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Thy Rod and Thy Staff, They Discomfort Me

ZEN STAFFS AS IMPLEMENTS OF INSTRUCTION

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THIS CHAPTER EXAMINES the role of the staff as perhaps the primary religious symbol representing the profound aptitude of the spiritual authenticity as well as institutional authority of Zen masters. By virtue of evoking and embodying an adept's greatest levels of accomplishment, the staff serves as an especially expedient means for implementing his particular method of instructing disciples and, thereby, also becomes an effective method of transmitting the teaching style and legacy of his lineage. Charles Egan notes that "the monk's walking staff was such a common piece of equipment that it took on multiple meanings. It was support (of the dharma); the journey (to enlightenment); and synecdochically, the individual monk himself. The master's staff was his symbol of authority, and, related to its use to beat sense into dull disciples, a trigger to enlightenment. It might even serve as an all-encompassing symbol for the 'Chan of the patriarchs.' "[1]

Egan's comprehensive view of the staff's numerous practical and iconic functions includes its ability to appear as an animated force that upends conventional views and topples thorny stereotypes as a necessary part of the pedagogical process. This is also evoked by the heightened rhetoric of

Linji school master Zhongfeng's (1263–1323) poem about his predecessor Zuqin (1216–1287):

> *With live words used at the right opportunity,*
> *The tip of his staff awakens disciples,*
> *And constantly overturns mountains and rivers,*
> *While gazing past lofty peaks.*
> 機前語活.棒頭眠開.山河倒走.仰嶠再来.[2]

One indicator of how the identity of a Zen cleric is inextricably linked to his staff is indicated by the use of term *hishaku* 飛錫, which literally means "flying stick," to refer to a traveling monk, since all practitioners traditionally went through a phase of itinerancy in trying to find the right teacher. As further evidence of the staff's crucial instructional role, which invariably involves provoking prevaricating trainees by deliberately disturbing and dismissively disrupting their attachments to the comfort level of holding to status quo perspectives, a common refrain in Zen records is that an incorrigible monk richly deserves to receive a beating of "thirty blows of the stick" 三十棒. No doubt intended at least in part as tongue-in-cheek remarks, in some instances the number of knocks dished out is said to be three score or more, with enough strikes given, according to some reports, so that the staff ends up getting broken in two.

In case 79 of the *Blue Cliff Record* (Ch. *Biyanlu*, Jp. *Hekiganroku*), the seminal collection of kōans imported to Japan from China in the thirteenth century and continually used for centuries through the present period as the basis for interpretations in poetry and prose, Caodong master Touzi (1032–1083) strikes an unwary monk who has asked an unproductive question. But Yuanwu (1063–1135), one of the two main commentators in the text, demands with irony, "[The inquirer] should have been hit, but why did [Touzi] stop before his staff was broken?" 好打.拄杖未到折.[3] In case 81 of *The Iron Flute Played Upside Down* (*Tetteki tōsui*), an Edo period kōan collection, a monk visits Tang dynasty master Gaoting (n.d.) and is hit no matter what he does or does not say. The commentator remarks, "A clear-cut kōan (*genjōkōan* 現成公案)!"[4] In a similar example of wielding a staff to teach a lesson, master Gaofeng (1238–1295), Zhongfeng's mentor, once said that if a government official ever threatened small children in his area, "I would just give him a stroke of the bamboo stick."[5]

Zen sayings maintain that nobody, including those most venerated, should be considered immune to corrective measures. As master Yunmen

(864–949) said with disingenuous blasphemy in regard to the memory of Śākyamuni, "If I had seen him, I would have struck him dead with one blow of the stick and fed him to the dogs, hoping that this act would bring peace to the whole world."[6] A verse that evokes the use of a Zen staff to scold and reprimand undeserving competitors or phony followers, including those who are supposedly already enlightened, reads, "Holding in my hand the three feet of a wood cane./ It shows not even a hairbreadth of mercy./ Whether Buddha or demon, saint or sinner—let it remove them all./ Only then will the diamond eye of wisdom be revealed."[7] In this instance, the staff at once embodies the qualities that constitute an adept's character yet goes beyond individuality by offering blind justice since there is no exemption from its retributive fury, however muted.

Note that I am using the term "staff" as a generic category for several different kinds of generally long, slender objects as in Figure 1.1 that are held in the hand demonstratively by priests during sermons and other teaching occasions and rituals, as evoked in manifold Zen writings, or as utilized in various kinds of monastic training exercises. The diverse

FIGURE 1.1 Zen master carrying a walking staff (in right hand) and a fly-whisk (in left hand) during a procession.
Photograph by the author.

entities involved in Zen practice, which are indicated by various Chinese characters and compounds (the passages earlier cite: 棒, 杖, and another example is *karasufuji* 烏藤) include various sorts of batons, boards, canes, clubs, croziers, cudgels, fans, poles, rods, ropes, scepters, stakes, sticks, wands, whips, and whisks. A more thorough explanation with definitions given for some of the items most commonly used in Zen is provided in the fourth main section of this chapter. Additional ceremonial objects cited in Zen anecdotes include bells, benches, bowls, bundles, cushions, desks, drums, gates, mats, rests (for chin or back), robes, and seats.

Some of the kinds of staffs are cited in the classic text dealing with material culture and related topics, *Classified Anthology of the Zen Forest* (Ch. *Chanlin leiju,* Jp. *Zenrin ruiji*), a fourteenth-century Chinese compendium of kōans, verses, and commentaries organized into over one hundred categories of rites, themes, and symbols. In volume 16, the *Classified Anthology* covers the functions of fans, walking sticks, and whisks, along with such other articles as bamboo hats, door panels, hammers, mirrors, prayer beads, and bottles.[8] Examples of Zen sayings are provided for each object. Although instructions for their use are also occasionally provided in monastic rules texts,[9] for the most part the tradition does not offer a systematic presentation or analysis of these entities, which often have intersecting designations and functions, so that research materials must be culled and organized from a phenomenological study of miscellaneous literary or oral sources and ceremonial occasions.

According to tradition, the varieties of Zen staffs may be as short as two or three feet or as long as seven feet. A staff can be perfectly straight or with a crook, curve, or knob at the end or in the middle. It can be made of metal, wood, bamboo, rattan, or another substance, and it is plain and simple or with adornment, such as rings, animal hair, or finery attached. The implement may be derived from either Indian Buddhist or East Asian cultural origins, or more likely it reflects a combination of influences, including indigenous shamanistic or Daoist and Shinto ritual techniques, in addition to the regal rites of the imperium. It can be designed to evoke majestic supremacy by emulating with gold plating or precious materials the articles of a monarch or high-level public official. Or it may suggest a genuinely natural quality indicating a renunciation of conventional social hierarchy, especially if the staff represents a fallen branch gathered or carved by an ascetic monk during a forest retreat. Moreover, the staff is either of uniform constitution and consistency or is individuated as suited to the style of a particular practitioner.

The staff can be an aid for walking long distances, held up while speaking to an assembly or small group of novices, or made to deliver blows as a warning to those who get distracted or doze during meditation sessions. During lectures, the staff is often used to draw a circle or some other design in the air or to make a symbolic line in the dirt. Or it is tapped on the seat or pounded on the dais, or it gets thrown down or shattered to indicate a master's feeling of self-confidence accompanied by a rebuke of the listeners' inability to understand his preaching. The staff may have a concrete function, such as flailing a mischievous fox or unearthing a vulpine corpse. It can be said to take on supernatural power by flying off to ethereal realms, generating or engulfing all living beings, including Buddhas, or manifesting an eye of wisdom, seeing everywhere in a way that penetrates to the heart of the practitioner and thereby overcomes the learner's illusions.[10]

In all of these instances and many more, the staff is a device that is emblematic of a teacher's aptitude for imparting wisdom based on applying his insight to didactic circumstances corresponding to the needs of a certain trainee. There are dozens of examples of how Zen rhetoric exalts the utility of the staff for testing, taunting, and threatening idle disciples by challenging and cautioning the consequences of incompetence if they should continue to fail to grasp the philosophical complexity and perplexity of kōan cases or other sayings. The term *bōkatsu* 棒喝, initially associated with the teaching styles of Tang dynasty masters Deshan (782–865) and Linji (d. 866),[11] indicates that "sticks 棒 and shouts 喝," or using a staff to strike (or to feign this act) along with bellicose screams delivered in a stylized fashion is often an adept's primary tool for cutting off discriminative thinking at the root. This approach, in effect, changes the famous American proverb to "Shout loudly and carry a big stick," in that a master's "roaring shouts and his blows with his staff are his direct functioning."[12]

As a traditional expression of the overall impact of the staff, according to a Zen adage attributed to master Fengxue that is cited in case 18 of the *Blue Cliff Record*, "If you know the staff, the work of your whole life's study is complete" 古人道.識得拄杖子.一生參學事畢.[13] In a passage further highlighting the merits of the staff as well as other Zen symbols and devices for teaching followers in contrast to verbiage that was expressed at the time of his death by Xuedou (1091–1157), one of the two contributors along with Yuanwu to the *Blue Cliff Record*, "For all my life I deeply regret that I have relied too much on words [to explicate Ch'an

teachings]. Next time, I would simply use my staff, sandals, robe, or bowl" 吾平生患語之多矣.翌日出杖屨衣盂.[14]

As another instance of promoting the value of the staff, in an aphorism that appears as case 21 of *The Iron Flute*, Linji school master Fenyang (947–1024) raises his walking stick high above his head and says to his assembly of monks, "Whoever understands thoroughly the Zen staff concludes his journeys [in pursuit of dharma]" 汾陽昭禪師.拈拄杖示衆曰.識得拄杖子.行脚事畢.[15] The traditional commentator, eighteenth-century Sōtō sect master Genro, additionally suggests, "Whoever understands the staff can swallow the universe," but in a typical Zen style of discursive reversal he also says, "Anyone who understands it should begin his traveling instead of ending his journey." Modern translator Nyogen Senzaki (1876–1958) remarks, "[The staff] is not a souvenir. It is not a symbol. What is it? You cannot see it with your eyes. You cannot hold it with your hands. You cannot smell it with your nose. You cannot hear it with your ears. You cannot taste it with your tongue. You cannot form it in your thought. Here it is!" According to another Fenyang saying that reflects a different yet complementary attitude by emphasizing the value of its everyday qualities, "For those who understand the walking staff, grass sandals are all that is needed" 識得拄杖子.正好緊俏草鞋."[16]

Material and Rhetorical Perspectives

To put in perspective the meaning of various utterances and actions that make the staff seem like one of or perhaps even the most necessary component of Zen training and transmission procedures in a way that goes beyond recognizing just its physical features and material functions, we must consider the issue in the context of the somewhat disingenuous claim that Zen has "no dependence on words and letters" (*furyū monji* 不立文字). Despite this aphorism that is attributed to Bodhidharma but is probably of much later derivation, classical Zen teachings stemming from the cultured elite of Song dynasty Chinese and Kamakura-era Japanese societies are mainly known otherwise. They are appreciated for a reliance on literary embellishment, as conveyed through evocative poetry and enigmatic capping phrases on kōan cases, or for intellectual conceptualization, as with Yunmen's "three statements," Linji's "three essentials," Dongshan's (807–869) "five stages," and Fenyang's "eighteen questions," among many other formulations that epitomize a master's discursive style.

