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Meditation in Motion: Textual Exegesis in the Creation of Ritual

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Zen Buddhism has come to be so identified with seated meditation (*zazen*) that it is easy to overlook the fact that *zazen* is but one of the many ritual activities that form the core of traditional Zen monastic life. This article concerns one such ritual that has become a mark of modern Japanese Sōtō Zen: the slow walking (*kinhin*) that is done between periods of seated meditation. The super-slow style is unique to Sōtō and can now be seen in places around the world that have been influenced by Sōtō Zen. The precise ritual is thought of as having been passed down in an unbroken transmission from Dōgen (1200–1253), the founding figure who is taken as the source of all Sōtō orthodoxy. If, however, one reads the texts that the lineage has so meticulously preserved, it is clear that the details of this practice were in fact put together about 250 years ago, based on textual scholarship. The way that pieces were carefully assembled to make the rule was never secret, but the ritual was presented in such a way as to divert attention from how it was made and focus the light onto the founding figure of Dōgen. The acceptance of this way of *kinhin* as being simply Dōgen's teaching is a tribute to both the rhetorical skill and the textual scholarship of the person who was single-handedly responsible, Menzan Zuihō (1683–1769). The newly packaged but allegedly old way of *kinhin* did not gradually evolve from a community of Zen practitioners. Rather, it came from Menzan's *Kinhin-ki*.¹ After an introduction to the historical situation and a survey of the textual background, I present a translation of this short and

well-known text, followed by a translation of the *Kinhinkimonge*, Menzan's own commentary, which includes very detailed arguments for his position. These translations are followed by a discussion of their contents and some concluding remarks.²

Although it may be translated "walking meditation," in order to distinguish it from seated meditation, *kinhin* as practiced today is closer to standing still than it is to normal walking. The prescribed procedure is that one should coordinate one's walking with one's breathing so that each tiny half step takes the time for a complete in and out breath. At a casual glance, the walker seems to be standing still, or frozen in mid-step. The practice is taken very seriously among mainstream Sōtō monasteries, and popular Japanese books about Sōtō include diagrams and precise instructions about how to do both seated and walking meditation.³ As a measure of the influence of Sōtō Zen on the practices of Buddhism in the West, the word "kinhin" and the emphasis on slowness is in widespread use in English language popular books about Zen and about meditation in general. "Kinhin" seems to have broken free of its Japanese roots in the same way as the words "Zen" or "zazen" did earlier and is now used in popular books to mean mindful quiet walking in a circumstance and manner to be freely chosen.⁴ This usage is apparently due to the widening ripples of influence from Japanese Sōtō Zen teachers in America, and especially from Shunryū Suzuki and his descendants at the San Francisco Zen Center, which includes an orthodox Sōtō style of slow *kinhin* as part of its meditation hall practice. The new use of "kinhin" to mean any kind of quiet walking is a recent Western innovation, but this popular usage is much closer to the general Buddhist usage, wherein the same word (which is pronounced *kyōgō* in other Japanese Buddhist schools) simply refers to one of the four possible postures of the Buddha and his followers: sitting, standing, walking, or lying down. Of course, the walking posture should be dignified and collected, but there is nothing in the mainstream texts prescribing the slow creep of Sōtō Zen.

Dōgen does not give *kinhin* the same detailed treatment he gives to seated meditation, and it is scarcely mentioned in standard writings about monastic ritual. Menzan pieced together the prescription for the ritual described in the *Kinhinki* by picking up phrases here and there out of writings attributed to Dōgen. The bulk of this short text, however, is taken up with his attempt to forge associations between the walking meditation style glimpsed in Dōgen's writings and mainstream Buddhist texts, including two of the most well-known and widely accepted texts of Buddhism: the *Buddhāvataṃsaka Sutra* and the *Lotus Sutra*.

In addition to the *Kinhinki* itself, which is only a page long in the modern edition, Menzan also wrote the *Kinhinki monge* (hereafter *Monge*), a thirteen-

page record of his own informal explanations and comments, including long quotes from the texts that he used. In 1739, these two were published by a Kyoto bookstore as a small book, printed from carved wooden blocks. In the *Monge*, Menzan added his own instructions about crucial details and defended these additions with quotes from Chinese and Indian sources. There are also asides that give us a glimpse of what problems Menzan was most concerned about in the practices of Sōtō monks of the day. The *Kinhinki* has continued to be popularly available and can still be purchased in Kyoto from the Baiyōshoin, in the same form as originally published. It was included in such Sōtō compendiums as the 1930 *Zenmon Sōtōshū ten*, as well as in a 1910 compendium of Zen texts called the *Zengaku hōten*, which was used for teaching young students of both Rinzai and Sōtō Zen lineages.⁵ The *Zengaku hōten* contains a variety of Zen texts ranging from parts of standard *kōan* collections to pieces by Dōgen (including his *Fukan zazengi* and *Zazen shin*) and Hakuin's *Zazen no wasan*. It is surprising to find a text like the *Kinhinki* in such company, and it bears witness to the lack of other sources for instruction in the ritual of kinhin.

There is even evidence that the influence of the *Kinhinki* spread beyond the confines of Buddhist practice places to a more popular audience. Sekimon Shingaku, a syncretic popular religion, uses rules for seated meditation that appear to have been lifted from Dōgen, and their rules for walking meditation follow almost exactly the wording of the *Kinhinki*. Janine Anderson Sawada comments that the content of the *Kinhinki* "is largely based on Dōgen's writings, which in turn draw on earlier Ch'an sources."⁶ This is certainly the impression Menzan intends to make and the way that it is accepted in modern Sōtō. As I argue below, however, there is really nothing except Dōgen's report of the words of his Chinese teacher Ju-ching upon which to base the characteristic Sōtō style, and there is apparently nothing whatsoever in earlier Ch'an sources. Indeed, the whole project of the *Kinhinki* is remarkable because it is an extended textual exegesis of a ritual that Dōgen knew of only because he received the instruction directly from Ju-ching, who claimed that he was the only one left who knew about it. For Menzan, it is quite the opposite. Although he does not say so explicitly, apparently there was no living model for him to refer to, so Menzan was obliged to rely on texts and texts alone to put together the details of kinhin.

The reform of the ritual of walking was just one very small part of Menzan's lifelong efforts to change Sōtō practice and doctrine by rooting out undesirable practices that Menzan saw as not Dōgen's teaching.⁷ Menzan was especially concerned about the influence of Ōbaku Zen, a recent import from China that had become very popular and had affected Japanese Zen in many

ways.⁸ But Menzan went beyond opposing Ōbaku practices and ideas. He also opposed many practices that, although long established as normative in Sōtō training halls, did not follow the teachings that Menzan was discovering in the newly available writings of Dōgen. Dōgen is now so closely identified with Sōtō that it is hard to realize how little was known about him in Menzan's time. Although acknowledged as the first patriarch of Sōtō Zen in Japan, his writings had been practically unread for centuries, and his life story was not well known. In the view of Menzan and other Sōtō reformers, Sōtō monks were not following the way of Dōgen and had become corrupted by later accretions and influences such as Ōbaku Zen. Reformers had the difficult task of rejecting much of what had been passed down to them by their teachers. Menzan revered his teacher Sonnō Sōeki (1645–1705) for his respect for Dōgen, and Sonnō was also the first person to call attention to the differences between Dōgen and Ōbaku, a position that became so important to Menzan.⁹ Presumably, Menzan learned something about walking meditation from Sonnō and other contemporary teachers, but whatever this may have been is simply passed over in silence in his explanations in the *Monge*. Sonnō's death when Menzan was only twenty-two years old was a great loss, but Sonnō's absence may have freed Menzan to make reforms that entailed discarding much of the customary lore he had learned from his teacher.

The Sōtō reform movement began in 1700 when a group of Sōtō leaders made appeals to the government about dharma transmission, the ceremonial authentication of the status of a Zen teacher. They drew the government's attention to the 1615 government ruling that Sōtō must follow the house rules of the head temple, Eihei-ji. The ruling was much like similar decrees that had been issued to other Buddhist schools, but since there was no written set of house rules for Eihei-ji, the reformers now made the claim that Dōgen's writings, all of them, should be taken as the house rules. They mined Dōgen's writings for selections to support their claim that the current customs of the Sōtō school were not following the house rules, that is, the texts of Dōgen. The contemporary residents of Eihei-ji, on the other hand, claimed the authority of being the direct lineal descendants of Dōgen and the protectors of his monastery, which had preserved details of his practice. They resisted having their long-established customs overturned with textual evidence, even if the texts were those of Dōgen. The government eventually agreed to support the group that proposed dharma transmission reforms based on textual evidence, despite the heavy opposition from many leaders of the Sōtō school.¹⁰

Once the writings of Dōgen had been recognized as Eihei-ji house rules, the reformers had a tremendous reservoir of textual material to use, and the

conservative side was in turn obliged to look for textual support for their position. The arguments by opposing sides in the many disputes of this era were the beginning of the trend toward making the words of Dōgen the anchor point of any Sōtō doctrinal dispute. Nowadays, the Sōtō school, when referring to itself, usually uses the term *Dōgen Zen*, by which it means the real thing, the undiluted direct teaching of the great ancestor Dōgen that has been transmitted person to person down to the present. As can be seen in the history of the reforms, however, many of the concrete details of the rituals of *Dōgen Zen* were constructed in the eighteenth century, some five hundred years after Dōgen lived. The authority for the new (but presented as old) rituals was the newly edited and studied texts of Dōgen, rather than a continuous lineage of teachings passed down from teacher to student. Ironically, the initial campaign to promote the importance of face-to-face transmission of the dharma was based entirely on those long-unread texts. The texts had the authority of being written by Dōgen, but as there was no living tradition of their study and interpretation, their charisma as the teaching of Dōgen came from the historical and textual research of Menzan and others. There is a similar irony in much of Menzan's reforms, including the case of kinhin, as we shall see below.

Menzan became one of the leading figures in this spreading reform movement, especially in the area of monastic life. His interpretations were eventually put into practice at Eihei-ji and were widely influential in the Sōtō school. Menzan saw himself in the role of a reactionary innovator. He wanted to thoroughly change the way things were done by taking monastic practice back to doing things the old true way of the Sung dynasty era Buddhism that Dōgen had witnessed and transmitted to Japan. Menzan rejected the teaching of recent Chinese masters, however much others might have respected them. Menzan's writings about rituals of monastic life need to be understood in the context of this campaign to return to the early ways of Dōgen and the texts of his times, and to counter the recent reforms based on Ōbaku models. For Menzan, the standard for monastic life was Dōgen's writings and especially the *Ch'an-yüan ch'ing-kuei* (1103), the rule book for Zen monastic life that was in use in China when Dōgen was there. Dōgen frequently refers to the text and indeed defers to it for the many monastic specifics that he did not write about.¹¹ Similarly, Menzan relied on it in his other writings about monastic practice; but in the case of kinhin, the *Ch'an-yüan ch'ing-kuei* has almost nothing to say. Furthermore, there are only scattered and incomplete references to kinhin to be found in Dōgen's works. As is discussed below, Menzan was forced to widen his scope quite significantly and to go far afield to

construct the instructions for a ritual that has come to be a hallmark of Sōtō Zen.

