

CHAPTER TWELVE (*Dai jūni shō* 第十二章)

ROOT CASE<sup>1</sup> 【本則】

第十二祖、馬鳴尊者、問夜奢尊者曰、我欲識佛、何物即是。尊者曰、汝欲識佛、不識者是。師曰、佛既不識、焉知是乎。尊者曰、既不識佛、焉知不是。師曰、此是鋸義。尊者曰、彼是木義。復問、鋸義者何。師曰、與師平出。又問、木義者何。尊者曰、汝被我解。師豁然省悟。

The Twelfth Ancestor, Venerable Aśvaghōṣa, questioned Venerable Puṇyayaśas, saying, “I want to know *buddha*; who is that?” The Venerable [Puṇyayaśas] said, “If you want to know *buddha*, the one who does not know is it.”<sup>2</sup> The Master [Aśvaghōṣa] said, “If *buddha* is entirely not knowing, then how does one realize it?” The Venerable [Puṇyayaśas] said, “You are entirely unknowing of *buddha*, so how do you realize the inconsistency [you just pointed out]?” The Master [Aśvaghōṣa] said, “This is what is meant by ‘sawing.’”<sup>3</sup> The Venerable [Puṇyayaśas] said, “That is what is meant by ‘wood.’” He [Puṇyayaśas] also asked, “What do you mean by ‘sawing?’” The Master [Aśvaghōṣa] said, “*Emerging as the equal of one’s master.*” He [Aśvaghōṣa] also asked, “What do you mean by ‘wood?’” The Venerable [Puṇyayaśas] said, “You have been released by me.” The Master [Aśvaghōṣa] broke open and had an *introspective awakening*.

<sup>1</sup> **Root Case** (C. *benze* 本則; J. *honsoku*). The Chinese passage quoted here is nearly identical to one that appears in the *Jingde Era Record of the Transmission of the Flame* under the heading “Eleventh Ancestor, Puṇyayaśas” (T 2076.51.209b13-18).

<sup>2</sup> **the one who does not know is it** (C. *bushi zhe shi* 不識者是; J. *fushiki sha ze; shirazaru mono kore nari* 識らざる者はなり). There are at least three ways to parse the Chinese grammar of this statement: (1) the “state” (C. *zhe* 者; J. *koto*) of “not knowing” (C. *bushi* 不識; J. *fushiki*) “is it” (C. *shi* 是; J. *ze*) — i.e., is *buddha*; (2) the state of not knowing is “appropriate” (C. *shi* 是; J. *ze*) as a means of attaining the desired end of knowing *buddha*; or (3) the “one” (C. *zhe* 者; J. *mono*) who does not know — i.e. “you, Aśvaghōṣa” — is *buddha*. The English translation follows the third of these interpretations, because the Japanese transcription (*yomikudashi* 読み下し) of the sentence that appears below makes it clear that Keizan parsed the Chinese in that way. Later in the chapter, Keizan explicitly states that people who choose the first interpretation miss the point of Puṇyayaśas’ instruction to Aśvaghōṣa.

<sup>3</sup> **meant by “sawing”** (C. *juyi* 鋸義; J. *kyo no gi*). That is, the back-and-forth of the discussion is similar to the motion of sawing wood, presumably using a two-man saw that has a handle on both ends.

PIVOTAL CIRCUMSTANCES 【機縁】

師は

The Master [Aśvaghôṣa]<sup>1</sup>

波羅奈國の人なり。亦た功勝と名く。有作無作、諸の功德を以て最も殊勝と爲すが故に名く。

was a man of the Country of Vārāṇasī. He was also named Superior in Merit. He was called that because his merit, both produced and unproduced, was regarded as the most excellent.

即ち夜奢尊者の處に參じて、最初に

He sought instruction at Venerable Puṇyayaśas's place and right at the start<sup>2</sup>

問て曰く、我れ佛を識らんと欲す。何者か即ち是なる。尊者曰く、汝ち佛を識らんと欲す、識らざる者はなりと

he asked: "I want to know *buddha*; who is that?" The Venerable [Puṇyayaśas] said, "You want to know *buddha*; the one who does not know is it."