The staff seems unmatched in its capacity to instruct precisely because it is a clearly operational example of material culture representing the counterpoint power of silence. It serves as an important nonverbal instrument for delivering a reprimand or manifesting through actions, instead of words, a demonstration of spiritual prowess that is a crucial part of the process of training disciples. Such responses still have a place in contemporary Zen in that kōans are answered by demonstrations in which the practitioner acts out his or her understanding in a spontaneous and uninhibited manner by using the staff, or the mentor threatens to deliver blows if the answers come off as inauthentic.

From a material perspective the staff is a single, rather simple substance having utility through meeting specific purposes that are important for monks who otherwise own few possessions but can take advantage of the staff's efficacy in several ways. At least one or two kinds of sticks invariably appear in lists of the indispensible utensils of a Zen mendicant, and one source cites four out of seven: the bamboo cane, stick, fly-whisk, and walking staff, in addition to the monk's vestment, robe, and scrolls.[17] Does this emphasis on materiality contradict Senzaki's comment cited earlier, which argues the staff actually exceeds and cannot be reduced to a mere object, since it defies being perceived by the sense organs and is not registered as a human impression? It appears that the implement takes on greater religious significance because of the flourishes of rhetorical eloquence in Zen recorded sayings that indicate its symbolism is embedded in rites showing that the staff fully embodies the accomplishments of an adept.

The task of the scholar is to investigate and try to determine the diverse attributes of the Zen staff as a material object, while remaining sensitive to the methodological issue that it is not to be considered a thing separable from what it represents: the master's religious aims and teaching methods, the special attributes of his temple lineage, or the appearance of the dharma itself. We must recognize that when a Zen record says the staff is "hung up," for example, this means more than a physical action since it implies that an itinerant monk has traveled and settled at a new temple to receive training where he takes on the task of learning the new teacher's instructions. Also, when the staff is said "to have an eye on its tip that is brighter than a thousand suns" or "to turn into a dragon that gobbles up the whole universe," this kind of rhetoric is probably a deliberately duplicitous, and thereby all the more compelling, reference to a teacher's high-minded ideas rather than a literal claim of supernatural manifestation.

From both material and rhetorical perspectives, it is clear that the main goal of using a staff is to deliberately disturb idle thoughts and disrupt delusions of followers. The title of this chapter draws a contrast with the famous passage in Psalm 23, in which the Lord is likened to a shepherd, whose rod and staff comfort the flock of Israel by leading it to green pastures. However, the biblical exhortation is ironic in that the devices were generally used by goatherds and shepherds in much the same way as Zen. That is, they prod, frighten, and startle their flocks, guiding them to safety for their own good, or they chastise and correct those who are lax, without offering much consolation until repentance is offered and reforms made. But the verse also shows appreciation in that, when facing despair even while walking fearlessly through the valley of the shadow of death, the staff becomes an agent par excellence for gaining encouragement and support.

According to one modern interpreter, the function of the staff in the Bible, where it is mentioned hundreds of times and eventually took on many shapes, sizes, and usages in Jewish and Christian forms of worship, is derived from pastoral imagery in which a shepherd's stick was made of specially coated wood to insure hardness that would last a lifetime: "This is why the staff of Moses was more than a simple shepherd's staff. That staff represented his work and his very life. It was a very personal tool. Sure, he kept sheep in line with it. He probably killed a few snakes with it. He even leaned on it overlooking the hillside. But, most importantly, it represented his life . . . It equates to spiritual power."[18]

Furthermore, in their initial encounter, God transformed Moses' view of his staff as a sign of his vocation so that "No longer was it something to be viewed as a source for money. It was now representative of power and authority from God."[19] Much of this narrative could also apply to Zen, including supernatural claims of Moses' staff turning into snakes before the Pharaoh to make a point about spiritual skill in connection with expressing the power of moral superiority. For Zen, as with the biblical passages, the staff is paradoxically comforting precisely because it usually causes discomfort, and vice-versa. As suggested by the title of a work by Suzuki Shōsan (1579–1655), *A Safe Staff for the Blind* (*Mōanjō* 盲安杖), which he wrote in 1619 to proselytize before he took the tonsure, the Zen staff when used for the purpose of reaching out to lay followers can be considered among the most reliable and trustworthy of objects.[20]

Zen Staffs in Japan

Given its overall importance in the unfolding of the Zen tradition, it is not surprising that the staff played a crucial role in the establishment of the Sōtō and Rinzai sects in Japan during events that occurred nearly a century apart in the Kamakura era, as initiated by eminent temple founders and lineage perpetuators, Dōgen (1200–1253) and Daitō (1282–1336). Two remarkable stories about how these masters enacted the teaching styles of their respective factions of Zen discourse highlight how the staff served in various ways as the main implement of instruction for both.[21]

In these instances, understanding the historical context is crucial for clarifying why the staff became so prominently useful for the purpose of transmission. As recorded in 2.147 of his *Extensive Record* (*Eihei kōroku*), Dōgen's incident took place during an evening sermon (*jōdō*) presented in the Dharma Hall at Eiheiji temple in 1245, when the monastery was still called Daibutsuji before being renamed a year later. He was intent on implementing the style of preaching he observed during his four-year stint in the 1220's in China, where he attained enlightenment under the tutelage of Rujing (1163–1228). The new temple had recently been constructed in the remote district of Echizen province far from Kyoto, which Dōgen left in the summer of 1243. The reasons for his exodus are unclear, but it was due in part due to turmoil instigated by the actions of jealous Tendai temple leaders as well as competition from a rival Rinzai faction. The monk Enni (1202–1280) had returned in 1241 from spending six grueling years in China while training under master Wuzhun (1178–1249) to build Tōfukuji temple with the support of the regency. Tōfukuji was situated nearby, and it apparently dwarfed in scope and prestige Dōgen's much more modestly sized Kōshōji temple. Both temples were modeled to a large extent after the kinds of monasteries the monks had experienced on the mainland. Despite his seniority in having journeyed to the continent a decade before Enni, Dōgen felt challenged, it seems, by a newcomer to the process of transplanting Zen to Japan.

At this stage of his career, Dōgen was in the process of trying to grow and strengthen a community of disciples, who were brought with him to Eiheiji from the capital, recruited from the northern provinces, converted from the proscribed Daruma sect that had its base in Echizen, or had traveled to join his temple because they had met and been impressed by Dōgen in China. Dōgen was somewhat successful, yet still struggling and

hoping to find his way with handling many issues of applying Zen theory and practice. This included developing rhetorical strategies for evoking the teachings of his mentor and other Chinese predecessors, who were still little known to most of his audience, while adapting their teachings through his own uniquely innovative pedagogical methods. Although he was still composing some fascicles of the *Treasury of the True Dharma-Eye* (*Shōbōgenzō*) based on informal sermons, he was increasingly turning his attention to the task of presenting formal sermons in the Dharma Hall based on Chinese precedents, as recorded in the *Extensive Record* that he started to compile while still at Kōshōji temple in Kyoto. The key to his approach was to demonstrate conclusively that he was the first and most legitimate transmitter of the dharma to Japan based on the legacy he inherited directly through face-to-face meetings with Song Chinese masters.

Dōgen begins the address by holding up his walking stick and pounding it one time on the floor, while speaking of the animated quality of his staff that challenges unwary disciples:

> This is the staff of the master of Daibutsuji. Buddhas and lands as numerous as the sands of the Ganges River are all swallowed up in one gulp by this staff. All the living beings in all the lands do not know and are not aware of it. All you people in the samgha, where are your noses, eyes, spirits, and head tops? If you know where they are within emptiness, you can raise the staff vertically or hold it horizontally. If not, there is rice and gruel waiting for you on the meditation platforms.[22]

After proclaiming the transcendent qualities of the staff as emblematic of his own elevated status as an enlightened disseminator of Zen, Dōgen moves ahead with a complicated hermeneutic appropriation and critique of the thought of Chinese ancestors, including Rujing, by considering responses to a well-known kōan attributed to Tang dynasty master Baizhang (749–814). This culminates in the exaltation of the staff as the centerpiece of his ability to spread the dharma, along with a final nonverbal gesture that captures the deeper meaning of his teaching beyond words:

> I recall that a monk asked Zen Master Baizhang Dazhi, "What is the most extraordinary matter?" Baizhang said, "Sitting alone on Daxiung Peak [outside his monastery gates]." Moreover, my late teacher Tiantong [Rujing] said, "If someone asks me, I would simply

> reply, 'I moved my bowls from Jingci temple to Tiantong temple and ate rice.'" What these two venerable teachers said expresses the issue well, and yet they cannot avoid the laughter of observers. If someone asks me, "What is the most extraordinary matter?" I would immediately reply: 'The staff of Daibutsu stands upright in Japan.' Next, Dōgen pounded the staff and descended from his seat. 若有人問大仏.如何是奇特事.即向他対.大仏拄杖卓日本国.卓一拄杖下座.[23]

The background for understanding this passage is a dialogue that is included as case 26 of the *Blue Cliff Record*, in which Baizhang emphasized doing meditation on a solitary peak beyond the temple grounds as his most special experience. However, Rujing stressed ordinary behavior that takes place within the confines of the monastic setting as he moved from Jingci temple in Hangzhou to the higher-ranked Tiantong temple near Ningbo, where Dōgen studied with him. As an example of one-upmanship in regard to the previous approaches, Dōgen suggests that the most extraordinary aspect of Zen teaching in Japan is the use of his staff as exemplary of the dharma and his own character as an authentic and authoritative abbot.

