*]?"

"Ts'ui-wei paused for a moment.

"T'ou-tzu asked again, 'Please, master, instruct me.'

"Ts'ui-wei said, 'Do you want me to pour another bucket of putrid water over you?"

"T'ou-tzu prostrated with gratitude and withdrew."

After long years of wandering, during which

T'ou-tzu trained further in → *hossen* with other masters, he secluded himself in a hermitage on Mount T'ou-tzu, from which his name is derived. After the great Ch'an master → Chao-chou Ts'ung-shen (Jap., Jōshū Jūshin) sought him out there (a part of the *hossen* between the two masters is recorded as example 41 of the *Pi-yen-lu*), T'ou-tzu's fame spread, Ch'an monks gathered around him, and he guided them for more than thirty years on the way of Ch'an.

In example 80 of the *Pi-yen-lu* we find him in a *mondō* with a wandering Ch'an monk:

"A monk asked Chao-chou, 'Does a baby use his sixth sense or not?'"

"Chao-chou said, 'He plays ball on the rushing water.'"

"Later the monk asked T'ou-tzu, 'What does it mean "to play ball on the rushing water?"'"

"T'ou-tzu said, 'Consciousness, consciousness doesn't stop flowing.'"

Tōzan Ryōkai ㊦ Jap. for → Tung-shan Liang-chieh

Tōzan Shusho ㊦ Jap. for → Tung-shan Shouchu

Traidhātuka ㊦ Skt. → *triloka*

Trailokya ㊦ Skt. → *triloka*

Trichivara ㊦ Skt., "three-part robe"; refers to the robe of a Buddhist monk or nun. It consists of the undergarment (*antara-vāsaka*), a cloth wound about the loins and thighs, made of five pieces of fabric; the overgarment (*uttarāsanga*), which is also pieced together from several pieces of cloth; it is worn for daily begging rounds, ceremonies, and so on; and the cloak (*sanghātī*), which is worn only on festive occasions and is put together from 9–25 pieces. The robe is usually of wool but can be of silk or other materials. The customary color is ochre yellow; however, this varies greatly from country to country. The Chinese monks, for example wear blue or brown, Tibetan monks red, and Japanese monks black robes. They are pieced together from several pieces of cloth because originally the clothing of monks and nuns were a patchwork of rags as a sign of poverty.

Trikāya ㊦ ㊦ Skt., lit. "three bodies"; refers to the three bodies possessed by a buddha according to the Mahāyāna view. The basis of this teaching is the conviction that a buddha is one with the absolute and manifests in the relative world in order to work for the welfare of all beings. The three bodies are:

1. *Dharmakāya* (body of the great order); the

true nature of the Buddha, which is identical with transcendental reality, the essence of the universe. The *dharmakāya* is the unity of the Buddha with everything existing. At the same time it represents the "law" (→ dharma), the teaching expounded by the Buddha.

2. *Sambhogakāya* ("body of delight"); the body of buddhas who in a "buddha-paradise" enjoy the truth that they embody.

3. *Nirmānakāya* ("body of transformation"); the earthly body in which buddhas appear to men in order to fulfill the buddhas' resolve to guide all beings to liberation.

The *dharmakāya* was initially identified with the teaching expounded by the historical Buddha → Shākyamuni. Only later was it brought together with the other two bodies to form a series. It is timeless, permanent, devoid of characteristics, free from all duality; it is the spiritual body of the buddhas, their true nature, which all buddhas have in common. Various names are applied to the *dharmakāya* depending on whether it is being taken as the true nature of being (*dharmatā*, *dharmadhātu*, *tathatā*, *bhūtatathatā*, *shūnyatā*, *ālaya-vijñāna*) or as the true nature of the buddhas (*buddhatā*, buddha-nature, *tathāgata-garbha*). In many schools the *dharmakāya* is regarded as something impersonal, in others as something personal (for example, → *Lankāvatāra-sūtra*, → *Buddhāvatamsaka-sūtra*). The *dharmakāya* is realized through → *prajñā*.

The *sambhogakāya* is the result of previous good actions and is realized, as a result of a bodhisattva's accumulated merit, in enlightenment. It exhibits the thirty-two major marks (→ *dvātrimśadvāra-lakṣhana*) and the eighty minor marks of a buddha and can be perceived only by bodhisattvas who have attained the last stage (→ *bhūmi*) of a bodhisattva's development. This "body of delight" represents the Buddha as an object of devotion. The descriptions of the buddhas introduced in the Mahāyāna sūtras refer to this aspect. The buddhas in their → *sambhogakāya* manifestations populate the buddha-fields (→ *Sukhāvātī*, → *Abhiratī*); to be reborn in these buddha-fields is the hope of many Buddhists (→ Pure Land school, → Jōdo-shū).

The *nirmānakāya* is embodied in the earthly buddhas and bodhisattvas projected into the world through the meditation of the *sambhogakāya* buddhas as a result of their compassion. The task of the *nirmānakāya* manifestations is to expound the teaching. They are guides on the way to liberation from suffering, but cannot bring beings to this liberation directly. Like all human beings, they are subject to the misery of illness, old age, and death, but possess the divine eye and divine hearing. The individuality of *nirmānakāya* buddhas dissolves after their deaths.

The teaching of the three bodies of a buddha seems to have first reached full development with → Asanga, but derives originally from the views of the → Ma-

hāsāṅghikas, who did much to shape Mahāyāna Buddhism. For them the emphasis was on the supra-mundane, absolute nature of a buddha; the figure of the historical Buddha faded increasingly into the background. The buddha is physically and spiritually pure, possesses eternal life and limitless power. Buddhas as experienced by human beings are, according to this view, only magical projections of mind, which appear among men in order to liberate them.

The notion of endless space filled with countless worlds plays a major role in the development of this doctrine. In order for all the beings in all the worlds to be liberated, the number of liberators must be greatly increased. This explains the great number of bodhisattvas.

In Zen the three bodies of buddha are three levels of reality, which stand in reciprocal relationship to each other and constitute a whole. The *dharmakāya* (Jap., *hosshin*) is the cosmic consciousness, the unified existence that lies beyond all concepts. This substrate, characterized by completion and perfection, out of which all animate and inanimate forms as well as the moral order arise, is embodied in → Vairochana (Jap., Birushana).

The *sambhogakāya* (Jap., *hōjin*) is the experience of the ecstasy of enlightenment, of the dharma-mind of the Buddha and the patriarchs, and of the spiritual practices transmitted by them. It is symbolized by → Amitābha (Jap., Amida).

The *nirmānakāya* (Jap., *ōjin*) is the radiant, transformed buddha-body personified by → Shākyamuni Buddha.

The reciprocal relationship between the three bodies is illustrated in Zen by the following analogy: the *dharmakāya* can be compared to medical knowledge; the *sambhogakāya* to the education of the doctor through which he or she gains this knowledge; and the *nirmānakāya* to the application of this knowledge in treating patients, who through it are changed from sick to healthy persons.

In the → Vajrayāna the *trikāya* concept serves to express different experiential levels of enlightenment. The *dharmakāya* stands for the fundamental truth of emptiness (→ *shūnyatā*), the all-pervading supreme reality, enlightenment itself. The *sambhogakāya* and the *nirmānakāya*, the “form bodies,” are seen as means for conveying the experience of the absolute. In → Tibetan Buddhism, the body, speech, and mind of the master (→ guru) are equated with the three bodies and symbolized by the mantra *om ah hum*.

The all-pervading and all-embracing power of the *dharmakāya* is here embodied as → Samantabhadra. The → *mahāmudrā* and → *dzogchen* teachings are in-

tended to lead to this holistic experience of the limitless openness of mind. The *sambhogakāya* represents the qualities of the *dharmakāya* and is considered to arise directly out of it. Its forms are expressed in iconography as the five → *buddhakulas*, which in → *sādhanas*, as visualized deities, become a means of communication with the highest reality. This “body of delight” can manifest in either peaceful or wrathful forms (→ forms of manifestation), including the various → *yidams* and → *dharmapālas*.

The *nirmānakāya* is the intentional embodiment of the *dharmakāya* in human form. Though in Mahāyāna this generally means the historical Buddha Shākyamuni, in the Vajrayāna the *nirmānakāya* is any person who possesses the spiritual capabilities of a teacher who has previously died (→ *tulku*).

The three bodies are not different entities but rather constitute a unity that is called the *svābhāvīkākāya* (“essence body”). In certain → Tantras, a further level of experience is described—the emotional fulfillment of existence or *mahāsukhākāya* (“body of great bliss”).

Trilakshana 卐 (trilakṣana) Skt. (Pali, *tilak-khana*), “three marks”; refers to the three marks of conditioned arising: impermanence (→ *anitya*), suffering (→ *dukkha*), and egolessness (→ *anātman*).

Triloka 卐 Skt., lit. “three worlds, three spheres”; also *trailokya*, *traidhātuka*. Three different worlds or spheres that constitute → samsāra and within which the cycle of existences of all beings in the six modes of existence (→ *gati*) takes place. The three spheres are:

1. Kāmaloka (sphere of desire, also Kāmadhātu); here sexual and other forms of desire predominate. Kāmaloka includes the realms of existence of hell beings (→ *naraka*), humans, animals, the six classes of gods (→ *deva*), and the *asuras*.

2. Rūpaloka (sphere of desireless corporeality or form, also Rūpadhātu); here desire for sexuality and food falls away, but the capacity for enjoyment continues. This sphere contains the gods dwelling in the dhyāna heaven. Rebirth in this sphere is possible through practice of the four absorptions (→ *dhyāna*).

3. Arūpaloka (sphere of bodilessness or formlessness, also Arūpadhātu); this realm is a purely spiritual continuum consisting of the four heavens in which one is reborn through practice of the → four stages of formlessness.

Tripitaka 卐 (Tripitaka) Skt. (Pali, *Tīpitaka*), lit. “Three Baskets”; canon of Buddhist scriptures, consisting of three parts: the → Vinaya-pitaka, → Sūtra-pitaka, → Abhidharma-pitaka. The first “basket” contains accounts of the origins of the Buddhist → *sangha* as well as the rules of discipline regulating the lives of monks and nuns. The second is composed of discourses said

to have come from the mouth of Buddha or his immediate disciples and is arranged into five "collections": → *Dīgha-nikāya*, → *Majjhima-nikāya*, → *Samyutta-nikāya*, → *Anguttara-nikāya*, → *Khuddaka-nikāya*. The third part is a compendium of Buddhist psychology and philosophy.

The Vinaya-pitaka contains some of the oldest parts of the canon, which originated in the first decades after the death of the Buddha. After the split into individual schools, the Abhidharma-pitaka, which differs from school to school, was added. This marked the end of the unified tradition. Each school possessed its own canon; however, the differences between the various versions were minimal. Not very much has been preserved of the various different versions.

Only the so-called Pali canon, so named for the language in which it was composed, has been preserved intact. This is probably derived from the canon of the → Sthaviras of central India. The Vinaya-pitaka and Sūtra-pitaka of the Pali canon were written down, according to tradition, at the first → Buddhist council (480 B.C.E.), at which → Upāli was questioned concerning discipline and → Ānanda concerning doctrine. Their answers constituted the basis for these two "baskets." According to many sources, the Abhidharma-pitaka originated at this time also. In addition we possess the greater part of the → Sarvāstivāda canon, which was composed in Sanskrit and was authoritative in northwestern India.

Of the scriptures of the other schools—for example, the → Mahāsāṅghika and → Dharmaguptaka schools—only Chinese translations are extant. The Chinese canon, which was authoritative for China and Japan, is derived from that of the Dharmaguptakas. Its organization is less strict than that of the Pali canon and in the course of time it was often altered. The oldest catalogue, from 518 C.E., mentions 2,113 works. This canon was printed for the first time in 972. (Also → Taishō Issaikyō, → Kangyur-Tengyur.)

Triratna 卐 Skt. (Pali, *tiratna*), lit. "three precious ones"; also three jewels; the three essential components of Buddhism: → Buddha, → dharma, → *sangha*, i.e., the Awakened One, the truth expounded by him, and the followers living in accordance with this truth. Firm faith in the three precious ones is the stage of "stream-entry" (→ *shrota-āpanna*). The three precious ones are objects of veneration and are considered "places of refuge." The Buddhist takes refuge in them by pronouncing the threefold refuge formula, thus acknowledging himself publicly to be a Buddhist (→ *trisharana*). Contemplation of the three precious ones comprises three of the ten contemplations (→ *anussati*). (Also → *sambō*.)

Trisharana 卐 (*triśaraṇa*), Skt. (Pali, *tisarana*), lit. "threefold refuge"; taking refuge in the three precious ones (→ *triratna*)—Buddha, dharma, and *sangha*—by reciting the threefold refuge formula through which a follower of Buddhism acknowledges himself as such. Therein he takes refuge in the Buddha as teacher, in the teaching (dharma) as "medicine," and in the community (*sangha*) of companions on the path. Taking refuge is part of daily practice. (Also → *sambō*.)

In China taking refuge is part of the ordination of a layperson (→ *upāsaka*, *upāsikā*), in which the layperson, either alone or together with others, recites the refuge formula under the supervision of a monk and then receives a dharma name. This constitutes official acceptance into the Buddhist *sangha*.

In Pali the refuge formula is *Buddham saranam gachchami, dhammam saranam gachchami, sangham saranam gachchami* ("I take refuge in the Buddha, I take refuge in the teaching, I take refuge in the community").

Trishiksha 卐 (*triśikṣa*) Skt. (Pali, *tisso-sikkhā*), lit. "threefold training"; the three inseparable aspects of the practice of Buddhism are (1) training in moral discipline (*adhishīla-shiksha*, → *shīla*), (2) training the mind (*adhicitta-shiksha*, → *samādhi*), and (3) training in wisdom (*adhiprajñā-shiksha*, → *prajñā*). These three areas of training cover the entire Buddhist teaching.

By training in discipline is meant avoidance of karmically unwholesome activities. Training the mind is done by meditation—concentration or *samādhi*; training in wisdom is the development of *prajñā* through insight into the truths of Buddhism. These three elements are interdependent. Cultivation of only one of them cannot lead to the intended goal—liberation (→ *vimukti*).

Trishnā 卐 (*trīṣṇā*), Skt., lit. "thirst, craving, longing, desire"; (Pali, *tanha*); a central notion of Buddhism. *Trishnā* is the desire that arises through the contact between a sense organ and its corresponding object. It is the cause of attachment and thus of suffering (→ *dukkha*); it binds sentient beings to the cycle of existence (→ *samsāra*). Overcoming and giving up *trishnā* is possible through guarding the sense organs in such a way that in contact with a sense object passion and desire no longer arise. This leads to the end of suffering.

Examining *trishnā* from different points of view, the following classifications are made:

1. Sensual desire (Skt., *kāma-trishnā*), craving for existence (Skt., *bhava-trishnā*), and craving for self-annihilation are distinguished. These three kinds of craving or desire comprise the content of the second

of the → four noble truths, the truth of the origin of suffering. They occasion actions and already carry a result characterized by suffering within them.

2. In relation to sense objects, desire for form, sound, odor, taste, touch, and mental impressions are distinguished.

3. In relation to the three worlds (→ *triloka*) sensual desire, desire for fine-material existence (Skt., *rūpa-trishnā*), and desire for formless existence (*arūpa-trishnā*) are distinguished.

In the context of the chain of conditioned arising (→ *pratītya-samutpāda*), *trishnā* is conditioned by → *vedanā*, sensation, and in turn itself calls forth taking possession of a womb (→ *upādāna*).

In the early phase of Buddhism, *trishnā* by itself was regarded as the cause of suffering and therefore of imprisonment in the cycle of existence. However, elimination of suffering was an insufficient explanation for liberation from the cycle, and a further teaching, that of egolessness (→ *anātman*) was brought in: the fact that the personality is seen as an independent self-existing *I* or ego (→ *ātman*) leads to placing special value on everything connected with it, and this is what gives rise to desire or craving. Liberation results from everything that is erroneously regarded as pertaining to an independently existing ego being recognized as inessential—this causes desire to fall away.

Triyāna 卍 Skt., lit. “three vehicles”; three vehicles that bring one to the attainment of nirvāna: *shrāvaka-yāna*, *pratyeka-yāna*, and *bodhisattva-yāna* (→ *shrāvaka*, → *pratyeka-buddha*, → *bodhisattva*). The → Mahāyāna equates the *shrāvaka-yāna* with the → Hīnayāna, which leads to arhatship (→ arhat); the *pratyeka-buddha-yāna* with the “middle vehicle” (→ *mādhyama-yāna*), which leads to buddhahood attained for one’s own sake; and the *bodhisattva-yāna* with the Mahāyāna, which after countless lives of self-sacrifice leads to supreme buddhahood.

In the → *Lotus Sūtra* these three vehicles are viewed as parts of the single vehicle or buddha vehicle (→ *ekayāna*), which is taught to students in these three different forms depending on their abilities. In this sūtra they are symbolized by carts drawn by goats, reindeer, and oxen respectively.

Trungpa, Chögyam 卍 (1940–87) contemporary Tibetan master of the → Kagyupa and → Nyingmapa schools, one of the most influential exponents of → Tibetan Buddhism in the West, characterized by his ability to expound the buddha-dharma in terms of the everyday lives of his listeners. Following the Chinese invasion of Tibet, he escaped to India in 1959. In 1963 he was awarded a fellowship to study at Oxford Univer-

sity. In 1970 he went to North America where he taught until his death. He founded the Vajradhātu organization, which has several thousand followers worldwide. Among his many books on Buddhism is *Cutting Through Spiritual Materialism*. His book *Shambhala: The Sacred Path of the Warrior* is on the basic teachings of → Shambhala. Two volumes of his poetry have also been published.

“Ts’an-t’ung-ch’i” 卍 Chin. (Jap., “Sandō-kai”), lit. “Coincidence of Difference and Sameness”; poem of the Chinese Ch’an (Zen) master → Shih-t’ou Hsi-ch’ien (Jap., Sekitō Kisen) celebrating the enlightened state of mind that transcends all duality (→ enlightenment). The “Ts’an-t’ung-ch’i” is chanted up to the present day in Zen monasteries, particularly those of the → Sōtō school. A translation from the Chinese original is found in Thomas Cleary, *Timeless Spring* (New York, 1980).

Ts’ao-shan Pen-chi 卍 (Jap., Sōzan Honjaku), 840–901. Chinese Ch’an (Zen) master; a student and dharma successor (→ *hassu*) of → Tung-shan Ling-chieh (Jap., Tōzan Ryōkai). Together with his master Tung-shan, Ts’ao-shan founded the Ts’ao-tung school (Jap., → Sōtō school) of Ch’an (Zen), the name of which is derived from the first characters of the names of the two masters. The Sōtō school is one of the two schools of Zen still active in Japan today. We encounter Ts’ao-shan in example 10 of the → *Wu-men-kuan*. His teachings and sayings are contained in the *Fu-chou Ts’ao-shan Pen-chi-ch’an-shih yu-lu* (Record of the Words of Ch’an Master Ts’ao-shan Pen-chi from Fu-chou).

Ts’ao-shan, who in his youth studied the Confucian classics, left his home at the age of nineteen and became a Buddhist monk. At twenty-five he received full ordination. He lived in the monastery on Ling-shih Mountain in Fu-chou and often visited the public discourses on → buddha-dharma of Master Tung-shan in Kiangsi. One day a → *mondō* took place between Tung-shan and Ts’ao-shan through which the master recognized Ts’ao-shan’s potential and accepted him as a student.

Under Tung-shan, Ts’ao-shan came to profound enlightenment. As he took his leave of Tung-shan, the following exchange took place, which is recorded in the → *Ching-te ch’uan-teng-lu*:

Tung-shan said, “Where are you going?”

Ts’ao-shan said, “To where there’s no change.”

Tung-shan said, “How can you go to where there’s no change?”

Ts’ao-shan said, “My going is no change.”

After his departure from Tung-shan, Ts'ao-shan wandered through the country and instructed people in the buddha-dharma in accordance with the circumstances that presented themselves. Finally he was invited to take up residence in a monastery on Ts'ao-shan (Mount Ts'ao), from which his name derives. Later he lived on Mount Ho-yu; in both places a great host of students gathered about him.

In example 10 of the → *Wu-men-kuan*, we see Ts'ao-shan in a → *hossen* with his student Ch'ing-jui (Jap., Seizei):

A monk once came to Master Ts'ao-shan [and said], "Ching-jui [himself] is very lonely and poor. Please be so kind as to help me to get ahead."

Ts'ao-shan said, "Āchārya [→ *ajari*] Jui!"

Ch'ing-jui said, "Yes!?"

Ts'ao-shan said, "You have already drunk three cups of superb wine from the house of Pai of Ch'uanchou, and still you're saying that you haven't wet your lips!"

