CHAPTER FORTY-FIVE (Dai yonjūgo shō 第四十五章)

ROOT CASE 【本則】

第四十五祖、芙蓉山道楷禅師、參投子青和尚、

The Forty-fifth Ancestor, Chan Master Daokai of Mount Furong,1 sought instruction from Reverend Touzi Yiqing.

乃問、佛祖言句如家常茶飯、離之外別有爲人處也無。青曰、汝道、寰中天子勅、還假堯舜禹湯也無。師欲進語。青以拂子、撼師口曰、汝發意來、早有三十棒分。師卽開悟。

Thereupon, he [Daokai] asked:2 “The words and phrases of the buddhas and ancestors are like everyday tea and rice. Apart from those, is there a separate place from which to help people, or not?” Yiqing said, “You tell me: when ‘within the imperial domain, the son of heaven’3 issues a command, does he turn back and avail himself of Yao, Shun, Yu, and Tang, or not?” The Master [Dao-kai] wanted to say something, but Yiqing took his whisk and hit the Master’s mouth,5 saying, “If you bring forth intention, you already deserve thirty blows.” The Master immediately awakened.

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1 Chan Master Daokai of Mount Furong (C. Furongshan Daokai Chanshi 芙蓉山道楷禪師; J. Fuyōzan Dōkai Zenji). Furong Daokai 芙蓉道楷 (J. Fuyō Dōkai; 1043–1118).
2 Thereupon, he asked (C. nai wen 乃問; J. sunawachi tou). The block of Chinese text that begins with this phrase is nearly identical to one that appears in the Collated Essentials of the Five Flame Records under the heading “Chan Master Furong Daokai of Tianning Monastery in the Eastern Capital [Kaifeng]” (CBETA, X80, no. 1565, p. 291, b12-15 // Z 2B:11, p. 264, d3-6 // R138, p. 528, b3-6).
3 “within the imperial domain, the son of heaven” (C. huanzhong tianzi 寰中天子; J. kanchū tenshi). A common Chan/Zen expression, best known from its inclusion in the koan “within the imperial domain, the son of heaven; beyond the borders, the commander in chief.”
4 Yao, Shun, Yu, and Tang (C. Yao Shun Yu Tang 允舜禹湯; J. Gyō Shun U Tō). Four legendary sage emperors of China’s mythological past. Confucians traditionally venerated Yao and Shun as paragons of good government and virtue. After Yu tamed the rivers to prevent disastrous floods, Shun then abdicated his throne to him. In this way, Yu is said to have become the founder of the Xia Dynasty (traditionally dated from ca. 2100 to 1600 BCE). About 600 years later, Tang founded the Shang Dynasty (traditionally dated from ca. 1600 to 1046 BCE).
5 Yiqing took his whisk and hit the Master’s mouth (C. Qing yi fuzi, han shi kou 青以拂子、撼師口; J. Sei hossu wo motte, shi no kuchi wo uchite).
Pivotal Circumstances 【機縁】

The Master’s personal name was Daokai.

From his youth¹ he [Daokai] enjoyed tranquility, and he secluded himself in the Yiyang Mountains. Later, he wandered to the capital of Kaifeng.

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¹ From his youth (C. zi you 自幼; J. yō yori 幼より). The block of text that begins with these words is a Japanese transcription (yomikudashi 読み下し) of a nearly identical Chinese passage that appears in the Collated Essentials of the Five Flame Records under the heading “Chan Master Furong Daokai of Tianning Monastery in the Eastern Capital [Kaifeng]:”

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Record of the Transmission of Illumination by the Great Ancestor, Zen Master Keizan. Copyright 2017 by Sōtōshū Shūmuchō.

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capital and registered at Taishu Monastery. He was tested on the Lotus Sūtra and then was ordained. He encountered Touzi at Hahui Monastery and asked, “The words and phrases of the buddhas and ancestors are”...and so on, down to... The Master [Daokai] immediately awakened. He made prostrations again and then walked away. Touzi said, “Come here, Acārya,” but the Master [Daokai] did not look back. Touzi said, “Have you arrived at the stage of no doubts?” The Master [Daokai] immediately used his hands to cover his ears.

