

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

ROOT CASE 【本則】

第四十五祖、芙蓉山道楷禪師、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、汝道囊中天子勅、還假堯舜禹湯也無。師欲進語。青以拂子、撼師曰、汝發意來、早有三十棒分。師即開悟。

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,⁴ or not?” The Master [Daokai] 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.

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* 囊中天子; J. *kanchū tēnshi*). A common Chan/Zen expression, best known from its inclusion in the *koān* “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 堯舜禹湯; 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 hōssu wo motte, shi no kuchi wo uchite* 青拂子を以て、師の口を撼

PIVOTAL CIRCUMSTANCES 【機縁】

師諱は道楷。

The Master's personal name was Daokai.

幼より閑静を喜で伊陽山に隠る。後に京師に遊で台術寺に籍名す。法華を試みて得度す。投子に海會に謁し、乃ち問ふ、佛祖の言句、乃至、師即開悟し再拜して便ち行く。子曰く、且來、闍黎。師顧りみず。子曰く、汝不疑の地に到るや。師、即ち手を以て耳を掩ふ。後に典座と爲る。子曰く、厨務勾當易すからず。師曰く、不敢。子曰く、粥を煮るか飯を蒸すか。師曰く、人工は淘米著火、行者は煮粥蒸飯。子曰く、汝甚麼をか作す。師曰く、和尚慈悲、他を放閑し去らしめよ。一日、投子に待して菜園に遊ぶ。子、拄杖を度して師に與ふ。師、接得して便ち隨行す。子曰く、理まさに恁麼なるべし。師曰く、和尚のために鞋を提げ杖を拏ぐ、也た分外と爲さず。子曰く、同行の在る有り。師曰く、那一人は教を受けず。子、休し去る。晩に至て師に問ふ、早來の説話、未だ盡さず。師曰く、請ふ和尚舉せよ。子曰く、卯には日を生じ、辰には月を生ず。師、即ち點燈し來る。子曰く、汝上來下去、總に徒然ならず。師曰く、和尚の左右に在れば理まさに此の如くなるべし。子曰く、奴兒婢子、誰家の屋裏にか無らん。師曰く、和尚年尊なり、他を闕かば不可なり。子曰く、恁麼に慇懃なることを得たり。師曰く、恩を報ずるに分ありと。

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

ちて). The English translation here follows the Japanese transcription given in the Shūmuchiō edition of the *Denkōroku*, which glosses the verb to “shake,” “wave,” or “move” (C. *han* 撼, *kan*) as “hit” (*utsu* 打つ). A direct English translation of the original Chinese would be: “Yiqing took his whisk and waved it in front of the Master’s mouth,” or perhaps, “brushed it back and forth against the Master’s mouth.”

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]:”

《五燈會元》自幼學辟穀。隱伊陽山。後遊京師。籍名術台寺。試法華得度。謁投子於海會。乃問。佛祖言句。如家常茶飯。離此之外。別有爲人處也無。子曰。汝道寰中天子敕。還假堯舜禹湯也無。師欲進語。子以拂子撼師口曰。汝發意來。早有三十棒也。師即開悟。再拜便行。子曰。且來。闍黎。師不顧。子曰。汝到不疑之地邪。師即以手掩耳。後作典座。子曰。厨務勾當不易。師曰。不敢。子曰。煮粥邪。蒸飯邪。師曰。人工淘米著火。行者煮粥蒸飯。子曰。汝作甚麼。師曰。和尚慈悲。放他閑去。一日侍投子遊菜園。子度拄杖與師。師接

capital¹ and registered at Taishu Monastery.² He was tested on the *Lotus Sûtra* and then was ordained. He encountered Touzi at Haihui Monastery and asked, “The words and phrases of the *buddhas and ancestors* are” ...and so on, down to...³ The Master [Daokai] immediately awakened. He made prostrations again and then walked away. Touzi said, “Come here, Acârya,” 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!”⁴

得便隨行。子曰。理合恁麼。師曰。與和尚提鞋拄杖。也不爲分外。子曰。有同行在。師曰。那一人不受教。子休去。至晚問師。早來說話未盡。師曰。請和尚舉。子曰。卯生日。戌生月。師即點燈來。子曰。汝上來下去。總不徒然。師曰。在和尚左右。理合如此。子曰。奴兒婢子。誰家屋裏無。師曰。和尚年尊。闕他不可。子曰。得恁麼殷勤。師曰。報恩有分。(CBETA, X80, no. 1565, p. 291, b10-c2 // Z 2B:11, p. 264, d1-17 // R138, p. 528, b1-17).