Ts'ao-tung-tsung ㊦ Chin. for → Sōtō school

Tso-ch'an ㊦ Chin. for → *zazen*

Tsogchen ㊦ Tib. → *dzogchen*

Tsongkhapa ㊦ (Tson-kha-pa), Tib., lit. "Man from Onion Valley"; the renowned reformer and scholar (1357–1419) who founded the → Gelugpa school and created one of the most important doctrinal traditions of → Tibetan Buddhism. Born in a time when the redaction of the the Tibetan canon (→ Kangyur-Tengyur) had been completed, Tsongkhapa was in a position to work through these teachings thoroughly. He presented the results of this process in two principal works, the *Lamrim chenmo* (Great Discourse on the Stages of the Path, also translated as Stages to Enlightenment) and the *Ngagrim chenmo* (Great Discourse on the Secret Mantra). The great monasteries of Tibet, such as Drepung, Sera, and Ganden, were a result of Tsongkhapa's activity.

Born in northeast Tibet, in Amdo, Tsongkhapa became familiar with religion at an early age. He took layman's vows at the age of three from the fourth → Karmapa, Rolpe Dorje (1340–83). He studied all branches of knowledge under numerous teachers and was exposed especially to the teachings of the → Sakya-pa and → Kadampa schools.

Tsongkhapa's outstanding ability as a scholar of wide knowledge is evident in his works, which fill eighteen volumes, and which were used as textbooks by succeeding generations. He especially stressed the study of five branches of knowledge, the mastery of which requires thorough study of the Buddhist teachings, critical examination of them, and realization of them through meditation.

He attributed the right philosophical view and prop-



The reformer Tsongkhapa (Tibetan block print)

er logic to the "middle doctrine" (→ Mādhyamaka) and the appropriate instruction on meditation to the → *Prajñāpāramitā-sūtra* and the → Abhidharma; the proper way of life is achieved through the disciplinary rules of the → Vinaya.

To Tsongkhapa four great actions are ascribed: the restoration of an important sculpted image of → Maitreya; insistence on observance of the Vinaya; the establishment of the Mönlam, a new year's festival; and construction of certain monastic buildings.

Ts'ui-wei Wu-hsueh ㊦ (Jap., Suibi Mugaku), 9th century, Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Tan-hsia T'ien-jan (Jap., Tanka Tennen) and the master of → T'ou-tzu Ta-t'ung (Jap., Tōsu Daidō). We encounter him in example 20 of the → *Pi-yen-lu*. Little is known of Ts'ui-wei, other than that like his master Tan-hsia, he was a personage free from the fetters of convention and abhorred scholarly knowledge. On this account he was also known as Wu-hsueh, "the Uneducated." He had five dharma successors, of whom especially T'ou-tzu became known as a great Ch'an master.

Ts'ui-yen Ling-ts'an ㊦ (Jap., Suigan Reisan), 9th–10th century; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Hsueh-feng I-ts'un (Jap., Seppō Gison). Ts'ui-yen had two dharma successors, concerning whom—as concerning their master—as good as

nothing is known. We encounter Ts'ui-yen in example 8 of the → *Pi-yen-lu*.

Ts'ung-jung-lu 禪 Chin. (Jap. *Shōyō-roku*), roughly “Book of Equanimity”; collection of a hundred kōans, compiled in the 12th century by the Chinese Ch'an (Zen) master → Hung-chih Cheng-chueh (Jap., Wanshi Shōgaku). The title is derived from the name of this master's hermitage, the Cloister of Equanimity. More than a third of the kōans of the *Ts'ung-jung-lu* are identical with kōans in the → *Pi-yen-lu* and the → *Wu-men-kuan*. An English translation by Thomas Cleary appeared under the title *The Book of Equanimity* (New York, 1985).

The fact that Master Hung-chih, who belonged to the → Sōtō school and who is often represented as an enemy of the kōan practice (→ *kanna Zen*) of the → Rinzai school, himself compiled such a collection of kōans makes clear that the differences of opinion and in training methods of the two schools were not so great in ancient China. Sōtō Zen also made use of the kōan as an outstanding means of training.

Tsung-mi 禪 780–841, fifth and last patriarch of the → Hua-yen school of Chinese Buddhism. Tsung-mi advocates in his works a combination of the philosophy of the Hua-yen school and the practice of the Ch'an (Zen) school. He explained the complicated theories of Hua-yen, particularly those of Fa-tsang, in an understandable fashion. His treatise, the “Original Nature of Humanity” (Chin., *Yuan-jen lun*) became one of the standard works for the training of Buddhist monks in Japan. In it he presents the teachings of the individual Buddhist schools of his time systematically and critically and distinguishes them from other spiritual currents.

Tsung-mi grew up in a Confucianist family. In 807 he intended to take the examinations for a career as a civil service functionary. However, he met a Ch'an (Zen) master who so impressed him that he became a monk. First he studied the teachings of Ch'an, but after he had read a commentary on the *Buddhāvataṃsaka-sūtra*, he became a student of Ch'eng-kuan, an important representative of the Hua-yen school. Soon thereafter, he began his teaching career, in which he concentrated on expounding this sūtra. Nonetheless, his whole life long he was also intensively engaged with the practice of Ch'an. His reputation as a Hua-yen master was so great that he was invited to the imperial court several times and was honored with the title Master of the Purple Robe. For his importance in the Ch'an (Zen) tradition of Buddhism, → Kuei-feng Tsung-mi, his Ch'an name.

Ts'ung-shen 禪 → Chao-chou Ts'ung-shen

Tulku 轉 (sprul-sku) Tib., lit. “transformation

body”; in → Tibetan Buddhism, a term for a person who, after certain tests, is recognized as the reincarnation of a previously deceased person. This conception developed out of the → *trikāya* teaching and was first applied in Tibet with the discovery of the second → *karmapa*, Karma Pakshi (1204–83). The *tulku* was seen as an important means for assuring the spiritual and political continuity of monastic institutions. In addition to those of the four heads of the principal schools of Tibetan Buddhism, there were a great number of *tulku* lineages in Tibet.

The power to determine the circumstances of one's rebirth was already mentioned in the → Mahāyāna teachings as a special ability. It is one of the properties that distinguishes a bodhisattva in the eighth stage (→ *bhūmi*) of his spiritual development. This, along with the concept of the *nirmānakāya* (→ *trikāya*)—in whom the supreme reality becomes manifest as a physical phenomenon—constitutes the doctrinal basis of the *tulku* teaching.

The principle of intentional rebirth was first elaborated in all its aspects in the → Karma Kagyu school. It especially served the uninterrupted transmission of the → *mahāmudrā* teachings. The potential of a child recognized as a *tulku* was intensively nurtured, in such a way that eventually the *tulku* mastered the entire doctrinal tradition and could in turn transmit it to the reincarnation of his own teacher. However, the political dimension also played a certain role, which can be seen in the example of a → dalai lama. The most important contemporary *tulkus* are Dalai Lama Tendzin Gyatso (b. 1935), head of the → Gelugpas; Karmapa Rigpe Dorje (1924–82), head of the Kagyupas; Dudjom Rinpoche (1904–86), head of the → Nyingmapas; and the Sakyapa, Sakya Trizin (b. 1945).

Tumo 煖 (gtum-mo) Tib., lit. “inner heat.” One of the six doctrines of Nāropa (→ *Nāro chöd-rug*), which have become known in the West particularly through the biography of → Milarepa. Through regulation of the rhythm of the breath, concentration on the navel center (→ *chakra*), visualization of certain syllables, as for instance *ram* and *ham* (→ *mantra*), it is possible for the practitioner to raise his body temperature at will to such a point that he is, in a sense, “burning.” This technique, developed from the methods of Indian yoga, in Tibet not only was a special means for attaining enlightenment but was also used for protection against the extreme cold.

T'ung-feng An-chu 禪 (Jap., Tōhō Anshu [Anju]), 9th century; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Lin-chi I-hsuan (Jap., Rinzai Gigen). We encounter him in example 85 of the → *Pi-yen-*

lu. Like a number of Lin-chi's dharma successors, he lived as a hermit.

Tung-shan Liang-chieh 𠄎 (Jap., Tōzan Ryōkai), 807–69; Chinese Ch'an (Zen) master. He is considered the student and dharma successor (→ Hassu) of → Yun-yen T'an-sheng (Jap., Ungan Donjō) and was the master of → Ts'ao-shan Pen-chi (Jap., Sōzan Honjaku), → Yueh-chou Ch'ien-feng (Jap., E'shū Kempō, and → Yun-chu Tao-ying (Jap., Ungo Dōyō). Tung-shan Liang-chieh (not to be confused with → Tung-shan Shou-chu) was, together with Ts'ao-shan Pen-chi, the founder of the → Sōtō school and was one of the most important Ch'an masters of the T'ang period. He formulated the → five degrees (of enlightenment), which play an important role in Zen training up to the present (they follow completion of → kōan training in the → Rinzai school). The dharma expositions of Tung-shan Liang-chieh are recorded in the *Shui-chou Tung-shan Liang-chieh-ch'an-shih yu-lu* (Record of the words of Ch'an Master Tung-shan Liang-chieh from Shui-chou), which was compiled in the 17th century by the monk Yuan-hsin (1571–1646) and others. We encounter Tung-shan Liang-chieh in example 43 of the → *Pi-yen-lu*.

When Tung-shan Liang-chieh was still a novice training in a monastery of the → Vinaya school of Buddhism, he asked his master the meaning of a line from the → *Heart Sūtra*. The master could give no answer. Thus Tung-shan set out to seek an answer to this burning question from Ch'an masters. At the age of twenty-one he received full ordination on → Sung-shan, then wandered as a pilgrim throughout the country seeking out great Ch'an masters. First he came to → Nan-ch'uan P'u-yuan (Jap., Nansen Fugan), who after a talk with Tung-shan recognized his potential and accepted him as a student. After a period of training, he continued his wandering and came to → Kuei-shan Ling-yu (Jap., Isan Reiyū). After a time, the latter sent him on to Yun-yen T'an-sheng, whose most outstanding student he became and under whom he had his first experience of enlightenment.

When Tung-shan took leave of Yun-yen, as we read in the → *Ching-te ch'uan-teng-lu*, Tung-shan asked him, "How should I describe your dharma if someone asks me about it after you have passed away?" Yun-yen answered, "Just say, 'Just that, that!'" This was an answer that Tung-shan did not understand. When, however, during his further travels, he was wading a river and glimpsed his reflection in the water, he experienced profound enlightenment (→ *daigo-tettei*) and suddenly understood.

At about fifty years of age, Tung-shan became the abbot of a monastery on Mount Hsin-feng. Later he settled on Mount Tung-shan (from which his name is derived), where numerous students gathered around him. He guided them on the path of Ch'an until, in his sixty-third year, sitting in meditation, he passed away.

An example of Tung-shan's teaching style is found in example 43 of the *Pi-yen-lu*:

A monk asked Tung-shan, "Cold and heat come and go. How can one avoid them?"

Tung-shan said, "Why don't you go where there's no cold and heat?"

The monk said, "Where is the place where there is no cold and heat?"

Tung-shan said, "When it's cold, the cold kills the *āchārya* [you]; when it's hot, the heat kills the *āchārya*."

Tung-shan Shou-chu 𠄎 (Jap., Tōsan [Tōzan] Shusho, 910–90; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Yun-men Wen-yen (Jap., Ummon Bun'en). He should not be confused with → Tung-shan Liang-chieh, who lived on Mount Tung-shan in Kiangsi. The Mount Tung-shan on which Tung-shan Shou-chu carried out his activities as a Ch'an master and from which his name is derived lay in the north of Hupeh province.

Tung-shan Shou-chu came from Shensi in northwestern China. He traveled more than 2,000 kilometers on foot to reach Kwangtung province in southeastern China, where he met Master Yun-men. Considering the uneasy times and the trackless stretches of country he had to cross, this was an impressive proof of his "will for truth" (→ *kokorozashi*).

The story of the enlightenment of Tung-shan Shou-chu is found in example 15 of the → *Wu-men-kuan*.

The kōan is as follows:

"Once when Tung-shan came to Yun-men for instruction, Yun-men asked, 'Where are you coming from?'"

"Tung-shan said, 'From Ch'a-tu.'

"Yun-men said, 'Where were you during the summer?'"

"Tung-shan said, 'In the Pao-tzu [monastery] in Hunan [lit. "south of the lake"].'"

"Yun-men said, 'When did you leave there?'"

"Tung-shan said, 'On August 25.'

"Yun-men said, 'I'll spare you sixty blows.'

"The next day Tung-shan came to Yun-men and asked, 'Yesterday I suffered the master's sparing me sixty blows. I don't know where my fault lay.'

"Yun-men said, 'Oh, you rice bag! Why do you wander around west of the river and south of the lake!'"

"At these words Tung-shan experienced profound enlightenment." (On "west of the river and south of the lake," → Shih-t'ou Hsi-ch'ien.)

Besides what we learn in examples 15 and 18 of the *Wu-men-kuan* and in Master Yuan-wu's commentary on example 12 of the → *Pi-yen-lu* (which is identical to *Wu-men-kuan* 18), hardly anything is known of Tung-shan Shou-chu. However, his famous answer to the question "What is Buddha?" is one of the most renowned "one-word limits" (→ *ichiji-kan*) in Ch'an (Zen):

A monk asked Tung-shan, "What is Buddha?"

Tung-shan said, "Three pounds of hemp [Jap., *masagin*!]"

Tung-shan wu-wei 五 Chin., lit. "five degrees of Tung-shan"; → five degrees (of enlightenment).

Tun-huang 敦煌 oasis town in the province of Kansu in northwestern China, where there are famous caves known by the name of Mo-kao-k'u. It is the largest preserved complex of Buddhist cultic caves in the world. The earliest are from the beginning of the 5th century. Today 492 caves are still preserved. The complex extends on five levels over a distance of one kilometer. The caves are primarily famed for their frescoes, which cover a surface area of 45,000 square meters. In addition they contain over 2,400 painted statues. In one of the caves (no. 16), thousands of written scrolls, for the most part sūtras, were discovered. These are of incalculable value for research into the Buddhism of Central Asia and China. The frescoes illustrate stories from the sūtras or depict individual buddha-figures as well as scenes from everyday life. The paintings dating from before the end of the 6th century show incidents from the life of Buddha → Shākyamuni; in those dating from the T'ang period on, frescoes of the western paradise (→ *Sukhāvātī*) predominate. Other motifs are the Buddha → Maitreya and illustrations from the → *buddhāvataṃsaka-sūtra*, the → *Lotus Sūtra*, and the → *Vimalakīrtinīrdheśa-sūtra*.

The statues represent buddhas, bodhisattvas (especially the thousand-armed → *Avalokiteśvara* and → *Ti-ts'ang*), → *lohans*, different types of deities, and other mythological figures.

The Mo-kao grottoes, which had been filled by desert sand, were discovered by a farmer in 1900. He excavated grotto 16, in which over 40,000 written scrolls (documents, sūtras, Taoist and Confucianist scriptures and paintings) and ritual implements were found. These were left behind by monks who had been living in the caves when they took flight. The farmer, who was not aware of the worth of these objects, sold a part of them. In 1907 there was an expedition of Westerners to Tun-huang. Sir Aurel Stein bought up

150 pieces of silk brocade, over 500 paintings, and 6,500 sūtra scrolls. In 1908 Paul Pelliot, a French Sinologist, left Tun-huang with 6,000 scrolls. Englishmen and Japanese followed. The greater part of the art treasures are now in Western museums.

The basic form of the caves is rectangular or square. The earliest grottoes, from the Wei-dynasty period (middle of the 4th to middle of the 5th centuries), consist of rooms of moderate size with apses in which statues are located. The later ones are made up of several rooms. The statues stand for the most part in the middle of the rooms on a pedestal or on the back walls of the caves. During the Sung period, the caves were connected to each other by balconies and ladders. The walls are divided in sections and have paintings in temperas of themes from the → *Jātaka* tales and of the buddha realms.

The figures from the Wei-dynasty period show clear Indian influence and are characterized by a flat, linear style. They have broad faces, long noses, and expressive eyebrows, and radiate a sense of majestic strength. The robes are light and thin. Ornamentation consists of symmetrical forms, foliage motifs, and animals from Chinese mythology. The statues of the Sui-dynasty period (581–618), besides buddhas and bodhisattvas, for the first time depict → *Ānanda*. In this period a marked Sinicization begins. The figures, with their large heads and upper bodies, have an unproportioned effect and are conspicuous for their rich ornamentation.

The paintings from the T'ang period (618–907) are realistic and lifelike. Robes and jewelry are worked out in detail. From this period come the colossal statues. The largest buddha-figure is 33.25 meters high. The frescoes show scenes from the sūtras; often only a bodhisattva is depicted—evidence of the importance of the veneration of bodhisattvas during this period. Also the earliest → *mandalas* are found here. From the later periods hardly any caves in their original state are preserved. Most of them have undergone much later alteration, in which, however, no essentially new elements were introduced.

Tushita 兜 (Tuṣita), Skt., lit. "contented ones"; the heaven inhabited by the "contented gods" (→ *deva*). The Tushita Heaven is the abode of all buddhas who need be reborn on Earth only once more, in order to work through the last remains of karma. Thus it is considered the seat of the future buddha → *Maitreya*.

Tushita as the heaven of Maitreya was an object of longing for China's believers, who wished to be reborn there. They saw in Maitreya a kind of savior, one who would not only proclaim the teaching but also liberate

the world from need and suffering and bring it to a state of untroubled joy. Rebirth in Tushita Heaven could be attained by taking refuge in Buddha Maitreya and reciting his name. However, in the course of historical development, Tushita slipped into the background as the paradise of → Amitābha became more prominent as the goal of believers (→ pure land, → *sukhāvātī*).

Tu-shun 慧 also called Fa-shun, 557–640, first patriarch of the → Hua-yen school. Soon after he had begun teaching, the adherents of the → Ti-lun school became his followers. This marked the beginning of the Hua-yen school.

In his youth Tu-shun joined the army but became a monk at the age of eighteen and began the practice of → *dhyāna*. Later he specialized in the → *Buddhāvataṃsaka-sūtra*. He originated the theory of the “ten secret gates.” These contain the basic teachings of Hua-yen and were later reworked by Fa-tsang, the actual founder of the school.

Because he was supposed to have performed many miracles, he was called the Bodhisattva of → Tun-huang. The ruling emperor conferred on him the honorific title of Imperial Heart and put a considerable sum at his disposal for defrayal of his living expenses.

Tu-yen-lung 龍 → Ming-chao Te-chien

Twice-hidden treasures 寶 → *terma*

U

U-ango 鰻 Jap. → *ango*

Udāna 偈 Skt. → *Khuddaka-nikāya*

Ukyū 魚 Jap. for → Wu Chiu

Ullambana 盂 Skt.; festival of the hungry ghosts (→ *preta*); holiday in Chinese Buddhism, celebrated on the fifteenth day of the seventh month. On this day ceremonies are held in which food, flowers, paper money, clothes, and so on are offered and sūtras are recited in order to soothe the torments of the deceased in the lower realms of existence (→ *gati*). This holiday was celebrated for the first time in 538 and is still celebrated today.

The origin of this ceremony is to be found in the legend of → Maudgalyāyana, who thanks to his “divine eye” (→ *abhijñā*) saw that his mother had been reborn

Tzu-fu 冑 (Jap., Shifuku), 9th/10th century; Chinese Ch’an (Zen) master of the Igyō school; a “grandson in dharma” of → Yang-shan Hui-chi. Very little is known of Tzu-fu. Nonetheless he must have been an outstanding master, since he was one of the few masters within the Igyō school selected to be initiated into the use of the ninety-seven circle symbols (→ Igyō school). We encounter Tzu-fu in examples 33 and 91 of the → *Pi-yen-lu*. In both examples he makes use of one of the circle symbols as a means to express his realization of living truth.

Tzu-hu Li-tsung 冑 (Jap., Shiko Rishō), roughly 800–880; Chinese Ch’an (Zen) master; a student and dharma successor (→ *hassu*) of → Nan-ch’uan P’u-yuan (Jap., Nansen Fugan). Tzu-hu appears in Master Hsueh-t’ou’s praise (→ *ju*) to the examples 17 and 96 of the → *Pi-yen-lu*.

Of Tzu-hu Li-tsung it is said that he had the following warning sign placed at the entrance to the monastery of which he was the → *rōshi*: “Beware. On Tzu-hu [Mountain] there lives a dog. He eats up people’s heads, hearts, and feet. Whoever hesitates or argues here loses body and life.”

Tzu-hu is also known for once having let the profoundly enlightened nun → Liu T’ieh-mo (Jap., Ryū Tetsuma), who was feared in the Ch’an circles of the time on account of her sharp tongue, taste the stick.

as a hungry ghost and wanted to save her. The Buddha told him that only the combined effort of all Buddhist monks could soothe the sufferings of the tormented. From this tradition developed the custom of offering food, clothing, and so on to the hungry ghosts. These offerings are said to liberate seven generations of the ancestors of the offerer from all suffering. The combination of the Buddhist worldview and the Chinese folk custom of ancestor veneration explains the tremendous popularity of this festival in China, in which not only Buddhists but also Taoists and Confucianists participate.