Later, he [Daokai] became head cook. Touzi said, “To be manager of work in the kitchen is not easy.” The Master [Daokai] said, “I would not presume to say.” Touzi said, “Do you boil the rice gruel and steam the rice?” The Master [Daokai] said, “The workers clean the rice and tend the fire. The postulants boil the rice gruel and steam the rice.” Touzi said, “What do you do?” The Master [Daokai] said, “Reverend, out of compassion, release him and have him go relax!”  

1 capital (C. jingshi 京師; J. keishi). This word refers to the dynastic capital city and its environs. In the present context, the reference is to Kaifeng 開封 (J. Kaihō), capital of the Northern Song dynasty (960–1127).
2 Taishu Monastery (C. Taishusi 台術寺; J. Daijutsuji). In all Chinese sources that contain biographies of Furong Daokai, the name of this monastery is given as Shutai Monastery (C. Shutaisi 術台寺; J. Juttaiji). The reversal of the two glyphs in the Denkōroku is probably due to a copyist’s error.
3 and so on, down to (naishi 乃至). This expression indicates that part of this repetition of the Root Case has been elided to save space, but that the intention is to quote the entire thing.
4 “release him and have him go relax!” (C. fang ta xian qu 放他閑去; J. ta wo hôkan shi sarashime yo 他を放去し去らしめよ). In the Chinese original, the glyph fang 放 (J. hô) is probably not a verb meaning to “release,” but rather a causative marker. If so, the Japanese transcription should read, kare wo shite kan shi sarashime yo 他をして閑し去らしめよ, which would translate as “give him a break.” As it stands, the Japanese transcription treats hôkan 放閑 as a binomial verb meaning to “be released and relax.” The verb fangxian 放閑 is attested in HYDCD, where it is glossed as “released and sent back to unemployment” (fanggui fuxian 放歸賦閑). The object of the verb, translated here as “him” (ta 他), is probably Daokai’s way of referring to the head cook (the position that
One day, he [Daokai] waited on Touzi when the latter strolled to the vegetable garden. Touzi passed his staff to the Master [Daokai]. The Master accepted it and followed along with him. Touzi said, “The arrangement, truly, should be like this.” The Master [Daokai] said, “Even if I carry your shoes or hold your staff for you, Reverend, I do not consider that outside my purview.” Touzi said, “There is a fellow traveler present.” The Master [Daokai] said, “That one person does not accept instruction.” Touzi insisted. When evening came, he questioned the Master [Daokai], saying, “The discussion we had earlier is still not exhausted.” The Master [Daokai] said, “Please, Reverend, raise the issue.” Touzi said, “The hour of the rabbit gives rise to the sun; the hour of the dog gives rise to the moon.” The Master [Daokai] thereupon lit a lamp. Touzi said, “Whether coming up or going down, you are never aimless.” The Master [Daokai] said, “When I am attending you, Reverend, the arrangement, truly, should be like this.” Touzi said, “As for slave boys and maidservants, whose family can be without them within the house?” The Master [Daokai] said, “You, Reverend, are of a venerable old age. If you were to get rid of them, you could not function.” Touzi said, “I get such courtesy.” The Master [Daokai] said, “To repay blessings is the role I have.”

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he himself holds, who he says has nothing to do, given that the lay workers and postulants do all of the actual cooking. However, the grammar of the sentence also permits the word 他 to be interpreted as referring to “them,” i.e. the workers and postulants.

1 hour of the rabbit (C. mao 豬; J. bō). The “rabbit” is the fourth of the twelve zodiac signs and the fourth of the twelve periods of the day, which corresponds roughly to 5–7 a.m. on the modern clock.

2 hour of the dog (C. xu 戌; J. jutsu). The “dog” is the eleventh of the twelve zodiac signs, and the eleventh of the twelve periods of the day, which corresponds roughly to 7–9 p.m. on the modern clock.