Sources for the Meaning of the Term “Kinhin”

After discussing the meaning of the term “kinhin,” I will survey the sources that were important to Menzan’s project, including quotes of relevant passages given in their entirety. Menzan refers to most of these, but he does so by plucking phrases from here and there, which obscures the original context. In this section, I have used existing translations when they are available; but when Menzan uses these same passages, I translate them again myself, following his interpretation.

The first character of “kinhin” (*kin*) means to pass through (in either time or space) and also indicates the warp of cloth, the upright thread as opposed to the horizontal (the woof). The second character (*hin*) also means to go and often refers to Buddhist practice. As a non-Buddhist compound, the two together mean correct activity, or to pass by or through a place. The mainstream Buddhist technical meaning is correct walking demeanor, one of the four positions of standing, walking, sitting, or lying down. Mochizuki’s *Bukkyō daijiten*, a standard Buddhist encyclopedia, provides quotations from early Buddhist texts like the Āgamas and Four Part Vinaya.¹² In these quotations, the term indicates walking that is done in a variety of places outside. Menzan provides extended quotations from most of these same early sources and many others, and he also relies heavily on another text quoted by the *Bukkyō daijiten*, the *Nan-hai chi-kuei nei-fa chuan*. This is a record of the travels of the Chinese pilgrim I-ching to India in the seventh century. The following translation of the relevant section is by Jung-hsi:

In the five parts of India, both monks and laymen are in the habit of taking a walk, going straight forward and coming back along the same route at proper times when they feel like it, but they do not take walks in noisy places. First it cures diseases, and second it helps digestion. When noontime is approaching, or when the sun is to the west, it is time to take a walk. They may either go out of the monastery for a long walk, or just stroll slowly in the corridor. If one does not do so, one is liable to suffer from illness, being often troubled by swelling of the legs and of the stomach, or pain in the elbows or in the shoulders, or with phlegmatic symptoms which will not dissolve. All these ailments are caused by our sedentary posture. If one can

take this exercise, one will have a healthy body and increase one's spiritual cultivation.

The most detailed description in the early texts is found in the *Hsiu-ch'an yao-chüeh*. Menzan makes extensive use of this text, which purports to be a T'ang era record of questions and answer sessions with Buddhapālita, an Indian monk:

He asked what do you call the manner of going? He replied: "Going is kinhin. It is good for it to be a level place, about fourteen or fifteen paces to twenty-two paces. Do kinhin inside this length. When you do kinhin, cover the left hand. Fold the thumb into the palm, and with the remaining four fingers grasp the thumb making a fist. Next cover it with the right hand, grasping the left arm. Then stand straight for a short time and collect the mind and concentrate. (That is, for example, concentrate on the tip of the nose.) Then walk. Go back and forth, neither very fast nor very slow. When you walk, just collect your mind and walk. When you get to the boundary (of the measured area), turn around following the sun (turn your body properly), face where you came from, and stand still for a short time. Then return, walking just like before. When walking keep the eyes open, when stopped the eyes should be closed. If you tire from walking a long time in this way then rest for a bit from kinhin. Do it only during the day, do not do it at night." . . . Someone asked, "What is the difference between walking around a stupa and kinhin?" He replied, "Kinhin is going directly forward, and directly returning. How could it be the same as going around a stupa?"¹³

In the texts of the Zen tradition, there is practically nothing about kinhin to be found before Dōgen. In the *Ch'an-yüan ch'ing-kuei*, there are two passing references: "When you do kinhin in the corridor, do not talk or laugh aloud," and "When doing kinhin be silent."¹⁴ The *Ju-chung jih-yung* of 1209 merely mentions in passing that one of the things one can do if there is free time is to do kinhin in the tea hall.¹⁵ The *Zenrin shōkisen*, a Zen dictionary by the Tokugawa era scholar-monk Mujaku Dōchū, refers to most of the same sources as Mochizuki and adds nothing further for early sources except the above notice of the *Ju-chung jih-yung*.¹⁶

From the monastic rules sources that were available to Dōgen, it is impossible to conclude much beyond that kinhin was walking done inside or under the eaves during free time. Furthermore, there is little to support my translation of "do kinhin," which follows modern Japanese Sōtō usage.

Simply “walking” is a better translation for these texts, since there is no evidence that anything besides walking in a way appropriate to the monastic setting is implied. There is a real gap between the kinhin of contemporary Sōtō and these pre-Dōgen descriptions of walking.

For Menzan, Dōgen’s words about kinhin are the primary authority, but as he laments in the opening passage of the *Monge*, there is no systematic description of kinhin to be found in Dōgen’s writings. The *Kinhinki* is intended to address that unfortunate gap and is explicitly modeled on Dōgen’s work devoted to a description of seated meditation, the *Fukan zazengi*.¹⁷ Menzan builds the core of his text from the scattered and not always consistent passages that appear in various places in Dōgen’s works.

In the “Gyōji 1” chapter of Dōgen’s *Shōbōgenzō*, the word “kinhin” first appears in the story of Bodhidharma walking (kinhin) to Mt. Sung in a passage that Dōgen is quoting from the *Lin-chien lu*, printed in 1107.¹⁸ This passage is also quoted at the beginning of the “Butsudō” chapter and is used by Menzan in order to assert that the practice of kinhin was done by Bodhidharma. Dōgen never makes that kind of claim, and it seems highly unlikely that Bodhidharma walked across China at the pace of a tiny half-step for every in and out breath. The word “kinhin” also appears in the sense of walking in a monastic setting (not just walking to somewhere) near the end of the same “Butsudō” chapter after a series of stories about the high level of practice under Ju-ching. Dōgen relates the story of the visiting Taoists, who vowed to not return home until they had attained the Buddha way:

Ju-ching was extremely pleased, and had them do the practice of kinhin along with the assembly. He had them line up separately after the nuns.¹⁹

This passage suggests that kinhin was a separate activity suitable for outsiders like Taoists and foreigners, including Dōgen. Perhaps the reason that Ju-ching placed so much emphasis on it when teaching Dōgen was because it was something Dōgen could do by himself, being an outsider like the Taoists.

In the *Bendōhō*, which is one of the texts later collected in the *Eihei shingi*, there are two brief descriptions of how to walk when leaving one’s meditation seat. The word “kinhin” does not appear; rather, slow walk (*kanpo*) is used. It appears that kinhin and *kanpo*, here and elsewhere, are used interchangeably. I translate only the first passage since the second adds nothing further. Dōgen describes the procedure for leaving one’s place in the monks hall to go to the washroom during morning meditation. After getting down from the seat:

Do not let the feet get ahead and the body behind. Move body and feet together. Look directly ahead at the ground one fathom ahead. The measure of the pace is equal to the instep of the foot. Be as though standing in one place, as though not moving forward. It is splendid to move slowly, walking in magnificent ease and quiet. Do not make noise with your slippers and rudely distract the assembly. When you are walking, clasp both hands together, putting them inside the sleeves. Do not let the sleeves dangle down to the right and left near your feet.²⁰

Note that the walk described is for leaving the hall, not for taking a break from zazen, which is the contemporary usage. The *Fushuku hanpō*, also collected in the *Eihei shingi*, says that after the meal is finished: “They leave the hall in the same manner that they entered it: one breath for each half step (this is in the *Hōkyōki*). This is the way to leave meditation and begin walking.”²¹

Based on these passages from Dōgen, kinhin is to be done with the hands held together inside the sleeves, and one should walk slowly, half a step at a time, almost as if standing still. This is the prescribed way of leaving one’s place, but it would surely be an incredibly slow way to move about in a large training monastery. There is nothing about matching the speed of the walk to the breath.

By far the most important source is the *Hōkyōki*, a text discovered after Dōgen’s death that purports to be the record of Dōgen’s time in China. Menzan accepted it as an authentic record of Dōgen’s trip and of Ju-ching’s teaching, and I will ignore modern doubts about its authenticity, which are not relevant to the task at hand. There are three brief passages about walking meditation that contain instructions similar to what is seen in the *Bendōhō* but provide more detail, apparently using the terms “*kanpo*” and “*kinhin*” interchangeably. The translation here is by James Kodera, using his section numbers for reference:

#12. The slow walk consists of one step per breath. Take a step without looking at your feet, without bending over or looking up. Viewed from the side, it would seem that you are standing in one spot, [for] you must not move nor shake your shoulders or chest. Ju-ching often walked back and forth between the east and the west in the Ta-kuang-ming-tsang Hall to demonstrate this to Dōgen. He then remarked: “Nowadays, I am the only one who knows [the importance of] this slow walk meditation. If you should ask the abbots of all

corners of the world, you will surely discover that others do not yet know it.”

#28. Ju-ching taught with compassion: “When you get up from the sitting posture and walk, you must practice the method of one breath per half a step. This means: as you move your foot, let it not exceed half a step, and be sure to pace yourself to the length of one breath.”

#46. Ju-ching taught: “If you wish to rise from the sitting posture and walk [in meditation], do not walk in circles [*nyōho*], but in a straight line. If you wish to turn around after twenty or thirty steps, make sure to turn right and not left. And when you move your feet, move the right foot first, then the left.”²²

These passages clearly describe the slow and seemingly motionless walk and the use of the breath to regulate the speed that has become a Sōtō trademark. The *Hōkyōki* indicates that kinhin can be done for its own sake, not just to leave the hall, apparently whenever one needs to take a break from sitting. Ju-ching also emphasizes that this is not a circular walk. The term that is used here for the prohibited circular walk, *nyōho*, is not a standard Buddhist term, but as we shall see, Menzan reads it as equivalent to the standard term *nyōgyō*, which means to circumambulate a Buddha image or stupa.

Although not by Dōgen, there is a relevant passage in the *Zazen yōjinki* by Keizan (1268–1325), a towering figure of early Sōtō history. It was first published in 1680 with a preface by Manzan Dōhaku, soon after the first compilation of the *Eihei shingi*. “After only a hundred paces or less, you will certainly get rid of sleepiness. The way to do kinhin is one breath per half step. Walk as though not walking, silently and without motion. This is kinhin.”²³ This seems to describe an individual choice to be done when necessary to wake up during seated meditation, not part of a group routine. Although Menzan quotes this passage at the beginning of the *Monge*, he does not further refer to it, nor does he incorporate it into his instructions, which have nothing to do with warding off sleep.

From these quotations it is clear that Dōgen and Ju-ching are teaching something that is not attested elsewhere: a very slow walk strictly coordinated with the breath. There is no prescribed time for kinhin, just that it is the way to leave the hall. The level of detail about posture and ritual movements is not comparable to the precise ritual instructions available from Dōgen and others concerning zazen. Although it is possible to find some of the missing details from the much earlier *Nan-hai chi-kuei nei-fa chuan* and the *Hsiu-ch’an yao-chüeh*, these texts also directly contradict the super slow walk and say nothing about the coordination with breathing. Menzan’s task was to find a way to put

together this jumble of disconnected comments and asides into a coherent and inspiring description of the ritual of kinhin. He needed to write a text that was sufficiently similar to the writing style of Dōgen to be accepted and to provide enough textual evidence in his commentary to claim that the details were authentic.