Since the T’ang period, the Ullambana festival is one of the few days on which the treasures of the monasteries are on view for the public. In the Sung period, the holiday increasingly took on a quality of a real folk festival. It lasted for days, during which, for example, plays with Maudgalyāyana’s story as the main theme were performed.

Ultimate truth 眞 → *paramārtha-satya*

Umban ㊦ Jap. → *umpan*

Ummon Bun'en ㊦ Jap. for → Yun-men Wen-yen

Ummon school ㊦ (Chin., Yun-men-tsung; Jap., Ummon-shū); a school of Ch'an (→ Zen) originated by the great Chinese Ch'an master → Yun-men Wen-yen (Jap., Ummon Bun'en). It belonged to the "five houses" (→ *goke-shichi-shū*) of Ch'an and produced, among others, the great master → Hsueh-tou Ch'ung-hsien (Jap., Setchō Jūken), who collected the *kōans* later published by → Yuan-wu K'o-ch'in (Jap., Engo Kokugon) in the → *Pi-yen-lu* and provided them with celebrated "praises" (→ *ju*). Hsueh-tou was the last important master of the Ummon school, which began to decline in the middle of the 11th century and died out altogether in the 12th.

Umpan ㊦ also umban, Jap., lit. "cloud-platter"; a flat gong of bronze used in Zen monasteries to give various signals. The name comes from the fact that the flat bronze piece has the shape of a cloud (also → *unsui*) and its surface is often decorated with cloud motifs.

Percussive devices like the *umpan*, → *han*, or → *inkin* are used in Zen monasteries, in which the monks—especially during → *sesshins*—maintain complete silence, to indicate the various periods and activities of the day. The sound of bells or gongs, of wooden planks or clackers, have a special effect on the consciousness of practitioners in the silence that prevails in a Zen monastery. The effect of the sudden sound of such instruments on the collected heart-mind (→ *kokoro*) of the practitioner of *zazen* can, depending on his or her momentary state, lie anywhere between "refreshing" and "shattering" and can even provide a moment of breakthrough leading to an experience of enlightenment (→ *kenshō*, → *satori*).

Ungai Shichi ㊦ Jap. for → Yun-kai Shou-chih

Ungan Donjō ㊦ Jap. for → Yun-chu Tao-ying

Unnō ㊦ Jap., lit. "cloud robe"; another word for → *unsui*.

Unsui ㊦ Jap., lit. "cloud water." Novices in a Zen monastery are called *unsui*, and ornaments in a Zen monastery and temples are often in the form of stylized clouds and water motifs. Aimlessly coming and going, moving freely, forming and changing in accordance with external circumstances, disappearing without reluctance like clouds; like water soft and flowing around every obstruction without hesitation; like water in relation to a container, fully adapting to any situation—these are the characteristics of living in the mind of Zen. Another word for *unsui* is → *unnō*.

Taking clouds and water as a model for one's way of life is a notion that derives from Taoism, which had as strong a shaping effect on Ch'an (Zen) as Buddhism did. Countless Taoist poets have celebrated the "white cloud" as a symbol of a liberated existence. The 11th-century Taoist scholar Nan Yao wrote in his *Tao-ch'eng*:

"Of all the elements, the sage should choose water as his teacher. Water is all-victorious. . . . Water evades all confrontations with a kind of deceptive modesty, but no power can prevent it from following its predestined course to the sea. Water conquers through humility; it never attacks but nevertheless wins the final battle. The sage who makes himself like water is distinguished by his humility. He works through passivity, acts through nonaction, and thus conquers the world." (trans. from German trans. of J. Blofeld, *Wheel of Life*)

Upādāna ㊦ Skt., Pali; all attachments that create bonds that bind beings to existence and drive them from rebirth to rebirth. Objects of attachment are constituted by the five → *skandhas*, which are thus often referred to as *upādāna-skandha*. In the context of the chain of conditioned arising (→ *pratītya-samutpāda*), attachment or craving (→ *trishnā*) has as its effect "taking possession of a womb" and thus instigates the arising of a new existence (→ *bhava*).

The → *Abhidharmakosha* distinguishes four kinds of *upādāna*; sensual attachment, attachment to views, attachment to rites and rules, and attachment to belief in an individuality (→ *anātman*).

Upādāna-skandha ㊦ Skt. → *skandha*

Upādhyāya ㊦ Skt.; Buddhist teacher responsible for observance of rites, rules, and discipline in a monastic community. (Also → *āchārya*.)

Upagupta ㊦ fourth patriarch in the Indian lineage of Ch'an (→ Zen).

Upāli ㊦ student of the → Buddha. Upāli was originally a barber to the → Shākya princes but held a higher rank within the → *sangha*, since he was ordained by the Buddha before the princes. His earlier profession led to his being the one to shave the heads of the monks. Tradition sees in him the specialist in questions of discipline and ritual. In the first → Buddhist council, it was Upāli who was questioned concerning regulations. His responses were the basis for the codification of the → *Vinaya-pitaka*. He was one of the → ten great disciples of the Buddha.

Upāsaka ㊦ (fem., *upāsikā*), Skt., Pali, lit. "one who sits close by"; Buddhist lay adherent who through the threefold refuge (→ *trisharana*, →

sambō) acknowledges himself as such and vows to observe the five → *shīlas*.

According to the Hīnayāna view, laypersons are still far from the final goal of liberation, since they are not ready to give up their worldly life and its pleasures. Still they can accumulate merit (→ *punya*), especially through the practice of generosity (→ *dāna*), and this enables them to be reborn as monks or nuns and still later as → arhats. In this way they can advance on the way to nirvāna.

In the Hīnayāna, the lay adherents are the bearers of the Buddhist cult through making offerings of food, clothing, music, processions, and so on. The monastic community expects that the lay adherents will care for the material welfare of the monks and nuns.

In the Mahāyāna, lay followers are of greater importance, since the possibility of their attaining liberation is no longer discounted. The ideal figure of the Mahāyāna, the → bodhisattva, is a layperson.

In China formal ordination of lay adherents, usually as part of a ceremony for ordaining monks, is common. Lay ordination consists of vowing to observe the five *shīlas*. In case for any reason one or more of these *shīlas* cannot be observed, it is possible to take on oneself only the remaining ones. As a sign of ordination, *upāsakas* are burned three or more times on the inside of the arm. Lay adherents usually go on to take the bodhisattva vow (→ *pranidhāna*) after lay ordination.

Upasampadā ☞ Skt. → ordination

Upāya ☞ Skt.; skillful means or method. 1. The ability of a → bodhisattva to guide beings to liberation through skillful means. All possible methods and ruses from straightforward talk to the most conspicuous miracles could be applicable. This ability, which is one of the → *pāramitās*, is perfected by the bodhisattva in the seventh stage of his development (→ *bhūmi*).

2. Skill in expounding the teaching. Many schools of the Mahāyāna (→ T'ien-t'ai, → Huayen) hold the view that the historical Buddha made use of *upāya* by teaching in accordance with the capabilities of his students, first teaching only the Hīnayāna, which is regarded as incomplete, and then only toward the end of his life teaching the complete Mahāyāna, especially the → *Lotus Sūtra*.

Upāya is the activity of the absolute in the phenomenal world, which manifests as compassion (→ *karuṇā*). *Upāya*, the principle of the manifold, is contrasted with wisdom (→ *prajñā*), which represents universal unity. From the standpoint of enlightened understanding, i.e., looking with the eye of wisdom,



Avalokiteshvara, whose thousand arms symbolize his “skillful means” (*upāya*)

bodhisattvas do not perceive individual suffering beings, since nothing exists other than the *dharmakāya* (→ *trikāya*), the absolute. However, when regarding the universe from the point of view of compassion, they recognize suffering, which arises from attachment to forms, everywhere. In order to liberate beings from their suffering-ridden state, they devise all possible means helpful toward the attainment of nirvāna. These are supported by the limitless compassion of the *dharmakāya*.

Upekshā ☞ (*upekṣā*), Skt., lit. “not taking notice, disregard”; (Pali, *upekkhā*); equanimity, one of the most important Buddhist virtues. *Upekshā* refers to (1) a state that is neither joy nor suffering but rather is independent of both; (2) the mind that is in equilibrium and elevated above all distinctions. In Buddhist texts *upekshā* is usually found in the second sense. *Upekshā* is one of the seven factors of enlightenment (→ *bodhyanga*) and one of the four → *brahma-vihāras*.

Upasatha ☞ Pali, lit. “fasting”; an observance taking place on days of the quarter-moon. *Upasatha* is one of the most important observances in the Southeast Asian countries of Theravāda Buddhism. It is a day of religious reflection for laypersons leading a worldly life, who at this time devote themselves to stricter practice. The lay people gather at a monastery where they participate in worship and expositions of the teach-

ing and vow to observe the rules of moral discipline (→ *shīla*). Many of them observe eight *shīlas* on *uposatha* days, fast, and spend the day in meditation. In addition, on full- and new-moon days the monastic disciplinary code (→ *Pratimoksha*) is recited before the assembly of monks.

Monks are obliged to take part in the *uposatha* ceremonies, which take place in a special room in the monastery (→ *vihāra*) that must be large enough to accommodate the local community of monks. If a monk is prevented from attending, he must make a declaration to another monk that he is not aware of having violated any rule of the *Pratimoksha*. The ceremony cannot take place if a monk does not attend for any reason other than illness. Monks who have committed a violation must communicate this to another monk before the beginning of the ceremony. During the *uposatha* ceremony, the *Pratimoksha* is recited by the head of the monastery, who calls three times for the monks to confess

their faults. Laypersons, novices, nuns, and monks who have been expelled from the order are not permitted to attend this ceremony.

Urgyen 𑖦 (u-rgyan or o-rgyan), Tib. (Skt., Oddiyana); a mythical realm that in Tibetan Buddhism is considered the birthplace of → Padmasambhava and the dwelling place of the → *dākinīs*. Geographically, it is placed in an area between Afghanistan and Kashmir, approximately in the Swat valley of present-day Pakistan. The oldest Buddhist Tantras, however, speak of Urgyen as a holy site located in Bengal in northeast India. In both of these traditions Urgyen is considered the place of origin of certain Tantric teachings. One of the eighty-four → *mahāsiddhas*, Indrabhūti, is considered to have been the king of Urgyen.

Uttarabodhi-mudrā 𑖦 Skt. → mudrā 7

V

Vachchagotta 𑖦 (Vaccagotta); 1. one of the forty-one “great monks” mentioned in the → *Anguttara-nikāya*, who were among the direct students of Buddha → Shākyamuni. Vachchagotta was renowned as a meditation master and is supposed to have had many magical powers.

2. A wandering ascetic by the same name, who, as reported in the → *Samyutta-nikāya*, asked the Buddha if there was such a thing as self or not. The Buddha declined to answer this question.

Vaibhāshika 𑖦 (Vaibhāṣika), Skt., lit. “adherents of the Mahāvibhāshā”; term for the late phase of the → Sarvāstivāda. It is derived from the names of the two works (*Mahāvibhāshā* and *Vibhāshā*) considered fundamental by this school. They are two important commentaries on the → Abhidharma of the Sarvāstivāda school.

Vaipulya-sūtra 𑖦 Skt., lit. “Extensive Sūtra”; extensive Mahāyāna sūtras, sometimes even collections of independent sūtras, each having a particular aspect of the teaching as its subject. Among the Vaipulya-sūtras are the → *Prajñāpāramitā-sūtra*, the → *Buddhāvatamsaka-sūtra* (short name, *Avatamsaka-sūtra*), and the →

Ratnakūta-sūtra. In addition, in the Chinese canon are found the → *Mahāparinirvāna-sūtra*, the *Mahāsamnipāta-sūtra*, and the → *Lotus Sūtra*.

Vairochana 𑖦 𑖧 (Vairocana), Skt., lit. “He Who Is Like the Sun”; one of the five transcendent buddhas. He is associated with the transcendent bodhisattva → Samantabhadra and the earthly buddha Krakuchanda. Vairochana is often depicted making the gesture of supreme wisdom (→ mudrā). His symbols are the wheel of the teaching (→ dharma-chakra) and the sun.

In about the 10th century, a further elaboration took place in the Mahāyāna Buddhist doctrine of the transcendent buddhas and the bodhisattvas associated with them. A supreme buddha, or so-called *ādi-buddha*, was introduced. He was considered the absolute, the personification of dharmakāya (→ *trikāya*). Vairochana, as the first of the transcendent (or *dhyāni*) buddhas, was in the course of time identified with this *ādi*-, or primordial, buddha.

In Japan Vairochana (Jap., Birushana) is regarded as a sun buddha and is at the center of a system in which the four other *dhyāni* buddhas circle him like planets (→ Shingon school).

Vaishālī 𑖦 (Vaiśālī) Skt., (Pali, Vesālī); an im-



Vairocana with his hands in the mudrā of supreme wisdom

portant city in the early phase of Buddhism (present-day Basarh), 40 kilometers northwest of modern Patna between the Ganges and the Himālayas. Vaishālī was the capital of the Lichchavis, who belonged to the Vajjī Confederation, which → Ajātasattu wanted to attack. → Shākyamuni frequently visited Vaishālī, where the courtesan Ambapālī had given him a → *vihāra*. Here he is said to have pronounced a number of important discourses. In 386 B.C.E., the second Buddhist → council was held in Vaishālī.

In 1958 a bowl was discovered in a stūpa that contained remainders of bone, ashes, and various burial offerings. This may possibly be the Lichchavis' share of the Buddha's relics.

Vaisharadya 𑖀 Skt. → four certainties

Vajra 𑖀 𑖄 Skt. (Tib., *dorje*); “diamond” or “adamantine.” The *vajra* has a different meaning in Buddhism than in Hinduism, where the *vajra* is Indra's “thunderbolt.” In Buddhism it is not a weapon but a symbol of the indestructible; for this reason it is translated “diamond” or “adamantine”; the translation “thunderbolt” is false in the Buddhist context. Here it stands for true reality, emptiness (→ *shūnyatā*), the being or essence of everything existing. This emptiness is indestructible like diamond, i.e., imperishable and unborn or uncreated. The spotless purity and translucency of the diamond symbolizes the

perfect spotlessness of emptiness, untainted by all the appearances that arise out of it. It is that aspect of reality referred to in Zen in the saying regarding the countless phenomena, “There's not a thing there.” This emptiness, however, is not different from things, from all phenomena. It is one and identical with them. This cannot be conceptually “understood” but can be experienced in → enlightenment.

For the particular meaning of the *vajra* in Tibetan Buddhism, see → *dorje*.



The *vajra* as symbol of the absolute

Vajrachhedikā-Prajñāpāramita-Sūtra 𑖀 𑖄 Skt. → *Diamond Sūtra*

Vajradhara 𑖀 Skt. → Samantabhadra

Vajradhātu mandala 𑖀 Skt. → Shingon school

Vajrapradama-mudrā 𑖀 Skt. → mudrā 10

Vajrasattva 𑖀 Skt., lit. “Diamond Being”; in → Vajrayāna Buddhism, the principle of purity and purification. Vajrasattva embodies the capacity to eliminate spiritual impurities of all kinds, particularly neglected commitments toward one's teacher and ones' own spiritual development. Vajrasattva is a *sambhogakāya* (→ *trikāya*) manifestation; he unifies all the five buddha-families (→ *buddhakula*) within himself in the same way that the white color of his body (in iconography) unifies all the five colors. With his right hand he holds a → *dorje* to his

heart, which signifies his indestructible essence. His left hand, holding a bell (→ *drilbu*), rests on his hip; this is an expression of his compassion. The hundred-syllable mantra associated with him is used in all schools of Tibetan Buddhism for purification of the mind.

Vajrayāna 卐 Skt., lit. “Diamond Vehicle”; a school of Buddhism that arose, primarily in northeast and northwest India, around the middle of the first millennium. It developed out of the teachings of the → Mahāyāna and reached Tibet, China, and Japan from Central Asia and India along with the Mahāyāna. This movement arose from a need to extend the worldview of Buddhism to inveterate “magical” practices and is characterized by a psychological method based on highly developed ritual practices. The Vajrayāna had its origin in small groups of practitioners gathered around a master (→ *guru*). The accessibility of Vajrayāna through written texts (→ *Tantra*) as well as its assimilation by monastic institutions was a relatively late development in this movement. Because of the use of certain sacred syllables (→ *mantra*), Tibetan Buddhism also refers to the Vajrayāna as the *Mantrayāna*.

The teachings of the Vajrayāna formed an esoteric tradition that combined elements of yoga and of the ancient Indian nature religion with original Buddhist thought. Decisive influences came from northwest India that led to a pronounced symbology of light. This strongly affected the sexual cult from the northeast that determined the iconography of the Vajrayāna.

The Vajrayāna was initially transmitted only orally, but later, between the 6th and 10th centuries, coherent doctrinal systems developed. Among its most important written works are the *Guhyasamāja-tantra* and the → *Kālachakra-tantra*. The formulations found in these texts respectively document the beginning and the end of this phase. Along with the complex writings of the *Tantras*, the spiritual songs of the → *mahāsiddhas* on the experience of *mahāmudrā* are also important vehicles of the tradition. These teachings became firmly established as part of Buddhism around the time it was being transmitted to Tibet. In Tibetan Buddhism an understanding of the → *prajñāpāramitā* teachings as they were taught by → Nāgārjuna and → Asanga is seen as a precondition for mastery of Vajrayāna methods. Thus the *prajñāpāramitā* teachings are also called the “causal vehicle” and the Vajrayāna teachings, the “fruition [effect] vehicle.”

A decisive role is played in the Vajrayāna by initiations, given by an authorized master that empower the practitioner for meditative practice connected with a specific deity and also necessarily place him or her under an obligation to carry out such practice. Among the techniques transmitted in such initiations, which have

as their goal the sublimation of the individual as a totality, are recitation of mantras, contemplation of → mandalas, and special ritual gestures (→ *mudrā*).

For Vajrayāna Buddhists, the elimination of all duality—the experience of fundamental unity in enlightenment—is symbolized by the → *vajra*.

Vārada-mudrā 卐 Skt. → *mudrā* 6

Vāsanās 卐 Skt., lit. “conception, longing, impression.” Also → *ālaya-vijñāna*

Vasubandhu 卐 卐 outstanding scholar of the → Sarvāstivāda and → Yogāchāra schools, who is also considered the twenty-first patriarch of the Indian lineage of Ch’an (Zen). The question of the historical personality of Vasubandhu raises a number of problems. He was born in modern Peshawar, lived in Kashmir, and died in Ayodhyā. He is thought to have been the brother and student of → Asanga, the founder of the Yogāchāra. Asanga is said to have converted him to Mahāyāna Buddhism. Vasubandhu might have lived in the 4th or the 5th century. The Indologist E. Frauwallner posits two Vasubandhus, the Yogāchārin (Vasubandhu the Elder, 4th century) and the Sarvāstivādin (Vasubandhu the Younger, 5th century).

The Sarvāstivādin was the author of the → *Abhidharmakosha*, one of the most important works of this school. The Yogāchārin Vasubandhu is considered the cofounder of the Yogāchāra school with his brother Asanga. A number of works of fundamental importance for this school are ascribed to him, among them the *Vimśatikā-vijñaptimātratāsiddhi* (Proof That Everything Is Only Conception in Twenty Verses), for short, the *Vimśatikā*. It is extant both in the Sanskrit original and a Chinese translation; it is a summary of the Yogāchāra doctrine.

He was also the author of the *Trimśikā*, a poem made up of thirty songs, which also expounds the Yogāchāra teaching; and of a number of commentaries on works by Asanga and on important Mahāyāna sūtras such as the → *Dashabhūmika*, → *Diamond Sūtra*, → *Lotus Sūtra*, and the → *Sukhāvati-vyūha*.

Vasumitra 卐 7th patriarch of the Indian lineage of → Zen

Vātsīputriya 卐 Skt.; follower of a Buddhist school that split off from the → Sthaviras about 240 B.C.E.. Another name of this school is Pudgalavāda. It is the school of ancient Buddhism that diverged most from the orthodox view of the teaching. The founder of the school, Vātsīputra, a Brahmin who was originally a

Sthavira, propounded the thesis that there is a person (→ *pudgala*) or individuality that is neither identical with the five aggregates (→ *skandha*) nor different from them. It is the basis of rebirth, warrants retribution for actions (→ karma), and even continues to exist in → nirvāna. This school was one of the largest of its time, yet it encountered fierce resistance from representatives of other schools, because the “person” of the Vātsīputrīyas was regarded as nothing other than a new version of the → ātman, the soul, the existence of which was considered to have been denied by the Buddha.