Moreover, Dōgen quite literally follows his own advice in that dozens of the 531 total number of Dharma Hall sermons included in the first seven volumes of the ten-volume *Extensive Record* revolve around his use of the walking staff or fly-whisk. To cite just a couple of examples, sermon 4.322 says, "All the buddhas in ten directions gather at the tip of my [Eihei's] staff and remain for the retreat period, and my [Eihei's] staff negotiates the path on the head tops of all Buddhas in the ten directions" 十方諸仏集永平拄杖頭上而安居.永平拄杖於十方諸仏頂而弁道.[24] Also, in 2.133, following an in-depth analysis and interpretation of a kōan case, "Dōgen throws his fly-whisk down on the ground while saying, 'Great assembly, do you understand this fully? If you do not understand, then it is regrettable that I even bothered with raising the fly-whisk'" 擲下払子階前便云.大衆還会麼.若也未会.可惜許.一柄払子.[25] In 2.127 he raises the staff to draw a circle in the air" 拈払子作一円相云, and in 3.271 and elsewhere he calls upon monks to "laugh at me as this thoroughly black staff" 笑箇拄杖渾身黒, either because of the use of its lacquer coating or, more likely, as a symbol of transcendence.[26]

Given the different style of sermons recorded in the *Treasury of the True Dharma-Eye*, which took place in a less ritual setting and therefore put

greater emphasis on philosophical interpretation than on reenacting the dialogical atmosphere of kōan cases, this prominent text does not contain examples of the performative function of the staff. However, there are several instances in which two of the main kinds of staff, in addition to the robe as another important accouterment of a Zen master, are evoked for rhetorical effect. One example is in the fascicle, "Self-Fulfilling Samadhi" ("Jishō zanmai"), which reads, "The traveling staff is a sutra offering free expression to the dharma in every conceivable way by spontaneously breaking up 'emptiness' and 'existence.' The fly-whisk is a sutra that sweeps away snow and eliminates frost. . . . And the robe is a sutra that contains ten scrolls for each volume."[27]

Dōgen's formative situation transpired in an area distant from Kyoto that was populated by a relative handful of dedicated seekers of Zen and based on his personal encounters with Chinese masters. The context for the decisive event involving Daitō, who never went to the mainland but learned enough Chinese from Japanese monks who had, occurred eighty years later in 1325 in the capital and in the midst of elite society. By this stage of the history of Zen in Japan, which followed on the heels of the period of émigré monks who came from China beginning in the latter half of the thirteenth century, first by choice and later by the invitation of the shogunate, the imported religious movement had begun to overtake the hegemony of the Tendai sect. Tendai was primarily based at Enryakuji temple on Mount Hiei and had long endured as the leading school of Buddhism since the beginning of the Heian era. By the early fourteenth century, despite the considerable inroads and traction it had gained as an impressive imported school due to the efforts of Dōgen and Enni in addition to the émigré monks, Zen still met with considerable resistance from Tendai priests, who were reluctant to relinquish their control over Japanese religion and society and challenged the emergence of Zen at every opportunity.

At the behest of the emperor, Daitō engaged with and defeated his Tendai sect counterpart, Gen'e (1279–1350), in an official debate that led to the recognition of Rinzai Zen as the dominant Buddhist sect near the end of the Kamakura era. This status continued and was strengthened during the Muromachi era with the full backing of public administrators, including warriors, just as Zen in Song dynasty China had appealed to eminent scholar-officials who were crucial to the imperium. It is recorded that, by using paradoxical teaching techniques, Daitō left the Tendai representative "dazed and bewildered" with his perplexing responses.[28] When Gen'e

asked him to explain his school's philosophy, Daitō replied with a capping phrase culled from kōan case 47 in the *Blue Cliff Record*, "An octagonal millstone flies through the air" 八角磨盤空裏走.[29]

The image of a hurled weight would appear to be nonsensical, especially for someone who was unfamiliar with the discourse of Zen encounter dialogues that had been recently introduced from China. The effective use of this type of rhetoric in the debate suggests how cryptic and quixotic phrases can overcome the limitations of those who follow other practices. A hard object in flight might seem, as Ken Kraft notes, "destructive, or even terrifying, just as Zen is considered to have an alarming power to overturn customary patterns of thought. Masters assert that if Zen awareness is brought to everyday acts, one can move freely through daily life in a manner as wondrous as 'flying through the air.'"[30]

Then, as the baffled Gen'e stepped away, another Tendai monk appeared with a box in his hand, which he said contained the whole universe as part of a monistic cosmology suggesting that that one particular phenomenon can holographically encompass the entirety of universal reality. Daitō once again shocked his adversary by using his Zen staff to break apart the container while demanding, "When the universe is smashed to bits, what then?," to which the opponent was unable to make a comeback. No doubt Daitō's challenge would not have been entirely unexpected by a fellow Zen monk versed in the instructional role of the staff, which is a more powerful teaching tool than seemingly indecipherable utterances.

As in the case of Dōgen, the relation of Daitō to the staff is by no means limited to one instance, however prominent. Daitō was one of the first Japanese masters to introduce Chinese-style kōan cases and said, "I have three crucial kōans. If you get the first, I allow you to lift the sun and the moon over the tip of my staff. If you get the second, you may do a headstand on the tip of my whisk. If you get the third, I'll ask you whether the wheat in front of the mountain has ripened or not." He also invented the capping phrase, "Three-foot stick, seven-foot staff."[31]

It was said of Daitō, "Swifter than a flash of lightning, he brandishes his stick as he pleases."[32]According to his famous colleague Musō (1275–1351), who Daitō was known to criticize for a lack of originality in his approach to Zen, Daitō could use varying teaching methods, including evoking Chinese classics, Buddhist doctrinal schools, or popular proverbs or any given matter of immediate attention. "Then again," Musō said, "he may use his stick, shout loudly, raise a finger, or wave a fist. These are the methods of Zen masters, the unfettered vitality of Zen. Those who have

not yet reached this realm cannot fathom it through the senses and intellect alone."[33] Furthermore, in his short set of monastic regulations, Daitō recommended hitting a monk with a stick five times, along with missing meals for a day, as penance for misbehavior and disregard for study or for loitering around the temple grounds unproductively.

Functions of Zen Staffs

The staff gained special importance as Zen developed and spread during the Tang and Song dynasties in China, as well as during the Kamakura era in Japan, for several reasons. One factor was that the movement's discourse of minimalism and antiritualism put greater attention on those few objects that were most frequently employed.[34] Another factor was that the implements were often used in innovative ways that were supposed to be instructive rather than punitive by striking disciples or gesticulating fervently. Perhaps the most significant reason was the enhanced rhetorical approach of extolling the virtues of the staff in ways that made it synonymous with or even surpassing the attainment of an adept.

Symbols of Authority

Another major development took place when the staff became one of the main components of the transmission process. Within Zen, the marks of enlightenment could be as subtle as a twinkle in the eye or a bearing of deep composure, so the monastic institution needed some standard means of identifying those whose enlightenment had been sanctioned authoritatively in order to dispel the impact of inauthentic rogues. Accordingly, spiritual succession was often substantiated by a variety of symbols. For Bodhidharma, this was the begging bowl. The fifth patriarch also instructed his dharma heir, Huineng (638–713), that the robe is the proof and is to be handed down from generation to generation. According to case 23 of the 1229 kōan collection, *Wumen's Barrier* (Ch. *Wumenguan* Jp. *Mumonkan*, a.k.a., *Gateless Gate,* compiled by master Wumen Huikai [1183–1260]), Huineng's robe was immovable when he tossed it down in front of a jealous rival, who then repented and became Huineng's disciple. In commentary on case 68 of the *Blue Cliff Record*, it is said that "Baizhang bequeathed his staff and whisk to Guishan (771–853), whereas Huangbo (d. 850) received the master's meditation seat and cushion" 百丈當時.以禪板蒲團付黃檗.拄杖拂子付溈.[35] Another record indicates

that Huangbo similarly offered his former teacher's meditational materials to his principal heir, Linji.