The Text of the *Kinhinki*

The following translation is based on the woodblock edition of 1739, using a recently printed copy from the bookstore Baiyōshoin in Kyoto. This modern “reprint” was pressed from the same woodblocks that were carved for the original edition. The bracketed page numbers in the text, however, are to the standard modern printed version in the *Sōtōshū zensho*, which is identical to the woodblock in all but the most trivial details.²⁴ The *Kinhinki* was originally published along with Menzan’s own commentary, the *Kinhinkimonge*. The commentary first quotes a section of the *Kinhinki* (in boldface type in my translation) and then discusses the sources and meaning of that passage. Thus, for example, the first section of the commentary is an explanation of the title. The comments in parentheses are Menzan’s own interlinear notes, and the passages in square brackets are my additions to make the English read more naturally. The citations for the forty-two texts that Menzan uses are listed with the endnotes.

Kinhinki

The Buddha said, “First I sit in the practice place, contemplate the tree, and do kinhin.” This is definitely the origin of kinhin, as a part of seated meditation. This way of kinhin was passed down from the time of T’ien-t’ung Ju-ching to our First Ancestor, face to face, nearly half a thousand years ago. But the standards of our house have collapsed and these latter descendants are benighted. Many of them have dashed off into unorthodox dead ends. Alas, how can this be anything but a disaster? This has persisted even until the present day. Therefore, taking the intention of our Ancestor as my basis, I searched widely in the ancient traces. I have taught a little of this to students, with the hope that we do not drift into the bustle of the practices of another family.

The way of kinhin that is to be wished for is to clasp both hands in front of the chest [*isshu*] (it should be just like this), putting them inside the sleeves, and not letting the sleeves fall down near the feet to the right and left. Look directly one fathom ahead (about six or seven feet). When walking properly,

use the breath as measure: a half step is taken in the time of one breath (in and out). The measure of the pace is equal to the instep of the foot (the back of the foot). Do not let the feet get ahead and the body behind. Move body and feet together. Do not look around right and left or gaze up and down. Do not move your chest and shoulders. Do not make noise by dragging your slippers. Be as though standing in one place, as though not moving forward. It is splendid to move slowly, walking in magnificent ease and quiet. This is the meaning of what we call slow walking. If you high step or take big strides, if you run quickly or gallop, that is improper and you may be censured.

Of old, Koṭi Putara did kinhin and did not tire. Blood from his feet sprinkled the earth. The Buddha said, "If Putara does kinhin so vigorously, such as to grind Mt. Sumeru to dust, he will not be able to attain the way. And furthermore it will harm the feet. Truly this is to be carefully avoided." You should know about selecting the place. You should know that the place has its measure. And you should know the time for it. Know that it is different from going around in a circle. Go straight ahead and return straight, following just one path. It is like the warp [*kin*] of the cloth. That is why it is called kinhin. When you get to the boundary (of the measured area), turn around following the sun (turn your body properly), face where you came from, and stand still for a short time.

In the *Ch'u yao ching* it says there are five virtues. In the *Ta-pi-ch'iu san-ch'ien wei-i ching* it explains five things. You must not fail to know that if you vigorously work on this, it will greatly benefit your physical constitution and bring your practice to fulfilment. Of old it was said that the original locations for the kinhin of the World Honored One are at the foot of Vulture Peak and below the tree of awakening, in the deer park and Rājagṛha, and in other places where there are traces of the sage. And it also says that Bodhidharma did kinhin at the foot of Mt. Sung. How can we fail to honor the excellent example of the Buddhas and Ancestors?

In the *Buddhāvataṃsaka Sutra* it says, Sudhana saw Sudarśana Bhikṣu, in the grove going straight forward [kinhin], stopping, and returning. His wisdom vision is expansively broad like the great sea. His mind is unmoved by any of the objects of experience. He goes beyond them all, whether the state of being subdued or excited, with or without knowing, turning and moving, or being caught up in words. He has attained the realm of the nondual which the Buddha realized, and ceaselessly converts sentient beings with great compassion and remains without thoughts. From the wish to benefit and comfort all sentient beings, from the wish to teach the eye of the teaching of the Tathāgata, to tread the path taken by the Tathāgata, he does the true kinhin, neither fast nor slow. Sudhana explained saying, "When I do kinhin, in one

thought moment, all the four quarters, each and every one is before me because of the purity of my wisdom. In one thought all the realms, each and every one is before me. It passes beyond the ineffable, and the realm of the ineffable.” He also said, “Good man, I know only this teaching of liberation, the flame upon which the Bodhisattvas rely.” If you see it this way, this is what our first patriarch passed down face to face.

This meaning fits the teaching of the sage like two lips coming together, without the slightest deviation, and thus it is the true transmission of the Buddhas and Ancestors. Ah me, the people of this degenerate latter age truly can rejoice that due to causes from past lives they can receive this teaching. Just preserve the breathing in and breathing out, clearly observe the forward step and the trailing step. Without pursuing conditions, and not abiding in dismal emptiness, the empty [mind] is bright and self-illuminating, and the power of the mind is not impeded. He is named the Tathāgata of the Boundless Tranquil Slow Walk. Ah, how could he be far away? If you turn away from this, you have slipped off the true path before you have even taken a step. You certainly should fully master in detail what is practiced in my assembly.

Kinhinkimonge

Kinhinki

This title indicates an addition to the *Zazengi*. The great teaching is that seated meditation and kinhin, moving and quiet, are not two. However, we have only the *Fukan zazengi* [*General Rule for Seated Meditation*] of our Ancestor [Dōgen], and the manner of kinhin has not been described in detail. So I have composed this *Kinhinki* [*Standard for Walking Meditation*] to supplement it. Just as these two words, “rule” and “standard,” follow close together, I have written this *Standard* to go with the *Rule*. In the dictionary it says the pronunciation is “ki” and the meaning is rut. When the cart goes back and forth, there are tracks. The first cart goes, and if the following cart does not follow the tracks, then the way will be difficult. However, if the first track is taken as the rule, then the others can proceed without hindrance. The dictionary says it means the law or the rule. There is also the meaning that this kinhin is to be respected as the trace of the Buddhas and Ancestors, and we should not fall into the unlawful evil ways.

The Buddha said, “First I sit in the practice place, contemplate the tree, and do kinhin.”

This is two stanzas from the “Expedient Means” chapter of the *Lotus Sutra*. In the commentary [*Miao-fa liang-hua wen-chü* of Chih-I], it says,

The main reason for the “First I sit in the practice place,” is that it was an informal event, not a particular time, and it was at first for teaching people. “Practice place” is translated that way because the first time he practiced in this place he attained the way. He sat under this tree and attained awakening, so it is called the tree of awakening. He recognized the influence of the tree and so he mindfully gazed at the tree. He was aware of the virtue of the location, and so he did kinhin. There is fundamentally no separation between the tree and the location, but one must respect their origins. As it says in the marvelous teachings, “Respecting the origins is just teaching the people and transmitting the dharma.” Regarding the mind is like the great tree trunk of the twelve conditions of the tree. If you deeply regard conditioned arising, then you will naturally attain awakening. It is called contemplating the tree because he wished to benefit people with the doctrine of awakening, like the shade of the tree. Kinhin is among the practices of the Great Vehicle, it is the walking practice, and one naturally takes on this way of practice. The place to do it is where the Buddha way is attained. This practice is done from the desire to save people.

This is the explanation of the commentator on the truth of the text. I understand what he is saying, but it is mincing of words by a scholastic. Where it says, “When I first sit in the practice place,” this means to just sit in correct posture. And “contemplate the tree” means to see without entangling oneself. “Kinhin” means the slow walk, the normative practice of all the Buddhas of the three times, the Buddha wisdom vision that reveals the entry to awakening.

This is definitely the origin of kinhin, as a part of seated meditation.

“This” refers to the prior quotation, which says that in the teaching of the Buddha, kinhin definitely goes along with seated meditation, which is how the Tathāgata himself did it.

This way of kinhin was passed down from the time of T'ien-t'ung Ju-ching to our First Ancestor, face to face, nearly half a thousand years ago. But the standards of our house have collapsed and these latter descendants are benighted.

[626] “This” means the kinhin of the Buddha. “Way” is the proper method for kinhin. The character for “First” means the very first bud of a plant, so it means here the First Ancestor. In the *Book of Documents* it says, “It goes right back to the First Ancestor.” “Face to face” is not a matter of seeing and hearing as in books. It means one face and another face, mutually illuminating, and passing down. The authenticity is attested in the Hōkyōki, in the following passages.

The Master of the Hall taught, “If you wish to get up after seated meditation to do kinhin, you must not walk in a circle, but in a straight line. If you wish to turn around after twenty to thirty paces, you must turn to the right, not to the left. When you begin to walk, the right foot is first, then the left foot.”

The traces of the kinhin of the Tathāgata after he arose from seated meditation can now be seen in India in Udyāna.

When you arise from seated meditation and walk, you should use the method of one breath to one half pace. That is to say you should not have your pace more than the length of half a foot, and the time you are moving your foot should span the time of a breath.

For monks living in the monks hall, kinhin is a most important technique. Among the teachers of recent times, there are many who do not know about this, indeed few know about it. Walk slowly, using the breath as the measure of the movement of the feet. Do not look at your feet. Move without bending over or looking up. Looked at from the side, it is as if you were standing in one place. Do not move or shake your chest nor your shoulders and so forth.

Ju-ching walked from east to west in the Ta-kuang-ming-tsang time after time to show this to Dōgen. He said, “Nowadays I am the only one who knows about this slow walk. If you were to enquire of the Zen teachers everywhere, you will certainly find that no one else knows it.”

“Walk” means slow walking, and all these expressions mean kinhin. “Ta-kuang-ming-tsang” is the honorific name referring to Ju-ching’s quarters. You can see here the expression “walked from east to west,” which means to go from east to west and from west to east, doing kinhin back and forth. This is the standard. And when entering and leaving the monks hall also kinhin is to be done. The *Eihei shingi* has the following passages.²⁵

The proper demeanor for leaving the hall is the same as when entering: one breath to half a step, as in the *Hōkyōki* description of how people should walk after meditation.

If you wish to arise from sitting, move slowly and slowly get down from your seat. Do not lift your feet high, nor take big steps and walk fast. And do not make noise dragging your slippers.

When you are leaving or entering, do not look at the back of the heads of those who are doing seated meditation. Just keep your head down and go. Do not put the foot first and the body after, but move body and feet together. Walk with your gaze directly ahead about six feet, with a pace the length of your instep. To proceed so very slowly

and quietly is magnificent. It is just like standing still, like walking without moving. Do not drag your slippers and make noise, which would lack respect for the assembly. While walking, you should clasp both hands together and put them inside the sleeves, but you must not let the sleeves dangle to the left and right near your feet.