3 “I get such courtesy” (inmo ni ongon narō koto wo etari 恃もに殷懃なることを得たり). Presumably, the “courtesy” (ongon 慶懴) in question is the careful, considerate attention that the teacher Touzi receives from his acolyte (disciple servant) Daokai. However, Keizan’s commentary on this episode later in this chapter suggests that the source of the “courtesy” is the marvelous function of the innate buddha-nature.
In this manner, he [Daokai] carefully and thoroughly clarified that one move. In the beginning, the words and phrases of the buddhas and ancestors are like everyday tea and rice. When he asked if “apart from them, is there a separate place from which to help people, or not?” what he meant was, apart from our present ordinary conduct, is there or is there not anything that the buddhas and ancestors further point out, separately? It was as if he were presenting his own exceptional interpretation.

然るに子曰く、汝道へ、寰中は天子の勅、還て堯舜禹湯を假るや也た無やと。實に是れ當今の令を下すに、卒に昔の堯王舜王の威を假らず。唯一人慶あるときは萬民自から蒙るのみなり。然の如く設ひ釋迦老師出世し、達磨大師現在すとも、人人他の力を假るべからず。唯自肯自證して少分相應あり。

However, Touzi said, “You tell me: when ‘within the imperial domain, the son of heaven’ issues a command, does he turn back and avail himself of Yao, Shun, Yu, and Tang, or not?” Indeed, when the present [ruler] hands down an order, after all, he does not avail himself of the authority of King Yao or King Shun. It is simply a case of “when the one man has good fortune,” his myriad subjects naturally enjoy it. Likewise, even if Old Master Śākyamuni appeared in the world or Great Master Bodhidharma were here at present, people should not avail themselves of their power. Only by self-affirmation and self-verification will there be a little bit of accord.

Therefore, he [Daokai] tried explain the principle and add some flavor, but a part of him still looked to others. He did not avoid heading toward

1 “When the one man has good fortune” (bitori kei aru toki) This is a Japanese transcription of the first half of a popular Chinese saying that is often used as a comment by Chan/Zen masters: “When the one man has good fortune, his multitudinous subjects all share in it.” The “one man” (C. yiren; J. bitori) referred to here is the king of a country.
something. Thus, just as he was about to say something, [Touzi] took his
whisk and hit the Master’s [Daokai’s] mouth. Here, to show him that from
the start he was fully equipped, and that there was nothing he lacked,
[Touzi] said, “If you bring forth any intention, you already deserve thirty
blows.” This was not verification. What it means to once “bring forth in-
tention” is to begin to ask, “Now, what kind of thing is mind,” or “What
kind of thing is buddha?” at which point one immediately turns one’s back
on self and faces other.

Let us suppose that you are able to explain matters on your own, saying
that “the entire body is revealed; it is spontaneously clarified,” while also
explaining “mind,” explaining “nature,” explaining “Zen,” and explaining
the “way.” None of this avoids heading toward something. If there is a
place that you are heading toward, then already this is “white clouds for
ten thousand miles.” Your delusion concerning self will last a long time.
How could only thirty blows possibly suffice? Even if you were beaten in
thousands of lives over myriads of kalpas, it would be difficult to get free
from this transgression.

Thus, at these words, [Daokai] immediately awakened, made prostrations
again, and then walked away. He did not even turn his head. When asked,
“Have you arrived at the place of no doubts?” [his reaction was] “Why,
in addition, should I have to reach a place of no doubts?”1 [With such an
intent] one is already separated from it by “ten thousand miles of barrier
mountains.” Thus, at the moment when “words and phrases of the buddhas
and ancestors” touch them, our ears are already completely defiled. Even
if they were washed and cleansed in thousands of lives over myriads of

1 “Why, in addition, should I have to reach a place of no doubts?” (sarani nanzo
utagawazaru tokoro ni itaru beki ka aran) 更に何ぞ疑はざる所に到るべきかあらん.
This is not a direct quote of Daokai, but rather Keizan’s interpretation of what Daokai
meant when he responded to Touzi’s question — “Have you arrived at the stage of no
doubts?” — by immediately covering his ears with his hands.
kalpas, it would be difficult to purify them. Therefore, he [Daokai] “used his hands to cover his ears” and did not take in a single word.