In both Rinzai and Sōtō sects, Zen masters almost always carried a staff when they presented sermons or were depicted in portraits, statues, or paintings, suggesting that the device was something highly prized and held in their hands or placed at their side during most activities. In a famous example of the ritual portrait (*chinzō* 頂相) of Wuzhun, the Chinese mentor of Enni whose painting was brought to Japan and installed at Tōfukuji temple, the master is shown in a high armchair (*kyokuroku* 曲録) sitting turned three-quarters left while the back of the seat is covered by a brocade. Wuzhun is wearing an abbot's full ceremonial garb, which includes a surplice (*nōe* 衲衣) and robe (*kesa* 袈裟) that are connected to each other with a large ring (*hekikan* 璧乾), which is usually either round or octagonal and is placed on the left side of the chest over the heart. Wuzhun holds a staff, in this case a scepter (*nyoi* 如意). Other implements held in the hands by priests in many *chinzō* can be a fly-whisk (*hossu* 拂子 or 払子), a walking staff (*shujō* 拄杖), a bamboo cane (*shippei* 竹篦), or a warning stick (*kyōsaku* 警策). Wuzhun's legs are bent in a lotus position and tucked under the robe, and in front of the chair is a small footstool (*tōjō* 踏床) with his shoes resting on it.[36]

In many such portraits, the implements are all regalia considered proper to the office of abbot. The chair may have a high or low back, be straight or with curvilinear arms, and it is sometimes draped with an elaborately figured textile. A staff is often propped up against the chair, but in some instances there are two kinds of implements held in the hands of the master. It should be noted that portraits depicting living or recently deceased masters were executed so as to highlight them as objects of veneration, whereas paintings of ancient masters and legendary figures of remote times were made in an expressive and artistic manner and, therefore, did not feature a staff unless it was being used for a purpose that the painter wanted to capture.[37]

Another important example of artistic expression featuring the staff is the famous "seal documents" (*inka shōmei* 印可証明), or certificates of approval given to dozens of accomplished lay disciples by the Rinzai sect monk Hakuin (1686–1769). These documents are also known as "dragon-whisk" (*ryūjō hossu* 竜杖拂子) images because they depict in elaborately aesthetic fashion a fly-whisk intertwined with a dragon staff. This device is based on master Yunmen's saying in case 60 of *Blue Cliff Record* that his walking stick was magically transformed into a dragon, symbolizing the

experience of awakening that is potentially attainable by all followers who gain or can surpass the esteemed level of comprehension of their mentor.[38] In addition to Hakuin's drawings, there are countless other works in the tradition, such as wall hanging scrolls, depicting various forms of the Zen staff. For example, a twentieth-century abbot of Myōshinji temple, Nakahara Nantembō (1835–1929), is known for drawings of the staff on hanging scrolls, including in the horizontal position. Also, he and many other modern masters such as Shibayama Zenkei (1894–1974) inscribed pithy Zen sayings or couplets onto fans or warning boards, like "Three thousand blows in the morning, eight hundred blows in the evening."[39]

Symbols of Authenticity

Staffs were used to inspire and reproach disciples by temple abbots, but they were also wielded by irregular practitioners, such as hermits or pilgrims who lived outside the monastic community, as a sign of their ascetic expertise or as a means by which to challenge the ability of mainstream leaders whose teachings may have gotten stale or become self-serving. The staff also functioned as a tool with which to scold inveterate followers or threaten the supposedly great teachers of the past. In sermon 3.231 from his *Extensive Record*, Dōgen "holds his staff upright and says, 'This is the highest culmination of all dharmas,' and then holds his staff sideways and says, 'This is the deepest source of Buddha dharma. Here I turn the dharma wheel of four noble truths, that is, the truth of suffering, the truth of causation, the truth of cessation [of suffering], and the truth of the path.' " Dōgen goes on to inquire, "What is the truth of suffering?," as part of a series of questions. Each time he responds with the pattern, " 'Do you want to see what goes beyond the truth of suffering?,' and then beats his staff one time" 卓拄杖一下.[40] After acclaiming the staff with oratorical embellishment as the highest and most mystical of entities, at the end Dōgen uses it for performative effect as a material utensil. In other sermons, he, as well as various masters who follow this model, pounds the staff two or more times to heighten the impact.

A common pattern conveyed in many sermons, particularly in the *Blue Cliff Record* but also in numerous recorded sayings by various masters who comment on the exploits of predecessors and criticize or correct their actions despite their supposedly lofty reputation, is for the preacher to address the assembly by demanding, in effect, "Here is my assessment of the story of an ancient adept showing where he fell short or could have

done better, so that we do not take for granted misleading stereotypes. But (turning to the assembly) what is your view of the matter? Now tell me this at once, or I'll strike at once with my staff!" Without the final threat, the impact of the injunction might well fall flat or have a hollow ring. Reports of Zen masters displaying their aptitude through flogging or performing dramatically with the staff turn the instrument into an iconic discursive device that conjures its power as much through rhetorical fluency as material substance. But the actual use of corporal punishment was and remains a favored method of instruction that is used—and at times abused as ritual hazing—even if some reports of this may be exaggerated.[41]

In Zen it is always important to recognize that, like all things material and immaterial, the value of the staff in Zen should not be overestimated as there are mechanisms in place to help one avoid or relinquish an attachment to this item in the instructional repertoire. Kenneth Kraft notes, "By the Sung period, almost any object associated with the master could serve as an insignia of transmission: a robe, an alms bowl, a staff, a prostration cloth, a whisk, a book, an impromptu verse, or a portrait."[42] Yet Zen discourse consistently cautions against becoming fixated on any and every ideal that may be projected. The words of Senzaki cited earlier and similar commentators offer one type of deconstructive rhetoric by indicating that there should no clinging to the staff as something simply physical, and there are many passages that also seek to delimit adhering to the staff as icon. According to Xuedou's verse in case 31 of the *Blue Cliff Record*, which focuses on the ringed or sounding staff, "The ancient rod is lofty featuring twelve gates," but Yuanwu them remarks in a short series of inversions, "Does it compare with my staff? There is no eye on this staff. You must avoid making a living by relying on the staff" 古策風高十二門(何似這箇.杖頭無眼.切忌向拄杖頭上作活計).[43]

In another example of the deconstructive impulse in order to reveal the genuine face of the practitioner, on the one hand, Dōgen writes in 5.380 of the *Extensive Record*, "Save your head from fire, and just study the fists, eyeballs, staffs or whisks, meditation mats, Zen sleeping boards, ancestral minds, and ancestral sayings of the Buddhas and ancestors."[44] But in a passage from 7.482 of the same text, he complains that in thinking about attaining true reality, the typical practitioner usually believes in a facile way, "This can be gained by simply making a circle, holding up a whisk, pounding a staff, throwing down the staff, clapping hands, giving a shout, holding up a meditation mat, or raising a fist. Views like this do not depart from the cave of common beings."[45] Similarly, Hakuin charges that

"foolish monks are apt to imitate Zen Masters: raise up the fly-whisk, grasp the master's staff, and wield the stick. What is the purpose of all this?"[46] Other masters have cautioned against "a series of actions such as raising a whisk, holding up a stick or shouting, or gestures such as snapping the fingers or winking the eye . . . used by the teacher as mere tricks to test the student's ability to distinguish the sham from the real."[47] A scathing Zen putdown refers to the ignorant and arrogant as "board-carrying fellows" 擔板漢 because they are trapped by a tunnel vision.[48] In case 12 of the *Blue Cliff Record*, Yuanwu ridicules those who interpret the famous non sequitur "Three pounds of flax" in answer to a query about Buddha by fancifully saying it means, "A whip made from bamboo tendrils under a mountain covered with a forest of staffs" 杖林山下竹筋鞭.[49]

The role of the staff is criticized playfully in comments on the kōan case in which Yunmen tells his assembly that his "staff has changed into a dragon and swallowed the whole universe." Xuedou remarks in his poetic comment, "I have picked up [the staff]/ Hearing or not hearing/One must simply be free/Stop any further mixed-up confusion/With seventy-two blows I am still letting you off easy/Even after one hundred and fifty it will be hard to forgive you" 拈了也.聞不聞.直須灑灑落落.休更紛紛紜紜.七十二棒且輕恕.一百五十難放君. The text notes that as part of the ritual aspect of his sermon after the verse was completed, "Xuedou then suddenly grabbed his staff and descended from the dais," apparently waving it wildly in a mock threatening way "while all at once the great assembly scattered and fled" 師驀拈拄杖下座.大眾一時走散. Yuanwu adds with quasi-approval to the first line of the verse, "He is being compassionate like an old granny" 謝慈悲.老婆心切. With skepticism in regard to the fifth line about dishing out seventy-two blows, Yuanwu says, "I strike and say, 'Letting go [releasing the disciple from the teacher's grasp] does no good'" 打云放過則不可; and with faux contempt to the last note on Xuedou himself wielding his staff he adds, "Why does Xuedou have the head of dragon but the tail of a snake?" 雪竇龍頭蛇尾作什麼.[50]

Yunmen is also featured in case 22 of the *Blue Cliff Record*, in which Xuefeng (822–908) tells the assembly, "On South Mountain there is a turtle-nosed snake. All of you people must take a good look," and a couple of monks respond with by engaging while deflecting each other through various uses of words. Then, Yunmen takes his staff and throws it down in front of Xuefeng while making a gesture of fright. The action indicates that none of the metaphors and images evoked in Zen rhetorical and material perspectives should be taken too seriously. At the end of his verse

commentary, which was originally delivered as part of a Dharma Hall sermon, "Xuedou shouts loudly and says, 'Look right under your feet!,' but Yuanwu comments sardonically, 'He draws his bow after the thief has gone. He falls to the second or third level—repeated words are not worth enduring.' "[51]

A deconstructive rhetorical turn took place during the Tang dynasty as preserved as case 11 in the *Blue Cliff Record*, in which Baizhang challenges Mazu (709–788), who raises his whisk, by asking whether the master identifies with or is detached from this activity. In response, Mazu hangs the whisk on the corner of the meditation seat. Later, when Baizhang imitates this action while responding to the same query, Mazu draws himself up and gives a shout that leaves Baizhang deaf for three days and results in his enlightenment. A commentator remarks in a positive way of the disciple: "Baizhang raising the fly-whisk resembles bugs boring wood [to form a pattern], or pecking in and out [by mother hen and chick] at the same time. Does everyone want to experience being deaf for three days? Highly refined, pure gold does not change its color" 百丈豎起拂子.為復如蟲禦木.為復啐啄同時.諸人要會三日耳聾麼.大冶精金應無變色.[52] In other words, what is important is not whether or not the staff is raised but the reflection of the inner spirituality of the holder that the implement embodies.