This is the face-to-face detailed teaching that we have received. In addition to this, in Teacher Keizan's *Zazen yōjinki*, he explains a number of expedient methods.

If you are still not awakened, get up and do kinhin. After only a hundred paces or less, you will certainly get rid of sleepiness. The way to do kinhin is one breath per half step, walking as if not walking.

"T'ien-t'ung" [Heavenly Child] is the name of a mountain. During the Ch'ing era, the monk I-hsing lived there, and the spirit of the Venus Star in the guise of a child came to serve him. So it came to be called Heavenly Child Mountain or Venus Mountain, as can be seen in *Ta-ming I-t'ung-chih* gazetteer. "From the time of" is understood in that way by Lu in the *Wen-hsüan*, who says "From the time of that elegant poetry." [627] "Nearly" means approximately. "Half of one thousand years" means five hundred. It has been about four hundred and eighty years since the passing of our Ancestor, so it is "nearly." "The standards of our house" means the teachings that are used only for our house, not in some other, like the *Yen-shih chia-hsün* or the *Chu-hsi chia-hsün*. And in the *Eihei kōroku* it says, "The small assembly is an excellent part of our house standards." The way of kinhin that has been passed down face to face from Ju-ching is the house standard of the Eihei school. "Collapsed" means that what was high has now been leveled, it has been knocked down to flatness, it is worn out and disused. "Latter descendants" is defined in the dictionary as grandchild or great grandchild and so forth until there is a cloud of descendants. The descendants in the present age have discarded the teachings of the ancestors and are in the dark about kinhin.

Many of them have dashed off into unorthodox dead ends. Alas, how can this be anything but a disaster?

The slow walk that was the true and direct transmission has been forgotten and the great way has been thrown into darkness. The assembly of monks laments that we are dashing around in the bad ways of heterodoxy.

This has persisted even until the present day. Therefore, taking the intention of our Ancestor as my basis, I searched widely in the ancient traces. I have taught a little of this to students, with the hope that we do not drift into the bustle of the practices of another family.

The lamenting continued, but nothing was done to stop the practice. My vow was simply to make known the original intention of the Ancestor, and to show in various ways the correct understanding of the standards of our house. I took the intention of our Ancestor as the basis, and excerpted and collected widely from the teachings of former sages for supplementary detail. I explained some of this and have written this *Kinhinki* and taught it to the students who came to me for advice. The word “bustle” is used in the Blissful Practices Chapter [of the *Lotus Sutra*]: “Gently, modestly, and not bustling.” The dictionary explains that it means quickly and in a frenzy, or going in circles. It means to run back and forth like dogs and horses, in an unruly way. And now the house standard of the serene, hidden way of our ancestors has declined and become like the uncouth ways of the other schools. “My hope” implies that we should put our sincere effort toward preserving the teaching lest in the future we will bustle around like dogs and horses.

The way of kinhin that is to be wished for is to clasp both hands in front of the chest [isshu] (it should be just like this), putting them inside the sleeves, and not letting the sleeves fall down near the feet to the right and left.

These eighteen characters are the words of Dōgen as seen earlier. The interlineal note, “You should do it this proper way,” means that pressing the palms together, whether bowing, or with hands in *isshu*, or *shashu* are all done in the same way with hands at the chest. To have them lower at the waist is not correct. In the *Shuo-wen* it says, “Hands coming together at the chest is called *isshu*.” Nowadays, one faction of clerics do *shashu* with the hands at the waist. People of Nagasaki say that Chinese whores walk swinging to right and left so this is not the correct style. [628] Concerning the hand position of kinhin, the *Hsiu-ch’an yao-chüeh* of Buddhapālita says:

When you do kinhin, cover the left hand. Fold the thumb into the palm, and with the remaining four fingers grasp the thumb making a fist. Next cover [it with] the right hand, grasping the left arm. Then stand straight for a short time and collect the mind and concentrate (for example, concentrate on the tip of the nose). Then walk.

This is the correct way. The truth of this hand position [*mudra*] is an oral transmission.

Look directly one fathom ahead (about six or seven feet).

These eight characters are also the words of the Founder, as seen before. The dictionary says that a fathom is six or eight feet. The number of feet in a fathom is not fixed. In the *Ch’an-yao* of Śubhākarasimha it says to look ahead six feet. So it is good to look ahead about six to seven feet. Look with eyes half

open, half shut, and level, that is the standard. “Look directly” means to look straight ahead, not to the side.

When walking properly, use the breath as measure: a half step is taken in the time of one breath (in and out). The measure of the pace is equal to the instep of the foot (the back of the foot).

In the dictionary it says that a step is one foot, and twice that is a pace. And in the *Tzu-hui*, “Two feet is called a pace.” Combining the front pace and the following pace together makes one pace. In the previous quotations there was: “use the breath as measure,” and “a half step is taken in the time of one breath,” and also, “the measure of the pace is equal to the instep of the foot.” All of these are the words of the Ancestor. The interlinear note of “One inhale and one exhale makes one breath” is the entry about breath from the *Wan-ping wei-ch'un*. “The back of the foot is the sole,” is the entry about “sole” from the *Hung-wu Cheng-yün*. The Japanese reading is “ashi no kō.” This means that in the interval of one in and one out breath, you move one foot, this is one pace. The measure of this pace is the length of the sole of the foot. In the *Sarvastivadavinaya* it says, “When there is discomfort get up and go, the way a goose walks.” This is kinhin.²⁶

Do not let the feet get ahead and the body behind. Move body and feet together.

These twelve characters, as we saw before, are the words of the Patriarch. They are easy to understand.

Do not look around right and left or gaze up and down.

The first verse means to look straight ahead, and the second is from the Founder's words, “You must not look up and down as you walk.”

Do not move your chest and shoulders. Do not make noise by dragging your slippers.

In the words of the Patriarch, “Shoulders, chest, and so forth, must not move with a wobble and shake.” He also said, “You should not make a noise with your toilet slippers.”

Be as though standing in one place, as though not moving forward. It is splendid to move slowly, walking in magnificent ease and quiet.

Of these ten characters, eight were seen earlier in two places. They are the easily understood words of our Ancestor.

This is the meaning of what we call slow walking.

The eight characters are based on the words of our Ancestor seen above. The meaning is seen in the name itself. [629]

If you high step or take big strides, if you run quickly or gallop, that is improper and you may be censured.

This is following the words of our Ancestor seen earlier. “High Step” means to lift the foot up high and walk. “Big step” means to stride widely.

“Quickly” means to walk in a busy way. “Gallop” means to run like a horse. These are all improper and so you should be careful about them.

Of old, Koṭi Putara did kinhin and did not tire. Blood from his feet sprinkled the earth. The Buddha said, “If Putara does kinhin so vigorously, such as to grind Mt. Sumeru to dust, he will not be able to attain the way. And furthermore it will harm the feet. Truly this is to be carefully avoided.”

This is from the *Mahāsāṅghikavinaya*, chapter thirty-one.

He had recently left home, and did kinhin in the graveyard tirelessly, such that the soles of his feet were lacerated, and blood flowed onto the ground. The Buddha saw this and understanding what had happened, he asked a bhikṣu, “Who is it that has done kinhin here such that blood has flowed out like this?” The bhikṣu replied, “This is the place where Koṭi Putara did kinhin.” Buddha instructed the bhikṣu, “If Koṭi Putara or anyone does kinhin with vigor as if to pulverize Mt. Sumeru into dust, he will not be able to attain the way. Moreover alas, he will harm his skin.”

The end of this long passage is omitted. The name is read as Koṭi Putara because the Chinese translation uses the number one hundred times a hundred million. The Sanskrit word *koṭi* [means a large number, but is used as a name] in Vinaya texts and also in the *Ch’an-lin lei-chu*. The Tathāgata warned Koṭi Putara against doing kinhin so much that blood dripped from his feet to the ground, and against walking fast, galloping like a horse. Improper kinhin is to be carefully avoided.

You should know about selecting the place.

In the *Mahāsāṅghikavinaya*, chapter thirty-five, it says:

“You should not do kinhin in front of bhikṣus who are doing seated meditation, or in front of the assembly of monks, teachers and preceptors or elders.” And it also says, “When you walk, you should not walk behind [the elders] when you return, but keep the face to the right and return. If you are doing kinhin together with teachers and preceptors, you should not be in front of them or lined up beside them, but follow behind. When you return, you should not return in front, but rather face toward the right and turn behind them. You should not do kinhin in front of prostitutes, in front of gamblers, sellers of alcohol, sellers of meat from animals slaughtered for sale, jailers, or murderers.”

This text is the evidence for selecting the place.

You should know that the place has its measure.

In the *Hsiu-ch'an yao-chüeh* it says: "He asked what do you call the manner of going? He replied, 'Going is kinhin. It is good for it to be a level place, about fourteen or fifteen paces to twenty-two paces. Do kinhin inside this length.'" A pace means to pick up the feet twice, so the length of a pace for an average man is about one foot five inches, and twenty-two paces comes to about three fathoms and three feet. Also, in the *Ch'an-yao* of Śubhākarasimha: "You people doing meditation, you should also know about how to do kinhin. In a quiet place, make a level and clean surface. The length is twenty-five cubits." Cubit means one foot eight inches. In the *Fan-i ming-i-chi* it says four cubits is about five feet. Also in the *Nan-hai chi-kuei nei-fa chuan* [630] it says, "The width is about two cubits, the length is about fourteen or fifteen cubits, and the height is two cubits or more. Make it by piling up paving tiles." This is about three fathoms. These three cases are roughly the same as the Japanese measurement of five *kan* to eight or nine *kan*. Now we do kinhin under the eaves of the monks hall, so of course the right way is to adapt to that dimension.

And you should know the time for it.

In the *Hsiu-ch'an yao-chüeh*, it says, "Kinhin is only to be done during the day, do not do it at night." The *Nan-hai chi-kuei nei-fa chuan* says, "Do kinhin in the forenoon and afternoon." This means to do it only during mid-day, not at night. This is the practice of monks and laypeople in India and China. In the *Lotus Sutra* it says, "Seeing that the disciples were still experiencing sleepiness, they did kinhin in the grove and vigorously pursued the Buddha Way." So the vigorously practicing disciples of the Buddha did kinhin at night. And in the *Ching-te ch'uan-teng lu* Chapter Fourteen, in the biography of Yüeh-shan, it says, "One night the Teacher climbed the mountain and did kinhin." According to this, it is not limited to midday. However, in the *Hsiu-ch'an yao-chüeh* and *Nan-hai chi-kuei nei-fa chuan* mentioned earlier, the time is fixed.

Know that it is different from going around in a circle.