Because he [Daokai] was able to see this place in detail, when he was head cook, too, he said, “Release him and make him go relax.”[1] He [Daokai] was not one who boiled rice, and he was not one who handled vegetables. Thus, carrying firewood and carrying water are all the vacillations[2] of postulants and workers. In the end, they are not the duties of a head cook. Although the one who ties up his sleeves[3] and washes the pots seems to get no break throughout the twelve periods of the day, in the final analysis there is no duty [on the part of the head cook] to lend a hand, and there is no principle that would have him touch things.[4] Thus [Daokai] said, “Release him and make him go relax.”

1 “Release him and make him go relax” (hōkan ta narashimu 放閑他ならしむ). In its use of this wording, the Shūmuchō edition of the Denkōroku faithfully follows Ōuchi Seiran’s 大内青巒 (1845–1918) revised edition, compiled in 1885. Ouchi followed the text of the 1857 woodblock edition, which reads:

放二閑他ヲ一ナラシムト。（Busshū 1857, fasc. 2, leaf 126b). However, Ōuchi removed the kundoku marks, which when followed yield a reading of “ta wo hōkan narashimu 他ヲ放閑ならしむ.” Having removed the marks, he should have rearranged the words, but he left them as “hōkan ta narashimu 放閑他ならしむ”), which makes little sense. The English translation proceeds as if the original kundoku marks were still in place, reading the phrase as “ta wo hōkan narashimu 他を放閑ならしむ.

2 vacillations (dōjaku 動著). This term carries an intentional double meaning. On one level, it refers in a literal way to the “actions” or “movements” (dō 動, ugoki 動き) of the postulants and workers. However, in Chan/Zen literature, the term usually refers to a kind of mental “vacillation” that is synonymous with “deluded thinking.” Thus, on a metaphorical level, Daokai is likening the inaction of the head cook to the underlying calmness of the buddha-mind, and comparing the bustling activity of the kitchen workers to the delusions that mind gives rise to.

3 ties up his sleeves (kizuna wo kake 絆を掛け). When doing manual labor, a cord is tied in a figure-eight pattern across the back and under both arms to keep the sleeves of one’s robe from dangling down and getting wet or dirty.

4 no principle that would have him touch things (mono ni fururu ri nashi 物に觸るる理なし). Dōgen, in his Admonitions for the Head Cook, is highly critical of head cooks who do not tie up their sleeves and actually engage in every kind of kitchen chore, be-
Although [Daokai] was able to see in this way, in order to make him more proficient, when they entered the vegetable garden: “Touzi passed his staff to the Master [Daokai]. The Master accepted it and followed along with him. Touzi said, “The arrangement, truly, should be like this.” This [the staff] was not a thing that the Reverend [Touzi] should have carried in his hand. He let [Daokai] know that there is one who does not carry things. At this, [Daokai’s] view began to mature. Therefore, he said, “Even if I carry your shoes or hold your staff for you, Reverend, I do not consider that outside my purview.” At this point the Reverend [Touzi] moved his toes in his shoes. He still had a little doubt about whether [Daokai], even if he knew about carrying the staff, could understand that even raising one’s hand or moving one’s foot is not outside one’s purview.

Accordingly, [Touzi] tested him saying, “There is a fellow traveler present.” It is the Old Guy who has lived together with you all along, whose name you are not only ignorant of, but whose face you do not know. He is the “fellow traveler.” Because he had already been able to see him for a long time, the Master [Daokai] said, “That one person does not accept instruction.”

there is one who does not carry things (mono wo sagezaru mono aru 物を提げざる者ある). To “not carry things” (mono wo sagezaru 物を提げざる) means to realize the emptiness of dharmas.
However, there was still a place that [Daokai] had not reached. Why is that? Because, even if he knew that there is that one person who does not join in when a hand is raised and does not feel any contact when the feet are moved, if all he knew was the existence of that, then there would still be something he doubted. Thus, at that time, with the principle “still not exhausted,” Touzi “desisted.” Then, “when evening came, he questioned the Master [Daokai], saying, ‘The discussion we had earlier is still not exhausted.’” At that time, the Master [Daokai] already knew that it [“that one person”] existed, and he had nothing he could doubt. As if to say, “How could there be a place I have not reached?” he said, “Please, Reverend, raise the issue.”

