

CHAPTER FORTY-THREE (*Dai yonjūsan shō* 第四十三章)

ROOT CASE 【本則】

第四十三祖、大陽明安大師、因

The Forty-third Ancestor, Great Master Taiyang Mingan,¹ on one occasion

問梁山和尚、如何是無相道場。山、指觀音像曰、這箇是吳處士畫。師擬進語。山急索曰、這箇是有相底、那箇是無相底。師於言下省。

asked Reverend Liangshan,² “What about the signless place of practice?” Liangshan pointed to an image of Avalokiteśvara and said, “This was painted by Retired Scholar Wu.” The Master [Taiyang] was thinking over what to say when Liangshan interjected, saying, “This one has signs. Which is the signless one?” At these words, the Master [Taiyang] gained insight.

PIVOTAL CIRCUMSTANCES 【機縁】

師諱は警玄。傳燈等に載る處、時の皇帝の名に依て警延と云ふ。然れども實の諱は是れ警玄なり。

The Master's [Taiyang's] personal name was Jingxuan. According to what is written in the *Transmission of the Flame* and other texts, because of the

¹ Great Master Taiyang Mingan (C. Taiyang Mingan Dashi 大陽明安大師; J. Taiyō Myōan Daishi). A name, possibly a posthumous honorary title, for Taiyang Jingxuan 大陽警玄 (J. Taiyō Kyōgen; 942–1027), a.k.a. Taiyang Jingyan 大陽警延 (J. Taiyō Kyōen), renowned as the abbot of the monastery on Mount Taiyang in Yingzhou.

² asked Reverend Liangshan (*wen Liangshan Heshang* 問梁山和尚; J. Ryōzan Oshō ni tou 梁山和尚に問ふ). The block of Chinese text that begins with these words is nearly identical to one that appears in the *Collated Essentials of the Five Flame Records* under the heading “Chan Master Jingxuan of Mount Taiyang in Yingzhou”:

《五燈會元》初到梁山。問。如何是無相道場。山指觀音。曰。這箇是吳處士畫。師擬進語。山急索曰。這箇是有相底。那箇是無相底。師遂有省。(CBETA, X80, no. 1565, p. 288, a16-18 // Z 2B:11, p. 261, c1-3 // R138, p. 522, a1-3).

The same question and answer is also found as Case #242 in Dōgen's *Treasury of the True Dharma Eye in Chinese Characters* (DZZ 5.252), and in many other Chan/Zen records.

name of the emperor at that time,¹ he was called Jingyan. However, his actual personal name was Jingxuan.

江夏張氏の子。智通禪師に依て出家す。十九にして大僧と爲り圓覺了義を聞く。講席に能く及ぶ者なし。遂に遊方して初め梁山に到て問ふ、如何が是れ無相の道場。乃至、師遂に省あり。便ち禮拜し本位に倚て立つ。山曰く、何ぞ一句を道取せざる。師曰く、道ふことは即ち辭せず、恐くは紙筆に上らん。山笑て曰く、此語碑に上せ去ることらん。師偈を獻じて曰く、

He was a son of the Zhang Clan in Jiangxia.² He went forth from household life under Chan Master Zhitong. At nineteen, he became a fully ordained monk and listened to the *Explicit Meaning of Perfect Awakening*.³ No one attending the lecture could com-

¹ because of the name of the emperor at that time (*toki no kōtei no na ni yotte* 時の皇帝の名に依て). According to a number of historical records, during the Dazhong Xiangfu Era (大中祥符; 1008–1016) in the reign of the Song dynasty emperor Zhenzong 眞宗, the monk Jingxuan 警玄 (J. Kyōgen) changed his name to Jingyan 警延 (J. Kyōen) to “avoid a taboo national name” (C. *bi guohui* 避國諱; J. *kokki wo sakeru* 國諱を避ける) or to “avoid a taboo mortuary name” (C. *bi miaohui* 避廟諱; J. *byōki wo sakeru* 廟諱を避ける). That is to say, because the second glyph of his name, *xuan* 玄 (J. *gen*), became taboo due its use in an imperial name, he changed it to *yan* 延 (J. *en*). → Great Master Taiyang Mingan.