In the *Shih-shih yao-lan* it says, "I say that circular walking is the highest form of showing respect." And again, in the *Shih-wei ching* it explains the five felicities of going around. Because this is to go around a Buddha or a stupa, it is called going around or walking in a circle or going in a path. It means to rely on and respect. And so it is called "highest form of showing respect." And in the *Nan-hai chi-kuei nei-fa chuan* it says, "In the case of circling with the Buddha Hall on the right, or going around a caitya, this is different. It is for making merit, and basically one desires to show respect. Kinhin on the other hand means to extinguish tension and to loosen up, which nourishes the body." Going around originally meant to revere and respect the three treasures. Three rounds, seven rounds, up to a hundred, a thousand rounds. All

this is for the production of merit. Kinhin is to go straight, to get rid of stuffiness and revive one's spirits, to revitalize. There is a great difference between them.

The *Ta-pi-ch'iu san-ch'ien wei-i ching* explains twenty-five things about circumambulating a stupa, and then it has five things about kinhin, in two separate explanations. In the *Hsiu-ch'an yao-chüeh*, it says, "Someone asked, 'What is the difference between walking around a stupa and kinhin?' He replied, 'Kinhin is going directly forward, and directly returning. How could it be the same as going around a stupa?'" That is how you should understand the essence of this. Nonetheless, the Ming Zen monks mistakenly took up the practice of the preaching clerics, which was recalling the Buddha's name while circumambulating the Amida in the Hall of the Sixteen Reflections. They mistook this walking in circles for the kinhin of the old rules of our teaching. It was explained in this way when it was brought to Japan and now everyone says that kinhin is walking in a circle, a most unfortunate bad habit. We should establish the patriarchal practice, lest even people who can tell black from white become confused.

Go straight ahead and return straight, following just one path.

[631] These eight characters are from the *Nan-hai chi-kuei nei-fa chuan*. It says, "In India, both lay and clerics often do kinhin. They go straight ahead and return straight, following just one way." I extracted these characters, which mean to go straight and return on one path.

It is like the warp [kin] of the cloth. That is why it is called kinhin.

These eight characters are from the second chapter of the *Shih-shih yao-lan*. "He explained with compassion, 'In the countries to the West, they moisten the ground and they pile up tiles so it becomes a path. They go and come in the middle. Because it is like the warp of cloth, it is called 'warp-walk.'" The eight characters are excerpted and used here. The word "warp" goes along with "woof," and is pronounced "tatenuki" in Japanese. It is the up-and-down, left-and-right of the thread of the loom.

When you get to the boundary (of the measured area), turn around following the sun (turn your body properly), face where you came from, and stand still for a short time.

These sixteen characters are taken directly from the *Hsiu-ch'an yao-chüeh*. The phrase in the original interlineal note "of the measured area" refers to the length of the place of kinhin, which was quoted earlier. "Turn your body properly" means the correct way is to turn facing the south, like the sun. "Face where you came from" means to face the place where you started walking. "Stand for a short time" means that of the four postures of walking, stopping, sitting, and sleeping, it is the stopping. The mistake was in taking stopping

for sitting.²⁷ The reason is that he did not understand the four postures, which are divided into either moving or being still, and divided again to become four postures. To rest from walking is stopping, and to rest from sitting is lying down. As spring to summer, and fall to winter, there are four positions in order. You should understand it like the two positions of yin and yang. One who does not understand kinhin is ignorant of what stopping means. The proper understanding of “stop and stand” means to stand still and not move for a “short time.” Likewise, these words all mean for a little while . . . [list of synonyms]. For that amount of time, you should practice it, this is the standard explanation. Now to fix the duration of the “short while” [*hsü-yü*, the last of the synonyms], we turn to a quotation from the third chapter of the *Fa-yüan chu-lin*. One *kṣaṇa* is translated as one thought moment. One hundred and twenty *kṣaṇa* make one *tat-kṣaṇa*, which is translated as one blink. Sixty *tat-kṣaṇa* make one breath. One breath is one *lava*. Thirty *lava* make one *mara*, which is translated as a short while. Therefore this “short while” is thirty breaths duration. The practice that accords with the explanation of the sages is to stand in one place for this duration, for the measure of thirty breaths in and thirty breaths out.

In the Ch'u yao ching it says there are five virtues.

The *Ch'u yao ching* has twenty volumes, and was put together by Vasumitra Dharmatrāta and translated by Chu Fu-nien. In volume eighteen, it says:

As explained by the Buddha in the Sutras, those who do kinhin will obtain five virtues. What are these five? The first is endurance for long walks. The second is increase of strength. The third is that food is naturally digested. The fourth is having no sickness. Fifth, the person who does kinhin quickly enters samādhi.

This is the text that is abbreviated for presentation here. Of these five, the first four are worldly virtues that preserve and nourish the bodily form. The last one is a virtue for those leaving the world, and it brings to fulfillment the dharma body. [632]

In the Ta-pi-ch'iu san-ch'ien wei-i ching it explains five things.

In the first chapter of the *San-ch'ien wei-i ching* it says:

There are five things about kinhin. First, it should be in a quiet place. Second, it should be in front of the door. Third, it should be in front of the lecture hall. Fourth, it should be under the pagoda. Fifth, it should be beneath a large building. There are another five. First, do not sit in meditation in the upper story of a large building. Second, do

not walk holding a staff in the temple. Third, do not chant a sutra aloud while reclining. Fourth, do not wear clogs. Fifth, do not make a noise by lifting up your feet in big steps and stamping on the ground.

The first five are about the place for kinhin. Of the latter five, the first and the third have nothing to do with kinhin. The second means not to do kinhin while holding a staff. In the fourth, the word “shoes” is explained to mean wooden shoes. Now we call them high wooden clogs (*geta*). These are forbidden because they make so much noise. The fifth one is the same as our Patriarch’s explanation about “high step or take big strides, if you run quickly or gallop.”

You must not fail to know that if you vigorously work on this, it will greatly benefit your physical constitution and bring your practice to fulfillment.

This teaching of the sages has two aspects [of body and mind]. The phrase “You must not fail to know” is from chapter three of the *Nan-hai chi-kuei nei-fa chuan*:

You may go outside the temple for extended walking, or you may walk slowly under the eaves. If you do not do this you will have much illness and suffering. Eventually your feet will become swollen, your belly will become swollen, you will have pain in the elbows and in the knees [*po*] (*po* in the *Shih-ming* is defined as “knee cap”) and there will be a condition of congestion that will not go away.²⁸ These are all what usually happens. Certainly if one does this practice then one will be able to help the body and bring the way to fulfillment.

I selected the last four characters to represent the meaning of this passage.

Of old it was said that the original locations for the kinhin of the World Honored One are at the foot of Vulture Peak and below the tree of awakening, in the Deer Park and Rājagṛha, and in other places where there are traces of the sage.

“Of old” refers to the *Nan-hai chi-kuei nei-fa chuan*. Vulture Peak is Mt. Gṛdhra-kūṭa, in Magadha, and the tree of awakening is the bodhi tree, which is also in Magadha. Bodhi is translated as awakening, and so it is called the tree of awakening. The Deer Park is the Deer Field Park in Vārāṇasī, and Rājagṛha is the palace of the king in Magadha. These four places are where the Tathāgata lived and therefore are sites of kinhin. As for the other places that have traces of the sages, in the *Hōkyōki*, it says, “The traces of the kinhin of the Tathāgata can now be seen in India in Udyāna.” In the biography of Hsüan-tsang in the *Hsü kao-seng chuan*, Hsüan-tsang goes to Ujāna and sees the old traces. Also we read that Hsüan-tsang saw the stone foundations of kinhin of the Four Buddhas of the Great Kalpa in the countries of Mathurā

and Kapitha. The Four Buddhas of the Great Kalpa are Krakucchanda Buddha, Kanakamuni Buddha, Kāśapa Buddha, and Śākyamuni Buddha. I-ching also saw these traces, so they all exist. The “foundations” refers to the remains of the foundations, or the ruins of an estate and so forth. In the *Nan-hai chikuei nei-fa chuan* it says, “They made figures of blooming lotus flowers about two inches deep and one foot wide. Fourteen or fifteen of these mark the footprints of the Sage.” In the biography of Hsüan-tsang it also says, “Everywhere that there were footprints, the mark of the lotus flower appeared.”

And it also says that Bodhidharma did kinhin at the foot of Mt. Sung.

[633] “It also says” refers to the words of the *Lin-chien lu*. This text is recommended in the *Hōkyōki* and there is a long quote from it in Chapter Seven of the *Eihei kōroku*. In regard to the name “Bodhidharma,” in the *Ching-te ch’uan-teng lu*, “dharma” is explained as “penetrating the great.” In translation “bodhi” means to wake up, and “dharma” means the law, so “bodhidharma” means the law of awakening. Thus the poem of Hung-chih says, “The law of awakening is the location of my greatest good.” Now I will put this all together into an explanation. To “penetrate” means to go through without obstruction. “Great” means the great teaching. So it means to penetrate the great teaching. Penetrate completely means awakening, which is the same as to awaken to the teaching. Mt. Sung is the common name for the middle peak of the Five Mountains. At the foot of this mountain is Shao-lin Temple, the location of the nine years of wall gazing. There were nine years of seated meditation but not without interruption. At intervals there was also kinhin and reading. Bodhidharma said to the second patriarch, “I see that of all the scriptures that are in China, only the four-chapter *Lañkāvatāra Sutra* has the mind seal.” So the Patriarch had read all the texts of the Old Translations into Chinese. Furthermore, in the *Erh-chung-ju* he quotes from the *Vimalakīrtinirdeśa Sutra* and the *Vajrasamādhi Sutra*. This is different from the idea of “Not relying on words and letters,” and so we should revise our understanding.

How can we fail to honor the excellent example of the Buddhas and Ancestors?

The World Honored One and Bodhidharma are mentioned to affirm the kinhin of the Seven Buddhas and the succession of patriarchs. We should cherish the memory of that excellent example.

In the Buddhāvataṃsaka Sutra it says,

The *Buddhāvataṃsaka Sutra* was translated by Buddhahadra in sixty chapters. It is called the new translation. The subsequent translation by Śikṣānanda in eighty chapters is called the T’ang translation. And there is a separate work of the activities and vows in forty chapters translated by Prajñā. The passage that is quoted here is chapter sixty-five from the eighty-chapter

T'ang translation called "Entering the Dharma Realm." This chapter concerns Sudhana's encounters with his fifty-three teachers. Sudarśana Bhikṣu is the eleventh, and the tenth is the young girl Maitreyani whose teaching led to his meeting Sudarśana Bhikṣu. The following quotation excerpts portions that concern kinhin.

Sudhana saw Sudarśana Bhikṣu, saw him in the grove going straight forward [kinhin], stopping, and returning. His wisdom vision is expansively broad like the great sea.

Because he is both going and coming in one and the same path, it says "going and returning." Just as "the bright wisdom enlightens without dependence on conditions," the various conditions all become bright. Hundreds of rivers of different sources all return to the great ocean and become one flavor, and each and every drop completely penetrates throughout the great ocean. That is how expansively broad it is.

His mind is unmoved by any of the objects of experience.

He is unmoved by the eight things buffeting the human being: profit and loss, praise and slander, fame and infamy, pain and pleasure. [634]

He goes beyond them all, whether the state of being subdued or excited, with or without knowing, turning and moving, or being caught up in words.