At that time, Touzi instructed him, saying, “The hour of the rabbit gives rise to the sun; the hour of the dog gives rise to the moon.” In particular, the cool night air passes by the stars move, and the moon goes down, while the white snow lying across the broad blue mountains has yet to appear. Nevertheless, again, without grouping with anything, there is the arising phenomenon that is the sun. The sun’s energy then sinks behind the western mountains, and the shapes of myriad phenomena do not appear. But even if there are no people going and coming, and the roadside is indistinguishable, there is still a matter that is not at all in vain. Thus, “it gives rise to the moon.” From this standpoint, even if things are “knocked into a single bit” that has no relation to anything else, and nothing other is seen, there is nonetheless a place that, of itself, is vivid and brightly shining. It quickly illuminates and dispels the darkness. Thus, “the Master [Daokai]
thereupon lit a lamp.” Truly, his arrival,¹ and his detailed seeing, had become clear.

Therefore, he [Touzi] said, “Whether coming up or going down, you are never aimless.” When he [Daokai] had already become intimate with this place, truly, there was never a period of time throughout the twelve periods of the day when he relaxed his concentrated effort. Therefore, he [Daokai] said, “When I am attending you, Reverend, the arrangement, truly, should be like this.” Although his [Daokai’s] coming to see was refined, he seemed to have understood it as marvelous functioning. Therefore, [Touzi] tested him again, saying, “As for slave boys and maidservants, whose family can be without them within the house?” In other words, whose household is without servants who come and go as ordered? “The Master [Daokai] said, ‘You, Reverend, are of a venerable old age. If you were to get rid of them, you could not function.’” There is one who, being already very old and very great, does not mix with the dust of the world.² Its body is marvelous wisdom, and in the final analysis there is no separation between them.³ Thus,

¹ his arrival (itaru koto 到ること). This probably refers back to Touzi’s question to Daokai: “Have you arrived at the stage of no doubts?” (nanji fugi no chi ni itaru ya 不疑の地に到ること)

² There is one who... does not mix with the dust of the world (zokujin ni konzezaru mono ari 俗塵に混ざる者あり). There is an intentional double meaning here. The referent of the word “one” (mono 者) appears at first glance to be the elderly and wise Reverend Touzi, but the subsequent description of it suggests that the referent is the innate buddha-nature.

³ no separation between them (ai hanarezu 相離れず). This is an ambiguous statement. The expression “mutually separate” (C. xiangli 相離; J. sōri) indicates two elements that are not connected to one another. The negation of that is “not mutually separate” (C. buxiangli 不相離; J. fusōri), or “mutually inclusive.” The problem in the present context is that it is not clear what the two elements in question are. One possibility is that (a) the buddha-nature is inseparable from (b) the dust of the world. Or, perhaps the mutually inclusive elements are (a) marvelous wisdom and (b) its marvelous functioning. A third possibility is that (a) the aged teacher Touzi is inseparable

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he [Daokai] said, “You, Reverend, are of a venerable old age. If you were to get rid of them, you could not function.” Coming to see in this way, truly, has nothing of “not fully arriving.” Therefore, [Touzi] said, “I get such courtesy.”

From vast great kalpas past, it comes bearing again and again,¹ with no separation between them [master and servant] for even a moment. Reception of the power of blessings has taken place for a long time. If we try to compare its blessings, not even the Iron Ring Mountain or great Mount Sumeru can match it. If we compare its virtue, not even the four seas and Nine Provinces can match it. What is the reason for that? Because Sumeru, the sun and moon, and the great oceans and rivers all continue to change with time. But this old reverend’s² blessings, ultimately, have no ups and downs. Therefore, with regard to time, there is no time when its favor is not received.

To live uselessly and die uselessly, without once respectfully making prostrations to his venerable countenance, is to be one who is forever unfilial, and to forever sink in the sea of birth and death. But if you proceed attentively and are able to see him even a little, then in that one moment you will have completely repaid the vast blessings of thousands of lives over

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¹ it comes bearing again and again (tanrai shi mote yuki 担来しもてゆき). The verb here, to “come bearing” (tanrai su 担来す), describes the typical activity of a household servant. However, the subject of the verb is not specified in the Japanese original. The subject is rendered as “it” in English because the implied actor (or “servant”) is the marvelous function of the innate buddha-nature.