¹ capital (C. *jingshi* 京師; J. *kyôshi*). 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 *Denkôroku* is probably due to a copyist's error.

³ and so on, down to (*naisi* 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 hōkan shi sarashimeyo* 他を放閑し去らしめよ). In the Chinese original, the glyph *fang* 放 (J. *hō*) 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 sarashimeyo* 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 *hōkan* 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 desisted. 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 rabbit¹ gives rise to the sun; the hour of the dog² 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.”³ The Master [Daokai] said, “To repay blessings is the role I have.”

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 (彼) to be interpreted as referring to “them,” i.e. the *workers* and *postulants*.

¹ **hour of the rabbit** (C. *mao* 卯; 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 naru koto wo etari* 恣麼に慇懃なることを得たり). Presumably, the “courtesy” (*ongon* 慇懃) 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*.

INVESTIGATION 【拈提】

是の如く低細綿密に那一著子を明らめ來る。初め佛祖の言句は家常の茶飯の如し。此を離れて外に別に爲人の處ありや也た無やと問ふ意、今尋常行履の外に更に別に佛祖の示す所ありや否やと。頗ぶる所解を呈するに似たり。

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。然の如く説ひ釋迦老師出世し、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,”¹ 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.

故に道理を説き滋味を着けん。尚ほ是れ他を見る分あり。趣向を免がれず。故に進語せんとせしに拂子を以て師の口を撼つ。此に本より以來具足して、欠たることなきことを示すに曰く、汝意を發し來る、早く三十棒の分ありと云ふ。是れ證明には非ず。一度發意とは夫れ心とは如何なるものぞ、佛とは何物ぞと求め來りしより、早く己に背て他に向ひ來る。

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” (*hitori kei aru toki* 一人慶あるとき). 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* 一人; J. *hitori*) 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 intention*" 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.

設ひ自ら説き得て全體現はれたり、自然に明らかかなりと言ひ、心と説き性と説き、禪と説き道と説かん。悉く趣向を免かれず。若し是れ趣向の處あらば、早く白雲萬里なり。己に迷ふこと久しし。豈三十捧のみならんや。千生萬劫、汝を捧すとも罪過免れ難し。

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*.

故に言下に即ち開悟し再拜して便ち行く。敢て頭を回らさず。疑はざる所に到るやと問ふに、更に何ぞ疑はざる所に到るべきかあらん。早く關山萬里を隔て來る。故に佛祖の言句、若し耳に觸るる時、早く我耳を汚し畢りぬ。千生萬劫、洗ひ淨むとも淨まり難し。故に手を以て耳を掩ふて一言を容れず。

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.

此處を子細に見得せし故に、典座の時も乃ち曰く、放閑他ならしむと。煮飯する者に非ず、把菜する者に非ず。故に柴を運び水を運ぶ、皆行者人工の動著なり。卒に典座分上に非ず。絆を掛け釜を淨よむる底、十二時中、間斷なきに似たりと雖も、卒に手を下す分なく物に觸るる理なし。故に他を放閑し去れと言ふ。

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 vacillations² of postulants and workers. In the end, they are not the duties of a head cook. Although the one who ties up his sleeves³ 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 Shūmuchiō edition of the *Denkōroku* faithfully follows Ōuchi Seiran’s 大内青巒 (1845–1918) revised edition, compiled in 1885. Ōuchi followed the text of the 1857 woodblock edition, which reads:

放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 to* 他ヲ放閑ナラシムト.” 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-

是の如く見得し來ると雖も、精熟せしめんとして菜園に入るに、子、拄杖を度して師に與ふ。師、接得して便ち隨行す。子曰く、理まさに恁麼なるべし。是れ和尚手づから持すべき物に非ず。物を提げざる者あることを知らしむ。乃ち熟見し來る。故に曰ふ、和尚のために鞋を提げ杖を拏ぐ、也た分外と爲さずと。此に和尚鞋履に指を動じ、拄杖を提げたる所を知れりと雖も、尚ほ擧手動足分外とせずと會得せし、少しき其怪みあり。

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*.¹ 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.