"Subdued" means composed and quiet. "Excited" means being unsettled, scattered. "With or without knowing" means the relativism of two opposites. "Turning and moving" means confused and scattered. "Being caught up in words" means to be both with and without understanding. "All of them" means to include all of the following items in praise of the virtue of Sudhana for stopping these bad things. The following section [on the other hand], is in praise of his virtue of doing good.

He has attained the realm of the nondual which the Buddha realized, and ceaselessly converts sentient beings with great compassion and remains without thoughts.

This is the attainment of the Buddha realm of the three nondistinctions between mind, Buddha, and sentient beings, in which the vow of benefiting sentient beings with great compassion is upheld without stopping even for a moment.

From the wish to benefit and comfort all sentient beings,

Kinhin also benefits and comforts all sentient beings. "From the wish to" emphasizes the "kinhin" which comes later in the text.

from the wish to teach the eye of the teaching of the Tathāgata,

The "eye of the teaching" is the wisdom vision of the Buddha. "Teaching" is an abbreviation for teaching and bringing to the path of awakening. This "from the wish to" is also to emphasize the later "kinhin."

to tread the path taken by the Tathāgata, he does the true kinhin, neither fast nor slow.

Treading the splendid path taken by the Tathāgata, neither slow nor fast, this is a cardinal teaching. To know and enact the truth by doing the true kinhin is to complete the deed of a lifetime. The true and the mundane, forms and emptiness, being and nonbeing, good and bad, expedient and perfect, long and short, straight and biased, bright and dark. All pairs are like the forward step, the after step, breathing in and breathing out. The true kinhin is the unimaginable, the unattainable marvelous practice. One action is all actions, one phenomenon is all phenomena. And so the true teaching is that since all phenomena are one phenomenon and all actions are one action, there is not a single phenomenon nor a single action, neither are there all phenomena nor all actions. You should study this carefully.

Sudhana explained saying, "When I do kinhin, in one thought moment, all the four quarters, each and every one is before me because of the purity of my wisdom."

This is the shining of his brilliance, as he explains that which has no limits. "One thought moment" is an arising and a falling. This is the same as in *Chen-hsieh Ch'ing-lian Ch'an-shih yü-lu*: "Constant brightness before me, moment after moment without any darkness." And it includes the idea that the three times utterly penetrate everywhere in the ten directions.

"In one thought all the realms, each and every one is before me. It passes beyond the ineffable, and the realm of the ineffable."

Included here is the idea that the three times utterly penetrate everywhere in the ten directions. The "passes beyond" is a word that refers to going over space. Body and mind are one. Understanding is unhindered. Far and near are the same. Past and present are not two. The great and the small merge. This is the teaching of the freedom of movement and stillness, which defers to no other teaching. The phrase that marks the end of the quotation [yūyū] was used in old Chinese commentaries to mean "that what I have just said, it was indeed just like that." But here yūyū means that this is an abbreviation from a longer passage and thus refers the reader to the original text. [635]

He also said, "Good man, I know only this teaching of liberation, the flame upon which the Bodhisattvas rely."

"He also said" means it is the words of Sudarśana. "Good man" refers to Sudhana. The first phrase, "I know only," means that to know only this one practice, in this one practice are included all practices. "Flame" means that the wisdom of the Buddha dispels all ignorance, just like the lamp in the night is bright. In various sutra and commentary the flame of knowledge or wisdom is spoken of and this is explained as meaning the truth of Buddhism. The transmission of the flame has this meaning. In this sutra the expressions like

“Breadth of wisdom,” “Eye of Wisdom of the Tathāgata,” and “Pure Wisdom” and so forth all mean the great wisdom light of the Buddha’s wisdom sight. The explanation is that he relies on this light, and “He goes beyond them all, whether the state of being subdued or excited, with or without knowing, turning and moving, or being caught up in words.” “Bodhisattva” means the dharma body. “The flame upon which they rely” means *prajñā*. Because it means to be awakened in the three virtues of the Buddha, it is called the teaching of liberation.

If you see it this way, this is what our first patriarch passed down face to face.

“This” means the *Buddhāvataṃsaka Sutra*. “It” refers to kinhin, and generally to the transmitted teachings of our ancestors. “Face to Face” is from the *Hōkyōki*, as mentioned above.

This meaning fits the teaching of the sage like two lips coming together, without the slightest deviation, and thus it is the true transmission of the Buddhas and Ancestors.

The meaning is that the rule for kinhin passed down from our Ancestor is the same as the teaching of the *Buddhāvataṃsaka Sutra*. The character “opening” means lips, and “meeting lips” means that when the upper and lower come together they meet without a gap, and hence that there is not the slightest difference. From the Seven Buddhas down through the succession of Patriarchs to Ju-ching, this teaching has been passed down face-to-face, unchanged.

Ah me, the people of this degenerate latter age, truly can rejoice that due to causes from past lives they can receive this teaching.

“Ah me” is the sound of a sigh of lamentation. “Degenerate” means shallow. “Latter age” refers to the age of the extinction of the dharma, quite unlike the time of strictness of the ancients. Humans born in the degenerate latter age are exactly this way. When we appreciate that we were able to practice the unexcelled great teaching, to enter into this teaching of liberation, the flame upon which the ancients relied, we see that it is not just from the good roots of this life, it must be from the good causes of prior lives. Truly this is rejoicing. “Prior” refers to the past.

Just preserve the breathing in and breathing out, clearly observe the forward step and the trailing step.

[636] “Just” refers to the following characters. The six characters starting from “preserve” are borrowed from the words of Prajñātāra, “Breathing out without being entangled with objects, breathing in without dwelling in the world of appearances.”²⁹ “Without being entangled, without dwelling” means to hold fast. The six characters after the “clearly observe” are an expression borrowed from *Ts’an-t’ung-ch’i*: “Light and darkness each has its corresponding place, like forward and afterward steps.” To not oppose light and dark means to “clearly observe.”

Without pursuing conditions, and not abiding in dismal emptiness, the empty [mind] is bright and self-illuminating, and the power of the mind is not impeded.

This is borrowed from the words of *Hsin-hsin ming*. “Without pursuing” and “not abiding” accentuate kinhin, in the same way the earlier phrase “neither slow nor fast” was used. The first four characters of the phrase, “the empty [mind] is bright and self-illuminating, and the power of the mind is not impeded,” mean the flame which is relied upon, the pure wisdom. The second four characters mean putting an end to them all, whether it is turning and moving, or being caught up in words. This is the fundamental meaning of the Third Patriarch’s explanation of the samādhi of the essential activity of the Buddhas and Patriarchs as seen in his *Hsin-hsin ming*.

He is named the Tathāgata of the Boundless Tranquil Slow Walk. Ah, how could he be far away?

If you attain this superb practice, “It is not different from attaining the [Buddha] position of full awakening in this very body which was born from your father and mother.” These are the wise words of all the disciples of the Buddha. In the canon there is the eight-volume *Buddhanāmasahasrapañcaśatatacatustripañcadaśa Sutra*, translated in the Sui Dynasty by Jñānaguptā. In the fifth volume, the one thousand eight hundred forty-third Buddha name is Tathāgata of the Boundless Tranquil Slow Walk. Many of the Buddhas take their Buddha name from the practices they did, and in this way he is named Tranquil Slow Walk. So you know that his practice to become a Buddha is kinhin, that which is relied upon, the teaching of awakening. Today as well, if you affirm this superb practice of marvelous cause and marvelous result, of neither before nor after, how can it be far away?

If you turn away from this, you have slipped off the true path before you have even taken a step. You certainly should fully master in detail what is practiced in my assembly.

If you turn your back on the excellent example of the Buddhas and Patriarchs and go into some other byway, you are outside the teaching, and without even taking a single step, you are quickly separated from the great way of the Buddhas and Ancestors. “What is practiced in my assembly” means that it is exclusively the traces of the Patriarch of Eihei which is to be relied on. The phrase “certainly should” indicates it is definitely so. The word “master” is explained in *Chao-lun hsin-shu yu-jen* as: “Master means to understand, to penetrate.” This means to understand thoroughly, as used in the expressions to master or to make it your own. “In detail” is explained in the dictionary as utterly detailed or to know thoroughly. In other words, to understand thoroughly and in detail.

This way of kinhin is described in detail in the old records of the generations of ancestors and it begins with the seven Buddhas. Nonetheless, in the contemporary Tendai school and even in the Zen school it has fallen into disuse and error. Indeed, already in the Sung and Yuan era, there were few who knew about it. According to the teaching of our ancestor Ju-ching, “Nowadays, I am the only one who knows this slow walk. If you were to enquire of the Zen teachers everywhere, you will certainly find that no one else knows it.” So one cannot expect that Zen people from the Yüan and Ming will understand. Without this face-to-face transmission we also would not have known of this “one breath to half a step,” [637] but we could at least have understood that kinhin means to go straight ahead and come straight back, since that is what the characters mean. Furthermore, as is seen in the old texts, it is a grave error to confuse circular walking with kinhin. Despite all this, the followers of the teachings of Eihei have let the face-to-face teaching of their ancestors fall into disuse, and circular walking has usurped the place of kinhin. Furthermore, they give it the name of fast kinhin and gallop about like horses and dogs. It is not just another path, this is positively un-Buddhist, and it is not going too far to say that this shows a lack of respect to the Buddhas and Ancestors. The careful explanations of our Founder have been so forgotten that one could say, “Each and every one, spending the days of their life for naught.”

This matter of kinhin appears in explanations scattered here and there in the old texts, so I collected them and became familiar with them, hoping to put them to good use. I took the intention of our Teacher as the foundation, and then gathered up the examples of the practice of the Buddhas and Ancestors of the past, and made this *Kinhinki*. I did this for practitioners like me who respect our Ancestor, and if one or two people come to do this marvelous practice in this final age, then it may be that the old ways of our Founder will be revived and the bad habits of today blow themselves out. My sincere wish is to repay my debt to our Ancestor, and if two or three students hear this talk about the standard and inscribe it on their hearts, then this teaching will not fall into neglect.

Delivered this twenty-eighth day of mid-autumn [eighth month] of the third year of Genbun [1738], in the Takuboku Room of Mt. Kenin, Kūin Zen Temple, of Wakasa Prefecture.

The Making of a Traditional Ritual Practice

Let us leave aside the philological details of the *Monge* for the moment and consider the impact of reading the *Kinhinki* by itself as intended: a guide to

and inspiration for practice. The believer would presumably understand kinhin to be an old and orthodox practice of the Buddha himself that was preserved until the time of Ju-ching. Although Dōgen had learned it from Ju-ching, this correct practice had become neglected. By finding the texts that have the old instructions, Menzan has restored the true ritual practice of the Buddhas and Patriarchs.