² this old reverend (kono rō oshō 此老和尚). The reference seems as if it could be to Reverend Touzi, but it is clear from the overall context that “this old reverend” is the innate, timeless, and unchanging buddha-nature.
myriads of kalpas. Thus, [Daokai] said, “To repay blessings is the role I have.” Due to the carefulness with which [Daokai] came to see in this way,往後に僧問ふ、胡茄の曲子は五音に随せず、韻青宵を出づ、請ふ師吹唱せよ。師曰く、木鶏夜半に啼き、鐵鳳天明に叫ぶ。曰く、恁麼ならば則ち一句の曲に千古の韻を含む、滿堂の雲水盡く知音なり。師曰く、無舌の童兒能く繼和すと。
later on¹ a monk asked:² “Songs for the reed flute of the Northern barbarians do not follow the five tones, but their harmonies spring forth in the azure evening.”³ Please, Master, blow a tune. The Master [Daokai] said: “A wooden rooster crows in the middle of the night; an iron phoenix cries at the crack of dawn.” [The monk] said, “If so, a single phrase of the song contains the harmonies of great antiquity, and wandering monks who fill the hall all ‘know the music.” The Master [Daokai] said, “A tongueless child can keep the tune.”

He [Daokai] was matured in this way, so there were no “blue mountains” to seize his eyes, and no “clear springs” to wash his ears.⁴ Thus: “Looking at

¹ later on (ógo ni 往後に). The block of text that begins with these words is a Japanese transcription (yomikudashi 読み下し) of a nearly identical Chinese passage that appears in the Collated Essentials of the Five Flame Records under the heading “Chan Master Furong Daokai of Tianning Monastery in the Eastern Capital [Kaifeng]:”

² a monk asked (sō tou 僧問ぶ). The quoted saying that follows is nearly identical to one attributed in Chan texts to Dongshan Liangjie 洞山良价 (J. Tōzan Ryōkai; 807–869). Thus, the unnamed monk cited here was actually raising Dongshan’s saying as a koan and “asking” (tou 問ぶ) Daokai to comment on it. → “Songs for the reed flute of the Northern barbarians do not follow the five tones, but their harmonies spring forth in the pure heavens. We rely on you, lord, to blow a tune.”

³ azure evening (seishō 青宵). The Chinese original of the passage in which this term appears, in all extant versions, gives the glyph “heavens” (C. xiao 宵; J. shō), not “evening” (C. xiao 宵; J. shō).

⁴ there were no “blue mountains” to seize his eyes, and no “clear springs” to wash his ears (manako wo ōu seizan naku, mimi wo arau seisenzashi 眼を撫ふ青山なく、耳を
profit and looking at fame is like sticking dust in your eye.”¹ And, “Looking at forms and listening to sounds is like planting flowers on rock.”² Thus his [Daokai’s] feet, thereafter, never crossed the threshold of the gate,³ and he vowed not to go out to maigre feasts.⁴ He [Daokai] did not dislike others

¹ “Looking at profit and looking at fame is like sticking dust in your eye” (ri wo mi, na wo miru koto, ganchū ni setsu wo tsukuru ni nitari 利を見、名を見ること、眼中に屑を著るに似たり). This is a quotation, in Japanese transcription (yomikudashi 読み下し), of a saying attributed to Daokai in the biography of “Chan Master Furong Daokai of Tianning Monastery in the Eastern Capital [Kaifeng]” in the Collated Essentials of the Five Flame Records:

“The wooden horse neighs long; the stone ox runs well. The blue mountains beyond the heavens have but little hue [or shape]; the spring that burbles near my ears has no sound.”

《五燈會元》木馬長鳴。石牛善走。天外之青山寡色。耳畔之鳴泉無聲。(CBETA, X80, no. 1565, p. 292, c4-5 // Z 2B:11, p. 266, a1-2 // R138, p. 531, a1-2).

