

麥

同

three; coming, going;
the phenomenal M.
the multitude of appearances M.
(TSAN) condition B.
that all things are in a different
condition from one another B.
"the many; things"

同

DÖ

the spiritual M.
the unity of not-twoness M.
(TSUEG) being B.
That all things are equal and identical in their essential character B.
"same; sameness; the one, oneness; one whole being; Great Mind."

烈

agree; bond
union M.
unity in practice (of SAN and DO) M.
(CHI) that the difference of the
phenomena is the state of equality B.
united activity: (of SAN and DO) B.
"complete understanding of the relationship between One and Many."

The Union of the Phenomenal and Spiritual Worlds Me Condition, Being and Their United Activity Be "The True Meaning of One and Many" 契

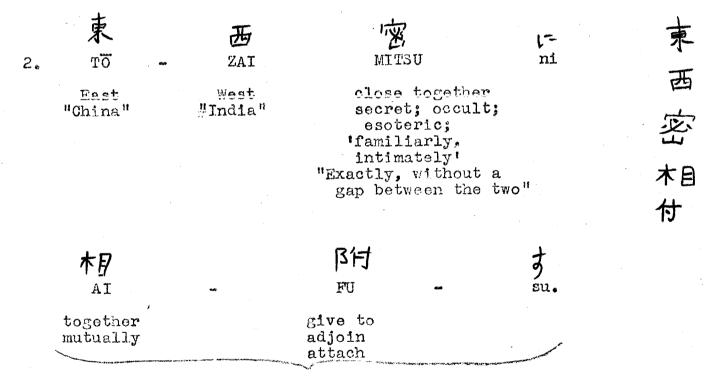
生土大優 仙 16 777 SHIN, SEN DAI DO CHTKU Bamboo Mind earth great sage Indian.C Heart hermit locality, ascetic "Big Mind which includes India everything" Buddha

The Mind of the Great Sage of India M.

The mind of the great sage of India B. *

1.

"The great mind (which includes everything) of the great sage of India,"



'to connect to each other

Flowed unseen from West to East. M. 2. Was conveyed cordially from West to East. B.

"Handed down closely from West to East"

* Footnotes refer to those at the end of Blyth's translation on page



By variables of wit and dullness, M.

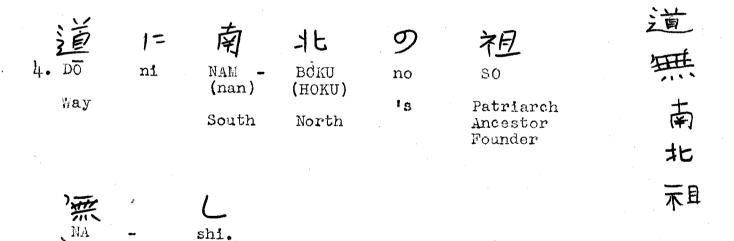
(in the next few lines only, Masanaga does a little scrambling in translation.)

In human beings there are wise mean and fools, B.

"There are alert fellows and dull fellows in sentient beings,"

"People discriminate the dull from the wit,"

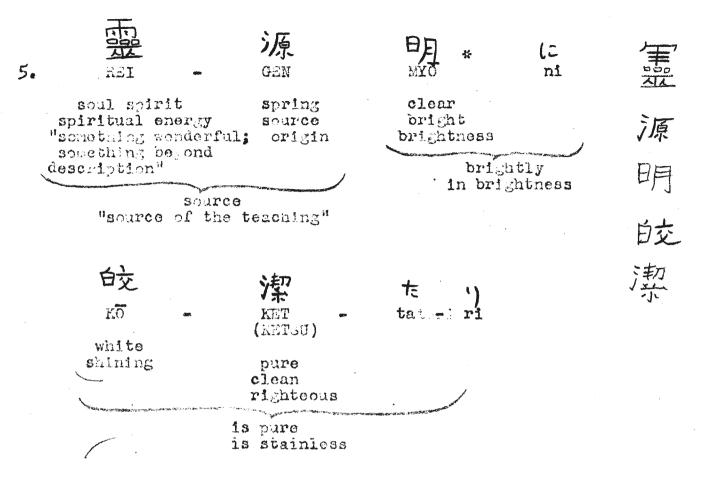
is not



The True Way has no patriarch of South or North. M.