INVESTIGATION 【拈提】

實に參學の最初、必ず尋ぬべきは是佛なり。三世の諸佛、數代の祖師、盡く是れ學佛の漢といふ。若し佛を學せざれば、悉く是れ外道と名く。故に音聲を以て求むべきに非ず、色相を以て求め識るべきに非ず。故に三十二相八十種好を以て佛とするに足らず。因て我れ佛を識らんと欲す。何者か即ち是なると問ひ來る。即ち示して曰く、汝ち佛を識らんと欲す、識らざる者はなりと。謂ゆる識らざる者といふは正に是れ馬鳴尊者なり、豈他ならんや。

<sup>1</sup> The Master (*Shi wa* 師は). The block of text that follows these words is a Japanese transcription (*yomikudashi* 読み下し) of an identical Chinese passage that appears in the *Jingde Era Record of the Transmission of the Flame* under the heading "Twelfth Ancestor, Aśvaghôṣa Bodhisattva":

《景德傳燈錄》波羅奈國人也。亦名功勝。以有作無作諸功德最爲殊勝故名焉。(T 2076.51.209c1-2).

<sup>2</sup> right at the start (*saisho ni* 最初に). The block of text that follows these words is a partial quotation, in Japanese transcription (*yomikudashi* 読み下し), of the Chinese passage from the *Jingde Era Record of the Transmission of the Flame* that appears in the Root Case.

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Truly, when you first begin *studying*, that which you must be sure to seek is this *buddha*. The *buddhas of the three times*, and the successive generations of *ancestral teachers*, are all called “fellows who study *buddha*.” Those who do not *study buddha* are all called *followers of other paths*. Therefore, you must not seek [*buddha*] by means of sound, and must not try to know [*buddha*] by means of visible form. Therefore, using the *thirty-two marks* and *eighty pleasing features* to regard [anything] as *buddha* is insufficient. It was for this reason that [Aśvaghōṣa] came to ask, “I want to know *buddha*; what is that?” [Puṇyayaśas] immediately instructed him, saying, “You want to know *buddha*; the one who does not know is it.” The “one who does not know” is precisely Venerable Aśvaghōṣa. How could it be anyone else?

未だ識らざる時も識れる時も、別の保任なし、他の様子なし。故に昔より今に及で只是の如し。有時は三十二相を帶し、八十種好を具し、三頭八臂を帶し。五衰八苦に沈み、有時は被毛戴角し、有時は鐵擔枷鎖す。常に三界中に居して、自己の行履を保任し、自心の中に頭出頭没して、異面を帶し來る。故に生じ來るも是れ何者なりと知らず。死し去るも是れ何者なりと知らず。形を着けんとすれども、是れ造作すべき法に非ず。名を安ぜんとすれども、亦是れ建立すべきことに非ず。故に劫より劫に至るまで、曾て知る所なく、我に従ひ、我に伴ふとも、都て辨ずることなし。

At the time when one has yet to know, and also the time when one knows, there is no separate embodiment, and there is no other way of being. Thus, from ancient times down to the present, it has only been like this. Sometimes [*buddhas*] bear the *thirty-two marks*, are equipped with the *eighty pleasing features*, have *three heads and eight arms*, or sink into the *five signs of decline and eight kinds of suffering*. Sometimes they are creatures with *fur and horns*, and sometimes they are fettered with iron shackles.<sup>1</sup> Always residing in the *three realms*, they embody the *conduct* of their own selves. Appearing and disappearing within their *own minds*, they come wearing different faces. Therefore, even when they come in birth, we do not know “who it is.”<sup>2</sup> Even when they go in death, we do not know “who it is.” Although we try to attach shapes [to them], these are not *dharma*s that can be fabricated. Although we try to settle on names, again, these are not matters that can be established. Therefore from *kalpa* to *kalpa* it is something still

<sup>1</sup> **fettered with iron shackles** (C. *tiedan jiasuo* 鐵擔枷鎖; J. *tettan kasa*). The reference is probably to being bound and tortured in one of the hells.