Vedanā 𑀧 Skt., Pali; “sensation” or “feeling”; the general concept for all feelings and sensations. In terms of qualities, it can be divided into three categories (pleasant, unpleasant, and neutral) and five classes (mentally pleasant and unpleasant, physically pleasant and unpleasant, and indifferent). With regard to the six sense organs, sensations conditioned by impressions of sight, hearing, smelling, tasting, touching, and mental impressions are differentiated. *Vedanā* is the second of the five → *skandhas* and the seventh link in the chain of conditioned arising (→ *pratītya-samutpāda*); it is conditioned by contact (→ *sparsha*) and in turn calls forth craving (→ *trishnā*).

Vesak 𑀧 also Vesakha, Pali; most important holiday in the countries of → Theravāda Buddhism, which is celebrated on the full-moon day in May. This day commemorates at once the birth, enlightenment, and → *parinirvāna* of the Buddha. The Vesak celebration consists of presentations of the teaching, contemplation of the life of Buddha, processions around sacred sites, shrines, and monasteries, chanting, and so on. The meaning of the Vesak festival goes beyond mere historical commemoration; it is a reminder of the necessity, and of the possibility, for each person to become enlightened.

Vibhajyavādin 𑀧 Skt., lit. “Defender of What Is to Be Differentiated”; Hīnayāna school that split off from the → Sthaviras around 240 B.C.E. From this school the → Mahīshāsikas and the → Theravāda were produced. Its doctrine is opposed in many points to the → Sarvāstivāda. The school of the Vibhajyavādins probably died out by the end of the 7th century.

Vibhanga 𑀧 Skt. → Abhidharma

Vichikitsā 𑀧 (*vicikitsā*), Skt. (Pali, *vicikicchā*); doubt, uncertainty, skepticism, one of the

five hindrances (→ *nīvarana*) and one of the three fetters (→ *samyojana*) eliminated during the first stage of the supramundane path (→ *ārya-mārga*, → *shrota-āpanna*). In Buddhism this doubt or uncertainty is defined as “without wish to cure... It has the characteristic of doubt. Its function is to waver. It is manifested as indecisiveness, or it is manifested as taking various sides. Its proximate cause is unwise attention. It should be regarded as obstructive of theory” (Nyanamoli 1976, vol. 2, p. 533).

Vihāra 𑀧 Skt., Pali, lit. “sojourning place”; residence for monks, to which they can also retire for meditation. The first *vihāras* were houses placed at the disposal of the historical Buddha → Shākyamuni for the growing monastic community (→ *sangha*).

Vijñāna 𑀧 Skt., lit. “consciousness, knowing”; (Pali, *viññāna*); the six kinds of consciousness (i.e., those of the five sense organs and mental consciousness), each of which arises from contact of an object with the organ corresponding to a given sense. *Vijñāna* is the fifth of the five → *skandhas* and the third link in the chain of conditioned arising (→ *pratītya-samutpāda*).

Vijñāna is the central psychological “organ.” It is, however, put on an equal footing with the five other organs of perception in order to avoid its being seen as the basis of a personality of self (→ *anātman*, → *pudgala*). *Vijñāna* is only one of the components of the empirical personality.

Vijñānakāya 𑀧 → Abhidharma

Vijñānavāda 𑀧 Skt. → Yogācāra

Vijñaptimātratā-siddhi 𑀧 Skt. → Hsuan-tsang

Vimalakīrtinirdesha-sūtra 𑀧 𑀧 (*Vimalakīrtinirdeśa-sūtra*), Skt., lit. “Discourse of Vimalakīrti”; important work of Mahāyāna Buddhism, which had great influence especially in China and Japan. It was composed about the 2d century C.E. The original has been lost. A number of Chinese translations exist, of which the most important is that of → Kumārajīva (406). The name of the sūtra is derived from that of its principal character, Vimalakīrti, a rich adherent of the Buddha, who lives in the midst of worldly life yet treads the path of the → bodhi-sattva. The popularity of this sūtra is due to its stress on the equal value of the lay life and the monastic life.

The *Vimalakīrtinirdesha-sūtra* is an illustration of the Buddhist way of life as a path to liberation and of the practical application of insight

into the emptiness (→ *shūnyatā*) of existence. Zen holds this sūtra in particularly high regard.

The sūtra tells the story of Vimalakīrti, who is lying sick in bed. The Buddha wants to send his students to get news of his condition. However, all decline; they are ashamed because of Vimalakīrti's superior wisdom and do not feel able to face him. Finally → Mañjuśrī agrees to go, and the rest follow along. Asked how he is feeling, Vimalakīrti explains his illness in the following words:

“Mañjuśrī, my sickness comes from ignorance and the thirst for existence and it will last as long as do the sicknesses of all living beings. Were all living beings to be free from sickness, I also would not be sick. Why? Mañjuśrī, for the bodhisattva, the world consists only of living beings, and sickness is inherent in the living world. Were all living beings free from sickness, the bodhisattva also would be free from sickness. For example, Mañjuśrī, when the only son of a merchant is sick, both his parents become sick on account of the sickness of their son. And the parents will suffer as long as that only son does not recover from his sickness. Just so, Mañjuśrī, the bodhisattva loves all living beings as if each were his only child. He becomes sick when they are sick and is cured when they are cured. You ask me, Mañjuśrī, whence comes my sickness; the sicknesses of the bodhisattvas arise from great compassion.”

Then follow expositions of the most important teachings of the Mahāyāna: the transcendent nature of a buddha and especially the non-duality of true reality, which Vimalakīrti expounds through silence. The content of this sūtra has inspired many artistic depictions. Scenes from it can be found in the caves of → Lung-men and Yun-kang in China. English translations of this work are Thurman 1976 and Luk 1990.

Vimalamitra 𑖦 → *dzogchen*

Vimāna-Vatthu 𑖦 Pali → *Khuddaka-Nikāya*

Vimoksha 𑖦 Skt. → three liberations

Vimukti 𑖦 Skt. (Pali, *vimutti*); liberation, release from suffering through knowledge of the cause of suffering and the cessation of suffering, i.e., through realization of the → four noble truths and elimination of the defilements (→ *āsrava*). *Vimukti* is the extinction of all illusions and passions. It is liberation from the karmic cycle of life and death (→ *samsāra*) and the realization of → *nirvāna*.

Vinaya-pitaka 𑖦 (Vinaya-piṭaka, Skt., Pali, lit. “Basket of Discipline”; third part of the → Tripitaka, containing the rules and regulations

for the communal life of monks and nuns. The Vinaya-pitaka has been preserved in various versions (e.g., the Vinaya-pitaka of the → Theravāda, of the → Dharmaguptaka, of the → Sarvāstivāda).

The Vinaya-pitaka consists of three parts: (1) *Bhikshuvibhanga* (Explanation of the Rules for Monks), (2) *Bhishunivibhanga* (Explanation of the Rules for Nuns), and (3) *Khandaka*.

The *Bhikshuvibhanga* consists of eight chapters: (a) *pārājika*, final expulsion of monks who have been guilty of murder, theft, or sexual offense, or who have unsuitably extolled their own sanctity; (b) *sanghāvashesa* (Pali, *sanghādisesa*), provisional expulsion of monks who have committed one of the thirteen principal faults, such as slander, instigating dissatisfaction, touching a woman, and so on; (c) *aniyata*, “indeterminate” faults; (d) *naihsargika* (Pali, *nissaggiya*), thirty cases of “giving up” dishonestly acquired things like clothes, food, medicine, etc.; (e) *pāṭayantika* (Pali, *pāchittiya*), ninety cases of “penance exercises” for minor violations such as insults, disobedience, lying; (f) *pratideshanīya* (Pali, *pāṭidesanīya*), four faults related to mealtimes; (g) *shikshakarānīya* (Pali, *sekhiya*), manners; (h) *adhikaranashamatha*, guidelines for resolution of conflicts.

2. The *Bhikshunivibhanga* contains the same chapters as the section for monks. The rules for nuns, however, are considerably more numerous.

3. The *Khandaka* contains regulations, organized differently in the different Vinaya-pitakas, concerned with the daily life of monks and nuns (specifications for the → *uposatha* ceremonies, dress, food, behavior during the rainy season, entering → homelessness, etc.). To the Vinaya-pitaka also belongs the → *Prātimoksha*, a summary of the rules for monks and nuns, which is read at the *uposatha* ceremony. Individual monks and nuns are required to confess any violations of rules publicly.

Vinaya school 𑖦 𑖦 a school of Buddhism in China and Japan that primarily stresses strict observance of the rules laid down in the Vinaya-pitaka, the third part of the Tripitaka. Here the life of monks and nuns is regulated in every detail of its moral, ethical, and spiritual aspects, and the precise forms for life in a monastery, ordination ceremonies, and so on, are given. In the great Buddhist monasteries of China and Japan, which often housed masters of more than one Buddhist denomination, generally a Vinaya master (Skt., → *upādhyāya*) was responsible for the ordination of monks.

Also → Lu-tsung, → Ritsu school.

Vinaya-vibhāshā 𑖦 Skt. → Sarvāstivāda

Vipāka 𑖦 Skt., Pali, lit. “ripen, fruit”; in the

teaching concerning → karma, *vipāka* is understood to mean the ripening of the “fruit” (*phala*) of an act. When this fruit is ripe, it takes effect in one way or another on the actor. The ripening of actions can take place in this life or also in the next or even a later rebirth. It is considered positive for an act to ripen in the present life.

Vipashyanā 𑖀 (vipaśyanā), Skt. (Pali, vipassanā); insight, clear seeing; intuitive cognition of the three marks of existence (→ *trilakshana*), namely, the impermanence (→ *anitya*), suffering (→ *dukkha*), and egolessness (→ *anātman*) of all physical and mental phenomena. In Mahāyāna Buddhism, *vipashyanā* is seen as analytical examination of the nature of things that leads to insight into the true nature of the world—emptiness (→ *shūnyatā*). Such insight prevents the arising of new passions. *Vipashyanā* is one of the two factors essential for the attainment of enlightenment (→ *bodhi*); the other is → *shamatha* (calming the mind).

Vipashyin 𑖀 Skt.; the Buddha of an earlier world age; see also → buddha 1.

Vipassanā 𑖀 Pali → *vipashyanā*

Vīrya 𑖀 Skt. (Pali, viriya); exertion, energy, will power; energy the basis of which is indefatigable exertion to bring about wholesomeness and avoid unwholesomeness, and to transform impure into pure.

Vīrya is identical with the sixth element of the → eightfold path and the → four perfect exertions; *vīrya* is also one of the five powers (→ *bala*), one of the → *pāramitās*, one of the seven factors of enlightenment (→ *bodhyanga*), and one of the → *indriyas*.

W

Waka 𑖀 Jap.; traditional Japanese poetic form with fixed line lengths of 5-7-5-7-7 syllables. Like → haiku poems, *waka* poetry is pervaded by the mind of Zen and is the form often chosen by Zen masters when they want to give expression to their realization of Zen.

Wakuan Shitai 𑖀 Jap. for → Huo-an Shih-t’i

Vishuddha-chakra 𑖀 Skt. → chakra 5

Vishvabhū 𑖀 Skt.; buddha of a previous world age; also → buddha 1

Visions 𑖀 → *makyō*

Visuddhi-magga 𑖀 Pali, lit. “Path of Purity”; the most important postcanonical work of the → Theravāda. It was composed in the 5th century by → Buddhaghosha. The *Visuddhi-magga* systematically presents the doctrine of the Mahāvihāra subschool of the Theravāda. It is divided into three parts with twenty-three chapters: chapters 1-2 deal with moral discipline (→ *shīla*), chapters 3-13 with meditation or concentration (→ *samādhi*), and chapters 14-23 with wisdom (→ *prajñā*). The part that deals with concentration describes in detail the meditation methods and objects of meditation used in the Theravāda to make development of concentration possible and also describes the fruits of meditation. The section on *prajñā* presents the fundamental elements of the Buddhist teaching (four noble truths, *pratītya-samutpāda*, eightfold path). An English translation is Nyanamoli 1976.

Vitarka-mudrā 𑖀 Skt. → mudrā 2

Vulture Peak Mountain 𑖀 𑖀 (Skt., gridhrakūṭa); a mountain in the neighborhood of the city of Rājagriha that was a favorite sojourning place of → Shākyamuni Buddha. According to tradition Buddha expounded the → *Lotus Sūtra* on Vulture Peak Mountain.

According to a saga the name of this mountain derives from an event in which → Māra in the form of a vulture attempted to divert → Ānanda from his meditation. See also → *nenge-mishō*.

Wanshi Shogaku 𑖀 Jap. for → Hung-chih Cheng-chueh

Wan-wu 𑖀 𑖀 Chin., lit. “ten thousand things or beings”; a conventional expression descriptive of the totality of phenomena within the universe. *Ten thousand* here simply means “innumerable” or “all.”

Wasan ㊦ Jap., lit. “song of praise”; generally a Buddhist song of praise in which a buddha, bodhisattva, patriarch (→ *soshigata*), or other Buddhist theme is celebrated. In the area of Zen, the best-known work of this genre is “Song in Praise of Zazen” by the great Japanese Zen master → Hakuin Zenji (→ *Hakuin Zenji zazen-wasan*), in which the fundamental importance of the practice of → *zazen* for the discovery of the ever-present buddha-nature is expressed.

Wato ㊦ Jap., lit. “word-head”; the point, punch line, or key line of a → *kōan*, the word or phrase in which the *kōan* resolves itself when one struggles with it as a means of spiritual training. A *kōan* can have only one, or several, *wato*, and the *wato* can consist of a single word (→ *ichijikan*) or be a long expression.

Wei-lang ㊦ → Hui-neng

Wei-shan Ling-yu ㊦ → Kuei-shan Ling-yu

Wei-t'o ㊦ Chin. (Skt., Veda); image in Buddhist monasteries of China, found in the hall of the → celestial kings with the statue of the → Laughing Buddha. Wei-t'o, one of the generals of the Guardian of the South, wears full warrior's armor. His head is adorned with a helmet and in his hand he holds either a → *vajra* or a war club, with which he annihilates enemies of the Buddhist teaching. Thus he is a guardian of the teaching.

Wei-t'o is said to have seen the Buddha face to face at the moment when the Buddha charged him with the protection of the → dharma. Thus his statue stands facing the image of the Buddha in the main hall of the monastery. In most monasteries Wei-t'o is invoked in the course of daily worship. Often the selection of a new abbot of the monastery is symbolically attributed to him. Strips of paper containing the names of the individual candidates are placed before his image in a vase. The retiring abbot or a representative draws one of the strips, but in so doing is only a medium for the will of Wei-t'o.

Wei-yang-tsung ㊦ Chin. → Igyō school

Wen-shu ㊦ Chin. name for → Mañjushrī, one of the “four great bodhisattvas” of China. The place in China where he is said to have appeared and expounded the teaching is Mount Wu-t'ai-shan (→ four famous mountains), which remains today a place of pilgrimage for Chinese Buddhists who wish to pay homage to Wen-shu. (For iconographical representation, → Mañjushrī.)

According to Chinese tradition, Wen-shu was chosen by → Shākyamuni Buddha to proclaim the teach-

ing in China. He is said to have taught during the reign of Emperor → Ming-ti and to have been personally venerated by him.

Wen-ta ㊦ Chin. for → *mondō*

Western paradise ㊦ → Sukhāvati

White Lotus school ㊦ (Chin., Pai-lien-tsung); a school of Pure Land Buddhism, founded by Mao Tzu-yuan in the 12th century. The White Lotus school was an association of monks, nuns, and laypersons, whose objective was by regularly invoking the Buddha → Amitābha and observing the → *shīlas* to create good karma, overcome all passions, and be reborn in the pure land. A unique feature in the practice of the White Lotus school was daily “penance.” The members were strict vegetarians and also did not take wine, milk, or onions.

This school of Buddhism was soon discredited as being linked with demons, and was banned several times; nevertheless it survived. Later on → Maitreya, the future buddha, was venerated along with Amitābha; non-Buddhist elements also penetrated the school. Thus the White Lotus school became a secret society and played an important role in the rebellions and peasant insurrections of the 13th–15th centuries.

Mao Tzu-yuan, a monk of the T'ien-t'ai school, quite early became interested in the teachings of the Pure Land school. The example of → Hui-yuan inspired him to found the White Lotus school. The goal of its adherents was to be reborn in the pure land, which was understood not as a geographical place but as a state of mind. Amitābha, ruler of the pure land, is the true nature of man. Even if one cannot give up worldly ties and undertakes no strict practice other than reciting the name of Amitābha, according to Mao's view, a rebirth in the pure land is possible.

White Lotus Society ㊦ → White Lotus school, → Pure Land school

Will for truth ㊦ → *kokorozashi*

Won Buddhism ㊦ Kor. *won*, lit. “circular”; modern Buddhist folk movement in South Korea, founded by Soe-tae San (1891–1943).

The practice of Won Buddhism has two aspects: realization of → buddha-nature and “timeless and placeless Zen.” This means that the adherents of Won Buddhism seek to see the Buddha in all things and to live in accordance with this insight. This type of meditation is called timeless and placeless because it does not depend on specific meditation periods and halls, but is to be practiced always and everywhere.

In Won Buddhism only one meditation object is used—a black circle on a white field, which symbolizes the cosmic body of Buddha, the *dharmakāya* (→ *trikāya*). The name of the school is derived from this circle.

Won Buddhism is not a purely monastic religion. Monks are permitted to marry. There are no specific ceremonies and rituals; an attempt is made to adapt to the needs of modern men and women. Thus the most important sūtras were translated into easily understandable Korean. The followers of Won Buddhism are active in social and charitable work. In the post-war years they established numerous kindergartens, schools, and universities.

Soe-tae San spent many of his youthful years in ascetic practice, until in 1915 he attained "great enlightenment." Nine disciples attached themselves to him to practice and study the Buddhist teachings. In 1924 he founded the Association for the Study of the Buddha-Dharma, which, however, remained quite limited in its effect during Japanese colonial rule. Only in 1946 were his teachings propagated, under the name Won Buddhism, throughout South Korea. Today Won Buddhism has many followers.

World Fellowship of Buddhists (WFB) ㊦ international association of Buddhists founded in 1950 by the Sinhalese Buddhist scholar Malalasekera. The objective of the World Fellowship of Buddhists is to propagate the Buddhist teaching and seek reconciliation between the different currents within Buddhism.

The WFB has a flag of six colors with the wheel of dharma (→ dharma-chakra) on it as a symbol of the teaching. It has declared the full-moon day in May to be Buddha Day. The World Fellowship of Buddhists periodically holds world conferences. The first one took place in 1950 in Sri Lanka. It puts out a journal called *World Buddhism*. Its main seat is in Bangkok.

Wu ㊦ Chin. for → satori

Wu-an P'u-ning ㊦ (Jap., Gottan Funei), 1197–1276, Chinese Ch'an (Zen) master of the → Rin-zai school; a student and dharma successor (→ *hassu*) of → Wu-chun Shih-fan (Jap., Bushun [Wujun] Shiban).

Wu-an went to Japan in 1260, where he was active for some years in the → Kenchō-ji monastery. He guided the Shōgun Hōjō Tokiyori to an enlightenment experience (→ *kenshō*) and founded the Shōden-ji monastery in Kyōto. Later he returned to China, where he died on a pilgrimage. In Japan he received the posthumous honorific title of *shūgaku zenji*.

Wu Chiu ㊦ (Jap., Ukyū), ca. 8th–9th century; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Ma-tsu Tao-i

(Jap., Baso Dōitsu). Wu Chiu appears in example 75 of the → *Pi-yen-lu*. He was one of the first Ch'an masters to make use of the stick (→ *shippei*, → *kyosaku*) in the training of Ch'an monks.

Wu-cho ㊦ (Jap., Mujaku) 821–900, Chinese Ch'an (Zen) master of the → Igyō school; a student and dharma successor (→ *hassu*) of → Yang-shan Hui-chi (Jap., Kyōzan Ejaku). In his youth he traveled through the country seeking out various Ch'an masters. The occurrence reported in example 35 of the → *Pi-yen-lu* is said to have taken place during this pilgrimage.

The name Wu-cho, "no attachment," was conferred upon the master by the Chinese emperor during the time after his enlightenment under Yang-shan when he was active as a Ch'an master.

Wu-chun Shih-fan ㊦ (Jap., Bushun [Mujun] Shiban), 1177–1249; Chinese Ch'an (Zen) master of the → Rin-zai school. He was the master of the Japanese Zen master → Ben'en, who helped establish Zen in Japan.

Wu-chun was one of the most outstanding Ch'an masters of his time. He was the abbot of important Chinese monasteries, among them the Wan-shou monastery on Mount Ching in Chekiang province, the first of the Five Mountains (Chin., Wu-shan; Jap., → Gosan) of China.