故に試みて乃ち曰く、同行の在るあり。從來共に住して名を知らざるのみに非ず、面を知らざる老漢なり。即ち是れ同行なり。早く見得し來ること久し。故に師曰く、那一人は教を受けずと。

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.”

然れども尚ほ到らざる所あり。故如何となれば既に那一人ありて擧手に伴はず、動足に觸れざることを知るとも、唯是の如くあることをのみ知らば、尚ほ疑はしきことあり。故に投子、其時、理未だ盡さず休し去る。乃ち晚に至て師に問て曰く、早來の説話、未だ盡さず。時に師、既に有ることを

ing content to merely oversee the workers under their command. It is somewhat ironic, therefore, that Keizan here describes the head cook as someone who, in principle, never lifts a finger to help in the kitchen. However, this is only due to Keizan’s development of a metaphor in which “head cook” represents the awakened *buddha-mind*, and “refraining from touching things” means realizing the *emptiness of dharmas*.

¹ 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*.

知て疑ふべきに非ず。何ぞ到らざる所かあらんと謂ふに曰く、請ふ和尚舉し來れと。

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.”

時に投子示して曰く、卯には日を生じ戌には月を生ずと。殊に夜氣過ぎ去て星移り月暗く、白雪青山に横はりて未だ露はれず。然れども更に群せずして生ずる底の日あり。日勢、西山に没して、萬像、影現はれず。往來、人なくして、路頭、辨まへずとも、又更に空ぜざる底の事あり。故に月を生ず。此田地、設ひ一片に打成して餘物をも交えず。他見るなしと雖も、自から靈靈赫赫の處あり。早く暗昧を照破す。故に師、即ち點燈し來る。實に到ること細かに見る事明らかなり。

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,¹ 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,² 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]

¹ In particular (*koto ni* 殊に). That is to say, what the expression “hour of the rabbit” refers to, in particular, is the time when dawn begins to break, as described poetically in the remainder of this sentence.

² The sun’s energy then sinks behind the western mountains (*nissei, seizan ni bossbite* 日勢、西山に没して). This refers to the “hour of the dog.”

thereupon lit a lamp.” Truly, his arrival,¹ and his detailed seeing, had become clear.

故に示して曰く、上來下去、總に徒然ならず。既に此處に親しき時、實に十二時中、閑功夫の時節なし。故に曰く、和尚の左右に在ては理まさに此の如くなるべしと。見來ること細やかなりと雖も、妙用底に會しけるに似たり。故に重ねて試みんとて曰く、奴兒婢子、誰家の屋裏にか無からんと。使ひ來り使ひ去るやつこ、誰家にか無からんと。師曰く、和尚年尊、他を關かば不可なりと。既に老老大大として俗塵に混ぜざる者あり。其體妙明にして卒に相離れず。故に曰ふ、和尚年尊、他を關かば不可なりと。恁麼に見來ること、實に精到ならずといふことなし。故に曰く、恁麼に慇懃なることを得ると。

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* 汝不疑の地に到るや).

² There is one who... does not mix with the dust of the world (*zokujin ni konzearu mono ari* 俗塵に混ぜざる者あり). 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

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.”

廣大劫より以來、擔來しもてゆき暫らくも相離れず。恩力を受け來ること多時なり。此恩を比せんとする、鐵圍大須彌も比すること能はず。此徳を抗らぶるに、四海九州も比すること能はず。其故は何ぞ。迷慮日月、大海江河、悉く時移りもてゆく。此老和尚の恩は卒に成敗に非ず。故に時として、其恵を蒙らざる時なし。

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's*² blessings, ultimately, have no ups and downs. Therefore, with regard to time, there is no time when its favor is not received.