3.
But in the Way there is no Northern or Southern teacher. B.

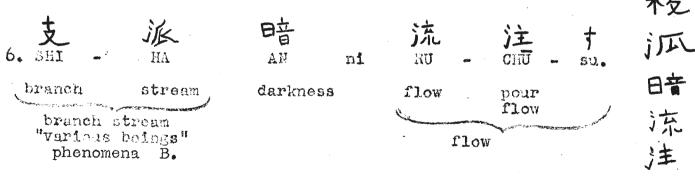
"But there is no patriarch of North or South; Buddha's teaching is the same."



... the source, a clear stream unsullied ... M.

The Mysterious source is clear and bright, B.

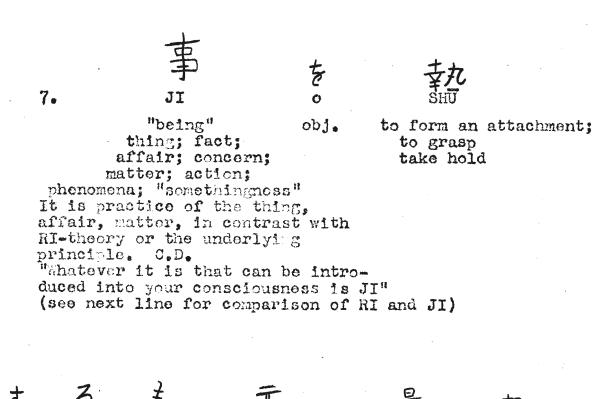
"The source of the teaching is oure and stainless," * See note under line 15 on MYO and AN



(Masanaga must have included this in:...and kept true to the porce, a clear stream unsullied.)

The tributary streams flow through the darkness. B.

"But it's stream (and the source) pervade everywhere."





) MAYO - 1, delusion

to do

to be deluded to be perplexed to be misguided

also

Born, we clutch at things N.

To be attached to things, this is delusion, B.

MOTO

origin

"of course" toriginally!

"To stick to things is delusion; clutching at things is delusion."

 0

小吾

"emptiness"
ruling principle
fundamental law
intrinsically, universal basis
essential element. C.D.
"RI is RI; truth; beyond
our conscious world"

8.

理。

(2

ni

And later compound our delusion by following ideals. M.

But to take to oneself the universal reason is not enlightenment. (To grasp that all things are One is only half of enlightenment, for all things are also manifold.) B.

"But to recognize truth is not always enlighten ment"

"And yet to recognize truth is not enlightenment also."

Comparison of RI and JI (for JI see line 7 also)

RI

JI

noumena
principle
absolute
real
cause
fundamental essence
potential

phenomena practice relative imperical effect external activity actual

(Examples)

distribution
wave
kinetic C.D.

store ocean static

SAI IS (ICHI) (MON) region, territory; cut one gate gate the sphere of mind, the sphere of form for all the senses eye, sound for ear, etc. Any objective montal projection regarded as reality. C.D.

Each sense gate and it's object; M.

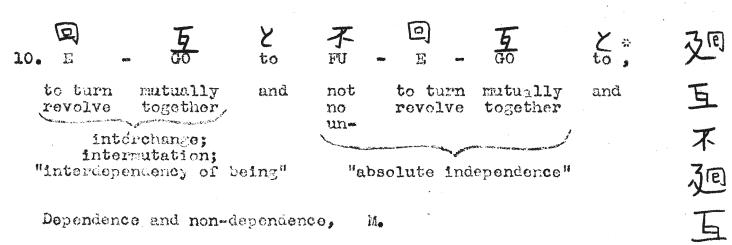
Each and all the elements of the subjective and objective spheres, B. 8.

"Various beings and their various sense organs and their objects; so it means *everything*."

"Our five senses and the objective world,"

"Various beings which we see and hear."

"Instead of saying everything we say: 'MOMMON ISSAY NO KYO.""



.... are related and at the same time independent, B.

"...are interdependent and independent."

(Japanese sometimes uses "to" (and) at the end of sequences)

12 11. together migrate (however) to turn doing again cross, ford revolve mutually after all "interrelamore and more pass (time) tionships" "going on and on" interrelating

Entering together into mutual relations, M. Related, yet working differently,

"Things interrelated endlessly goin; on and on everywhere,"

"This 'interdependency' goes on and on."