² He was a son of the Zhang Clan in Jiangxia (*Kōka Chōshi no ko* 江夏張氏の子). The quoted block of text that begins with this sentence 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 Jingxuan of Mount Taiyang in Yingzhou”:

《五燈會元》江夏張氏子。依智通禪師出家。十九爲大僧。聽圓覺了義講席。無能及者。遂遊方。初到梁山。問。如何是無相道場。山指觀音。曰。這箇是吳處士畫。師擬進語。山急索曰。這箇是有相底。那箇是無相底。師遂有省。便禮拜。山曰。何不道取一句。師曰。道即不辭。恐上紙筆。山笑曰。此語上碑去在。師獻偈曰。我昔初機學道迷。萬水千山覓見知。明今辨古終難會。直說無心轉更疑。蒙師點出秦時鏡。照見父母未生時。如今覺了何所得。夜放烏雞帶雪飛。山謂洞上之宗可倚。一時聲價藉藉。山歿。辭塔至大陽。謁堅禪師。堅讓席使主之。(CBETA, X80, no. 1565, p. 288, a14-24 // Z 2B:11, p. 261, b17-c9 // R138, p. 521, b17-p. 522, a9).

Note, however, that Taiyang’s verse, set in a more angular font in the above passage, appears in the Shūmichō edition of *Denkōroku* in the original Chinese.

³ listened to the *Explicit Meaning of Perfect Awakening* (*Engaku ryōgi wo kiku* 圓覺了義を聞く). It is clear from the following sentence that what Taiyang listened to at age nineteen was a lecture on the *Explicit Meaning of Perfect Awakening*, a text better known as the *Sūtra of Perfect Awakening*.

pare with him.¹ After that, he wandered about, and when he first arrived at Mount Liang, he asked [the abbot Liangshan], “What about the signless place of practice?” ... and so on, down to...² the Master [Taiyang] thereupon gained insight. Then he [Taiyang] made prostrations, returned to his original place, and stood. Liangshan said, “Why not speak a single phrase?” The Master [Taiyang] said, “It is not that I refuse to speak, but I am afraid it will be written down on paper.” Liangshan laughed and said, “These words are likely to be inscribed on a stele!” The Master [Taiyang] presented a verse, which said:

我昔初機迷學道、萬水千山覓見知。
明今辨古終難會、直說無心轉更疑。
蒙師點出秦時鏡、照見父母未生時。
如今學了何所得、夜放烏鷄帶雪飛。

Long ago as a beginner, I was a deluded student of the way; in myriad waters and thousands of mountains, I looked to see and know.

To clarify the present and discern the past, finally, was hard to do; straight talk of no-mind just increased my doubts.

But my master brought out the Qin Era mirror; reflected in it I saw the time before my father and mother were born.”

¹ No one attending the lecture could compare with him (*kōseki ni yoku oyobu mono nashi* 講席に能く及ぶ者なし). The expression *jiangxi* 講席 (J. *kōseki*) means “seated for the lecture” (i.e. in attendance at the lecture), not the “lecturer’s seat” (or “at the lectern”), as some translators have assumed. The biography of Taiyang Jingyan in the *Biographies from the Sangha Treasure of the Chan Community* says in part:

[Jingyan] listened to [a lecture on] the *Sūtra on the Explicit Meaning of Perfect Awakening* and asked the lecturer, “What is called perfect awakening?” The lecturer said, “‘Perfect’ means perfectly interfused with that which is contaminated; ‘awakening’ means awakening exhaustively, with nothing remaining.” Jingyan laughed and said, “If it is empty of all existence and non-existence, then what is called perfect awakening?” The lecturer sighed and said, “This boy is so young, yet has awareness as brilliant as this. How can what I have suffice to benefit him?”

《禪林僧寶傳》聽圓覺了義經。問講者。何名圓覺。講者曰。圓以圓融有漏爲義。覺以覺盡無餘爲義。延笑曰。空諸有無。何名圓覺。講者嘆曰。是兒齒少而識卓如此。我所有何足以益之。(CBETA X no. 1560, 79.518c // Z 2B:10.248a // R 137.495a-b).

² and so on, down to (*naishi* 乃至). This expression indicates that part of this repetition of the Root Case in Japanese transcription has been elided to save space, but that the intention is to quote the entire thing.

Nowadays my studies are finished, but what is attained?
Released into the night, the *black rooster* flies, covered in snow.¹

山謂く、洞山の宗倚るべしと。一時に聲價籍籍たり。山没して、塔を辭して大陽に至り、堅禪師に謁す。堅、席を讓て之に主たらしむ。

Liangshan said, “Dongshan’s lineage can rely on you.” At once, his [Taiyang’s] fame spread far and wide. When Liangshan died, he [Taiyang] bade farewell to his [Liangshan’s] stūpa and went to Taiyang, where he called on Chan Master Huijian. Huijian relinquished the abbacy, making him [Taiyang] head of the monastery.