<sup>2</sup> **“who it is”** (*nani mono nari* 何者なり). This is Keizan’s rephrasing of Aśvaghōṣa’s question about *buddha* in the Root Case: “Who is that?” (C. *hewu jishi* 何物即是; J. *nani mono ka sunawachi ze naru* 何物か即ち是なる).

unknown. Even though it follows “me” and accompanies “me,” there is no discerning of it at all.

適來の因縁を聽て、多く解して曰く、如何にも知る事あるは、即ち是れ佛に違はん。知る事なく分つことなからん。正に是れ佛なるべしと云ふ。今の不識、恁麼に會せば、何ぞ煩はしく夜奢尊者恁麼に示さん。冥より冥に入るに、只是の如く都て恁麼ならざる故に、直に示して曰く、不識者是也と。

Hearing the aforementioned episode, many interpret it to mean: “No matter what one realizes, it is bound to differ from *buddha*. Not realizing anything and not distinguishing anything: that, truly, must be *buddha*.” But if you understand this case’s “not knowing” like this, then why would Venerable Puṇyayaśas have bothered to point it out as he did? He pointed it out directly, saying, “The one who does not know is it,” so that [Aśvaghōṣa] would not go on entirely in such a way, only moving like that from darkness into darkness.

馬鳴尚ほ明らめず、只是れ從來の識らずといふを以て、今の示す處を解す。故に曰く、佛既に識らずんば、焉ぞ是なることを知らんや。尊者重て示して曰く、既に佛を識らず、焉ぞ是佛ならざることを知らんと。其外に求むべきに非ず、不識者即ち是れ佛なり。豈に不是と云べけんや。

Aśvaghōṣa, still unclear, simply took what is usually meant by “not conscious” and used it to interpret what was pointed out [by Puṇyayaśas] here. Thus he said, “If *buddha* is entirely not being conscious, then how does one know it?” The Venerable [Puṇyayaśas] instructed him again, saying, “If you are entirely unconscious of *buddha*, how do you know this is not *buddha*?” Apart from this, there is nothing to be sought. The “one who is not conscious” is precisely *buddha*. How could it be called “not it”?

師曰く、此は是れ鋸の義なり。尊者曰く、彼は是れ木の義なり。夜奢復問ふ、鋸の義とは何ぞや。師曰く、師と平出す。馬鳴又問ふ、木の義とは何ぞや。尊者曰く、汝、我に解せらる。師、豁然として省悟す。

The Master [Aśvaghōṣa] said, “This is the meaning of ‘sawing.’” The Venerable [Puṇyayaśas] said, “That is the meaning of ‘wood.’” Puṇyayaśas also asked, “What do you mean by ‘sawing’?” The Master [Aśvaghōṣa] said, “Emerging as the equal of one’s master.” Aśvaghōṣa also asked, “What do you mean by ‘wood’?” The Venerable [Puṇyayaśas] said, “You have been released by me.” The Master [Aśvaghōṣa] opened up and had an introspective awakening.

實に汝も是の如く、我も是の如し。八字に打開し、兩手に分付す。汝も我も一點を受ず。吾も汝も少分を假らず。之に依て平出せること恰も鋸の如し。

故に謂ふ、鋸の義と。師解して曰く、吾は是れ木の義と。尊者曰く、彼は是れ木の義と。所以者何となれば黒漫漫として總て知る處なし。更に一點をも着ず。一知をも假らず。恰も木頭の如く、又露柱の如し。無心にして恁麼なり。終に辨別する處なし。恁麼に會する故に道ふ、彼は是れ木の義と。

Truly, “You too are like this; I too am like this.”<sup>1</sup> “Fully opening his robe,” with both hands he [Punayayaśas] gave over his allotment. “You too” and “I too” do not suffer from even a single speck.<sup>2</sup> “You too” and “I too” do not depend on the smallest measure.<sup>3</sup> On account of that, his [Aśvaghōṣa], emerging as the equal was exactly like sawing. Thus he spoke of the “meaning of sawing.” The Master [Aśvaghōṣa] interpreted that, saying, “As for me, this is the meaning of wood.”<sup>4</sup> The Venerable [Punayayaśas] said, “That