Pedagogical Implements

In the ninth century, Deshan was particularly known for striking with a staff to deliver thirty blows to his disciples, a number no doubt drawn from the typical penalty assigned in the legal system at the time, but he himself was said to be invulnerable to the effects of a stick. According to his ninth-century mentor, Longtan, "His fangs are like the sword tree and his mouth is like a blood bowl. Strike him with a stick, and he does not even turn his head to look at you" 牙如劍樹.口似血盆.一棒打不回頭.[53] Linji, who was known more for his shouts, also used the staff frequently and with enthusiasm, and struck with it on occasion. One time the master drew a line in front of him with his staff and said, "Can you sell this?" When the steward gave a shout, Linji hit him.[54] Linji also used the staff to strike the dais, or while disciplining disciples he leaned on a stick, though not necessarily out of a sense of relaxation. There are also several encounters in the *Record of Linji* (Ch. *Linjilu*, Jp. *Rinzairoku*) in which the master barely utters a word to a novice monk before throwing down or hitting him

with the fly-whisk.[55] Another interesting example of the staff during this era occurs in the narrative of the kōan about a wild fox, the second case in *Wumen's Barrier*. Baizhang pokes at the dirt behind the temple to turn up the remains of dead fox 以杖挑出一死野狐, which it was said was actually a monk who had been condemned long ago to enduring five hundred vulpine lifetimes for misrepresenting karmic causality. The corpse is then given an official cremation ceremony 乃依火葬.[56]

By the Song dynasty, a new level of interpretation of Tang dynasty encounter dialogues led to another role for the staff that was more rhetorical than material and helped set the stage for what was accomplished with this implement by the founders during the Kamakura era in addition to subsequent leaders. For instance, in case 43 of *Wumen's Barrier*, a master begins a sermon in typical Zen fashion by raising his bamboo staff (*shippei*) while asking, "You monks! If you call this a staff, that conflicts with the matter. If you do not call this a staff, that disregards the matter. Now, tell me, monks, what will you call it?" 汝等諸人.若喚作竹篦則觸.不喚作竹篦則背. 汝諸人且道.喚作甚麼. Wumen's prose comment insists on compounding the double-bind situation, "Do not use words, but do not resort to silence."[57] In case 44 the teacher says paradoxically, "If you have a staff, I will give you a staff. If you have no staff, I will take it from you" 你有拄杖子.我與你 拄杖子.你無拄杖子.我奪你拄杖子. Wumen further remarks, "[The staff] helps cross the water when a bridge is broken, and guides one home to their village on a moonless night. But call it a staff, and you will enter hell as fast as an arrow" 扶過斷橋水.伴歸無月村.若喚作拄杖.入地獄如箭.[58]

Modern commentator Yamada Kōun (1907–1989) maintains that for the teachings of ancient worthies trying to bring disciples to self-realization, "the staff should be taken as the essential world which is the zero-infinite . . . [and] which is nothing else but our own essential nature."[59] A passage from the twelfth-century text *Eyes of Humans and Gods* (Ch. *Rentian yanmu,* Jp. *Ninden ganmoku*) similarly asks but with an interpretative twist, "How is it when you have a staff? It is difficult to conceal your moves when meeting an adversary for a game of chess. How is it when you have no staff? When a lute player finds his soul mate, the playing goes well from the start." This passage concludes by saying, as does Wumen, that the staff helps cross a river with a broken bridge, but concludes conversely that it "guides one home to their village that is lit up by the moon" 伴歸明月村.[60]

Another prominent example is in the record of the lectures of Fenyang, who in the early eleventh century was probably the first teacher to comment on narratives of Tang masters constructed as kōan cases. Fenyang begins an informal sermon by citing a story about Deshan, who once instructed his disciples, "Tonight, there will be no answers. If anyone asks a question, he shall be beaten thirty times." After a while, a monk came to pay his respect silently and Deshan promptly beat him. The monk said, "I did not ask any question, so why did you beat me?"... Deshan replied, "Because you were trying to dance on the ship's railing, so I gave you thirty blows." As Fenyang tells the story, another monk comes up to him and says, "As it was said in older times, 'try dancing on the ship's railing,' and you'll get beaten with a stick thirty times." Many other students then came forward, asking to be beaten by Fenyang's club 師棒, but this was a false way of attempting to show that their approach was somehow unconventional and daring. Out of disdain for these incorrigible disciples, "The master throws down the staff and promptly returns to the Abbot's quarters" 師擲下拄杖便歸方丈.[61]

The last passage mentions two different types of staff, the hitting stick or club used to warn followers (*bō* 棒) that was in the hands of both Deshan and Fenyang, despite the fact that they lived centuries apart, and the walking staff (*shujō*) as the emblem for Fenyang's level of spiritual attainment that, in this instance, was not used by the Tang predecessor. Although both staffs are used for instruction, clarifying their distinct functions points to the need for a more detailed discussion of the assorted types of the implement. My classification of different kinds of staffs into four main categories in the next section reflects variations in imperial and regal or itinerant and national origins, as well as whether usage is based primarily on material functions like hitting based on authenticity or on rhetorical aims such as iconic symbolism of authority.

One point of commonality among the various types involves the use of the term *kashaku* 掛錫 (the second character seems to refer to one kind, the usually metallic sounding staff, but the word can be used generically). This refers to hanging up one's staff in the monastery after finally settling on a master with whom to take up a training program following a phase of itinerancy. Therefore, when a monk arrived at a temple, he hung his priest's staff, robe, and/or begging bowl on a hook on the wall, and the hooks had a prescribed order that indicated the monk's place in temple activities and meditation.[62]

Varieties of Zen Staffs

This section gives a summary of the different types of staff and their respective functions, along with a succinct overview of some of the historical highlights in the development of their role since the early days of Zen. There are more than half a dozen distinctive styles as designated by various terms. Because some of these have similar or overlapping purposes in being used for walking or leaning, to gesture or strike, or to hold up or throw down, the staffs are divided here into four main categories based on usage, with special attention given to the walking staff (*shujō*) that serves as the primary example of a Zen implement of instruction, according to an overall assessment of traditional records.[63]

Many kinds of staffs were common devices in early forms of Buddhism, including Indian monastic practice. For example, an ancient record indicates that Tathāgata created a makeshift monument for a deceased monk by spreading his robes over the body while placing his begging bowl as a cover and erecting his mendicant's staff on top of this. This supposedly inspired followers and led to the construction of the first stupas in ancient Buddhist tradition. The use of the staff in Zen often borrowed from or coexisted in Zen practice with the rituals of other East Asian schools, both Buddhist and indigenous.

Sounding Staffs

The first main category consists of just one example, the sounding staff as in Figure 1.2a. This utensil derives from early Buddhism, is usually made of metal (although another substance such as wood may be used), and is ringed at the top. This kind of staff, which was utilized by an abbot, advanced monk, novice, or beggar while on a journey, is known in Sanskrit as *khakkhara* (喫棄羅 in Chinese) and in Japanese as the *shakujō* 錫杖 (literally, "tin, or clanging, stick"). It is also called the Brahma's staff (*bondan* 梵壇, *bondan* 梵怛 or *bonjō* 梵杖), since Brahmins carried it in India, or by the generic Japanese term *danda* 檀拏, which is associated with a staff held by Yama with two heads or another set of figures at the top signifying the forces of good and evil.

Also known as the "rattling staff" (*shōjō* 聲杖), the rings shake while walking in order to warn sentient beings in the vicinity, including minute living creatures such as insects, so that they are not accidentally trampled upon; in addition, it scares away large animals that may threaten the traveler. The

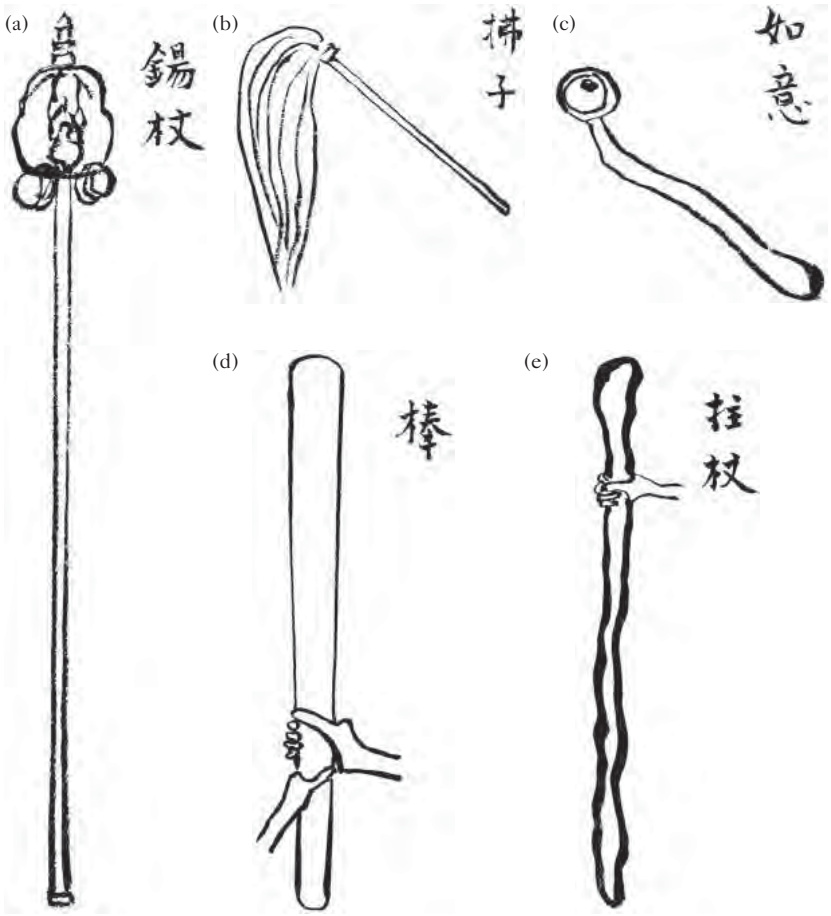

FIGURE 1.2 (*A*) *Shakujō* (sounding staff), (*B*) *Hossu* (fly-whisk), (*C*) *Nyoi* (scepter), (*D*) *Bō* (warning stick), and (*E*) *Shujō* (walking stick). Note that handles are considered soiled, whereas tips are considered pure.
Images courtesy of Kazuaki Tanahashi.

sounding function also gains the attention of spirits that, in theory, are not able to perceive the presence of a master who emanates greater spiritual prowess than they could possibly exert. The device is also referred to as the "calling-out staff" (*meishaku* 鳴錫), suggesting the chirping sound a bird makes, or as "refusal to stay silent" (*mokuhin* 默擯) since, when carried, it creates noise without a person needing to make a special effort. This staff is also used in prayers and rituals, and other terms associated with it include the "shaker of the staff" (*shakujōshi* 錫杖師) or someone who "walks about with a metal staff" (*junjaku* 巡錫) in order to preach the dharma.