其れより洞山一宗盛に世に興る。人悉く風に走る。

From then on, Dongshan’s entire lineage flourished throughout the world. People all ran to its style.

師、神觀奇偉、威重あり。兒稚の時より日に祇だ一食し、自ら先德附授の重きを以て、足限を越えず、脇席に至らず。

The Master² [Taiyang] had a spiritual appearance that was uncanny and extraordinary, with great dignity. From the time of his youth, he ate only one meal each day. Taking upon himself the burden that the previous worthy had entrusted him with,³ his feet never crossed the boundary of the monastery and his ribs never touched a mattress.

¹ the black rooster flies, covered in snow (C. *wuji dai xue fei* 烏鷄帶雪飛; J. *ukei yuki wo obite tobu* 烏鷄雪を帯びて飛ぶ). This plays off a saying attributed to Caoshan Benji, “A black rooster moves on snow” (C. *wuji xue shang xing* 烏鷄雪上行; J. *ukei setsujō ni yuku* 烏鷄雪上に行く) (T 1987A.47.527a25), which is said to symbolize the third of the five ranks. Taiyang implies that he has reached the fifth rank, in which principle (C. *li* 理; J. *ri*) and phenomena (C. *shi* 事; J. *ji*) are “both conjoined” (C. *jiandai* 兼帶; J. *kentai*) for he describes himself as the black rooster “covered in” or “conjoined with” (C. *dai* 帶; J. *tai*, *obite* 帯びて) snow. → black rooster.

² The Master (C. *shi* 師; J. *shi*). The quoted block of text that begins with these words is a Japanese transcription (*yomikudashi* 読み下し) of an identical Chinese passage that appears in the *Collated Essentials of the Five Flame Records* under the heading “Chan Master Jingxuan of Mount Taiyang in Yingzhou”:

《五燈會元》師神觀奇偉。有威重。從兒稚中。日祇一食。自以先德付授之重。足不越限。脇不至席。(CBETA, X80, no. 1565, p. 288, c17-19 // Z 2B:11, p. 262, a14-16 // R138, p. 523, a14-16).

³ burden that the previous worthy had entrusted him with (C. *xiande fushou zhi zhong* 先德付授之重; J. *sentoku fujū no omoki* 先德附授の重き). That is to say, the heavy responsibility of the abbacy, which the previous abbot, Huijian, had handed over to him.

年八十二に至て猶ほ是の如し。終に

Arriving at his eighty-second year,¹ he [Taiyang] was still like this. At the end,²

終に陞座して衆を辭し終焉す。

he ascended the seat, bade farewell to the congregation, and passed away.

INVESTIGATION 【拈提】

實に夫れ參學、尤も切要とすべきは便ち是れ無相道場なり。形を帶び名を受けず。故に言に關からずと雖も、必ず果然として明らかなる所あり。謂ゆる父母未生の時の形貌なり。

Truly, with regard to study, what we should consider most essential is this “signless place of practice.” It is not bound by appearances, and it accepts no name. Thus, although it is unrelated to language, it is definitely, as one would expect, a place of clarity. It has the shape of what is referred to [in the Pivotal Circumstances] as the “time before my father and mother were born.”³

¹ Arriving at his eighty-second year (*toshi hachijūni ni itatte* 年八十二に至て). According to the biography of “Chan Master Jingxuan of Mount Taiyang in Yingzhou” in the *Collated Essentials of the Five Flame Records*, Taiyang was in his eightieth year when he died:

His feet never crossed the boundary of the monastery and his ribs never touched a mattress [until] he was eighty years old. [part elided] On the 19th day of the 7th month of the 5th year of the Tiansheng Era [1028], the Master [Taiyang] ascended the seat, bade farewell to the congregation, and manifested extinction.

《五燈會元》足不越限。脇不至席。年八十。[part elided] 師天聖五年七月十九陞座。辭衆示寂。(CBETA, X80, no. 1565, p. 288, c18-24 // Z 2B:11, p. 262, a15-b3 // R138, p. 523, a15-b3).

² At the end (*tsui ni* 終に). The remainder of the sentence that begins with these words is a gloss in Japanese of a similar Chinese passage that appears in the *Collated Essentials of the Five Flame Records* under the heading “Chan Master Jingxuan of Mount Taiyang in Yingzhou”:

《五燈會元》陞座。辭衆示寂。(CBETA, X80, no. 1565, p. 288, c24 // Z 2B:11, p. 262, b3 // R138, p. 523, b3).