<sup>1</sup> “You too are like this; I too am like this” (*nanji mo kaku no gotoku, ware mo kaku no gotoshi* 汝も是の如く、我も是の如し). This is a Japanese transcription (*yomikudashi* 読み下し) of words spoken by the Sixth Ancestor, Huineng, at the end of a famous dialogue in which he approved the understanding voiced by his disciple Nanyue Huairang 南嶽懷讓 (J. Nangaku Ejō; 677–744). → “You too are like this; I too am like this.”

<sup>2</sup> “You too” and “I too” do not suffer from even a single speck (*nanji mo ware mo itten wo ukezu* 汝も我も一點を受ず). The start of this sentence echoes the preceding quotation of the Sixth Ancestor, Huineng. Thus “You too” and “I too” refer literally to Nanyue and his teacher Huineng, the “I” who is speaking. Metaphorically, “You too” and “I too” refer to Aśvaghōṣa and Punayayaśas, who stand in a similar relationship as disciple and teacher. The expression, “not suffer from even a single speck” is a Japanese transcription (*yomikudashi* 読み下し) of a comment on a *kōan* that appears in the *Extensive Record of Chan Master Hongzhi*:

Without suffering from a single speck of dust, they suddenly meet each other on the road.

《宏智禪師廣錄》不受一點塵埃驀路相逢。(T 2001.48.44a17-18).

“Dust” in the context of Hongzhi’s saying means “deluded attachment.” In the dialogue between the Sixth Ancestor, Huineng, and his disciple Nanyue Huairang, the latter says, “Practice and verification are not absent, but I am not defiled by them,” whereupon Huineng says, “You too are like this; I too am like this.” Given Keizan’s allusion to that dialogue, it is likely that what he means here by “do not suffer from even a single speck” is that neither Aśvaghōṣa nor Punayayaśas have “even a single speck” of the defilement that comes from attachment to practice and verification.

<sup>3</sup> “You too” and “I too” do not depend on the smallest measure (*nanji mo ware mo shōbun wo karazu* 汝も我も少分を假らず). Again, this refers metaphorically to Aśvaghōṣa and Punayayaśas. It is not clear what the term “smallest measure” (*shōbun* 少分) refers to. Given Keizan’s allusion to the dialogue between Huineng and Nanyue Huairang (see previous note), however, the reference may be to the “smallest measure” of practice and verification.

<sup>4</sup> The Master interpreted that, saying, “As for me, this is the meaning of wood” (*Shi ge shite iwaku, ware wa kore ki no gi to* 師解して曰く、吾は是れ木の義と). There is

is the meaning of ‘wood.’” If we ask what the reason is, it is because in “total darkness” there is nothing to be known throughout. Moreover, they [Punṣayaśas and Aśvaghōṣa] do not attach to “a single speck,” and they do not fake a bit of knowledge. They are just like *blockheads*, and like *bare pillars*.<sup>1</sup> Being *mindless*, they are “such.” In the end, there is nothing to be distinguished. Because he [Punṣayaśas] understood matters in this way, he said, “That is the meaning of wood.”

然れ共、恁麼の所解、餘習尚ほ殘て師の義を知らず。此に尊者、慈悲落草の故に復た問ふ、鋸の義とは何ぞや。師曰く、師と平出すと。此に至りて重て自ら道取して、又問ふ、木の義とは何ぞや。夜奢復た手を授て分付して曰く、汝、我に解せらると。爰に師資の道通じ、古今情破れて、夢中の路をなし來り、空裏を運歩しもてゆく。故に曰く、汝、我に解せらると。此に到て無心凝結速かに解け、明白の窠窟脱け來て、豁然として開悟し、遂に第十二祖に列す。