Wu-feng Ch'ang-kuan ㊦ (Jap., Gohō Jōkan), ca. 8th–9th century; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Pai-chang Huang-hai (Jap., Hyakujō Ekai). We encounter him in examples 70 and 71 of the → *Pi-yen-lu*.

Wu-hsin ㊦ Chin. for → *mushin*

Wu-hsüeh Tsu-yüan ㊦ (Jap., Mugaku Sogen), 1226–86, Chinese Ch'an (Zen) master of the → Rin-zai school; he trained under, among others, → Wu-chun Shih-fan (Jap., Bushun Shiban) and became abbot of the Chen-ju monastery of T'ai-chou. In 1279 the Shōgun Hōjō Tokimune invited him to Kamakura in Japan. There, succeeding → Lan-ch'i Tao-lung (Jap., Rankei Dōryū), he became abbot of → Kenchō-ji Monastery. He later founded → Engaku-ji monastery, of which he also become abbot. Kenchō-ji and Engaku-ji belong to the → Gosan of Kamakura, the most important monasteries of this important Japanese center of Zen. Posthumously, he received the honorific titles of → *bukkō kokushi* (also *bukkō zenji*) and *emman jōshō kokushi*.

Wu-men Hui-k'ai ㊦ (Jap., Mumon Ekai),

1183–1260; Chinese Ch’an (Zen) master of the Yōgi lineage of Rinzai Zen (→ Yōgi school); a student and dharma successor (→ *hassu*) of → Yueh-lin Shih-kuan (Jap., Gatsurin Shikan) and the master of Shinchi → Kakushin, who brought to Japan the Ch’an of the Yōgi school and the → *Wu-men-kuan* published by Wu-men. Wu-men, who is considered the most outstanding Rinzai master of his time, is today primarily known for having composed the *Wu-men-kuan*, i.e., for having compiled its forty-eight kōans and having furnished them with commentaries and “praises” (→ *ju*).

Wu-men was born in Hang-chou. Since Hang-chou had been one of the centers of Ch’an in China since the T’ang period, it is likely he came in contact with Ch’an at an early age and eventually sought instruction in it. His first master was Kung Ho-shang; later he came to Master Yueh-lin, who submitted him to strict training. He gave Wu-men the kōan → *mu*, and Wu-men struggled six years with it without coming to a breakthrough. Finally he was so desperate that he swore not to sleep anymore until he had solved the kōan. He uninterruptedly practiced → *zazen* with this kōan. When he got sleepy, he went to the entryway of the meditation hall and hit his head against a wooden pillar in order to stay awake.

One day when the great drum was struck to indicate midday, he suddenly realized profound enlightenment. Then he wrote a poem, which begins with the words “Out of the clear sky with the sun brightly shining, suddenly a thunderclap. . . .”

After Master Yueh-lin had examined him and confirmed his enlightenment experience, he wrote another poem in a short verse form with five-syllable lines. It went as follows:

Mu Mu Mu Mu Mu
 Mu Mu Mu Mu Mu
 Mu Mu Mu Mu Mu
 Mu Mu Mu Mu Mu

Later he was highly regarded throughout China as a Ch’an master. In 1288 he completed the *Wu-men-kuan*, with the → *Pi-yen-lu*, one of the two most renowned kōan collections. In the following year it was printed for the first time.

Emperor Li-tsung appointed Wu-men abbot of a large Ch’an monastery near the capital in 1246 and conferred on him the honorific title of *buddha eye*. Toward the end of his life, he withdrew to a small monastery in the mountains. Despite his fame and the deference and honor accorded to him on every hand, he remained until his death an extremely humble man, who continued to wear only a simple, coarse robe and, in the spirit of → Pai-chang Huai-hai (Jap., Hyakujō Ekai) he always participated in the manual labor of the monastery. His death poem was as follows:

Emptiness is unborn
 Emptiness does not pass away.
 When you know emptiness
 You are not different from it.

Wu-men-kuan 無門 禪. (Jap., *Mumonkan*), lit. “the Gateless Gate”; one of the two most important kōan collections in Ch’an (Zen) literature; the other is the → *Pi-yen-lu*. The *Wu-men-kuan* was compiled by the Chinese Ch’an (Zen) master, → Wu-men Hui-k’ai (Jap., *Mumon Ekai*). It is composed of forty-eight kōans, which Wu-men collected and arranged. He provided each kōan with a short insightful commentary and with a “praise” (→ *ju*) and published the collection in 1229. In 1254 the *Wu-men-kuan* was brought to Japan by the Japanese master → Kakushin, a student and dharma successor (→ *hassu*) of Wu-men. In 1405 Shun’ō Reizan (1334–1408), a fourth-generation dharma heir of Kakushin, published at Kōon-ji monastery the Japanese edition of this work that is considered authoritative down to the present day. Shibayama Zenkei, *Zen Comments on the Mumonkan*, trans. Sumiko Kudo (New York 1974), is noteworthy for the → *teishō* added to the examples of the ancient masters by the important modern Zen master → Shibayama Zenkei. Another English translation is *Two Zen Classics*, trans. Katsuki Sekida (New York, 1977).

The *Wu-men-kuan* begins with the renowned kōan → *mu*, with which Master Wu-men himself came to profound enlightenment. It is especially suitable as a *hosshin* kōan, i.e., as a kōan that can help a practitioner to a first enlightenment experience (→ *kenshō*, → *satori*). It is still given today to many beginners on the Zen path as their first kōan. Since the *Wu-men-kuan*’s most famous kōan is used with beginners and since from a literary point of view it is much plainer than the *Pi-yen-lu*, it is often considered less profound than the latter. This overlooks that a kōan like *mu* can be understood anew on ever deeper levels of enlightenment and that the *Wu-men-kuan* also contains examples (for instance, example 38) of *nantō* kōan, those that are especially difficult to resolve.

Kōans originated as an immediate expression of the Ch’an (Zen) realization of the ancient masters—realization that is not conceptually graspable (→ *fukasetsu*), not “understandable.” Its nature is paradoxical, i.e., beyond concept. Thus Ch’an and Zen texts are among the most difficult to translate in world literature. Even for someone who has achieved perfect mastery of Chinese or Japanese, it is just about impossible for one who does not have a profound realization of Zen to come up with an appropriate translation (i.e., one usable for Zen training) of a kōan. Thus most European translations of the *Wu-men-kuan* and other Ch’an and Zen texts suffer from the fact that though the translators may be philologically competent, they do not possess the “Zen eye.”

The reader of Ch’an and Zen texts who finds kōans strange or alienating, must keep in mind that

kōans are by definition understandable, inaccessible to the reasoning mind—precisely because they are challenges to transcend logical-conceptual mind. Even in cases where illuminating interpretations of kōans present themselves, from the standpoint of Zen they are false if they are thought out and will be quickly exposed as such by any Zen master. Texts like the *Wu-men-kuan* are aids in Zen training and should not be regarded either as literature or as a historical record. For a person practicing → *zazen* with a kōan, it is not the point to be informed about what a Chinese Ch'an master experienced or said hundreds of years ago, but rather to realize himself here and now the living truth toward which the kōan points. Many of the kōans in the *Wu-men-kuan* and other collections might appear superficially as amusing anecdotes—not rarely Ch'an or Zen masters have a profound sense of humor—but, the power of these kōans to enlighten, which alone is important for Zen, becomes evident only within the context of Zen training under the guidance of a → *rōshi*.

Wu-t'ai-shan 五台山 Chin., lit. "Five-Terrace Mountain"; one of the → four famous mountains of China, located in Shansi province. It is one of the most important pilgrimage sites for Chinese Buddhists, who venerate the bodhisattva → Wen-shu (Skt., Mañjuśrī) on Wu-t'ai-shan, where he is said to have expounded the teaching of Buddha. The mountain is also an important center of Mongolian Buddhism. The first monasteries were built here in the 4th–5th centuries; by the 6th century over 200 were already in existence. Of these about fifty-eight are preserved today.

The belief that this bodhisattva was active on Wu-t'ai-shan is also widespread in India and Nepal. It is based on a passage in the → *Buddhāvataṃsaka-sūtra*, where it says that Mañjuśrī will appear in a northeastern country and expound the teaching. Similar passages are found in other texts.

Wu-tsu Fa-yen 無著 (Jap., Goso Hōen), ca. 1024–1104, Chinese Ch'an (Zen) master of the Yōgi lineage of Rinzai Zen (→ Yōgi school); a student and dharma successor (→ *hassu*) of → Pai-yun Shou-tuan (Jap., Hakuun Shutan) and the master of → K'ai-fu Tao-ning (Jap., Kaifuku Dōnei) and → Yuan-wu K'o-ch'in (Jap., Engo Kokugon). We encounter Master Wu-tsu in examples 35, 36, 38, and 45 of the → *Wu-men-kuan*.

Wu-tsu literally means "fifth patriarch"; Master Wu-tsu was not, however, the fifth patriarch of Ch'an (→ Hung-jen), but rather a later Ch'an master who was named after Mount Wu-tsu (better known as Mount → Huang-mei), where the fifth patriarch once resided and taught.

Wu-tsu became a monk at the age of thirty-five. He

first studied the sūtras and the writings of the → Yogācāra school of Buddhism. He was not satisfied, however, by philosophical study, and turning to Ch'an, he sought out various masters. Finally he stayed with Master Pai-yun. He experienced enlightenment one day as he listened to Master Pai-yun giving instruction to another student on the kōan → *mu*. In example 36 of the *Wu-men-kuan*, Master Wu-tsu asks a question that has often been cited in Ch'an (Zen) literature: "If you meet a master on the way, you should greet him neither with words nor silence. So tell me, how should you greet him?"

Wu-tsung 吳承恩 814–46, Chinese emperor of the T'ang Dynasty, who was a fanatical follower of Taoism. He surrounded himself with Taoist priests (→ *tao-shih*) and alchemists, held ceremonial fasts (→ *chai*), and attempted to produce long-life elixirs.

At the urging of his Taoist advisors, he promulgated in the year 842 a series of anti-Buddhist decrees. This persecution of Buddhism reached its peak in 845: 260,000 Buddhist monks and nuns were forced to return to worldly life. The art treasures of 4,600 monasteries were confiscated, and even Buddhist families had to surrender their ritual articles to imperial functionaries. This was the most seriously effective persecution of Buddhism; little by little other "foreign" religions were to encounter the same treatment.

Wu-wei 無為 Chin. → five degrees (of enlightenment)

Wu-wei 無為 Chin., lit. "nondoing"; unmotivated, unintentional action. A concept of the Taoist classic *Tao-te ching*, designating nonintervention in the natural course of things; spontaneous action that, being completely devoid of premeditation and intention, is wholly appropriate to a given situation. *Wu-wei* is said to be the attitude of a Taoist saint. In addition, the ideal of nonaction is a central characteristic of Chinese Zen (*Ch'an*) Buddhism.

In Chapter 48 of the *Tao-te ching* (Feng & English 1972), Lao-tzu describes *wu-wei* as follows: In the pursuit of learning, every day something is acquired [as regards our efforts and expectations]. In the pursuit of Tao, every day something is dropped [as regards our business and desires].

Less and less is done

Until non-action is achieved.

When nothing is done, nothing is left undone.

The world is ruled by letting things take their course. It cannot be ruled by interfering.

Wu-wei therefore does not denote absolute nonaction but rather a form of action that is free of any desires, intention, or motivation.

A Taoist adept, by following the ideal of *wu-wei*, imitates the Tao, the universal effectiveness of which is a consequence of *wu-wei*:

Tao abides in non-action,
Yet nothing is left undone. [Ibid.]

A Taoist therefore endeavors to imitate the Tao by not intervening in the course of things, thereby permitting all things to unfold in accordance with their own nature. *Wu-wei* may essentially be understood as action confined to what is natural and necessary.

The *Tao-te ching* furthermore applies the notion of *wu-wei* to the way a ruler acts. In this context, Lao-tzu illustrates the effectiveness of unmotivated action by the example of a ruler of whose existence the people, ideally, would not even be aware. Only by abiding in

wu-wei is it possible for a ruler to have power and influence.

Chapter 37 of the *Tao-te ching* describes how someone following the ideal of unmotivated action would rule:

If kings and lords observed this, the ten thousand things [→ *wan-wu*] would develop naturally.

If they still desired to act, they would return to the simplicity of formless substance.

Without form there is no desire.

Without desire there is tranquillity.

In this way all things would be at peace.

This view is also shared by Confucius. In the *Analects* (*Lun-yü*) 15.4 we read, "The Master said, 'If there was a ruler who achieved order without taking any action, it was, perhaps, (the legendary emperor) Shun. There was nothing for him to do but to hold himself in a respectful posture and face due south'" (Lau 1979).

Y

Yab-yum རྩ་མཚན་ Tib., lit. "father [and] mother"; term for masculine and feminine deities in sexual union, a frequent image in Tibetan art. (see p. 251). In the symbology of → Vajrayāna, this image expresses the unity of the masculine principle (→ *upāya*) and the feminine principle (→ *prajñā*). The motif, which appears in sculpted images and painted → *thangkas*, serves as an aid to concentration in fusing the masculine and feminine energies within the practitioner himself in → *sādhana* practice.

Yakkogin-no-zen 夜叉の禅 Jap., lit. "quicksilver Zen"; a "Zen" that is only an imitation of Zen in external appearance; it is not genuine Zen, as quicksilver is not genuine silver.

Yakō Zen 野狐の禅 Jap., lit. "wild-fox Zen"; the Zen of persons who, though they possess no genuine Zen realization, pretend to be enlightened and deceive other people by imitating outer forms and mouthing truths concerning which they have no real understanding. The fox in China, where this image comes from, was the animal demons rode upon or was itself a demon who could take on human form in order to lead people into error.

Yaksha རྩམས་ (yakṣa), Skt. (Pali, yakka); beings mentioned in the Buddhist canon who are di-

vine in nature and possess supernatural powers. In many cases *yakshas* are wild demonic beings who live in solitary places and are hostile toward people, particularly those who lead a spiritual



Yab-yum: masculine and feminine principles in union (Tibetan block print)

life. They often disturb the meditation of monks and nuns by making noise.

Yakusan Igen 寂庵 Jap. for → Yüeh-shan Weiyen

Yakuseki 薬石 Jap., lit. “medicine stone”; the last meal of the day in a Zen monastery; it is taken in late afternoon.

The name comes from the earlier practice of monks of placing a heated stone on their bellies in order to soothe their grumbling stomachs. This came about because in the orthodox Buddhist code of behavior, the midday meal was the final meal of the day. Later the stone was replaced by a simple meal made of leftovers from the midday meal.

Yama 閻 Skt.; in Buddhist mythology the ruler of the hells (→ *naraka*). Yama was originally a king of → Vaishālī, who, during a bloody war, wished himself the ruler of hell. In accordance with this wish he was reborn as Yama. His eight generals and his retinue of eighty thousand accompany him in the hell realm. Three times a day he and his helpers have molten copper poured in their mouths as a punishment. This will last until their evil deeds have been expiated. Yama sends human beings old age, sickness, and approaching death as his messengers to keep them from an immoral, frivolous life. Yama resides south of → Jambudvīpa in a palace made of copper and iron. Yamī, Yama’s sister, rules over the female inhabitants of the hells.

Yamaka 閻 Skt. → Abhidharma

Yamamoto Gempō 山本玄波 1866–1961; one of the most outstanding Zen masters of modern times, often called the “twentieth-century Hakuin.” Yamamoto Gempō was a foundling. In his early twenties, threatened by complete blindness, he left his wife and property, went on pilgrimage, and eventually entered a Zen monastery. At the age of forty-nine he received the seal of confirmation (→ *inka-shōmei*) from Master Sōhan of Empuku-ji monastery. He restored the Ryūta-ku-ji monastery near Mishima in Shizouka province, of which → Hakuin Zenji had once been abbot, and was himself the abbot there for many years. At the age of eighty-two he reluctantly accepted an appointment as abbot of the Myōshin-ji monastery in Kyōto.

Yamamoto Gempō was virtually an illiterate until middle age because of his life circumstances and bad eyesight. His eyesight somewhat improved during his spiritual training, and later he became one of the most renowned modern masters of the way of writing (→

shōdō). He is also known for his eccentric lifestyle, his love of rice wine, and his fondness for women. He was one of the first Zen masters to travel throughout the world: to India, Africa, Europe, and the United States.

Yamaoka Tesshū 山岡天竺 1836–88; a profoundly realized Zen layperson (Jap., *kōji*). He was without doubt the greatest master of the way of the sword (→ *kendō*) in 19th-century Japan, an outstanding painter and calligrapher, and one of the most important Japanese statesmen of his time. At the beginning of the Meiji Restoration, the reestablishment of imperial power after long dominance by the shōgunate, he was instrumental in forestalling a test of power between the allies of the emperor and the followers of the Shōgun Saigō Takamori that would have resulted in civil war. The life and work of Yamaoka Tesshū are described in Stevens 1989.

Yami 闇 Skt. → Yama

Yāna 輿 Skt., lit. “vehicle”; the concept, already developed in Hīnayāna Buddhism, of a vehicle in which the practitioner travels on the way to enlightenment (→ *bodhi*). The different vehicles correspond to views of the spiritual “journey” that differ as to the basic attitude of the practitioner and the means of making progress on the way. According to → Tibetan Buddhism, the choice of vehicles depends on the spiritual maturity of students and the capability of masters. Here three vehicles are distinguished: → Hīnayāna, → Mahāyāna, and → Vajrayāna. From the standpoint of the → Vajrayāna, all three vehicles can be practiced at once; this view is reflected in the term → *ekayāna* (“one vehicle”).

At the time of the first spreading of the Buddhist teaching in Tibet, different ways of dividing up the vehicles existed, of which the division into nine vehicles survived in the → Nyingmapa school and was adopted in the 19th century by the → Rime movement. According to this system, the following belong to the exoteric teaching: (1) the vehicle of the → *shrāvakas*, (2) that of the → *pratyeka-buddhas*, and (3) that of the *bodhisattvas*; i.e., Hīnayāna and Mahāyāna. The esoteric teaching is divided into two categories, the outer and the inner → Tantras. The outer Tantras are the three classes of Tantra also recognized by the other schools, which are included in the following vehicles: (4) *Kriyā-tantra* (action Tantra), (5) *charyā-tantra* (elaboration Tantra), and (6) *yoga-tantra*. The further division of the supreme *yoga-tantra* into three inner Tantras is unique to the Nyingmapa school. These vehicles are (7) *mahā-yoga*, (8) *anu-yoga*, (9) *ati-yoga* (→ *dzogchen*).

According to the Nyingmapa doctrine, the first three vehicles were transmitted by Buddha → Shākyamu-

ni, a manifestation of the *nirmānakāya* (→ *trikāya*). The source of the outer Tantras is the *sambhogakāya* manifestations, for example → Vajrasattva. The inner Tantras have their origin in → Samantabhadra, a manifestation of the *dharmakāya*. This conception also influenced the number of stages (→ *bhumī*) in the spiritual development of a bodhisattva. According to the Nyingmapa system, there are not, as in Mahāyāna Buddhism, ten such stages, but rather sixteen, as in this system nine, rather than three, vehicles are differentiated.

Yang-ch'i Fang-hui 楊 (Jap., Yōgi Hōe), 992–1049; Chinese Ch'an (Zen) master of the → Rin-zai school; a student and dharma successor (→ *hassu*) of → Shih-shuang Ch'u-yuan (Jap., Sekisō Soen) and the master of → Pai-yun Shou-tuan (Jap., Hakuun Shutan). Yang-ch'i founded the → Yōgi school of Rin-zai Zen, which bears his name. It is one of the two lineages into which the tradition of the Rin-zai school divided after Master Shih-shuang. The strict Ch'an of the Yōgi lineage was brought to Japan by Chinese and Japanese masters and still flourishes there today.

Yang-ch'i-p'ai 楊 (Chin. for → Yōgi school)

Yang-ch'i-tsung 楊 (Chin. for → Yōgi school)

Yang-shan Hui-chi 楊 (Jap., Kyōzan Ejaku), 807–83 or 813/14–90/91; one of the great Ch'an (Zen) masters of China; a student and dharma successor (→ *hassu*) of → Kuei-shan Ling-yu (Jap., Isan Reiyū) and the master of → Nan-t'a Kuang-jun (Jap., Nantō Kōyū). Yang-shan was one of the most important Ch'an masters of his time; his great abilities brought him the nickname Little Shākyamuni. Already before he was twenty years old, he had visited several great Ch'an masters, among them → Ma-tsu Tao-i (Jap., Baso Dōitsu) and Pai-chang Huai-hai (Jap., Hyakujō Ekai), and had made himself a name as an outstanding student of Ch'an. Under Kuei-shan he realized profound enlightenment. As his master's dharma successor of equal accomplishment, he is considered the co-founder with his master of the → Igyō school of Ch'an, which derives its name from the first character of the names of the two men. By Master → Tan-yuan Ying-chen (Jap., Tansen Ōshin), under whom he had his first enlightenment experience, he was initiated into the use of the ninety-seven circle symbols that were later to play a major role in the Igyō school.