³ “time before my father and mother were born” (C. *fumu weisheng shi* 父母未生時; J. *bumo mishō no toki* 父母未生の時). The text of the *Denkōroku* here repeats and explains a phrase from Taiyang’s verse, which is quoted above. Taiyang, in turn, borrowed the expression from earlier Chan records. → “time before one’s father and mother were born.”

故に此田地を示さんとするに、呉處士が畫く所の觀音の像を指す。恰かも鏡を示すが如し。謂ゆる眼あれども見ず、耳あれども聞かず、手あれども執らず、心あれども量らず、鼻あれども嗅がず、舌あれども味ひず、足あれども踏まず、六根悉く用なきが如く、全體都て閑家具なり。恰かも木人の如く、鐵漢の如し。此時、見色聞聲早く免かれ畢りぬ。此に進語せんとせしに、木樞に住まらざらしめんとて、急に索て曰く、這箇は是れ有相底、那箇か是れ無相底と。此不用底を以て無面目を知らしむ。明鏡を見て己れを知るが如し。

Thus, to try to demonstrate *this standpoint*, [Liangshan] pointed to the image of Avalokiteśvara that Retired Scholar Wu had painted, just as if he were holding up a mirror [for Taiyang to look at himself in]. What he [Liangshan] meant to say was: “You have eyes, but do not see;¹ you have ears, but do not hear; you have hands, but do not grasp; you have mind, but do not think; you have a nose, but do not breathe; you have a tongue, but do not taste; you have feet, but do not walk. It is as if the six sense faculties had no function, and your entire body were just a collection of *unused furniture*. It is just as if you were a wooden doll, or an iron [statue of a] man.” At that time, he [Taiyang] had already completely escaped from seeing forms and hearing sounds. Here, just as [Taiyang] was hesitating about what to say, he [Liangshan], so as not to allow him to remain tethered to a wooden post, quickly interjected, saying, “This one has signs. Which is the signless one?” By means of these unused things, he [Taiyang] was made to know the one “without a face.” It is just like looking into a *bright mirror* to know self.

昔し秦時に鏡ありき。彼鏡に向へば身中の五臟六腑、八萬四千の毛孔、三百六十の骨頭、皆悉く見るが如し。耳目あれども用ゐざる所に、身心を帶せざる所を見ん。有相の千山萬水、悉く破れ來るのみに非ず、無心無分別の暗昏速かに破れ、天地と分れず、萬像都て萌さず、了然として圓具す。實に是れ洞上の一宗、一時の聲價、是の如くなるのみに非ず、累祖見得する皆以て是の如し。

¹ What he meant to say was: “You have eyes, but do not see” (*iwayuru manako are-domo mizu* 謂ゆる眼あれども見ず). This statement is predicated on the notion that when Liangshan had Taiyang look at the painting of Avalokiteśvara, it was just as if the master had the student look in a mirror. The point Liangshan wanted to make with that gesture, Keizan suggests, is that just as the eyes of a painted Avalokiteśvara exist but do not see, Taiyang himself (or the image of himself he sees in the imaginary mirror) has eyes but does not see.

² these unused things (*kono fuyō tei* 此不用底). The reference is to the “six sense faculties” that are said above to be as if they “had no function,” and to the “entire body,” which is likened to a “collection of unused furniture.” It was “these unused things” that Taiyang saw when he looked in the metaphorical “Qin era mirror.”

Long ago, during the Qin Era, there was a mirror. If you faced that mirror, it was as if you could see everything inside your body: the five organs and six viscera, the eighty-four thousand hair pores, and the three hundred and sixty bones. Although you have ears and eyes, in the place where they are not used, you see that which is not bound by *body or mind*. Not only will the thousand mountains and myriad waters that have signs all crumble away, but also the complete darkness of *mindlessness* and *non-discrimination* will quickly dissipate, heaven and earth will not be divided, none of the *myriad phenomena* will sprout, and, in a perfectly clear way, everything will be *whole and complete*. Truly, this is not something that was only acclaimed like this at one time in the one lineage of Dongshan's Tradition. In every generation of ancestors, those who are able to see all regard matters in this way.

此旨を會せしより後、大陽にして僧あり、問て曰く、

After he [Taiyang] understood the point of this and was [abbot] on Mount Taiyang, there was a monk who asked,¹

如何が是れ和尚の家風。師曰く、満瓶傾け出さず、大地に饑人なしと。

“What is the Reverend's house style?” The Master [Taiyang] said, “The full pitcher tips, but does not spill; on the great earth there are no starving people.”