Nevertheless, *residual afflictions* remain in such interpretations, and he did not know what the Master [Aśvaghōṣa] meant. Here the Venerable [Punṣayaśas], because his *compassion* led him to enter the weeds, also asked, “What do you mean by ‘sawing?’” The Master [Aśvaghōṣa] said, “Emerging as the equal of one’s master.” Arriving here and expressing himself again, he also asked, “What do you mean by ‘wood?’” Punṣayaśas, in response, proffered his hands and gave over his allotment, saying, “You have been released by me.” At this point, he [Punṣayaśas] moved through the way of master and disciple, smashed the passions of past and present, came building a road in the middle of a dream, and proceeded to walk in space. Thus he said, “You have been released by me.” Arriving here, the frozen state of [Aśvaghōṣa’s] *mindlessness* quickly thawed, and he escaped

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something wrong with the text here: this sentence contains an error of attribution, and it is made redundant by the following sentence, so it appears to be an erroneous interpolation. According to the dialogue in the Root Case and the subsequent repetition of it in Japanese, it was the Venerable Punṣayaśas who said, “That is what is meant by ‘wood’” (*kare wa kore ki no gi nari* 彼は是れ木の義なり). Here, however, nearly identical words are put in the mouth of the “Master,” who in this chapter is Aśvaghōṣa.

<sup>1</sup> like *blockheads*, and like *bare pillars* (*mokutō no gotoku, mata rōchū no gotoshi* 木頭の如く、又露柱の如し). *Bare pillars* in the *buddha halls* and *dharma halls* of Buddhist monasteries were made of wood. They are often used in Chan/Zen texts as examples of insentient objects, perhaps because monks would stand in lines next to them during religious services, giving the visual impression of two sorts of “pillars.”

<sup>2</sup> he did not know what the Master meant (*Shi no gi wo shirazu* 師の義を知らず). That is, Punṣayaśas was not sure what Aśvaghōṣa meant when the latter said “This is the meaning of ‘sawing.’”

from the burrow of obviousness.<sup>1</sup> He broke open and awakened, thereby joining the succession as the Twelfth Ancestor.

尊者、衆に謂て曰く、此大士は、昔し毘舍離國王たり。其國に一類の人あり。馬の如く裸露なり。王、神力を運び、身を分て蠶と爲る。彼れ乃ち衣を得たり。彼王、後に中印度に生る。馬人感戀して悲鳴す。因て馬鳴と號す如來記して云く、吾滅度の後六百年、當に賢者馬鳴と云ふ者あり。波羅奈國に於て異道を摧伏して廣く人天を度し、度人無量、吾に繼で化を傳へんと。今正くは是れ時なりと云て、夜奢即ち如來の正法眼藏を付囑す。

The Venerable [Punṣayaśas] said to the congregation: “This great being [Aśvaghōṣa] long ago was the king of the Country of Vaiśālī. In that kingdom there was a tribe of people who went naked like horses. The king, utilizing his supernatural strength, divided his body into silkworms, so that they got clothing. That king was later born in Central India. The horse people missed him and cried sadly. On account of that he was named ‘Horse Cry.’<sup>2</sup> The Tathāgata had made a prediction, saying, ‘Six hundred years after my extinction, there will be a wise one known as Aśvaghōṣa. In the Country of Vārāṇasī, he will subjugate the followers of different paths and extensively deliver humans and gods. The people delivered will be innumerable. Having succeeded me, he will transmit the teachings.’” Saying, “Now, surely that time has come,” Punṣayaśas entrusted [Aśvaghōṣa] with the Tathāgata’s treasury of the true dharma eye.

此一段始終の處、猥りに不識不受の處として、處處不識なる所とすること勿れ。即ち不識なりとも、未胞胎の處にして、子細に見得し子細に思量して、佛面祖面を模索すれども得ず。人面鬼畜を求覓すれども得ず。是れ不變なるにも非ず。是れ動著するにも非ず。曾て空なるにも非ず。内外の論なく、正偏の隔てなし。

Do not wantonly regard this place, singular from beginning to end, as a place of no consciousness and no experiencing, where one has no consciousness of various sense objects. That is to say, although it is “not consciousness,” if you take it as a state prior to entering a womb, even if you are able to see meticulously, think meticulously, and grope for the face of a buddha or the face of an ancestor, you will not get it. Even if you search for

<sup>1</sup> burrow of obviousness (*myōbyaku no kakutsu* 明白の窠窟). The term “burrow” is a metaphor for a narrow, constricted point of view. For matters to be “clear,” “evident,” or “obvious” (C. *mingbai* 明白; J. *myōbyaku*) would seem to be the opposite of that, but in this case believing that one sees things clearly is compared to a “burrow.”