² “Looking at forms and listening to sounds is like planting flowers on rock” (iro o mi, koe o kiku koto, sekijō ni hana wo uyuru ni nitari 色を見る、声を聞くこと、石上に華を裁るに似たり). This is a quotation, in Japanese transcription (yomikudashi 読み下し), of a saying attributed to Daokai in the biography of “Chan Master Furong Daokai of Tianning Monastery in the Eastern Capital [Kaifeng]” in the Jiatai Era Record of the Pervasive Spread of the Flame and the Collated Essentials of the Five Flame Records:

《五燈會元》遇聲遇色。如石上栽花。(CBETA, X80, no. 1565, p. 292, b9-10 // Z 2B:11, p. 265, c18-d1 // R138, p. 530, a18-b1).

The expression “planting flowers on a rock,” however, did not originate with Daokai. In many Chan/Zen texts, beginning with the Jingde Era Record of the Transmission of the Flame (T. 2076.51.311b28), it is attributed to Shitou Xiqian’s disciple, Yaoshan Weiyuan (J. Yakusan Igen; 745–828). In Chapter 36 of the Denkōroku, Yaoshan is quoted as saying: “For me, here, it is like planting flowers on rock” (C. ru shi shang zai hua 如石上栽華; J. sekijō ni hana wo uyuru ga gotoshi 石上に華を栽るが如し). The statement involves a pun, for Shitou built his hut on “a rock” (C. shitou 石頭; J. sekitō) and was named “The Rock” (C. Shitou 石頭; J. Sekitō) for that reason.

³ never crossed the threshold of the gate (monkon wo koezu 門閾を越へず). That is to say, he never went out of the monastery. To do so would entail (at least symbolically) crossing the threshold of the main gate of the monastery, which is known as the mountain gate or triple gate.

⁴ not to go out to maigre feasts (fusai sezu 赴齋せず). That is to say, he refused invitations to maigre feasts held at other monasteries or the homes of lay patrons. According to the biography of “Chan Master Furong Daokai of Tianning Monastery in the
coming [to his monastery], nor did he dislike their leaving. His congregation was of no fixed size, but varied with the times. His daily meal was a single bowl of rice gruel. [He said,] “When there is not enough to make rice gruel, then just have rice decoction.”

The lineage essentials of Dongshan’s House, when they reached this point, proliferated and flourished. Because his [Daokai’s] coming to see was intimate, and he preserved it without error, he did not forget the entrustment of the former sages. Having studied the house rules of the old buddhas in this manner, still he said:

Eastern Capital [Kaifeng]” in Collated Essentials of the Five Flame Records:
The thereafter, he did not leave the monastery and did not go out to maigre feasts.

Do not go out to maigre feasts. Do not send out a fundraiser. Simply take stock of the annual income [or produce] from the [monastery’s] estate lands, divide that into 360 equal portions, and take one portion for use each day. Do not add to or decrease the portion in accordance with the number of people [to feed]. If there is sufficient rice, then make rice. If there is not enough to make rice, make rice gruel. If there is not enough to make rice gruel, make a rice decoction. When newly arrived monks formally meet the abbot, serve tea and that is all; do not serve snacks.
“This mountain monk’s 1 activity has no taking. I am unworthy of the honor of being head of this monastic community. While occupying this seat, how could I possibly squander its permanent property, or suddenly forget the entrustment of the former sages? As the current one [abbot], I will in every way emulate the precedents for the abbacy set by the ancients ... and so on, down to... 2

Every time this mountain monk goes to explain what was done by the former sages, I am immediately conscious of being unworthy of any position. I feel ashamed by the weakness of this later generation.”

抑も忝く九代の法孫としてなまじゐに宗風を唱へ、二六時中的行履、後人の表様とするに足らず。四威儀の中、用心悉く以て迂曲なり。心の面目ありてか三箇五箇の雲衲に対し、一句半句を施設することあらん。慚づべし愧づべし、恐るべし懼るべし。曩祖の照覽、先聖の冥見、然も是の如くなりと雖も、諸参學人、忝なく芙蓉禪師の遠孫として、既に永平門下の一族なり。