This understanding of Menzan's writing has been widely accepted in Sōtō Zen, and the modern practice of kinhin follows the instructions of the *Kinhinki*. Part of the power of his work comes from the ritual detail of the one paragraph that is carefully mined from Dōgen. It is also important that the *Kinhinki* is explicitly modeled on Dōgen's *Fukan zazengi*. The rest of the work, however, has little to do with Dōgen or with any other aspect of Zen. The text begins with a quotation from the *Lotus Sutra* and ends with a long extract from the *Buddhāvataṃsaka Sutra*. These citations place the Sōtō ritual of walking meditation within the orthopraxis of the larger Buddhist world, using two of the most well-known and well-accepted texts. The remainder of the *Kinhinki* is a survey of passages in Buddhist literature where the term "kinhin" appears. Menzan borrows the authority of these texts to lend weight to his ritual instructions and to assert that kinhin is a central practice of the true way of the Buddha.

In the following paragraphs, I will look in some detail at a few examples of Menzan's careful and thorough, if not disinterested, scholarship. Menzan did much more than dust off a misplaced ritual rule; he crafted something new out of fragments of unrelated texts scattered across the continents and millenia of Buddhism.

Three quite different kinds of authority have a role to play in the structure of the *Kinhinki*. The first is Dōgen's written instructions. When Menzan quotes from Dōgen in the core second paragraph of the *Kinhinki*, he simply stitches together bits and pieces of these texts, making only the slightest alterations so they will fit together. The second kind of authority is the texts that contain additional ritual details. These are relatively minor works, which are used only in the *Monge* and are discussed in detail below. The bulk of the *Kinhinki* is taken up with the third kind: mainstream Buddhist texts and Zen texts that are not part of the monastic rules literature. Menzan borrows the charisma of these texts but ignores what few details they provide. He is typically very clear about his sources and exact in his transcription of them. However, if one reads the excerpts from the non-Dōgen texts in context, then a different impression emerges: kinhin simply means one of the four postures of standing, walking, sitting, and lying down. There is little in common with Dōgen's idea of kinhin except the shared term, and if anything, the few details

mentioned often contradict Dōgen's instructions. For example, the kinhin of the oldest texts is outside and neither too fast nor too slow, which is quite different from Dōgen's snail-slow creep inside the hall.

One kind of authority is conspicuous by its absence. Menzan makes almost no reference to any positive example of living kinhin ritual; he never asks us to consider the good practice of a certain temple or lineage. In fact, he does not even tell us explicitly how kinhin was being done in contemporary Sōtō practice. The only time he uses anything except texts is the aside that the hand position as described by Buddhapālita is affirmed by an "oral transmission." All of his additional details come from texts, but rather than attempt to show some kind of evidence that the *Hsiu-ch'an yao-chüeh* was used by Dōgen, he simply juxtaposes the citations into his Dōgen-centric narrative.

Before looking in detail at an example of Menzan's techniques, I want to say a few words in general about his use of sources. First of all, he scrupulously limited himself to material that had been composed before Dōgen's time and ignored later material that would not have been available to Dōgen, including, of course, the Ming period monastic rules. Menzan almost always quotes accurately from his sources, and in the *Monge*, he clearly distinguishes between the original text and his own comments. He is particularly careful to distinguish Dōgen's words from material that Menzan himself is adding from various sources. His quotations from Dōgen are exactly the same as the modern standard edition, and when Menzan inserts some clarifying details, they appear as double column small characters (which are enclosed in parentheses in my translation). His additional ritual detail is taken from material that he regarded as a translation of an Indic text or as based on the authority of travelers to or from India. When he is handling this kind of material, he more freely interprets them to make his case. He also makes rather free use of material from other Zen sources. For example, he asserts that Bodhidharma did kinhin, when the text clearly says he walked (using the word "kinhin") across China to his practice place, surely not at the pace of a tiny half step for every in and out breath. In general, Menzan presents an accurate picture of the kinhin style taught by Ju-ching and then provides quotes from the mainstream Buddhist tradition where the same term is used. This is his evidence for claiming that this kinhin (of Dōgen) was practiced by the ancestors, indeed by Śākyamuni Buddha himself.

In a few crucial cases, Menzan ingeniously picks apart a connected narrative and arrives at a meaning that contradicts a straightforward reading. This process is apparent in his use of selective quotations from the *Hsiu-ch'an yao-chüeh* to provide precise instructions for matters missing from Dōgen's writings.³⁰ Of the forty-two texts Menzan quotes, this is his only source for

crucial additional details of ritual deportment, and he is obliged to explain away or ignore parts that he does not want to follow. He does not, however, insert these crucial details (like the hand position discussed below) into the *Kinhinki* itself. They only appear in his commentary. Nonetheless, these details have become firmly established in the standard Sōtō practice.

The detailed ritual instructions in the *Kinhinki* begin with the following passage, which is a simple quote from Dōgen:

The way of kinhin that is to be wished for is to clasp both hands in front of chest [*isshu*] (it should be just like this), putting them inside the sleeves, and not letting the sleeves fall down near the feet to the right and left.

In Dōgen's instructions about seated meditation, which is Menzan's model here, there are instructions about how to place the hands and feet, and so forth. In the case of kinhin, however, there is no further detail from Dōgen concerning how to clasp the hands together, so Menzan finds another source:

Concerning the hand position of kinhin, the *Hsiu-ch'an yao-chüeh* of Buddhapālita says, "When you do kinhin, cover the left hand. Fold the thumb into the palm, and with the remaining four fingers grasp the thumb making a fist. Next cover [it with] the right hand, grasping the left arm. Then stand straight for a short time and collect the mind and concentrate. (That is, for example, concentrate on the tip of the nose.) Then walk." This is the correct way. The truth of this hand position (*mudra*) is an oral transmission.³¹

The *Hsiu-ch'an yao-chüeh* does contain a short and rather detailed description of kinhin, but Menzan only quotes part of it at this time and returns to other pieces of it at other places in his explanations. The following is the entire section, which was quoted above, but here I have added some critical apparatuses to make clear how he is using this text. The parts that Menzan did not quote are in square brackets, and each section he does quote is numbered, so that, for example, (1) indicates that the following passage (which is in the middle of the text) was the first part quoted in the *Monge*.

(2) He asked what do you call the manner of going? He replied: "Going is kinhin. It is good for it to be a level place, about fourteen or fifteen paces to twenty-two paces. Do kinhin inside this length. (1) When you do kinhin, cover the left hand. Fold the thumb into the palm, and with the remaining four fingers grasp the thumb making a fist. Next cover [it with] the right hand, grasping the left arm. Then

stand straight for a short time and collect the mind and concentrate. (That is, for example, concentrate on the tip of the nose.) Then walk. [Go back and forth, neither very fast nor very slow. When you walk, just collect your mind and walk.] (5) When you get to the boundary (of the measured area), turn around following the sun (turn your body properly), face where you came from, and stand still for a short time. [Then return, walking just like before. When walking keep the eyes open, when stopped the eyes should be closed. If you tire from walking a long time in this way then rest for a bit from] (3) kinhin. Do it only during the day, do not do it at night." . . . (4) Someone asked, "What is the difference between walking around a stupa and kinhin?" He replied, "Kinhin is going directly forward, and directly returning. How could it be the same as going around a stupa?"³²

The passage provides the needed details of the hand position, but the pace of the walk is not the very slow pace described by Dōgen, nor does Dōgen prescribe opening and closing the eyes. Menzan particularly needs this text because it is the only description he has of the proper hand position, but the text taken as a whole contradicts much of the Sōtō ritual style: kinhin is not slow; it is done only during the day; and when it is done for a long time, one should take a rest. Menzan uses most of the words from this paragraph of the *Hsiu-ch'an yao-chüeh*, but they are scattered over several pages of commentary and quoted out of order. He surely was aware that this style of walking meditation is not at all the same as that described by Dōgen, but by careful selection he has managed to extract needed details without making the jarring differences too obvious.

Menzan is usually very careful to distinguish between close meanings of different but similar words. When it suits his purpose, however, he sometimes forces an equivalence upon different but similar terms. He uses this technique to support his assertion that kinhin is altogether different from *gyōdō*, the circular walk about a Buddha statue or stupa. Menzan is not on very firm ground here, because all he has is an aside by Ju-ching (quoted above) that recommends not walking in circles. Ju-ching uses the unusual word *nyōho*, which is not used for Buddhist circumambulation. When Menzan prohibits circular kinhin (on page 630 of the original), he says, "Know that it is different from going around in a circle (*sennyō*)." He uses the unusual word *sennyō*, which at least seems similar to Ju-ching's *nyōhō*, since they have one character in common. In the *Monge*, however, Menzan does not use this unusual word again: he uses either *nyōgō* or *gyōdō*, which are standard Buddhist terms for circumambulation (of a stupa, for example) in order to show respect and make

merit. He concludes his quotations with the passage from the *Hsiu-ch'an yao-chüeh*, which asserts that kinhin is going back and forth and is completely different from *gyōdō*, which is walking around a stupa. Menzan has taken a single aside from Ju-ching about not going in a circle and made a tenuous chain of word associations linking that aside to the common practice of circumambulation. Having prepared the textual basis as best he can, Menzan makes his key point: the way that Ming monks applied the term kinhin to the activity of doing a circular walk while invoking the name of Buddha (*nenbutsu*) was a terrible error that they brought to Japan, and so now everyone refers to this circular walking as kinhin. Despite all this disparaging of circular walking, Menzan's textual support is quite thin and is almost entirely based on early sources that have nothing in particular to do with Dōgen.

Menzan discussed in detail the origins of the practice of applying the word "kinhin" to circumambulation in his *Tōjō sōdō shingi gyōhō shō*. He claims that the Ming monks modified their practice halls to accommodate the Chinese T'ien-t'ai practice of Buddha contemplations done during circumambulation.³³ Since the modification changed the layout of the seats and other details were different, the old rules used by Dōgen no longer suited the new building. Menzan mentions that he saw many practice halls in Japan that had been modified in this way. The distaste for Ming practices is also obliquely apparent in the explanation (on page 626 of the *Monge*) of Dōgen's injunction not to let the sleeves dangle down to the right and left. Apparently, he was unable to find any textual support to back up this directive, so he was reduced to commenting that according to the people of Nagasaki, swinging the sleeves to the right and left is the style of Chinese prostitutes. As might be expected, he made it clear that he was not claiming that he had seen any such thing himself.

Concluding Remarks

In the *Kinhinki* and his commentary, Menzan wove together scattered phrases from Dōgen into a paragraph of ritual instructions. To this he added bits and pieces of texts that either carry the authority of the Buddhist mainstream or are the reports of a traveler to or from India. He attempted to show that the way of walking meditation of Dōgen is both the true way and is different from the practice of walking in a circle around a Buddha statue. Apparently, another purpose of the text, though not explicitly admitted, was to put a stop to the practice of walking while reciting the Buddha's name, which Menzan believed was

not the ritual of kinhin. Menzan refers at the beginning of the *Kinhinki* and other places to the so-called degenerate practice of kinhin, but in the *Monge* he tells us explicitly that the degenerate practice was walking while reciting the name of the Buddha.