The rings at the tip of the sounding staff symbolize diverse Buddhist doctrines while also reflecting the practitioner's status in the monastic system; the rings may consist of four (for the noble truths), six (the realms of samsara), or twelve (the stages of dependent origination) ornaments. In China and Japan, the staff is usually wielded by the abbot of a temple during ceremonies to represent hierarchy by evoking Indian origins, and it is often pounded on the ground during a dialogue or lecture to symbolize breaking the bonds of ignorance. The ringed staff is featured in case 31 of the *Blue Cliff Record*, in which its status-indicating role seems to be somewhat downgraded when carried by the lower level Tang dynasty monk, Magu (n.d.), who challenges but is rebuffed by his master after apparently receiving the approval of a senior disciple.

The sounding staff is also known for being carried by Jizō in his right hand; in addition, it is used by various Tengu, many of which serve as deities linked to specific Buddhist temples that they help protect, as depicted in traditional Japanese folklore and legends integrated with Zen records. Yamabushi monks, who practice the austerities of *shugendō* contemplation in remote mountains, also carry the implement, as do various Buddhist pilgrims. With its hard metal frame and sharp points, the sounding staff could become a weapon in the hands of warrior monks, who used it to defend against intruders, such as pirates or opponents, including monks from rival temples that encroached on the monastic grounds in order, for instance, to steal the sacred bell.[64]

Ceremonial Staffs

The second main category includes several devices that are primarily ceremonial but are also frequently used for their instructional impact. These include the fly-whisk (*hossu*), as in Figure 1.2b, scepter (*nyoi*) as in Figure 1.2c,[65] and bamboo cane (*shippei*), in addition to the whip (*saku* 策), fan (*seigyō senshi* 犀牛扇子), and stick (*danda* 但荼). These devices, which are generally shorter (three feet or less) than the sounding, warning, and walking staffs, and with a more distinctive shape than the latter two examples, appear frequently in the recorded sayings by and paintings of Zen masters. As with the larger staffs, the implements in this category are frequently used to strike or make a demonstration of the teacher's evaluation of his trainees in dharma combat.

The term *hossu* is a translation of *vyajana*, a Sanskrit word that means "fan," "brush," or "whisk." The *vyajana* was produced in ancient India from

the white tail hairs of yaks, oxen, or horses that were tied together, fastened to a handle, and used for shooing away troublesome insects. Apparently, Śākyamuni decided to limit the use of the "white whisk" (*bakuhitsu* 白拂) to elder monks so that they became an emblem of authority, whereas ordinary monks were allowed whisks made of plain materials. Many kinds of figures of authority in secular and religious sectors, including maharaja referenced in the *Lotus Sūtra*, were depicted with the whisk in ancient India and Central Asia. In the Zen tradition, the whisk was also known as the "stag's tail" (Ch. *zhuwei*, Jp. *kanō* 鹿尾) if the hair came from the leader of a deer herd, reinforcing the sense of hierarchy; that implement was also used as a "conversation baton" (Ch. *tanbing*, Jp. *danpei* 談柄) in Daoism. The fly-whisk in Zen, which reinforces a commitment to shooing away but not harming bugs, also derives from indigenous shamanistic devices such as wands waved in the air to purify the surroundings from demonic spirits during a fertility rite. Zen usage evokes the way the device was used in esoteric Buddhism as a protection against calamity and evil.[66]

The abbot of a Zen monastery often carries the whisk when he approaches the altar or takes the high seat to preach a sermon, and senior monks who are allowed to substitute in this role are said to be "holding the whisk" or "taking up the staff" (*heipitsu* 秉拂) during their discourse. One of the main examples of a traditional record that highlights the importance of the fly-whisk is case 4 of the *Blue Cliff Record*. Deshan, then a brash young traveler representing a different lineage, enters unannounced into the main hall of the temple of Guishan, who received transmission in the Mazu-Baizhang branch of what became the Linji school and also started a new stream. When the master remains silent during the intrusion, Deshan leaves abruptly but thinks better of this and returns. Then, "Guishan reaches for his fly-whisk" 溈山擬取拂子,[67] and Deshan shouts, shakes his sleeves to show he is upset, and walks away. Later that night, Guishan praises Deshan before the assembly. In his comments on the narrative, Yuanwu counterintuitively evaluates highly Guishan's role in the encounter for just sitting there and observing the outcome. Admitting that many would think the master seemed fearful of the newcomer, who could have crushed the typical abbot, Yuanwu argues that Guishan was not flustered: in steady reflection holding the whisk as well as in magnanimous concluding words, he reveals wisdom and composure that would prevail in any encounter.

Another staff in the second main category, the *nyoi*, is a three-foot scepter usually made of coated rattan based on the Sanskrit *cintamani*,

or "wish-fulfilling gem." It is also referred to as "bones" (*kotsu* 骨), which it resembles in its construction with a knob at the top and slight curves throughout, but it sometimes has ornamentation such as a silk cord tied to the end or carvings. If a master is depicted in a *chinzō* holding the scepter instead of the more frequently handled walking staff or fly-whisk, it probably means he was known for using this implement to chasten disciples. Because of higher expectations, sometimes the most advanced trainee would be subjected to the greatest degree of mercilessness, as it is said happened with the training of Enni under the supervision of Wuzhun. Another device, the *shippei*, is a cane of two or three feet in length with a slight bow, giving the appearance of an S-shape, that is made of bamboo strands bound by wisteria vine wrapped and covered with lacquer. This device may originally have been a whip used to prod animals that might sting but not seriously harm them. By the Song dynasty, it was a common part of the formal regalia of the Buddhist abbot, who sometimes wielded the cane in the Dharma Hall when giving a lecture. Both the *nyoi* and *shippei* are used to lean on during storytelling sessions while a master sits either on the high seat or cross-legged on the floor.

Hitting Sticks

The third main category consists of several implements designed specifically for hitting, while having no other important function. Although traditional records indicate that masters gave blows with their whisks and walking staff, and in this context the verb "to hit" (*da* 打) was generally used (it was also mentioned with reference to stirring rhetorical complications or tangled vines *kattō* 葛藤), the main tool for issuing a physical reprimand or threatening to do so was the club (*bō* 棒) as shown in Figure 1.2d. We have seen that a bit of heightened rhetoric suggested that masters strike until the stick would break, but the rules usually indicated that the number of blows would be limited to sixty, again mirroring the legal system. Teachers also would sometimes decide to lay down the club (*gebō* 下棒), if they felt more charitable following a verbal admonishment.

In contemporary Zen practice, when the supervisor strolls the meditation hall while overseeing trainees who are to be struck when they are lax, the Rinzai sect uses a warning staff (*keisaku* 警策) and the Sōtō sect a teaching or "encouragement" staff (*kyōsaku* 教策); a Chinese variation is the alarm board (Ch. *xiangban* 香板, literally, incense board), also used during circumambulation as an emblem of authority.[68] The term *saku* used

in the Rinzai and Sōtō compounds indicates whip, and it appears in the title of the famous late Ming dynasty practice manual still used today, the *Chan Whip Anthology* (Ch. *Changuan cejin*, Jp. *Zenkan sakushin* 禪關策進) by Zhuhong (1535–1615),[69] who is shown holding rosary beads in his *chinzō* rather than a staff. The Japanese term *junkei* 巡警 refers to patrolling the meditation hall with the *keisaku*, and the Japanese term *josaku* 除策 (literally, removing the *keisaku*) indicates a free day of rest in the monastery.

In most forms of training, the staff used for striking is around three feet long and is flattened on one end so that it is used to strike the shoulders during zazen in order to help overcome fatigue and wake up the meditator both physically and spiritually. The club symbolizes the sword of wisdom of the bodhisattva Mañjuśrī (Monju), which cuts through all delusion. It is meant to be handled in a respectful way, with the trainee gratefully accepting the blow by leaning his head to the side or even requesting the stick when feeling in need of reinvigoration. For his part, the officer assigned to the patrol of the meditation hall bows before and after the strike is inflicted.

Walking Staffs

The fourth main category, which is perhaps the most important example of a distinctively Zen style of staff is the walking stick or *shujō*, as in Figure 2.2.e. Apparently, Śākyamuni gave elderly monks the privilege of using a staff when traveling or as a crutch to lean on while resting between chores or sessions of meditation. When mixed with native Chinese naturalist practices, the tradition developed that this implement was supposed to be gained from travels in the secluded forest. It indicated that, out of the confusion and uncertainty of the pilgrim's vision quest, an appropriate icon for inner truth learned was found or fashioned.