1 this mountain monk (C. shanseng 山僧; J. sanzō 山門). This is a self-deprecating term used by Chan/Zen masters to refer to themselves. The block of text that begins with these words is a Japanese transcription (yomikudashi 読み下し) of the first and last lines of a nearly identical Chinese passage that appears in the Collated Essentials of the Five Flame Records under the heading “Chan Master Furong Daokai of Tianning Monastery in the Eastern Capital [Kaifeng].” The parts that are set in a more angular font are transcribed into Japanese; the long middle section is elided and marked with the words, “and so on, down to” (naishi 乃至):

2 and so on, down to (naishi 乃至). This expression indicates that part of the original Chinese passage that is being quoted has been elided to save space, but that the intention is to cite the entire thing.
Now, as his [Daokai’s] dharma descendant in the ninth generation, I inadequately propound his lineage style, and my conduct throughout the twelve periods of the day is not good enough to serve as a billboard for this later generation. In all four deportments, my attentiveness is remote and twisted. With what face do I meet three or five itinerant monks? Will I devise a single phrase or half a phrase? How shameful, embarrassing, fearful, and dreadful! Although I am like this in the gaze of the ancestors of old and the extrasensory vision of the former sages, O student trainees, I am grateful that, as a distant descendant of Chan Master Furong Daokai, I am already a member of the family of the followers of Eihei.

You must, meticulously, clearly distinguish the mind-ground and carefully pay attention. Ridding yourself of every single hair’s-breadth of thought for fame and profit, and every single infinitesimal mote of dust of pride in your mind, intimately concentrate your techniques of mind and precisely regulate your bodily etiquette. Arrive where you should arrive, fathom what you should fathom, and distinguish the “matter of your entire life’s study.” Without forgetting the matter entrusted by the ancestors of old, follow in the footsteps of the former sages and exchange glances with the old buddhas. Despite the misfortune of this latter age, you surely have the capacity to see a tiger in the marketplace. Or, there may be people [here] who find gold under their bamboo hats. That is my ultimate prayer; my ultimate prayer.


2 *see a tiger in the marketplace* (*shichû ni tora wo miru* 市中に虎を見る). This expression comes from a story in an ancient Chinese text entitled *Strategies of the Warring States*. In it, the ruler says that he would not believe a report of a tiger in the marketplace if only one or two people reported seeing it, but if a third person also reported seeing it, then he would believe it.
Now then, speak! How should I raise a comment on the aforementioned episode?

VERSE ON THE OLD CASE 【頌古】

紅粉不施醜難露。自愛瑩明玉骨粧。

Even when makeup¹ is not applied, homeliness cannot appear; if you take care of your lustrous clarity,² your jade skeleton³ will be beautified.⁴

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¹ makeup (C. hongfen 紅粉; J. kōfun). Literally “rouge powder.” The term also refers, by metonymy, to a “beautiful woman.”

² take care of your lustrous clarity (C. ziai yingming 自愛瑩明; J. jiai keimyō). There is a double meaning here. In most Buddhist contexts, “self love” (C. ziai 自愛; J. jiai; S. ātma-kāma) is a negative tendency, and the root cause of suffering. This poem associates “loving oneself” with a woman’s use of makeup. However, the same expression is also used in a more positive sense to mean “caring for oneself” (e.g. trying to stay healthy). The “lustrous clarity” (C. yingming 瑩明; J. keimyō) that the poem enjoins us to care for can mean the appearance of one’s face, but in the present context it refers to the innate buddha-nature, which in the Denkōroku is constantly described as “bright,” “shining,” “clear,” etc.

³ jade skeleton (C. yugu 玉骨; J. gyokukotsu). In Chinese culture, “jade” (C. yu 玉; J. gyoku) is regarded as a material that is incorruptible. Thus, a “skeleton” or “bones” (C. gu 骨; J. kotsu) made of jade refers metaphorically to something quasi-permanent within the human being that will never rot or change: the innate buddha-nature. According to Mathews’ Chinese-English Dictionary (p. 1149), “jade bones” also indicates “a man of lofty and pure aims.” In this poem, there is an association of the negative kind of “self love” with femininity, and the positive kind of “caring for self” with masculinity.

⁴ beautified (C. zhuang 粧; J. shō). Made up; adorned with makeup (C. hongfen 紅粉; J. kōfun).