徒に生じ徒に死して一度尊顔を拜しなごまつらざる、永く不孝の者として、久く生死海に沈淪す。若し精細にして、僅に見得せば、千生萬劫の洪恩、一時に報じ盡し畢りぬ。故に曰く、恩を報ずるに分ありと。是の如く見來ること精細なるに依りて、

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

from (b) his acolyte (disciple servant) Daokai. The operative metaphor that underlies all of these possibilities is that of a household (family) and its servants, who always function in conjunction with each other.

¹ it comes bearing again and again (*tanrai shi mote yuki* 擔來しもてゆき). The verb here, to “come bearing” (*tanrai su* 擔來す), 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、満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.”

是の如く純熟して眼を掩ふ青山なく、耳を洗ふ清泉なし。故に利を見、名を見ること、眼中に屑を著るに似たり。色を見、聲を聞くこと、石上に華を裁るに似たり。故に足、遂に門閭を踏へず。寧て赴齋せず。他の來るをも厭はず、去るをも厭はず。其衆、時に隨て多少定まらず。日食粥一盂なり。粥と作して足らざるときは則ち只米湯のみなり。

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 (*ōgo 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]:

《五燈會元》住後。僧問。胡家曲子不墮五音。韻出青宵。請師吹唱。師曰。木鶏啼夜半。鐵鳳叫天明。曰。恁麼則一句曲含千古韻。満堂雲水盡知音。師曰。無舌童兒能繼和。(CBETA, X80, no. 1565, p. 291, c2-5 // Z 2B:11, p. 264, d17-p. 265, a2 // R138, p. 528, b17-p. 529, a2).

² a monk asked (*sō tou* 僧問ふ). 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* 問ふ) 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* 霄; 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 seisen nashi* 眼を掩ふ青山なく、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 (洗う清泉なし). This statement about Daokai may allude to words attributed to him 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).

¹ “Looking at profit and looking at fame is like sticking dust in your eye” (*ri wo mi, na wo miru koto, ganchû 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 *Jiatai Era Record of the Pervasive Spread of the Flame* and the *Collated Essentials of the Five Flame Records*:

《五燈會元》見利見名。似眼中著屑。(CBETA, X80, no. 1565, p. 292, b10 // Z 2B:11, p. 265, d1 // R138, p. 530, b1).

² “Looking at forms and listening to sounds is like planting flowers on rock” (*iro o mi, koe o kiku koto, sekijô ni hana wo uyuru ni nitari* 色を見、聲を聞くこと、石上に華を栽るに似たり). 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*:

《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 藥山惟儼 (J. Yakusan Igen; 745–828). In Chapter 36 of the *Denkôroku*, 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. *sekijô 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; J. *sekitô*) and was named “The Rock” (C. *Shitou* 石頭; J. *Sekitô*) for that reason.

³ never crossed the threshold of the gate (*monkon wo koezu* 門閭を踰へず). 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.”¹

洞家の宗旨、此に到りて繁興す。其見來ること親く、保持錯まらざるに依て、先聖の付囑を忘れず。古佛の家訓を學し來ること是の如くなりしに、猶ほ道ふ、

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:

山僧、行業取ること無く、山門に主たることを忝ふ。豈坐ながら常住を費やして頓に先聖の付囑を忘るべけんや。今者、輒ち古人の住持たる體例に倣ふて、乃至、山僧、古聖の做處を説著するに至る毎に、便ち覺ふ、身を容るに地なきことを。慚愧す、後人の軟弱なることをと。

Eastern Capital [Kaifeng]” in *Collated Essentials of the Five Flame Records*:

Thereafter, he did not leave the monastery and did not go out to *maigre feasts*.

《五燈會元》更不下山。不赴齋。(CBETA, X80, no. 1565, p. 292, b23 // Z 2B:11, p. 265, d14 // R138, p. 530, b14).

¹ “When there is not enough to make rice gruel, then just have rice decoction” (*shuku to nashite tarazaru toki wa sunawachi tada beito nomi nari* 粥と作して足らざるときは則ち只米湯のみなり). This is a quotation, in Japanese transcription (*yomikudashi* 読み下し), of one item (set in non-serif Roman and more angular Chinese font) in a list of guidelines that Daokai promulgated to ensure frugality in his monastery, as reported 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*:

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.