<sup>2</sup> “Horse Cry” (C. *Maming* 馬鳴; J. *Memyō*). The Chinese name is a literal translation of the Sanskrit words for “sound” or “cry” (*ghoṣa*) and “horse” (*aśva*), which in English would normally be called a “whinny” or “neighing.”

a person, demon, or beast, you will not get it. It is not unchanging, nor is it something one moves, nor is it something empty. There is no question of inner or outer, and no division between upright and inclined.

正に是れ自己本来の面目なることを覺知して、設ひ凡聖含靈と顯はれ來り、依正二報と分れ來れども、全く此中に去來し、此中に起滅す。恰かも海水の波を起すが如く、起り起れども、曾て一水も増さず。又波の滅するが如し。滅し滅すれども、一滴も失はず。曾て人間天上の中に、暫らく諸佛と呼ばれ來り、鬼畜と呼ばれ來る。恰も一面上に假りに衆面を現ずるが如し。是れ佛面とせんも不是、鬼面とせんも不是。

When one perceives and knows that this is truly the original face of one's own self, even if it appears as an ordinary or sagely sentient being, and even if it splits among primary and secondary karmic recompense, it goes and comes entirely herein, and it arises and ceases entirely herein. It is just like the arising of waves on the surface of the ocean: even when they rise higher and higher, there is no increase in water. Likewise, it is just like the ceasing of waves. Even as they die down more and more, not a single drop is lost. Moreover, whether among humans or in the heavens, it is temporarily called buddhas, or called demons or beasts. It is just like a multitude of faces that provisionally appear upon a single face. To regard this as a buddha's face is incorrect, and to regard it as a demon's face is incorrect.

然も建化門頭の事、敲唱し來り、正に如幻三昧を修習し、夢中の佛事を作し來る。之れに依りて西天の化導幻術、今に不斷、三國流轉して轉凡入聖し來るなり。能く恁麼に轉變修習して、方に自己の罪過をも疎くせず、自己の生死にも惑はされず。是れ眞箇本色の衲僧なるべし。

However, the “matter of building the gate of conversion” comes through hitting and shouting. When one truly practices the samādhi of recognizing illusion, one comes to conduct buddha-activities in the middle of a dream. Based on this, the Western Lands' techniques of illusion for converting and leading have been propagated across the three countries, down to the present without being cut off, and have transformed ordinary people into sages. Skillfully engaging like this in transformative practice, naturally one does not stand apart from the transgressions of one's own self, nor is one confused by the birth and death of one's own self. This is a genuine patch-robed monk.

今日、適來の因縁を擧揚するに、例に依て卑語あり。聞かんと要すや。

Today, in presenting the aforementioned episode, as is customary I have some humble words. Do you wish to hear them?

VERSE ON THE OLD CASE<sup>1</sup> 【頌古】

野村紅不桃華識。更教靈雲到不疑。

The crimson flowers of the farming village were not conscious of being peach blossoms,  
but still they taught Lingyun to arrive at doubtlessness.

<sup>1</sup> Verse on the Old Case (C. *songgu* 頌古; J. *juko*). This verse alludes to the story of Chan Master Lingyun Zhiqin (J. Reiu Shigon 靈雲志勤; d.u.), who is said to have been awakened suddenly when he looked at a village from afar and saw peach trees in bloom there. He wrote a verse about reaching “doubtlessness” (C. *buyi* 不疑; J. *fugi*) upon “seeing peach blossoms” (C. *jian taohua* 見桃華; J. *ken tōka*), presented it to his teacher Dawei 大滬 (J. Daiki; d.u.), and received the latter’s approval as a *dharma heir*. → *Lingyun Zhiqin*.