According to Zen custom, all masters spent time wandering in the mountains in a solitary retreat to perfect their skills of contemplation. These travels could take place at various times, including prior to enlightenment when the potential teacher, while still a student, was making a pilgrimage to different temples in search of an authentic mentor. Or the journeying might occur after the attainment of enlightenment in order to renew a master's spiritual understanding and commitment. A special type of this staff is referred to as the "mountain-fashioned stick" (*sankei shujōzu* 山形拄杖子) from travels among the peaks and valleys. This is mentioned in a capping phrase comment in case 18 of the *Blue Cliff Record* by Xuedou

in response to another monk's remark, "In between there is enough gold for a whole nation." Yuanwu notes sardonically, "It is broken. This too is creating a model and drawing a likeness."[70]

The *shujō* is used as an aid for walking long, difficult distances outside the temple, and it is also sometimes used for hitting inside the monastic halls, with reference to the same verb for this action 打 that is applied to the warning staff and fly-whisk. The walking staff is used in a variety of ways, including as a sign of authority, even though its origins contrasted with the imperial panache of the sounding staff and white fly-whisk. For playing an important role in presenting sermons, it is also known as a dharma-talk slat (*seppō kan* 説法杆), which has a crook at the top. In the main hall, a master grasps the walking staff and before a lecture holds it high (*nenchujō* 拈拄杖); this has a similar meaning with another term (*nentei* 拈提), which is to take up a particular topic. Often at the end, the master throws the staff down (*jakuge* 擲下) in disgust or contempt, whether feigned or real.

According to one view, the fly-whisk with its bushy tail represents the Buddha's white brow, the bamboo stick his arm, and the walking staff that is somewhat longer than the other two his leg.[71] Zen records frequently celebrate that this staff offers more than physical relief for a weary body but is a spiritual remedy as well. For example, Hongzhi (1091–1157) speaks of "Solitary quietude, while leaning against a staff—totally absorbed 孤坐默默.倚杖沈沈."[72] To cite a few other instances by various Zen poets, "Ten thousand miles by a single walking staff"; "Leaning on a staff, chanting poems, I climb to my grass room"; "Lean on your staff, and strive to reach home"; "Returning through clouds, the tap of the staff sounds cold"; "You'll shake your heads, and everywhere wander; lean on your staffs, and carry the sun"; and "Where a small bridge crosses a deep ravine, I stop to cut a cloud-climbing staff."[73]

Many kōan cases highlight the importance of the Zen walking staff for asserting the authenticity of a master or evaluating the comportment of a hermit and determining through an encounter dialogue the validity of his claim to legitimacy as a genuine Buddhist practitioner. In an example cited by Dōgen as case 238 of the *300 Case Treasury* (*Shōbōgenzō sanbyakusoku*), master Zhimen (d. 1031) was returning to his temple after traveling alone for a while in the deep forest. The head monk leads a group to go look for him on the path. Upon finding their teacher, the head monk remarks that wandering amid the steep mountain crags must not have been easy. Zhimen holds up his staff and says, "I fully possess the power of this stick"

全得這箇力. The head monk grabs the staff in a forceful way and tosses it aside. Zhimen falls on the ground, as if the energy were draining from his body, and the whole assembly rushes to help him get back on his feet. Zhimen abruptly picks up the staff and starts heading off. Then he turns back and says to an attendant coming up after him, "I fully possess the power of the stick."[74]

Zhimen's claim about manifesting the staff's capacity indicates a clear and direct link between the powers of the implement and the degree of attainment of the master on returning from his pilgrimage in the mountains. Zhimen was a second-generation disciple of Yunmen, who was known for his use of magical staffs and fans. Zhimen was also famous as a poet whose main disciple was Xuedou, the original compiler and verse commentator on the cases in the *Blue Cliff Record*. Zhimen's return from his travels seems to have been anticipated by the head monk, and this may imply an esoteric connection between monastics, who intuitively know each other's whereabouts in both a literal and metaphorical sense. According to a modern capping phrase by John Daido Loori (1931–2009) on Dōgen's text, which lists cases without commentary: "Carpet of wildflowers among the tall pines; flowing streams, vast and endless. If you wish to understand the ancients' teaching, you simply must go into the distant mountains."[75]

The walking staff is used as a rhetorical device in the intricate comments of Xuedou and Yuanwu in the *Blue Cliff Record*, which was a model for countless later Zen texts, so as to orchestrate ways of relentlessly challenging another's views in an ongoing contest of one-upmanship. The commentators consistently demonstrate inconsistency in that, as soon as one outlook is formed in assessing the significance of a case, it is deliberately inverted or subverted in order to pull the rug out from under and upend any fixed position that may in the final analysis distract or mislead a seeker. In case 25, for example, during a speech to his assembly while wielding the walking staff, the Hermit of Lotus Blossom Peak seems clearly to have tested and outsmarted all the disciples with back-to-back queries. There is no response from the group, as everyone in attendance is apparently stunned speechless in an example of unproductive silence. The Hermit then ends up answering both questions himself in a technique that is often used by frustrated Zen teachers. He ends the encounter by tossing his staff across his shoulder and heading off for the hills as a sign of contempt for the ignorance of his followers, while declaring that in his freedom from ignorance he pays heed to no one.[76]

What is the reader to make of this unrestrained show of the Hermit's seemingly impatient haughtiness? Despite the apparent freedom from conventional reins and the exuding of self-assurance that his actions seem to suggest, Yuanwu's capping phrase proclaims, "He still deserves thirty blows for carrying a board across his shoulder" 也好與三十棒.只為他擔板. This phrase suggests that the staff as an object blocking one from seeing in all directions highlights that the Hermit is being narrow-minded or one-sided in his approach. Yuanwu adds, "When you see a shady character like this [literally, one whose jowls are so big they can be noticed by someone looking at the back of his head], do not go chasing after him" 腦後見腮.莫與往來.[77] This complication for trying to understand the gist of the case is further heightened by Xuedou's verse that says in its opening line, "Dust and sand in his eyes with dirt in his ears" 眼裏塵沙耳裏土.[78] This literally means that the Hermit does not see or hear properly in an apparent attack on his ability. But the saying can also suggest the opposite of this in that, since the Hermit is transcendent, his activity leaves no trace of defilement. Xuedou concludes by saying, "Suddenly I raise my eyebrows to look, but where has he gone?" 剔起眉毛何處去,[79] with the image of eyebrows symbolizing a master's wisdom and know-how in teaching.

Yuanwu's remarks take the density of interpretation a step further in reacting with a scathing critique and staged assault on Xuedou by commenting, "[The Hermit] has been right here all along . . . I strike!" 元來只在這裏 . . . 打.[80] Moreover, in the prose commentary Yuanwu asks, "Why is it that Xuedou doesn't know where the Hermit has gone? This would be as if I held up my ceremonial fly-whisk and you could not find it." The real point of Yuanwu's playful irony becomes clear in the concluding passage in which he addresses the audience with the injunction, "For all of you who are able to see him, this means you are studying with the Hermit of Lotus Blossom Peak. But if you do not yet see him, this means you should go back to square one and start anew to thoroughly investigate the matter!" 爾諸人若見得.與蓮花峰庵主同參.其或未然.三條椽下.七尺單.試去參詳看.[81]

There are also some instances of encounters in which the walking staff does not represent contest and confrontation between rivals, but, rather, it becomes an icon for collegiality and collaboration linking masters who come to aid and abet one another. A capping phrase on case 75 declares, "Observe carefully the interaction of the repartée [of the interlocutors]. (One entry, one exit. Two adepts parry with the same staff, but which one is really holding it?)" 互換機鋒子細看(一出一入.二俱作家.一條拄

杖兩人扶.且道在阿誰邊.[82] In case 24 involving the female practitioner, Iron Grindstone Liu, and Guishan, Yuanwu's capping phrase suggests, "Both parties are supported by a single walking staff as they call to each other while going and coming together" 一條拄杖兩人扶.相招同往又同. This shows that the apparent adversaries are in fact dialogue partners engaged in a process of compatibility and mutuality that brings out the best of one another. Yuanwu's remarks reinforce this view: "This old lady understands Guishan's teaching method, which involves pulling thread and stretching string or letting go and gathering in. The two answer back like mirrors reflecting each other, but without any image to be seen. With each and every action they fully complement one another, and with each and every phrase they are completely in accord" 這老婆會他溈山說話.絲來線去.一放一收.互相酬唱.如兩鏡相照.無影像可觀. 機機相副.句句相投.[83]

Conclusion

I conclude with a couple of examples by Dōgen of a deconstructive turn that seeks to overcome and eliminate any attachment to implements of instruction. First, a monk says in response to a skeptical inquirer that Huangbo's staff, which is supposed to contain all the ancient ancestors on its tip, "could not be broken even if everyone in the world chewed on it."[84] However, Dōgen challenges this with "Huangbo's staff can be broken as soon as everyone in the world sets about trying to break it."[85] In another example, Dōgen cites an encounter dialogue in which a master is dismayed when a monk bows upon seeing his fly-whisk raised. The teacher rebukes and strikes the stunned novice while demanding, "Why did you not prostrate when you saw me sweeping the ground or floor of the monastery?"[86] This indicates that a practitioner should not be intimidated by the ritual authority of the fly-whisk, but should see it as just another implement of instruction relative to other examples of the authentic everyday activity of Zen training.

Notes

1. Charles Egan, trans., *Clouds Thick, Whereabouts Unknown: Poems by Zen Monks of* China (New York: Columbia University Press, 2010), 232. My view is that the transition from material to ideal occurs not necessarily because of, but rather despite, the common use of the staff. David Pollack notes, "While any object

might be emblematic of Zen principles, certain objects and activities were so charged with symbolic meaning through regular association with Zen ideas that they came in time to constitute a sort of code language"; in *Zen Poems of the Five Mountains* (New York: Crossroad, 1985), 11. As a counterpoint, a famous ink painting of Budai (Jp. Hotei) by Song monk-artist Muqi depicts the legendary figure reclining with his staff lying, irreverently, flat on the ground.