《五燈會元》不赴齋。不發化主。唯將本院莊課一歲所得。均作三百六十分。日取一分用之。更不隨人添減。可以備飯則作飯。作飯不足則作粥。作粥不足則作米湯。新到相見。茶湯而已。更不煎點。(CBETA, X80, no. 1565, p. 292, b23-c2 // Z 2B:11, p. 265, d14-17 // R138, p. 530, b14-17).

“This mountain monk’s¹ 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みに宗風を唱へ、二六時中の行履、後人の表榜とするに足らず。四威儀の中、用心悉く以て迂曲なり。何の面目ありてか三箇五箇の雲衲に對し、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、諸參學人、忝なく芙蓉楷禪師の遠孫として、既に永平門下の一族なり。

¹ **this mountain monk** (C. *shanseng* 山僧; J. *sanzô*). 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):

《五燈會元》山僧行業無取。忝主山門。豈可坐費常住。頓忘先聖付囑。今者輒敷古人。爲住持體例。與諸人議定。更不下山。不赴齋。不發化主。唯將本院莊課一歲所得。均作三百六十分。日取一分用之。更不隨人添減。可以備飯則作飯。作飯不足則作粥。作粥不足則作米湯。新到相見。茶湯而已。更不煎點。唯置一茶堂。自去取用。務要省緣。專一辦道。又況活計具足。風景不疎。華解笑。鳥解啼。木馬長鳴。石牛善走。天外之青山寡色。耳畔之鳴泉無聲。嶺上猿啼。露濕中宵之月。林間鶴唳。風回清曉之松。春風起時。枯木龍吟。秋葉凋而寒林華散。玉堦鋪苔蘚之紋。人面帶烟霞之色。音塵寂爾。消息宛然。一味蕭條。無可趣向。山僧今日向諸人面前。說家門已是不著便。豈可更去陞堂入室。拈槌豎拂。東唱西棒。張眉努目。如癩病發相似。不唯屈流上座。況亦辜負先聖。你不見達磨西來少室山下。面壁九年。二祖至於立雪斷臂。可謂受盡艱辛。然而達磨不曾措了一詞。二祖不曾問著一句。還喚達磨作不爲人。得麼。二祖做不求師。得麼。山僧每至說著古聖做處。便覺無地容身。慚愧後人軟弱。(CBETA, X80, no. 1565, p. 292, b21-c15 // Z 2B:11, p. 265, d12-p. 266, a12 // R138, p. 530, b12-p. 531, a12).

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,¹ I [Keizan] 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 departments*, 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*.

須からく子細に心地を明辨して低細に用心し、一毫髪の名利の思を、一微塵の憍慢の心なくして、親く心術を定め細やかに身儀を調べ、到るべきに到り、究むべきを究めて、一生参學の事を辨じ、曩祖囑累の事を忘ることなくして、歩を先聖に繼ぎ、眸を古佛に交えて、設ひ来世澆運なりと雖も、市中に虎を見る分あるべし。若しは笠下に金を得る人あるべし。至禱至禱。

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*.² Or, there may be people [here] who find gold under their bamboo hats. That is my ultimate prayer; my ultimate prayer.

¹ *Dharma descendant in the ninth generation* (*kudai no hōson* 九代の法孫). The Sôtō lineage from Furong Daokai 芙蓉道楷 down to Keizan is: (1) Danxia Zichun 丹霞子淳, (2) Zhenxie Qingliao 真歇清了, (3) Tiantong Zongjue 天童宗珙, (4) Xuedou Zhijian 雪竇智鑑, (5) Tiantong Rujing 天童如淨, (6) Eihei Dōgen 永平道元, (7) Eihei Ejō 永平懷奘, (8) Daijō Gikai 大乘義介, and (9) Keizan Jōkin 瑩山紹瑾.

² *see a tiger in the marketplace* (*shichū 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.

且く道へ、如何が適來の因縁を擧著せん。

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

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*).