The → *hossen* and → *mondō* of Yang-shan with his master Kuei-shan and other Ch'an masters, recorded in the *Yuan-chou Hui-chi-ch'an-*

shih yu-lu (*Record of the Words of the Ch'an Master Yang-shan Hui-chi from Yuan-chou*), are considered outstanding examples of Ch'an (Zen) mind. Yang-shan appears in example 25 of the → *Wu-men-kuan* and examples 34 and 68 of the → *Pi-yen-lu*.

Yang-shan already wanted to become a monk at the age of fifteen, but his parents held him back. At the age of seventeen he finally cut off two of his fingers and presented them to his parents as a sign of his resolve. They then permitted him to go ahead. After having sought out a number of great Ch'an masters and, under them, having opened his dharma eye to a certain extent, he found in Kuei-shan the master who ideally suited him and who could guide him to profound enlightenment. Between Kuei-shan and Yang-shan there prevailed such a harmony of temperament and of spiritual outlook, that it was said of them: "Father and son sing with one mouth."

Yao-shan Wei-yen 姚 → Yueh-shan Wei-yen

Yasha 叉 (Skt. → Buddhist councils)

Yashodharā 叉 (Yaśodharā); wife of → Sid-dhārtha Gautama, the historical Buddha, and mother of his son → Rāhula.

Yasutani Rōshi 楊 → Hakuun Ryōko Yasutani

Yathābhūtam 叉 (Skt., Pali; knowledge in accordance with reality; knowledge of true reality, of "suchness" (→ *tathatā*, → *bhutatahata*).

Yaza 叉 (Jap., lit. *ya* = *yoru*, "night"; *za*, "sitting"; → *zazen* after the usual time for going to sleep in a Zen monastery.

Yen-kuan Ch'i-an 嚴 (Jap., Enkan Seian [Sai-an]), roughly 750–842, Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Ma-tsu Tao-i (Jap., Baso Dōitsu). Yen-kuan appears in example 91 of the → *Pi-yen-lu*.

Yen-lo 嚴 (Chin. for → Yama)

Yen-t'ou Ch'uan-huo 嚴 (Jap., Gantō Zenkat-su), 828–87; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Te-shan Hsuan-chien (Jap., Zuigan Shigen). Yen-t'ou appears in example 13 of the → *Wu-men-kuan* and in examples 51 and 66 of the → *Pi-yen-lu*.

Yen-t'ou was known for his clear eye and his sharp mind. When Te-shan died, Yen-t'ou was thirty-five years old. After he had lived in solitude for a time, students began to gather around him and he became the abbot of a large monastery. It was a chaotic period during the decline of the T'ang dynasty; robber bands attacked the monastery. The monks, forewarned, fled;

only Master Yen-t'ou remained in the monastery. The robbers found him sitting in meditation. Disappointed that they had found no booty, they murdered the master. When they stabbed him, Yen-t'ou is supposed to have uttered a cry that could be heard for ten Chinese leagues (*li*); it is renowned in the tradition as "Yen-t'ou's cry." This cry has presented a knotty problem to many a later Zen student, whose conception of the life and death of a Zen master this story did not match. This was the case also for the great Japanese master → Hakuin Zenji. Only when Hakuin had realized enlightenment did he understand, and he cried out: "Truly, Gantō [Yen-t'ou] is alive, strong, and healthy!"

Yeshe Tsogyel 𑄧 (Ye-shes Mtsho-rgyal) Tib., lit. "Princess of the Wisdom Lake," 757–817; intimate companion of → Padmasambhava and the most important female figure in the tradition of the → Nyingmapa school. Named for a miracle that occurred at the time of her birth, the rising of a nearby lake, this daughter of the noble Kharchen family attracted the attention of Tibetan king Trison Detsen when she was only twelve years old. At the king's court she also met the Indian scholar Shāntirakshita. Padmasambhava took her as his consort and transmitted to her particularly the teachings of the → *phurba* cycle. Yeshe Tsogyel codified countless of her guru's teachings in → *terma* texts and also composed his biography. In the last part of her life she was active mainly in east Tibet. She is venerated up to the present day as a → *dākinī*.

Yidam 𑄧 (yid-dam), Tib., lit. "firm mind"; in → Vajrayāna Buddhism, a term for a personal deity, whose nature corresponds to the individual psychological makeup of the practitioner. *Yidams* are manifestations of the → *sambhoga-kāya* and are visualized in meditative practice (→ *sādhana*), i.e., perceived with the inner eye. They can take on either a peaceful or wrathful → form of manifestation, and each belongs to a particular buddha family (→ *buddhakula*). Among the most widely invoked *yidams* are → Chenresi, Green → Tārā, and others who appear only in strictly secret teachings, such as Dorje Phagmo (Diamond Sow).

Tibetan Buddhism does not particularly regard *yidams* as protective deities (as the personal deities [*ishta-devatā*] are considered in Hindu Tantra); rather their function is as an aid in the transformative process in which the practitioner comes to acknowledge his or her own basic personality structure. The *yidams* also serve to bring the practitioner to a sense of intimate connection with the traditional lineage whose teaching he or she follows.

The *yidams* can be classified according to their basic qualities as follows:

	peaceful: <i>bhagavat</i>	active
Male Yidam	semiwrathful: <i>dāka</i>	sympathy
	wrathful: <i>heruka</i>	(compassion)
	peaceful: <i>bhagavatī</i>	knowledge of
Female Yidam	semiwrathful: <i>dākinī</i>	supreme
	wrathful: <i>dākinī</i>	reality

In the Tibetan pantheon, male and female deities are also represented in union (→ *yabyum*), as, for example, the male deities Chakrasamvara and Vajrabhairava with their consorts. In this way an extremely complex iconography was developed.

Yin-yüan Lung-ch'i 𑄧 (Jap., Ingen Ryūki), 1592–1673; Chinese Ch'an (Zen) master of the → Rinzai school, abbot of the Wan-fu monastery (Jap., Mampuku-ji) on Mount Huang-po (Jap., Ōbakusan) in China. Yin-yuan went to Japan in 1654 and founded there the → Ōbaku school. He received from the Japanese imperial house the posthumous title *daiko fushō kokushi* (→ *kokushi*). His teachings and sayings are recorded in the *Ōbaku-hōgo*, the *Fushō-kokushikōroku*, and the *Ingen-hōgō*.

Yoga 𑄧 Skt., lit. "yoke." In Hinduism *yoga* has the sense of harnessing oneself to God, seeking union with the Divine.

As a way to knowledge of Truth, yoga in its broadest sense is not confined to India. All seekers for the experience of fundamental unity (the so-called) mystical experience), whether they are Indian shamans or Christian mystics, are yogis in this sense. Thus the Tantric practices of → Tibetan Buddhism are also called yoga, and its great saints (for example, → Milarepa) are called yogis.

Yogāchāra 𑄧 (Yogācāra), Skt., lit. "application of yoga" (also called the Vijnānavāda, lit. "the School That Teaches Knowing"); school of Mahāyāna Buddhism founded by → Maitreyanātha, → Asanga, and → Vasubandhu.

According to the central notion of the Yogāchāra, everything experienceable is "mind only" (*chittamātra*); things exist only as *processes* of knowing, not as "objects"; outside the knowing process they have no reality. The "external world" is thus "purely mind." Just as there are no things qua objects, there is also no subject who experiences. Perception is a process of creative imagination that produces apparently outer objects. This process is explained with the help of the concept of the "storehouse consciousness" (→ *ālaya-vijñāna*). In addition the teaching of the three bodies of a buddha (→ *trikāya*) took its definitive form in the Yogāchāra. Apart from the founders, important representatives of the school were → Sthiramati and

Dharmapāla, both of whom originated new currents within the Yogāchāra school (→ Fa-hsiang school, → Hossō school).

The name of the Yogāchāra school stems from the fact that its followers placed particular value on the practice of “yoga,” which here is used in a quite general way to mean meditative practice that perfects all the qualities of a future buddha, a bodhisattva.

The mechanism of the arising of the external world is explained in the Yogāchāra in the following manner: In the *ālaya-vijñāna*, which is the ground of knowledge and the storehouse of all previous impressions, seeds (*bīja*) develop, which produce mental phenomena. As the storehouse of all seeds, the *ālaya-vijñāna* is the determining factor for the process of ripening (→ *vipāka*) by which the Yogāchāra explains the development of → karma. In the storehouse consciousness, the seeds affect each other in such a way that their interaction creates the deception that something really exists. The *ālaya-vijñāna* is often compared to a stream, the water of which perpetually renews itself and after the death of an individual being continues to flow, providing continuity from one existence to the next.

The individual forms of sense consciousness are produced by the activity of the seeds and the mind (→ *manas*). The latter is “tainted” and is considered the main factor in the arising of subjectivity. It creates the illusion of an *I*, or ego, where in fact only psychological phenomena exist, that is, only experience, no experiencing subject. That which is knowable by the mind—phenomena—is of threefold nature: conceptualized (*parikalpita*), dependent (*paratantra*), and perfect (*parinishpanna*). The conceptualized phenomena are mere imagination, false conceptions. They are dependent because they arise in dependence upon other factors. They are perfect in their true or ultimate nature, which is emptiness (→ *shūnyatā*), also known as “suchness” (→ *tathatā*). The characteristic of “suchness” is nonduality. Realization of this true nature is enlightenment (→ *bodhi*). It is immanent in all things. “Suchness” is sometimes also called the buddhā-self; on this account the Yogāchāra was accused of substantialism.

The path to liberation in the Yogāchāra, in continuance of ancient Buddhism, is divided into four stages and presumes practice of the → *pāramitās* and concentration (→ *samādhi*): (1) preliminary path—here the bodhisattva undertakes the teaching of “mind only”; (2) path of seeing (→ *darshana-mārga*)—in this stage the bodhisattva gains a realistic understanding of the teaching, attains knowledge beyond concepts, and enters upon the first of the ten stages (→ *bhūmi*) of the development of a bodhisattva, realizing higher intuitive knowledge, in which subject and object are one; on the path of seeing, the elimination of the defilements (→ *klesha*) begins as well as the “conversion of the ground”; (3) path of meditation (*bhāvanā-mārga*)—here the bodhisattva passes successively through the ten stages and develops the insight already attained further; liberation from defilements and “conversion of the ground” continue; (4) path of ful-

fillment—in this last stage all defilements are eliminated and the “conversion of the ground” is completed, putting an end to the cycle of existence (→ *samsāra*); the bodhisattva has actualized the “body of the great order” (*dharmakāya*, → *trikāya*).

The Yogāchāra school reached its zenith in the 6th century. A center of the school was the monastic university → Nālandā in northern India. There Dharmapāla taught an absolute idealism and concentrated on the doctrine of “nothing but conception.”

Along with the school of Nālandā existed the school of Valabhī, which was founded by Gunamati and had its most important representative in Sthiramati. The latter advocated a moderate idealism and attempted to reconcile the teaching of the Yogāchāra with that of → Nāgārjuna. The focal point of his thought was the notion of emptiness (→ *shūnyatā*). A rapprochement of Yogāchāra thought with that of the → Sautrāntikas produced the logical epistemology school of → Dignāga and his student → Dharmakīrti.

Opponents of the Yogāchāra were the followers of the Mādhyamika school, which fiercely criticized the Yogāchāra system, in which it saw a revival of substantialistic thought.

Yogāchārabhūmi-shāstra ㊦ Skt., lit. “Treatise on the Stages of the Yogāchāra”; fundamental work of the → Yogāchāra school, which according to tradition was composed by → Asanga and was transmitted to him by the future buddha → Maitreya. The most recent research attributes it to → Maitreyanātha. It is one of the most voluminous works of Buddhist literature and presents the complete teaching of the Yogāchāra. The Sanskrit original is preserved only fragmentarily, however complete translations exist in Chinese and Tibetan.

The work is composed in prose with short sections of verse and is divided into five parts: (1) the seventeen stages (→ *bhūmi*), presenting the progression on the path to enlightenment with the help of the Yogāchāra teaching—this is the main part; (2) interpretations of the these stages; (3) explanation of those sūtras from which the Yogāchāra doctrine of the stages draws support; (4) “classifications” contained in these sūtras; (5) topics from the Buddhist canon (→ sūtra, → Vinaya-pitaka, → Abhidharma). A short version of this work, also composed by Asanga, is the *Āryashāsana-prakarana* (Proof of the Sacred Doctrine), of which there are two Chinese translations, one by → Paramārtha, the other by → Hsuan-tsang.

Yōgi-ha ㊦ Jap. for → Yōgi school

Yōgi Hōe ㊦ Jap. for → Yang-ch’i Fang-hui

Yōgi school ㊦ (Chin., Yang-ch’i-tsung or Yang-ch’i-p’ai; Jap. Yōgi-shu or Yōgi-ha [Chin., p’ai and Jap. ha, “wing”]); a school of Ch’an (Zen) originating with the Chinese Ch’an master

Yang-ch'i Fang-hui (Jap., Yōgi Hōe). It is one of the "seven schools" (→ *goke-shichishū*) of Ch'an (→ Zen) in China and is the more important of the two lineages into which the → Rinzai school split after → Shih-shuang Ch'u-yuan (Jap., Sekisō Soen). As a traditional lineage of Rinzai Zen, it is also called the Rinzai-Yōgi lineage.

The Yōgi school produced important Ch'an masters like → Wu-men Hui-k'ai (Jap., Mumon Ekai), the compiler of the → *Wu-men-kuan*, and his dharma successor (→ Kakushin), who brought the Ch'an of the Rinzai-Yōgi lineage to Japan, where as Zen it still flourishes today.

As Ch'an gradually declined in China after the end of the Sung period, the Rinzai-Yōgi school became the catchment basin for all the other Ch'an schools, which increasingly lost importance and finally vanished. After becoming mixed with the Pure Land school of Buddhism, in the Ming period Ch'an lost its distinctive character and ceased to exist as an authentic lineage of transmission of the buddha-dharma "from heart-mind to heart-mind" (→ *ishin-denshin*).

Yojana 𑖀 Skt.; ancient Indian land measure that frequently appears in Buddhist writings. It is based on the distance that an army can march in a day, i.e., 15–20 kilometers.

Yōka Gengaku 𑖀 Jap. for → Yung-chia Hsuan-chueh

Yōmyō Enju 𑖀 Jap. for → Yung-ming Yen-shou

Yōsai 𑖀 → Eisai Zenji

Yuan-chueh-ching 𑖀 Chin. (Jap., *Engaku-kyō*), "Sūtra of Perfect Enlightenment"; a sūtra that was translated into Chinese by the Buddhist monk Buddhatrāta in the year 693. In it twelve bodhisattvas, among them → Mañjuśrī (Jap., Monju) and → Samantabhadra (Jap., Fugen), are instructed in the nature of perfect → enlightenment. This sūtra had great influence on Ch'an (Zen).

Yuan-wu K'o-ch'in 𑖀 (Jap., Engo Kokugon), 1063–1135, Chinese Ch'an (Zen) master of the Yōgi lineage of Rinzai Zen (→ Yōgi school); a student and dharma successor (→ *hassu*) of → Wu-tsu Fa-yen (Jap., Goso Hōen) and the master of → Hu-kuo Ching-yuan (Jap., Gokoku Keigen), → Hu-ch'in Shao-lung (Jap., Kukyū Jōryū), and → Ta-hui Tsung-kao (Jap., Daie Sōkō). Yuan-wu was one of the most important Ch'an masters of his time. With masters like him and the twenty-years-younger → Wu-men Hui-k'ai (Jap., Mumon Ekai), also in the tradi-

tion of the Yōgi school, Ch'an reached the last peak of its development in China before the dharma transmitted by the patriarchs (→ *soshigata*) from heart-mind to heart-mind (→ *ishin-denshin*) was brought to Japan. There it continued to flourish, while in China it gradually declined.

Master Ta-hui, one of Yuan-wu's chief students, played a major role in shaping kōan practice. → Hakuin Zenji, the great renewer of Rinzai Zen in Japan, was in the lineage of transmission stemming from Yuan-wu. Yuan-wu himself is known primarily as the editor of the → *Pi-yen-lu*, together with the → *Wu-men-kuan* one of the two best-known kōan collections. His instructions, incidental remarks (→ *jakugo*), and explanations on the hundred kōans collected and provided with "praises" (→ *ju*) by Master Ch'ung-hsien make the *Pi-yen-lu* one of the greatest works of Ch'an (Zen) literature and one of the most helpful for training students.

Son of a family from Szechuan, the heads of which had been Confucian scholars for generations, as a child he learned the Confucian classics by heart. He was attracted to Buddhism at an early age and entered a Buddhist monastery, where he devoted himself to the study of the sūtras. After nearly dying from an illness, he came to the conclusion that mere scholarly erudition could not bring one to the living truth of the buddha-dharma. Thus he set out to find an enlightened Ch'an master. As an → *unsui*, he traveled to south China, where he eventually found and stayed with Master Wu-tsu, whom he served as an attendant for many years. Even after he had realized profound enlightenment under Wu-tsu and had received from him the seal of confirmation (→ *inka-shōmei*), he stayed with him to train further until the master's death.

Then he set out for the north, where he was appointed by high state officials and finally by Emperor Huitsung himself to the abbacy of various large Ch'an monasteries. The conquest of north China by the Kitan drove him once again to south China. However, he soon returned to his home province and was active there as a Ch'an master until his death.

Yueh-an Shan-kuo 𑖀 (Jap., Gettan Zenka), 1079–1152, Chinese Ch'an (Zen) master of the Yōgi lineage of Rinzai Zen (→ Yōgi school); a student and dharma successor (→ *hassu*) of → K'ai-fu Tao-ning (Jap., Kaifuku Dōnei) and the master of → Lao-na Tsu-teng (Jap., Rōnō Sotō). We encounter Master Yueh-an in example 8 of the → *Wu-men-kuan*.

Yueh-chou Ch'ien-feng 𑖀 (Jap., E'shū Kempō); Chinese Ch'an (Zen) master of the T'ang period; a student and dharma successor (→

hassu) of → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai). We encounter him in example 48 of the → *Wu-men-kuan*.

Yueh-lin Shih-kuan 月林 (Jap., Gatsurin [Get-surin] Shikan), 1143–1217; Chinese Ch’an (Zen) master of the Yōgi lineage of Rinzai Zen (→ Yōgi school); a student and dharma successor (→ *hassu*) of → Lao-na Tsu-teng (Jap., Rōnō Sotō) and the master of → Wu-men Hui-k’ai (Jap., Mumon Ekai).

Yüeh-shan Wei-yen 越山 魏延 also Yao-shan Wei-yen (Jap., Yakusan Igen), 745–828 or 750–834, Chinese Ch’an (Zen) master; a student and dharma successor → *hassu*) of → Shih-t’ou Hsi-ch’ien (Jap., Sekitō Kisen) and the master of → Tao-wu Yuan-chih (Jap., Sekitō Kisen) and → Yun-yen Tan-sheng (Jap., Ungan Donjō). From the → *Ching-te ch’uan-teng-lu* we learn only that he left home at the age of seventeen and was ordained as a monk in 774 on Heng mountain by the Vinaya master Hsi-ts’ao (→ Vinaya). He is without doubt the most prominent of the students who were sent back and forth between Shih-t’ou and → Ma-tsu Tao-i (Jap., Baso Dōitsu) (on this, → Shih-t’ou Hsi-ch’ien).

In the → *Denkō-roku* we learn of the incident that marked the transmission of the dharma from Shih-t’ou (Sekitō) to Yueh-shan:

The thirty-sixth patriarch Kōdō Daishi [honorific title for Yueh-shan] went to Sekitō and said, “I almost know the teachings of the three vehicles and of the twelve branches of doctrine. Once I heard that in the south there existed direct instructions on the mind of men that make men into buddhas and bring them to realize their nature. That is not yet clear to me. Bowing, I request the master to have compassion on me and instruct me.”

Sekitō said, “When you say ‘It is this,’ then you miss it. This and not-this, both miss *it*. What do you think about that?”

The master [Yueh-shan] did not know what to answer.

Sekitō said, “Your karma does not connect you to this place. [Ch’an masters often used the expression *this place* to refer to themselves.] Go for a little while to Baso Dōitsu [Ma-tsu].”

The master obeyed the command, went to Baso, paid homage to him, and once again asked his earlier question.

The patriarch [Ma-tsu] said, “Sometimes I make him raise his eyebrows and blink his eyes, and sometimes I make him not raise his eyebrows and blink his eyes. Sometimes that which raises its eyebrows and blinks its eyes is *that!* Sometimes that which raises its eyebrows and blinks its eyes is *not-that!* What do you think about that?”