It is not at all clear how many Sōtō monks were doing this kind of kinhin, and Menzan does not discuss how it was incorporated into the monastic routine. This style of kinhin was probably borrowed from Ōbaku, like many monastic practices in both Sōtō and Rinzai Zen. Menzan's prescription for kinhin is entirely different from this style and is very close to the posture and pace of present-day Sōtō ritual. There is, however, nothing at all in Menzan's writing about how to integrate it with seated meditation, and so the modern practice of a fixed period of walking between two consecutive periods of seated meditation cannot be attributed to Menzan. The striking feature of his prescription, pacing the slow walk with the breath, is a characteristic ritual in modern Sōtō, and as far as I have been able to determine, is unique to Japanese Sōtō Zen. It is apparently not found in any document prior to the *Hōkyōki*, where Ju-ching himself says that it is unknown to others. The other details such as how exactly to hold the hands and the length of time to stop after turning around are not found in Dōgen, nor any texts that Dōgen uses. Menzan is obliged to find textual evidence elsewhere, and he has to go very far afield from the usual Zen sources, but his ritual instructions have been faithfully preserved as if from Dōgen himself.

Ritual detail is one area where one would expect that personal, hands-on instruction would be paramount, but Menzan utterly ignores contemporary custom in the *Kinhinki* except to disparage it. He never refers to what he must have learned from his own teacher, and he even dares to point out that Bodhidharma had read all the available translated scriptures, and therefore, the Zen maxim of "Not relying on words and letters" needs to be reconsidered. The very texts that Menzan uses, however, stress the importance of personal teaching, or of face-to-face transmission, which is indeed a hallmark of the Zen mythos. This is especially clear in the *Hōkyōki*, which depicts Ju-ching as the only source for the proper style of kinhin, a fact that Menzan affirms: he finds no other authority for this practice. Menzan took this core, which was unknown outside of his lineage, and wove an impressive web of Buddhist textual authority around it. He added details where needed from these sources and situated the ritual in the context of mainstream Buddhist practice, while keeping its unique Sōtō elements. He took cold fragments of texts and brought a ritual to life from these unpromising phrases. As a result of Menzan's efforts, the *Kinhinki* became an accepted part of the ritual literature and the

kinhin ritual became a living orthodoxy that has been passed on from master to disciple. Thanks to his textual research, his persuasion, and his self-effacement, there is now a traditional ritual of walking meditation that is a characteristic of Sōtō Zen, strictly preserved and transmitted to Buddhist practitioners around the world.

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differentiated from the prescribed placing of three tablets (*sanpai*) dedicated to the present emperor and his family in front of the altar in Zen temples. On the latter usage, see the detailed description in the Mochizuki dictionary (Tsukamoto 1973, vol. 2, pp. 1633c–34a).

67. Miura 1985, p. 72. Seisetsu became teacher at the Shōzokuin monastery of Engakuji in 1781 and thoroughly reformed it.

68. See Victoria 2003, p. 232.

69. Concerning Sōgen's controversial attitude during the war, see Victoria 1997: 162–66.

70. Some discussion of it is found in Mohr 1999.

71. T 82 no. 2607, p. 766c02–c03.

72. Sharf 2002, p. 91.

CHAPTER 8

1. S-Chūkai, vol. 4.

2. My deepest gratitude to Professor Kosaka Kiyū, who read the core *Kinhinki* with me at Komazawa University. Some years later Professor Tatsuguchi Myōsei of Ryūkoku University spent long hours with me working through the maze of details of vinaya texts and travelers' reports used by Menzan in his commentary. His generous patience is as boundless as my appreciation. My thanks to the Japan Foundation and to the Numata Foundation for their financial support during various parts of this research. The electronic texts of the Chinese Buddhist Electronic Text Association were invaluable in tracking down Menzan's quotations. My appreciation to them for making this resource freely available.

3. Azuma Ryūshin, *Sōtōshū: Wagaka no shūkyō* (Tokyo: Daihōrinkaku, 1983), p. 245.

4. Gary Gach, *The Complete Idiot's Guide to Understanding Buddhism* (New York: Alpha Books, 2001), p. 175.

5. Kawamura Yasutarō, *Zengaku hōten* (Kyoto: Baiyu shoin, 1910); Kuruma Takadō, *Zenmon Sōtōshū ten* (Tokyo: Komeisha, 1930); and Ono Genmyō, *Bussho kaisetsu daijiten* (Tokyo: Daitō shuppan, 1933–36, 1974), p. 3: 391.

6. Janine Anderson Sawada, *Confucian Values and Popular Zen: Sekimon shingaku in Eighteenth-Century Japan* (Honolulu: University of Hawaii Press, 1993), p. 108.

7. See David E. Riggs, "The Life of Menzan Zuihō, Founder of Dōgen Zen," *The Japan Review* 16 (2004): 67–100. Menzan's role in the Sōtō reform is discussed in David E. Riggs, "The Rekindling of a Tradition: Menzan Zuihō and the Reform of Japanese Sōtō Zen in the Tokugawa Era." (Ph.D. diss., University of California, 2002).

8. Helen J. Baroni, *Obaku Zen: The Emergence of the Third Sect of Zen in Tokugawa Japan* (Honolulu: University of Hawaii Press, 2000).

9. Kagamishima Genryū, "Endonkai to Busso Shōden bosatsukai," in *Dōgen Zenji to sono shuhen* (Tokyo: Daitō shuppansha, 1985), p. 161.

10. William M. Bodiford, "Dharma Transmission in Sōtō Zen: Manzan Dōhaku's Reform Movement," *Monumenta Nipponica* 46/4 (1991): 423–51.

11. ZZ 63#1245. Kagamishima Genryū, Satō Tatsugen, and Kosaka Kiyū, eds., *Yakuchū Zennen shingi* (Tokyo: Sōtōshū shūmuchiō, 1972); and T. Griffith Foulk, “‘Rules of Purity’ in Japanese Zen,” in Steven Heine and Dale S. Wright, eds., *Zen Classics: Formative Texts in the History of Zen Buddhism* (Oxford: Oxford University Press, 2006), p. 140.

12. Mochizuki Shinkō, *Bukkyō daijiten* (Kyoto: Sekai seiten kankō kyōkai, 1933–1936), p. 1: 572.

13. ZZ 63#1222: 15b23–c15.

14. Kagamishima, Satō, and Kosaka, eds., *Yakuchū Zennen shingi*, pp. 81, 364.

15. ZZ 63#1246: 558a13.

16. Mujaku Dōchū, *Zenrin shōkisen* (Tokyo: Seishin shobō, 1963), p. 336.

17. D 2.

18. ZZ 2b:21: 293a–324b.

19. D 1:160.6.

20. D 2:317.

21. D 2:357.

22. Takashi James Kodera, *Dogen’s Formative Years in China: A Historical Study and Annotated Translation of the Hōkyō-ki* (London: Routledge and Kegan Paul, 1980).

23. S-Shūgen 2: 427a11–13.

24. S-Chūkai-4: 623–37.

25. Menzan only uses the name *Eihei shingi*, but he is referring to the same passages from the *Bendōhō* that were discussed in the introduction.

26. There is nothing like this passage in the *Sarvāstivādinaya*, nor anything close in the canon, as far as I can determine. One of the eighty characteristics of the Buddha is his magnificent walk, like a great white bird; see Nakamura Hajime, *Bukkyō go daijiten* (Tokyo: Tokyo shoboku, 1981), p. 245.

27. The text has “stand for a short time,” just as Menzan quotes it. Perhaps the mistake he is referring to is the earlier quote about how to hold the hands, and then to sit a short while, where Menzan altered it to read stand. ZZ 63#1222: c03b.

28. The word rendered as “knees” is *po*, which usually means shoulder or shoulder blade. The phrase in parentheses is Menzan’s addition, and Menzan’s chosen meaning of knee is indeed found in the *Shih-ming*, a Later Han era list of definitions collected by Liu Xi. The definition is at the end of the eighth section in the second chapter, exactly as Menzan has quoted. This is, however, a meaning that is not attested in any of the other dictionaries I consulted. Furthermore, the progression of the lower body part to the upper body argues for taking the word as shoulder blades, the most straightforward reading.

29. Prajñātāra is regarded as the teacher of Bodhidharma. This stock phrase, which is inverted here from the usual order, can be found in the third case of the *Ts’ung-chung lu*, T 48#2004: 229a.

30. Menzan expresses no reservations about using the *Hsiu-ch’an yao-chüeh*, but according to Ono, the authenticity of the text is suspect. It claims to be the record of a 677 discussion with the Indian monk Buddhapālita, but the prefaces to the text

included in the *Zokuzōkyō* say it was copied in 1077 in China and compiled in 1784 in Japan; see Ono, *Bussho kaisetsu daijiten*, p. 5: 84.

31. S-Chūkai 4: 628a1–5.
32. ZZ 63#1222: 15b23–c15.
33. S-Shingi 31b11.

CHAPTER 9

1. The founding members of the SZBA are: Tenshin Reb Anderson, Chozen Jan Bayes, Bernard Tetsugen Glassman, Keido Les Kaye, Jakusho Bill Kwong, Daido John Looi, Gempo Merzel, and Sojun Mel Weltsman.

2. SZBA 2004b.

3. This essay represents a substantially revised version of an address delivered at the First National conference of the Soto Zen Buddhist Association, Great Vow Monastery, Caltskanie, Oregon. I thank the organizers of that event for providing me an opportunity to discuss this topic.

4. In this chapter the word “Soto” is spelled without macrons when used in reference to North America but with macrons (Sōtō) when used in reference to Japan.

5. DZZ 1.376.

6. DZZ 1.376–377.

7. DZZ 1.377.

8. Schlütter 2005, pp. 152–57.

9. Regarding China, see Welch 1963 and 1967. Regarding Korea, see Buswell 1992, pp. 22, 149–50. Vietnam presents an ambiguous case. Nguyen 1997, pp. 98–99, states that Vietnam lacks any identifiable Zen monasteries or Zen communities, but that nonetheless Vietnamese Buddhist leaders always have claimed a Zen identity whenever they wished to assert their own orthodoxy.

10. Wright 1992, pp. 39–40.

11. Yifa 2002, pp. 88–89.

12. Bodiford 1991.

13. Bodiford 2000.

14. Tamamura 1981a and 1981b; Welch 1963, pp. 136–40.

15. I use the term “transmission documents” as a collective designation for a variety texts, scrolls, certificates, diplomas, sheets of paper, and booklets, the possession of which would be restricted to initiates. These include (but are not limited to): succession certificates (*shisho*), blood lineages (*kechimyaku*), lineage charts (*shūhazu*), dharma scrolls (*hokkan*), certificates (*kirikami*), transcripts (*shōmono*), secret initiation registers (*hissanchō*), and so forth.

16. Ishikawa 2002.

17. Schlütter 2005.

18. Reichelt 1927, p. 271, and Welch 1963.

19. Foulk 1999, pp. 154–55.

20. *Jingde chuandeng lu*, fasc. 1, pp. 204b–205b.

21. *Genkō shakusho*, fasc. 7, p. 86a–b.