實に是れ此田地、傾くれども出さず、推せども闢かず、挑ぐれども起さず、觸るれどもなし。故に耳目の至る處に非ず。語默動靜に伴ひ來れども曾て動靜に礙礙られず。此事、唯祖師獨り具足するのみに非ず、盡大地の人、一箇も具せざるなし。故に謂ふ、飢たる人なしと。

Truly, it is *this standpoint* which, even when tipped, does not spill; even when probed, does not open up; even when lifted, does not raise up; and even when touched, does not exist. Thus, it is not a place that ears and eyes reach. Although it comes accompanied by *speech and silence*, *movement and stillness*, it has never been obstructed by *movement or stillness*. This matter is not something that just the ancestral teachers alone are *fully equipped with*; among people all across the *great earth*, there is not a single

¹ asked (*toite iwaku* 問て曰く). The question and answer that follows these words is a Japanese transcription (*yomikudashi* 読み下し) of an identical Chinese passage that appears in the *Collated Essentials of the Five Flame Records* under the heading “Chan Master Jingxuan of Mount Taiyang in Yingzhou”:

《五燈會元》如何是和尚家風。師曰。満瓶傾け不出。大地に饑人なし。(CBETA, X80, no. 1565, p. 288, b2-3 // Z 2B:11, p. 261, c11-12 // R138, p. 522, a11-12).

one who is not *fully equipped* with it. That is why [Taiyang] said, “There are no starving people.”

然れば諸禪徳、幸ひに洞家の兒孫と爲りて、既に古佛の家風に遭へり。精細綿密に參到して父母未生、色空未起の時の自己に承當し、已に一毫ばかりも相狀なき所に到り、既に微塵ばかりも外物なき所を見得し、千生萬劫模索すれども、四大五蘊得來らず。十二時中一時も欠少なき所を明らめ得ば、正に是れ洞家の兒孫、青原の枝派ならん。

That being the case, Zen worthies, fortunately you are descendants of Dongshan's House and have already encountered the house style of the old buddha. When you attentively and thoroughly inquire until you arrive at understanding; accede to the own self of the time “before your father and mother were born” and before the arising of form and emptiness; reach the place where not even an iota of signification remains; and gain sight of the place where there is not even an infinitesimal mote of dust of an external thing; then, even if you grope for them for thousands of lives over myriads of kalpas, the four primary elements and five aggregates cannot be found. Throughout the twelve periods of the day, if you are able to clarify that place where nothing is lacking even for a moment, then truly you will be a descendant of Dongshan's House and an heir of Qingyuan.

且く如何が此這箇の道理を通ずることを得ん。聞かんと要すや。

Now, how can I communicate this principle? Do you wish to hear?

VERSE ON THE OLD CASE 〔頌古〕

圓鑑高懸明映徹。丹艧盡美畫不成。

The round mirror hangs high, clearly reflecting everything.
Its pigments¹ are most exquisite, but a painting will not do.²

¹ pigments (C. *danhuo* 丹艧; J. *tankaku*). According to HYDCD, one meaning of *danhuo* 丹艧 is “decorative colors” (*tushi secai* 塗飾色彩), translated here as “pigments.” Some confusion has arisen from the fact that *danhuo* 丹艧 also represents a homonym that is written as 丹艧 (i.e., with the radical for the second glyph written with the cinnabar 丹 element instead of the boat 舟 element). If written in that way, both glyphs of *danhuo* 丹艧 (J. *tankaku*) refer to a red color. Ishikawa (p. 736) mistakenly interprets the second glyph (*kaku* 艧) as referring to “a model boat or decorative boat” (*kazari fune* 飾り舟). Other commentators and translators also follow these erroneous lines of interpretation. Cook (p. 220), for example, translates *tankaku* as “vermilion boat.”

² a painting will not do (C. *hua bucheng* 畫不成). The “painting” (C. *hua* 畫; J. *ga*) referred to here is the image of the bodhisattva Avalokiteśvara mentioned in the Root Case of this chapter. In the Investigation section above, Keizan says that “[Liangshan] pointed to the image of Avalokiteśvara that Retired Scholar Wu had painted, just as if he were holding up a mirror [for Taiyang to look at himself in].” The expression *bucheng* 不成 (J. *fusei*) can also mean “incomplete,” or “a failure, an abortive attempt.” Thus, in this line of the verse Keizan states the obvious fact that a painting cannot really function in the same way as an ordinary mirror, even if the two are said to be similar in some metaphorical way. Moreover, only the “round mirror” (i.e. the *budha-mind*) can “clearly reflect” that which is ultimately real: no painting or written words — “brush strokes” (C. *hua* 畫; J. *ga*) — can do that.