With this the master experienced great enlightenment. He prostrated.



A student comes to *dokusan* with Master Yüeh-shan Wei-yen (Ch’an painting by Ma Kung-hsien, 12th century)

The patriarch said, “What kind of thing has become clear to you that you prostrate yourself?”

The master said, “When I was with Sekitō, it was like a gnat attacking an iron ox.”

The patriarch said, “You’ve got it now. Keep it well. But your master is Sekitō.” When, at the age of eighty-four, Yueh-shan saw his end approaching, he cried out, “The dharma hall is collapsing! All you [monks], hold it up!” Then he raised a hand and said, “You monks don’t understand my words,” and passed away.

Yuige 有依 Jap. lit. “poem [ge, Skt., gāthā] left behind [yui]”; a verse left behind by a Zen master for his students at the time of his death.

In these—mostly short—poems, masters express their Zen realization “in a nutshell” in order to inspire their students and to encourage them not to flag in their efforts on the Zen way, even after their master’s passing away (→ *senge*).

Yun-chu Tao-ying 云楚 陶映 (Jap., Ungo Dōyō), d. 901/2; Chinese Ch’an (Zen) master; a student

and dharma successor (→ *hassu*) of → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai). Yun-chu is the student of Tung-shan who continued the lineage of the → Sōtō school founded by Tung-shan and → Tsao-shan Pen-chi (Jap., Sōzan Honjaku). → Dōgen Zenji was a later dharma heir of this lineage and Sōtō Zen in Japan continues its tradition today.

Yung-chia Hsuan-chueh 玄 (Jap., Yōka Genkaku), 665–713; early Chinese Ch'an (Zen) master, who is considered a student of → Hui-neng. He left in his youth to become a Buddhist monk and studied all the important Buddhist writings. He was especially well versed in the teachings of the T'ien-t'ai school (Jap., Tendai school, → Mikkyō) of Buddhism. He was also instructed in the practice of meditation (→ *zazen*) according to the tradition of this school. He is said to have perfectly realized this in "walking, standing, sitting, and lying" (→ *gyō-jū-za-ga*). When he heard of Hui-neng, he sought him out in Paolin monastery in Ts'ao-ch'i.

According to the → *hossen* recorded in the → *Ching-te ch'uan-teng-lu* between Hui-neng and Yung-chia, Hui-neng barely had the chance to confirm Yung-chia's profound enlightenment. He asked Yung-chia, who wanted to leave immediately, at least to stay the night at his monastery. He did, and thus is also known as the "master of the enlightenment of staying for one night."

Yung-chia combined in his teaching of the buddhadharma the philosophy of the T'ien-t'ai school and the practice of Ch'an. He also introduced into the theoretical superstructure of the latter the dialectic of the → Mādhyamika. His writings are preserved in the *Collected Works of Ch'an Master Yung-chia Hsuan-chueh*.

Yung-ming Yen-shou 淨 (Jap., Yōmyō Enju), 904–75; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → T'ien-t'ai Te-shao (Jap., Tendai Tokushō). Yung-ming, who survived his master by only three years, was one of the last important masters of the → Hōgen school of Ch'an.

Yun-kai Shou-chih 守 (Jap., Ungai Shichi), 1025–1115; Chinese Ch'an (Zen) master of the Ōryō lineage of Rinzai Zen (→ Ōryō school); a student and dharma successor (→ *hassu*) of → Huang-lung Hui-nan (Jap., Ōryō E'nan).

Yun-kang 雲 (Chin., lit. "cloud hill"; grotto complex in the vicinity of the northern Chinese city of Ta-t'ung (Shansi province). It dates from the period between 460 and 540 and is one of the

greatest monuments of Buddhist art in China. Today fifty-three caves exist in a cliff that extends over more than one kilometer. These contain a total of 50,000 images of buddhas, bodhisattvas, and various deities. The largest buddha statue reaches a height of seventeen meters and is one of the largest in China.

The first grottoes date from 460. The first phase of work took place under the supervision of the monk T'an-yao, under whom grottoes 16–20 were chiseled from the rock. The motivation behind these labors was to create an indestructible symbol of the Buddhist teaching. The ground plan of the first caves is oval. In the second phase (caves 5–10), the caves took on a rectangular form. In the middle of each of the caves is found a buddha statue; most of them depict the buddha sitting, accompanied by standing companions. On the walls, at the entrance, and on the dome are found many small buddha images, depictions of deities, illustrations of stories from the sūtras, and ornamental decorations. The most important caves are numbers 5 and 6, in which the life story of Buddha → Shākyamuni, from his birth to his attainment of enlightenment, is depicted. In other caves are illustrations relating to the → *Vimalakīrtinirdeśasūtra*. The latest caves date from the Sui Dynasty period (589–618).

The grottoes of Yun-kang are an expression of remorse for the persecution of Buddhism under Emperor Wu in the year 466 and a symbol of the protection his successor lavished on Buddhism. We learn from inscriptions that the project was financed by the imperial court and by lay followers in order to achieve various aims. By fashioning the grottoes it was hoped to secure welfare and long life for the realm and its rulers and for the ancestors of the patrons rebirth in the pure land. It was also wished to contribute toward the strengthening of Buddhism among the Chinese folk.

The art of Yun-kang is strongly influenced by that of India (→ Gandhāra) and Central Asia. The buddha images make a stiff, often rigid, impression; the bodhisattvas, on the other hand, are more lively and lifelike. Various ornaments, such as dragons, birds, lotus flowers, and the aureoles around the heads of the buddhas, are already purely Chinese elements.

Yun-men Wen-yen 雲 (Jap., Ummon Bun'en), also called K'uang-chen, 864–949; Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Hsueh-feng I-ts'un (Jap., Seppō Gison) and the master of → Hsiang-lin Ch'eng-yuan (Jap., Kyōrin Chōon), → Tung-shan Shou-chu (Jap., Tōsan Shusho), and → P'aling Hao-chien (Jap., Haryō Kōkan). Yun-men was one of the most important Ch'an masters

and the last of the “Ch’an giants” in the history of Ch’an in China. We encounter him in examples 15, 16, 21, 39, and 48 of the → *Wu-men-kuan*, and the examples 6, 8, 14, 15, 22, 27, 34, 39, 47, 50, 54, 60, 62, 77, 83, 86, 87, and 88 of the → *Pi-yen-lu*. The most important of his sayings and teachings are recorded in the *Yun-men K’uang-chen-ch’an-shih kuang-lu* (Record of the Essential Words of Ch’an Master K’uang-chen from Mount Yun-men).

On the incident that led to Yun-men’s first enlightenment under Master Mu-chou, see → Mu-chou Ch’en-tsun-ma. Yun-men, who himself had more than sixty dharma successors, was known, like Master Mu-chou, as a particularly strict Ch’an master. He founded the Yun-men school (Jap., → Ummon school) of Ch’an, which belonged to the “five houses” (→ *gokeshichishū*) of the Ch’an tradition in China, and survived until the 12th century. The dharma heirs of Yun-men played a major role in the preservation of Ch’an literature for later generations. The best-known of them is Yun-men’s “great-grandson in dharma,” the great master → Hsueh-tou Ch’ung-hsien (Jap., Setchō Jūken), who collected a hundred examples of the ancient masters and provided them with “praises” (→ *ju*). These master → Yuan-wu K’o-ch’in (Jap., Engo Kokugon) later made the basis of his edition of the → *Pi-yen-lu*.

Yun-men was among the first of the great Ch’an masters to use the words of preceding masters as a systematic means of training monks. This style of training eventually developed into kōan practice (→ *kanna Zen*, → Tahui Tsung-kaō), one of the most effective methods of Ch’an (Zen) training. Yun-men also often gave “another answer” or “another word” (Chin., *pieh-yu*; Jap., *betsugo*) than the one given in the → *mondō* or → *hossen* cited by him. Then he again posed a question and answered it himself instead of his students with a “word taking their part” (Chin., *tai-yu*; Jap., *daigo*), as in example 6 of the → *Pi-yen-lu*. The answer given in this example became one of the most renowned sayings of the Ch’an (Zen) tradition: “Yu-men said while giving instruction, ‘I’m not asking you about the days before the fifteenth. But about the days after the fifteenth, come forward with a word and speak!’ Taking their part, he said himself, ‘Day for day a good day.’”

Sometimes he combined the “word taking their part” with the “other word” and in a later explanation gave another answer to a question that he himself had previously posed and answered “taking their part.”

Master Yun-men’s sayings and answers are highly prized in the Ch’an (Zen) tradition. No other master’s words are so frequently cited in the great kōan collections as his. It is said that his words always fulfill three important qualifications of a “Zen word”: (1) his answers correspond to the question posed “the way a lid fits a jar”; (2) they have the power to cut through the delusion of his students’ dualistic way of thinking and feeling like a sharp sword; (3) his answers follow the capacity for understanding and momentary state of mind of the questioner “as one wave follows the previous one.”

Yun-men’s pregnant answers often consist of only one word and are among the most renowned “one-word barriers” (→ *ichiji-kan*) in the Ch’an (Zen) tradition.

Such “one-word barriers” are Yun-men’s “*Kan!*” in example 8 of the *Pi-yen-lu* (→ *ichiji-kan*) and his famous → *kan-shiketsu* from example 21 of the *Wu-men-kuan*. A further example of Yun-men’s *ichiji-kan* is found in example 77 of the *Pi-yen-lu*:

A monk asked Yun-men, “What are the words of the venerable buddhas and the great patriarchs?”

Yun-men said, “Dumplings!”

Yun-men was, however, not only a master of words but also of the wordless gesture, as example 22 of the *Pi-yen-lu* shows:

Hsueh-feng said while instructing the monks, “On South Mountain there’s a turtle-nosed snake. You should all certainly have a look at it.”

Ch’ang-ch’ing [Hui-leng] said, “Today there are many here in the dharma hall who then will lose their body and life.”

A monk reported this to → Hsuan-sha [Shih-pei].

Hsuan-sha said, “There is just Brother Leng [Ch’ang-ch’ing] who can understand that. But however that may be, I am not of that opinion.”

The monk asked, “What is your opinion then, Master?”

Hsuan-sha said, “What does he need the South Mountain for?”

Yun-men took his staff, threw it down in front of him, and made a gesture of fear.

Yun-men, who made such skillful use himself of the words of the ancient masters, was at the same time very mistrustful of the written word, which could all too easily be understood literally but not really grasped. Thus he forbade his students to write his sayings down. We owe it to one of his followers, who attended his discourses wearing a paper robe on which he took notes in spite of the ban, that many of the imperishable sayings and explanations of the great Ch’an master have been preserved.

Yun-yen T'an-sheng 玄 (Jap., Ugan Donjō), 781?–841, Chinese Ch'an (Zen) master; a student and dharma successor (→ *hassu*) of → Yueh-shan Wei-yen (Jap., Yakusan Igen) and the master of the great Ch'an master → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai). In the → *Ching-te ch'uan-teng-lu* we learn that he left his home at an early age and was first trained by → Pai-chang Huai-hai (Jap., Hyakujō Ekai), under whom, however, he did not yet experience enlightenment. After having served Master Pai-chang for twenty years, till the latter's death, Yun-yen entered the monastery of Yueh-shan. There his dharma eye opened and he was confirmed by Yueh-shan as his dharma successor. Later he went to live on Mount Yun-yen ("Cloud Crag") in Hunan, from which his name is derived. We encounter Yun-yen in examples 70, 72, and 89 of the *Pi-yen-lu*.

In the *Ching-te ch'uan-teng-lu* we find a number of

examples of → *mondō* between Yun-yen and his famous student and dharma successor Tung-shan, among them the following:

One day Yun-yen said to the assembly of monks, "There is a son of a certain family. If you ask him a question, there's nothing he couldn't answer."

Tung-shan said, "How many scriptures were in his house?"

The master said, "Not a single word."

Tung-shan said, "Then where did he know so much from?"

The master said, "Night and day he never slept."

Tung-shan said, "Could I ask him something else?"

The master said, "Even if he could say it, he wouldn't say it."

When Yun-yen felt his end approaching, he summoned the head monk and told him to prepare a feast for the monks. On the evening of the next day, he passed away (→ *senge*).

Yu-wang Cho-an 玄 (Jap., Ikuō Setsuan); Chinese Ch'an (Zen) master, → Dainichi Nōnin.

Z

Zabuton 玄 Jap., lit. "sitting mat"; a mat usually filled with kapok and covered with dark blue fabric, on which → *zazen* is practiced. The *zabuton* is square and just big enough for a Japanese sitting in the lotus position (→ *kekka-fusa*) to fit bottom and knees on it.

Zadan 玄 Jap., lit. "sitting, to cut through"; cutting through all deluded thoughts and feelings (→ delusion), i.e., the dualistic worldview, through the practice of → *zazen*. Another term for *zadan* is → *zazetsu*.

When the projections of unenlightened mind (→ *bonpo-no-jōshiki*) are cut through, one can realize the true nature of reality, emptiness (Jap., *ku*; Skt., → *shūnyatā*), which is the basis of all phenomena, bearing and producing them. So long as one remains attached to the phenomenal aspect of reality and holds it for the only reality, the essential is hidden by phenomena. In the practice of *zazen* the ground of the projections that obscure the true nature of reality is systematically removed, until the dualistic worldview held intact by them finally completely collapses. This is the "great death" (→ *daishi*) of → ego, which alone can lead to the "great rebirth" or "great life," i.e., to enlightenment in everyday life (→ *mujōdō-no-taigen*).

Zafu 玄 Jap., lit. "sitting cushion"; a round

cushion of black fabric, firmly stuffed with kapok, that is used for → *zazen*. This *zafu* is the cushion referred to in the famous Zen saying, "At some time you must die on the cushion" (→ *daishi*).

Zage 玄 Jap., lit. "sitting summer"; another word for → *ango*.

Zagu 玄 Jap., lit. "sitting thing"; originally a light sitting mat that was among the six permissible possessions of a Buddhist monk (Jap., *roku-motsu*). If a monk was traveling on pilgrimage, he carried this mat folded under his robe. In Zen this became a cloth, the so-called "Zen cloth," which today is used mainly on certain ceremonial occasions, when, for example, a Zen master spreads it out on the floor so that he can make a prostration on it. The *zagu*, thus used, plays a role in an ancient *kōan*.

Zaiko 玄 Jap., lit. "householder"; a person who lives in his house, a Buddhist layperson as opposed to a monk; a monk can also be called a "homeless one."

Zammai 玄 also *sanmai*, Jap.; Japanese pronunciation of the word *samādhi*. In Mahāyāna Bud-

dhism, *samādhi* generally designates equilibrium, tranquillity, and collectedness of mind; in Zen, beyond that, *zammai* designates a completely wakeful total absorption of the mind in itself. It is a nondualistic state of mind in which there is no distinction between subject and object, inner and outer, in which, in other words, there is no “mind” of the meditator (subject) that is directed toward an object of meditation or concentrated on a “point” (so-called one-pointedness of mind); in *zammai* subject and object are one.

From the standpoint of complete → enlightenment, *zammai* and enlightenment are identical, i.e., the same in nature. From the point of view of the stages that lead to enlightenment (→ *satori*, → *kenshō*), however, *zammai* and enlightenment are different; that is, a transitory experience of the state of *zammai*, which can occur under certain circumstances in the life of any person, is not yet the same thing as enlightenment.

Zasetsu ㊦ Jap., lit. “sitting, to kill”; the elimination of → delusion in the practice of → *zazen*. Another word for → *zadan*.

Zazen ㊦ Jap., (Chin., tso-ch’an), lit. *za*, “sitting” and *zen*, “absorption”; meditative practice taught in Zen as the most direct way to → enlightenment (also → *satori*, → *kenshō*). *Zazen* is not meditation in the usual sense, since meditation includes, at least initially, the focusing of the mind on a “meditation object” (for example, a mandala or a graphic representation of a bodhisattva) or contemplating abstract properties (for instance, impermanence or compassion). *Zazen*, however, is intended to free the mind from bondage to any thought-form, vision, thing, or representation, however sublime or holy it might be.

Even such aids to *zazen* practice as → *kōans* are not meditation objects in the usual sense; the essential nature of a *kōan* is paradox, that which is beyond conception.

In its purest form *zazen* is dwelling in a state of thought-free, alertly wakeful attention, which, however, is not directed toward any object and clings to no content (→ *shikantaza*). If practiced over a long period of time with persistence and devotion, *zazen* brings the mind of the sitter to a state of totally contentless wakefulness, from which, in a sudden breakthrough of enlightenment, he can realize his own true nature or buddha-nature (→ *busshō*), which is identical with the nature of the entire universe.

As is already clear from the presence of the word *zen*, i.e., “absorption,” in its name, *zazen*, “sitting in absorption,” is the alpha and omega of Zen. Without



A monk practices *zazen* on a wooden platform (*tan*) in a Zen hall (*zendo*)

zazen, no Zen. *Kōans* like that in which a great Ch’an master tells his student that “through sitting [*zazen*] one can’t become a buddha” (on this, → Nan-yueh Huai-jiang) are occasionally completely misunderstood to mean that these masters considered *zazen* ultimately unnecessary, since one is already a buddha. Now, the affirmation that all beings are, from the beginning, buddhas is indeed a central affirmation of Buddhism and of Zen; however, Zen stresses that it makes a great—in fact a decisive—difference whether one merely gullibly takes this affirmation to be true or whether one experiences this truth in its deepest sense directly and immediately oneself. Such an experience is the “awakening” to which the practice of *zazen* is intended to lead.

As the first patriarch of Ch’an (Zen) in China (→ Bodhidharma) already demonstrated through his nine years of sitting in absorption facing the wall (→ *menpeki*) at the Shao-lin Monastery, *zazen* is the central practice of Zen and is prized by all Zen masters as the “gateway to complete liberation,” as → Dōgen Zenji said. In his → *Zazen-wasan* (“*Song in Praise of Zazen*”), the great Zen master → Hakuin Zenji sings:

Zazen as taught in the Mahāyāna:
No praise can exhaust its merit.

The six *pāramitās*, like giving of alms, observing the precepts and other good deeds, differently enumerated,

They all come from *zazen*.

Whoever even gains the merit of practicing *zazen* once,
Eliminates immeasurable guilt accumulated in the past.

Zazen-kai 禅会 Jap., lit. “*zazen* meeting”; a meeting of followers of Zen to practice → *zazen* together, to hear the presentation of the buddhadharma by a → *rōshi*, and to have → *dokusan*.

Zazen-wasan 禅問答 Jap. → “Hakuin Zenji *zazen-wasan*”

Zazen Yōjinki 禅意集 Jap., “Precautions to Be Taken in *Zazen*”; a well-known work on the practice of *zazen*, composed in the 14th century by → Keizan Jōkin, a patriarch of the Japanese → Sōtō school of Zen.

Zemban 禅板 Jap., lit. “Zen board”; a wooden board used by Ch’an (Zen) monks in ancient times. During long periods of intensive training in which the monks practiced → *zazen* uninterruptedly without lying down to sleep, they set the Zen board on their hands (resting one on top of the other) and supported the chin on it in order not to fall forward when, in spite of all efforts, they nodded off.

The Zen board is mentioned in a number of ancient *kōans*, for instance, example 20 of the → *Pi-yen-lu*, in which the Ch’an masters → Ts’ui-wei Wu-hsueh (Jap., Suibi Mugaku), → Lin-chi I-hsuan (Jap., Rinzai Gigen), and → Lung-ya Chu-tun (Jap., Ryūge Koton) appear:

Lung-ya asked Ts’ui-wei, “What is the meaning of the patriarch’s coming from the west [→ *seirai-no-i*]?”

Ts’ui-wei said, “Give me the Zen board.”

Lung-ya handed Ts’ui-wei the Zen board. Ts’ui-wei took it and hit him.

Lung-ya said, “If you hit me, I’ll let you hit me. In short, the patriarch’s coming from the west has no meaning.”

Later Lung-ya asked Master Lin-chi, “What is the meaning of the patriarch’s coming from the west?”

Lin-chi said, “Hand me that cushion.”

Lung-ya picked up the cushion and passed it to Lin-chi. Lin-chi took it and hit him.

Lung-ya said, “If it comes to hitting, I’ll let myself be hit. In brief, the patriarch’s coming from the west has no meaning.”

Zembyō 禅病 also *Zenbyō*, Jap., lit. “Zen sickness”; 1. an expression for deceptive sensations and appearances (→ *makyō*) that can come up during the practice of → *zazen*; 2. any attachment to one’s own enlightenment experiences; also attachment to emptiness (Jap., *ku*; Skt., → *shūnyatā*) is a Zen sickness. It is an especially pronounced form of *zembyō* when someone de-

velops great pretensions about his experience on the Zen path and thus considers himself someone special. Also when it is all too obvious that someone has experienced enlightenment (on this, → *mosshōseki*), this condition also is referred to as Zen illness.