2. Cited (with much revision) from Natasha Heller, *Illusory Abiding: The Cultural Construction of the Chan Monk Zhongfeng Mingben* (Cambridge, MA: Harvard University Press, 2014), 234. Throughout this chapter, I refer to the records of various Chinese texts and masters, who remain essential for an understanding of Japanese Zen discourse that has always been connected with and seamlessly reliant upon diverse models and modalities of classical Chan teachings.
3. T48:205c7.
4. *The Iron Flute: 100 Kōans*, trans. Nyogen Senzaki and Ruth Strout McCandless (Tokyo: Tuttle, 1964), 46.
5. Heller, *Illusory Abiding*, 40; in another example, Zhongfeng in a dialogue with a Minister "threw down his bamboo comb 竹篦" (103). Another item is the stick 籌 used for roll calls.
6. T48:156c17.
7. X86:703a17–18.
8. X67:1299.
9. T48:1158a22: 或彼有所犯即以拄杖杖之.唐洪州百丈山故懷海禪師塔銘.
10. See examples involving a female preacher cited in Miriam Levering, "Miato-tao and Her Teacher Ta-hui," in *Buddhism in the Sung*, eds. Peter N. Gregory and Daniel A. Getz, Jr. (Honolulu: University of Hawaii Press, 1999), 207–209.
11. T48:148c28: 直得千古無對.過於德山棒臨濟喝.
12. Thomas Yuhō Kirchner, ed., *The Record of Linji*, trans. Ruth Fuller Sasaki (Honolulu: University of Hawaii Press, 2009), 149.
13. T48:158c16–17.
14. T47:712c15–16; this passage is from Xuedou's recorded sayings, not the *Blue Cliff Record*.
15. Zen kankokai, ed., *Tetteki tōsui*, 2 vols. (Tokyo: Ikkansha, 1914), 1:87.
16. J28B:498a12–14.
17. Kōun Yamada, *The Gateless Gate: The Classic Book of Zen Koans* (Boston: Wisdom, rpt. 2004), 205; traditionally, there are varying lists of seven accouterments 七事隨身 or eighteen possessions 十八物 of a Zen monk.
18. http://www.intheworkplace.com/apps/articles/default.asp?articleid=68279&columnid=1935 (accessed July 20, 2015).
19. Ibid.
20. See Anton Luis C. Sevilla, "Guiding the Blind along the Middle Way: A Parallel Reading of Suzuki Shōsan's *Mōanjō and The Doctrine of the Mean*," *Journal of Buddhist Ethics* 17 (2010): 45–78; http://www.buddhistethics.org.

21. The founder of the third Japanese Zen sect, Ingen Ryūki (Ch. Yinyuan Longqi), is famously depicted in a portrait, like so many masters, holding a walking stick and fly-whisk. See the cover of Jiang Wu, *Leaving for the Rising Sun: Chinese Zen Master Yinyuan Longqi and the Authenticity Crisis in Early Modern East Asia* (New York: Oxford University Press, 2015); and Helen J. Baroni, *Obaku Zen: The Emergence of the Third Sect of Zen in Tokugawa Japan* (Honolulu: University of Hawaii Press, 2000).
22. DZZ 2:92–94; for a complete translation of the text, see Taigen Dan Leighton and Shohaku Okumura, trans. *Dōgen's Extensive Record: A Translation of the Eihei Koroku* (Boston: Wisdom, 2010).
23. In another passage from the text that takes up the same case, 5.378, Dōgen alters his response to, "Suppose someone asked this old monk, 'What is the most extraordinary matter?', I would say: Today, I, Eihei, go up to the hall [to give a Dharma Hall sermon]"; the dialogue is also cited in the "Kajō" fascicle of the *Treasury of the True Dharma-Eye*.
24. DZZ 3:210.
25. DZZ 3:78.
26. DZZ 3:70–72; and DZZ 3:182.
27. DZZ 2:198.
28. Kenneth Kraft, *Eloquent Zen: Daitō and Early Japanese Zen* (Honolulu: University of Hawaii Press, 1992), 69.
29. T48:183a18.
30. Kraft, *Eloquent Zen*, 69.
31. Kraft, *Eloquent Zen*, 200.
32. Kraft, *Eloquent Zen*, 125.
33. Kraft, *Eloquent Zen*, 125.
34. See Bernard Faure, *The Rhetoric of Immediacy: A Cultural Critique of Chan/Zen Buddhism* (Princeton, NJ: Princeton University Press, 1991).
35. T48:198a21–22.
36. In *Illusory Abiding*, 376–381, Heller points out that in an informal portrait Zhongfeng sits in a chair with a low back and a full head of hair with an open robe while holding a fly-whisk, whereas in a more formal example of *chinzō* he appears in a high, carved seat with a shaved head and an elaborate robe while holding a stick along with a fly-whisk to reinforce a sense of institutional authority.
37. "It seems that one and the same artist during the Tang and Song eras could use several different styles," so that "contrasting types of depictions (a formal portrait and spontaneous Chan subjects) represent an example of complementarity"; in Wendy Adamek, "Imagining the Portrait of a Chan Master," in *Chan Buddhism in Ritual Context*, ed. Bernard Faure (London and New York: RoutledgeCurzon, 2003), 41 and 44; see also T. Griffith Foulk and Robert H. Sharf, "On the Ritual Use of Ch'an Portraiture in Medieval China," *Cahiers d'Extrême-Asie* 7 (1993–1994): 149–220.

38. See Stephen Addiss, *The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin* (Boston: Shambhala, 2010); and Norman Waddell, *Hakuin's Precious Mirror Cave: A Zen Miscellany* (San Francisco: Counterpoint, 2009).
39. Morikami Museum and Japanese Gardens, ed., *Zenmi—A Taste of Zen: Paintings, Calligraphy, and Ceramics from the Riva Lee Asbell Collections* (Delray Beach, FL: Morikami Museum, 2011), 21–122 and 103–112.
40. DZZ 3:154.
41. The legend that master Wuzhun beat his Japanese disciple, Enni, so hard that it left scars is proudly preserved in a statue on the grounds of Jingshan temple in Zhejiang province, where they practiced together in the early part of the thirteenth century.
42. Kraft, *Eloquent Zen*, 99. Also, from *Dazhidulun*, "[A bodhisattva will] provide the meditator with [his own] method of meditation: a Chan stick, a Chan ball, a Chan tablet, a skeleton, Chan sutras, a good teacher, 'good illumination', [*haozhao* 好照, a mirror], clothes, etc."; cited in Yifa, *The Origins of Buddhist Monastic Codes in China* (Honolulu: University of Hawaii Press, 2002), 275.
43. T48:171a27; also note that the version of the "Ten Oxherding Pictures by Guoan," which culminates in the final image of the boy returning to the marketplace, is to a large extent a narrative of the necessary use but ultimately the abandonment of the "whip" (in this case, 鞭).
44. DZZ 3:242–244.
45. DZZ 4:62–64.
46. Philip B. Yampolsky, *The Zen Master Hakuin* (New York: Columbia University Press, 1973), 173.
47. Kirchner, *The Record of Linji*, 233; the term 秉拂 or "raising the whisk" suggests "giving a sermon."
48. T48:153a8.
49. T48:152c24.
50. T48:192c12–19.
51. T48:163c13–14.
52. T47:685b25-c2.
53. T48:296b26.
54. Kirchner, *The Record of Linji*, 37.
55. See case 255 in Dōgen's *300 Case Treasury* for a story in which Linji strikes with the whisk before any words are exchanged; DZZ 5:258.
56. T48:293a28.
57. T48:298b14–22.
58. T48:298b23–c2.
59. Yamada, *The Gateless Gate*, 210.
60. T48:331c2–4.
61. T47:600b15–21.

62. The reference to hanging also recalls the Chan aphorism, "All of the Buddhas of the Three Ages hang their mouths on the wall," which suggests the uselessness of words for expressing truth, so that one should remain quiet and concentrate on practice.
63. In addition, there is the elaborately carved padded wooden drum stick used during recitation to strike the *mokugyo* 木魚, which is a wooden drum carved from one piece that sets the rhythm for chanting; the term literally means "wooden fish," since fish never sleep and thus symbolize the alertness and watchfulness needed to attain Buddhahood.
64. This was also true of the bamboo cane, which could be hollowed out to conceal a sharp weapon; see Giles Milton, *Samurai William: The Englishman Who Opened Japan* (New York: Penguin Books, 2002), 105–107.
65. For an extensive discussion of the early Chinese origins of this implement with some reference to other kinds of staff, see John Kieschnick, *The Impact of Buddhism on Chinese Material Culture* (Princeton, NJ: Princeton University Press, 2004), 138–153; the sounding staff is discussed on 113–115.
66. Kirchner, *The Record of Linji*, 135.
67. T48:143b11.
68. Holmes Welch, *The Practice of Chinese Buddhism: 1900–1950* (Cambridge, MA: Harvard University Press, 1967), 52. For several types of incense boards used to patrol, see 66–67; and he notes that twigs or small branches are used in some fertility rites, on 198. This derives from the Buddha's use of the "meditation stick" 禅杖; see T23:288c20–289b6.
69. See Jeffrey L. Broughton and Elise Yoko Watanabe, trans., *Chan Whip Anthology: A Companion to Zen Practice* (New York: Oxford University Press, 2014).
70. It is in this context that Yuanwu cites the saying, as noted earlier. "If you know the staff, the work of your whole life's study is complete.' "
71. Yamada, *The Gateless Gate*, 208–209.
72. T48:79a18.
73. As cited in Egan, *Clouds Thick, Whereabouts Unknown*.
74. DZZ 5:250–252; also in T47:638c. See Steven Heine, *Opening a Mountain: Koans of the Zen Masters* (New York: Oxford University Press, 2001), 143–145.
75. John Daido Loori and Kazuaki Tanahashi, trans., *The True Dharma Eye: Zen Master Dogen's Three Hundred Koans* (Boston: Shambhala, 2005), 327.
76. See Steven Heine, *Chan Rhetoric of Uncertainty in the Blue Cliff Record: Sharpening a Sword at the Dragon Gate* (New York: Oxford University Press, 2016).
77. T48:165c14.
78. T48:166b16.
79. T48:166b19.
80. T48:166b19–20.
81. T48:166c24–25.

82. T48:203a8–9.
83. T48:165a23–25.
84. DZZ 3:10.
85. Ibid.
86. Case 229 from Dōgen's *300 Case Treasury*; DZZ 5:246.