Zen 禅 Jap.; an abbreviation of the word *zen-na* (also *zenno*), the Japanese way of reading Chinese *ch’an-na* (short form, *ch’an*). This in turn is the Chinese version of the Sanskrit word → *dhyāna*, which refers to collectedness of mind or meditative absorption in which all dualistic distinctions like I/you, subject/object, and true/false are eliminated. Zen can be defined both exoterically and esoterically.

Exoterically regarded, Zen, or Ch’an as it is called when referring to its history in China, is a school of Mahāyāna Buddhism that developed in China in the 6th and 7th centuries from the meeting of → *Dhyāna* Buddhism, which was brought to China by → Bodhidharma, and Taoism. In this sense Zen is a religion, the teachings and practices of which are directed toward self-realization (→ *kenshō*, → *satori*) and lead finally to complete awakening (→ enlightenment) as experienced by → Shākyamuni Buddha after intensive meditative self-discipline under the Bodhi-tree. More than any other school, Zen stresses the prime importance of the enlightenment experience and the uselessness of ritual religious practices and intellectual analysis of doctrine for the attainment of liberation (enlightenment). Zen teaches the practice of → *zazen*, sitting in meditative absorption as the shortest, but also the steepest, way to awakening.

The essential nature of Zen can be summarized in four short statements: (1) “(a) special transmission outside the [orthodox] teaching” (→ *kyōge-betsuden*); (2) nondependence on [sacred] writings” (→ *furyū-monji*); and (3) “direct pointing [to the] human heart” (→ *jikishinshin*); leading to (4) realization of [one’s own] nature [and] becoming a buddha” (→ *kenshō-jobutsu*). This pregnant characterization of Zen is attributed by tradition to Bodhidharma, its first patriarch; however, many modern scholars suspect that it originated rather with the later Ch’an master → Nan-ch’uan P’u-yuan (Jap., Nansen Fugan).

According to legend the “special transmission outside the orthodox teaching” began with the famous discourse of Buddha → Shākyamuni on → Vulture Peak Mountain (Gridhrakūta). At that time, surrounded by a great host of disciples

who had assembled to hear him expound the teaching, he is said only to have held up a flower without speaking. Only his student Kāshyapa understood and smiled—as a result of his master's gesture he suddenly experienced a breakthrough to enlightened vision and grasped the essence of the Buddha's teaching on the spot (on this, also → *nenge-mishō*). With this, the first transmission from heart-mind to heart-mind (→ *ishin-denshin*) took place. The Buddha confirmed → Mahākāshyapa, as his enlightened student was called henceforth, as the first Indian patriarch in the lineage of transmission. In Zen, which is often also called the “School of Buddha-Mind,” sudden enlightenment (→ *tongo*) has played a central role.

It is said that the → buddha-dharma was passed down in an unbroken chain of transmission to the twenty-eighth Indian patriarch, Bodhidharma. The Indian period and its lineage of transmission, which was first mentioned in later Chinese texts, is regarded as legendary by historians, since there are no historical documents concerning it. For Zen itself, the historicity of the early patriarchs is irrelevant, since the authenticity of the enlightenment experience, which can be easily tested by an enlightened master (if he has not grown slack), is the matter of primary concern. What is important here is living truth rather than the dry, thinglike reality of documents and dates to which scientific researchers would like to reduce a richer, more global reality that they do not understand.

When Bodhidharma brought Dhyāna Buddhism from India to China at the beginning of the 6th century, he became the first patriarch of the lineage of Ch'an (Zen). In the course of further transmission of the teaching, down to the 6th patriarch → Hui-neng (638–713), there developed out of the combination of the spiritual essence of Dhyāna Buddhism and the teaching and approach to life of Taoism, which was congenial to Buddhism in many ways, what today we call Zen. This is primarily the teaching of the → Southern school stemming from Hui-neng, which stressed the doctrine of sudden enlightenment (*tongo*). Another school of Ch'an, the Northern school, which was originated by → Shen-hsiu, a “rival” of Hui-neng, and taught gradual enlightenment (→ *zengo*), survived for only a short time.

With Hui-neng and his immediate dharma successors (→ *hassu*) began the great period of Ch'an, which especially during the T'ang period but also in the beginning of the Sung period pro-

duced a large number of great masters. Among these were extraordinary masters such as → Matsu Tao-i, (Jap., Baso Dōitsu), → Pai-chang Huai-hai (Jap., Hyakujō Ekai), → Te-shan Hsuan-chien (Jap., Tokusan Senkan), → Tung-shan Liang-chieh (Jap., Tōzan Ryōkai), → Chao-shou T'ung-shen (Jap., Jōshū Jūshin), and Lin-chi I-hsuan (Jap., Rinzai Gigen). These masters largely shaped the training methods that became typical of Ch'an. The lineage of the Southern school of Ch'an split into “five houses, seven schools” (→ *goke-shichishu*); these were currents within the Ch'an tradition that differed in details of training style but not in essential content. They are the → Sōtō school, the → Ummon school, the → Hōgen school, the → Igyō school, and the → Rinzai school; subschools of Rinzai are the → Yōgi school and the → Ōryō school (see also the Ch'an/Zen Lineage Chart).

Of these traditions, two, those of the Rinzai school and the Sōtō school, reached Japan, in the 12th century and at the beginning of the 13th century, respectively. Both schools are still active there today. While Ch'an in China declined after the Sung period and then, through admixture with the → Pure Land school of Buddhism during the Ming period, ceased to exist altogether as an authentic lineage of transmission of the buddha-dharma “from heart-mind to heart-mind,” in Japan, as Zen, it began to flourish anew. → Dōgen Zenji, who brought the Sōtō tradition to Japan, and → Eisai Zenji, Shinchi → Kakushin, → Shōmyō, and others in the Rinzai tradition, together with a few Chinese Ch'an masters who were invited to Japan, founded the Zen tradition. A school founded in Japan in the middle of the 17th century by the Chinese master → Yin-yuan Lung-ch'i (Jap., Ingen Ryūki), the → Ōbaku school, is today practically without importance, having only one active monastery, the → Mampuku-ji in Uji near Kyōto. One of the most outstanding figures in Zen was → Hakuin Zenji, who reformed Japanese Rinzai Zen in the 18th century after a period of deterioration and helped it to revive and flourish once again.

Since for some decades Westerners have also been seeking guidance on the Zen way in Japan, nowadays Japanese masters teach the dharma also in Europe and the United States, and there are already a number of Western dharma successors. Thus we might be seeing a further step in Zen's migration across the continents. The fact that recently Westerners have progressed

from superficial intellectual interest to genuine Zen practice under the guidance of authorized masters encourages one to think that Zen can also set down roots in the West and bear fruit there.

Esoterically regarded, Zen is not a religion but rather an indefinable, incommunicable (→ *fukasetsu*) root, free from all names, descriptions, and concepts, that can only be experienced by each individual for him- or herself. From expressed forms of this, all religions have sprung. In this sense Zen is not bound to any religion, including Buddhism. It is the primordial perfection of everything existing, designated by the most various names, experienced by all great sages, saints, and founders of religions of all cultures and times. Buddhism has referred to it as the “identity of → *samsāra* and → *nirvāna*.” From this point of view *zazen* is not a “method” that brings people living in ignorance (→ *avidyā*) to the “goal” of liberation; rather it is the immediate expression and actualization of the perfection present in every person at every moment.

Zenbyō ㊦ → *zemyō*

Zendō ㊦ Jap., lit. “Zen hall” (also *dōjō*, “way hall”) a large hall or room, in monasteries a special structure, in which → *zazen* is practiced.

Even though a *zendō* built in the traditional style is very conducive to the practice of *zazen*, Zen masters stress repeatedly that the practice of Zen fundamentally does not require a special room in a quiet, idyllic environment —though such circumstances are naturally helpful and even indispensable for beginners in *zazen*. As → Dōgen Zenji said, *Waga shin kore dōjō*, “Your own heart, that is the practice hall.”

Zen'en ㊦ Jap., lit. “Zen garden”; a Zen monastery (→ *tera*), another term for → *zenrin*.

Zengen Chūkō ㊦ Jap. for → Chien-yuan Chung-hsing

Zengo ㊦ Jap., lit. “gradual enlightenment”; the teaching of gradual enlightenment (also referred to as “step-by-step” or “stage-by-stage”) associated with the Northern school of Ch'an (Zen) in China, as opposed to the teaching of sudden enlightenment (→ *tongo*), which characterizes the → Southern school (→ Zen).

Zenji ㊦ Jap., lit. “Zen master (*ji=shi*, “master”)”; honorific title having the sense of “great

[or renowned] Zen master.” It is a title that is generally conferred posthumously; several masters, however, received this title during their lifetime.

Zenjō ㊦ Japanese pronunciation of the Chinese character by which the Sanskrit word → *dhyāna* was translated into Chinese (Chin., *ch'an-na*). The term refers to the state of meditative absorption or the practice related with it. As → *zazen*, it is the basic practice of Zen. (Also → Zen).

Zenke ㊦ Jap., lit. “Zen house, Zen family”; 1. a Zen temple or monastery (→ *tera*). 2. The “family” of followers of Zen, the monks, nuns, and laypersons belonging to the great school of the authentic tradition of Zen (→ *goke-shichishu*).

Zenkō Kokushi ㊦ → Eisai Zenji

Zenna ㊦ Jap. → Zen

Zenno ㊦ Jap. → Zen

Zenrin ㊦ Jap., lit. “Zen forest”; the community of Zen monks or a Zen monastery.

Zenrin-kushū ㊦ Jap., lit. “Collection of Sayings from the Zen Forest”; an anthology, published in 1688 by the Zen layman Ijūshi, of sayings from the sūtras, from the writings of the great Chinese Ch'an (Zen) masters, from Confucian and Taoist texts, as well as lines from poems of great Chinese poets. It is based on a shorter collection of sayings compiled at the end of the 15th century by the Japanese Zen master Tōyō Eichō, a seventh-generation dharma successor (→ *hassu*) of → Kanzan Egen. The *Zenrin-kushū* consists of about 6,000 entries, which are organized according to the number of written characters in the sayings. Since the time of → Hakuin Zenji, who became acquainted with this work in his youth, it has been a favorite source of → *jakugo* in Rinzai Zen. An English translation of 1,234 sayings from the *Zenrin-kushū* is Shigematsu 1981.

Zenshū ㊦ Jap. for → Ch'an-tsung

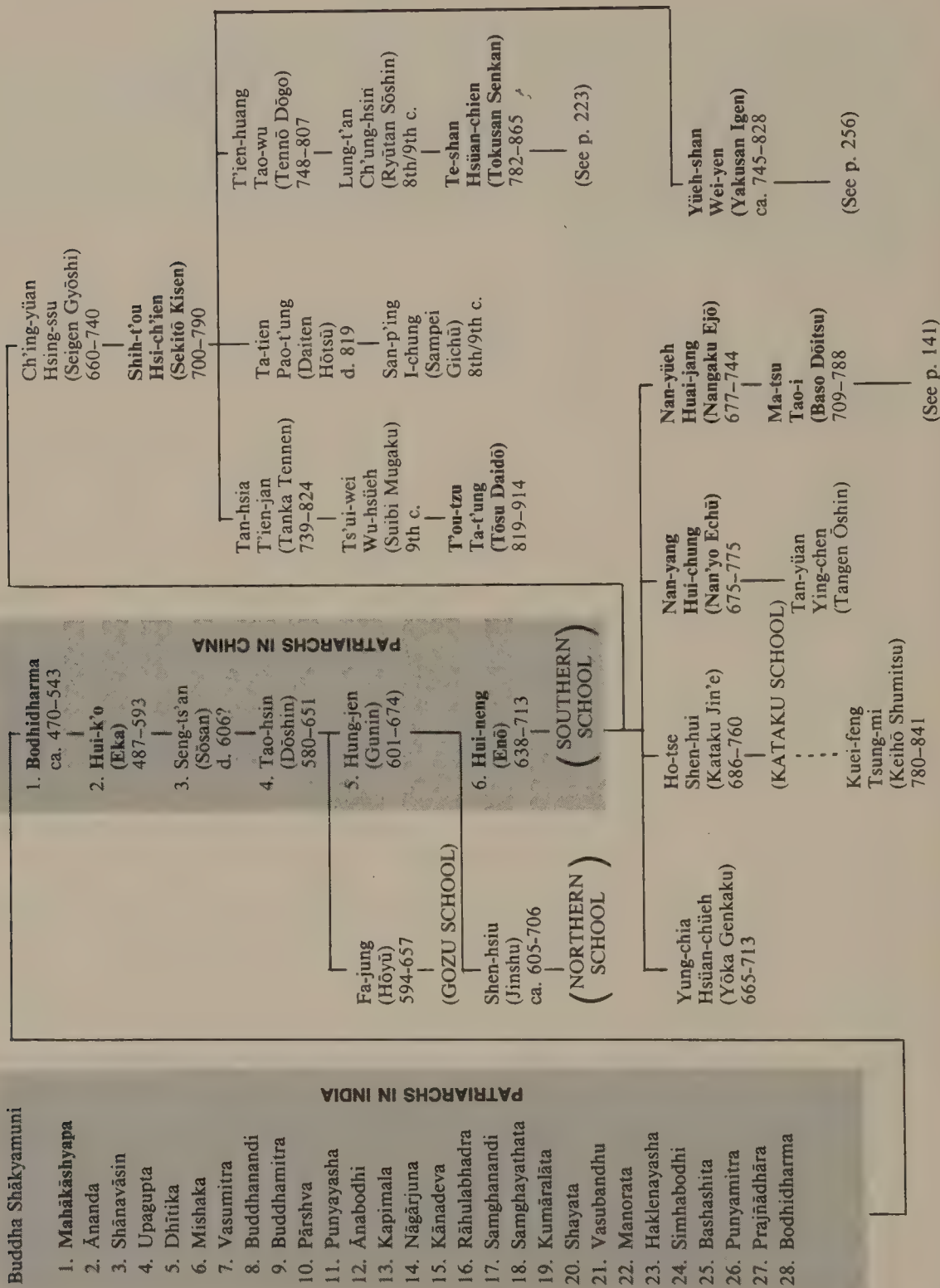
Zensu ㊦ Jap., lit. “child of Zen”; a student of Zen who is being guided on the Zen way by a master (→ *rōshi*).

Zuigan Shigen ㊦ Jap. for → Jui-yen Shih-yen

Zuisoku-kan ㊦ Jap. → *susokukan*

Ch'an/Zen Lineage Chart

The chart on the following pages shows only the most important masters and acknowledged lineages of transmission, from Buddha Shakyamuni up to the transplantation of the Ch'an tradition to Japan. In Japan the lineages divided into so many branches that this type of graphic representation is no longer possible. (The names of masters of most importance for the history of Ch'an/Zen are printed in bold type.)



Yüeh-shan
Wei-yen
(Yakusan Igen)
ca. 745-828

Ch'uan-tzu
Te-ch'eng
(Sensu Tokujō)
8th/9th c.

Chia-shan
Shan-hui
(Kassan Zen'è)
805-881

Lo-p'u
Yüan-an
(Rakuhō-Genan)
834-898

Tao-wu
Yüan-chih
(Dōgo Enchi)
ca. 769-835

Chien-yüan
Chung-hsing
(Zengen
Chūkō)
8th/9th c.

Shih-shuang
Ch'ing-chu
(Sekisō
Keishō)
807-888

Chiu-feng
Tao-ch'ien
(Kyūhō
Dōken)
ca. 9th c.

Ho-shan
Wu-yin
(Kasan Muin)
d. 960

Ta-kuang
Chū-hui
(Daikō
Kōke)
ca. 9th c.

Yün-yen
T'an-shen
(Ungan Donjō)
780-841

Tung-shan
Liang-chieh
(Tōzan Ryōkai)
807-869

Ts'ao-shan
Pen-chi
(Sōzan Honjaku)
840-901

Lung-ya
Chū-tun
(Ryūge Koton)
835-923

Yüeh-chou
Ch'ien-feng
(Esshū Kempō)
9th c.

Ch'in-shan
Wen-sui
(Kinzan Bunsui)
9th c.

Yün-chü
Tao-ying
(Ungo Dōyō)
d. 902

(2 Generations)
Liang-shan
Yüan-kuan
(Ryōzan Enkan)

(5. Generat.:)
Tan-hsia
Tzu-ch'un
(Tanka Shijun)
d. 1119

Hung-chih
Cheng-chüeh
(Wanshi Shōgaku)
1091-1157

Chen-hsieh
Ch'ing-liao
(Shingetsu Shōryō)
1089-1151

(2 Generations)

T'ien-t'ung Ju-ching
(Tendō Nyojō)
1163-1228

Dōgen Zenji
1200-1253

SŌTŌ SCHOOL

(SŌTŌ SCHOOL IN JAPAN)

Ch'an/Zen Lineage Chart

RINZAI SCHOOL

Lin-chi I-hsüan
(Rinzai Gigen)
d. 866

Hsing-hua
Ts'ung-chiang
(Koke Zonshō)
830-888

San-sheng
Hui-jan
(Sanshō Enen)
9th c.

T'ung-feng
An-chu
(Tōhō Anju)
9th c.

Ting
Shang-tso
(Jō Jōza)
9th c.

Pao-chou
Yen-chao
(Hoju Enshō)
9th c.

Nan-yüan
Hui-yung
(Nan'in Egyō)
d. 930

Hsi-yüan
Ssu-ming
(Saiin Shimyō)
9th/10th c.

Feng-hsüeh
Yen-chao
(Fuketsu Enshō)
893-973

Shou-shan
Sheng-nien
(Shuzan
Shōnen)
926-993

Fen-yang
Shan-chao
(Fun'yo
Zenshō)
947-1024

Lang-yeh
Hui-chiao
(Rōya
Ekaku)

Ts'ui-yen
Shou-chih
(Suigan
Shushi)

Yün-feng
Wen-yüeh
(Umpō Bun'etsu)

Shih-shuang
Ch'u-yüan
(Sekisō Soen)
986-1039

Yang-ch'i
Fang-hui
(Yōgi Hōe)
992-1049

Huang-lung
Hui-nan
(Ōryō E'n'an)
1002-1069

Pai-yün
Shou-tuan
(Hakuun Shutan)
1025-1072

Tung-lin
Ch'ang-tsung
(Tōrin Jōsō)
|
Tung-po
Chü-shih
(Tōba Koji)

Pao-feng
K'o-wen
Hōbō
Kokumon)
1025-1102
|
Tou-shuai
Ts'ung-yüeh
(Tosotsu Jüetsu)
1044-1091

Yün-kai
Shou-chih
(Ungai
Shichi)
1025-1115

Hui-t'ang
Tsu-hsin
(Maidō Soshin)
1025-1100
|
Ssu-hsin
Wu-hsin
(Shishin
Goshin)
1044-1115

Wu-tsu
Fa-yen
(Goso Hōen)
ca. 1024-1104

K'ai-fu
Tao-ning
(Kaifuku Dōnei)
d. 1113

Yüan-wu
K'o-ch'in
(Engo Kokugon)
1063-1135

Yüeh-an
Shan-kuo
(Gettan Zenka)
1079-1152

Hu-kuo
Ching-yüan
(Gokoku Keigen)
1094-1146

Hu-ch'in
Shao-lung
(Kukyū Jōryū)
1077-1136

Ta-hui
Tsong-kao
(Daie Sōkō)
1089-1163

Lao-na
Tsu-teng
(Rōnō Sotō)

Huo-an
Shih-t'i
(Wakuan Shitai)
1108-1179

(2 Generations)

Sung-yüan
Ch'ung-yüeh
(Shōgen Sōgaku)
1139-1209

Esai Zenji
1141-1215

Yüeh-lin
Shih-kuan
(Gatsurin Shikan)
1143-1217

Wu-men Hui-k'ai
(Mumon Ekai)
1183-1216

Hakuin Zenji
1685-1768

Shinchi Kakushin
1207-1298

YŌGI LINEAGE

ŌRYŌ LINEAGE

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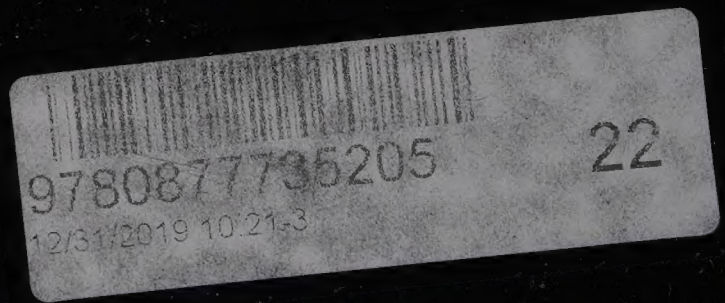
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US \$19.00

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