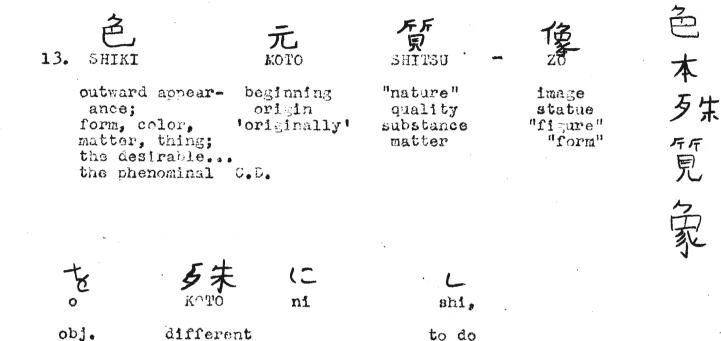
10 1a- re -ba KURAI Y0 - t - to ni su. (TSU) 'if not' grade to dwell in that way depending on reside rank, place "position" to rely on live if not so; or else according to the position

And yet standing apart in their own uniqueness. No.

Though each keeps its own place. B.

"And everything stays in its own place.".

"Or else it stays in its own position."

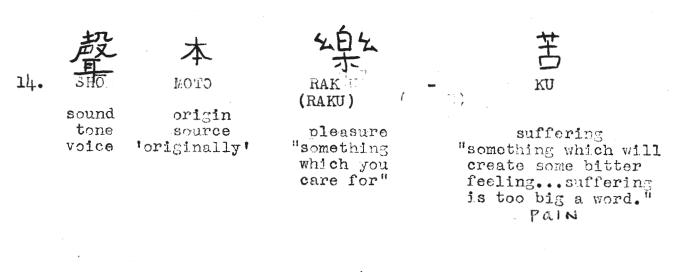


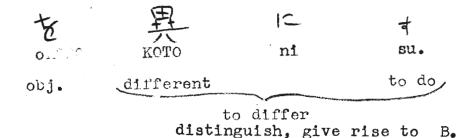
Component things differing in form and feel, Form makes the character and appearance different. "Things have various natures, and various figures, and Various forms."

to differ

to do







В.

discomfort.

The voices soft and harsh in apparant isolation. M. 10. Sound (taste, smell, etc.) distinguish comfort and

"There is good taste and bad taste and good sound and bad sound, and good feeling and bad feeling."

日音 は 上 中 門音

15. AN wa Jō - CHŪ 合

darkness sbj. top middle 上 high superior and inferior 中

"superior and inferior" 言

- * In the Sandokai (with the Probable exception of lines 5 and 6), AN "darkness" represents "the absolute" and MYO or MEI "brightness" represents the "relative". Usually, in Christian as well as Buddhist writings, the symbols of light and dark have opposite meanings: e.g. "God is light; ignorance is darkness.
- *** Usually JOGE "high and low" would be used, but here JOCHU, "high and middle" are used to represent the whole range from top to bottom.

9	吉	12	<u>습</u>	()
no	кото	ni	KANA -	1.
¹s	word		combine "to includ fit toget	e or

High and Middle are words matching the darkness. M. 11.
The dark makes all words one, B.

"In the dark, superior and inferior cannot be distinguished."

土 湯の記を 日月 16 MEI T/a 's line obj. to know brightness sbj. pure impure clause unclean to understand as for passage "to make clear" muddy And light separates the marky phase from the pure. The brightness distinguishes good and bad literature. 5. "In brightness only the quality of pure and impure is apparent." "In brightness dualistic words become apparent."

17.	smr -	大。 DAI	9 no	十生 sin	包 S ONOZUKA - ra	復 t PUNI - su,	四大
	four o	great	15	nature disposition "quality"	naturally of itself	returns to revert resume	业自

* The four elements of which all things are made; earth, water, fire, wind. They represent solid, liquid, heat, motion. Notion produces and maintains life. C.D.

The characteristics of the four elements draw together. M.
13.
The four elements return to their nature. B.

"The nature of the four elements resume their own nature."

子 9 其 母 岁 得 3 力 女 L

18. KO no SONO HAHA o U-ru ga GOTO-shi
child sbj. that mother obj. has like as

Like a child returning to its mother. M.

As a child to its mother. B.

"Just like a child has his mother."

The heat of fire, the moving wind, M. Fire is hot, wind moves, B. "Fire heats; wind blows."

团 土世 (え 20. MIZU wa CHI GO. wa water sbj. to make wet earth sbj... hard hard . to get wet solid solid

The water, wet, and the solid earth. M. 15. Water is wet, earth hard. B.

"Water wets; earth is solid."

然風動搖 水河

即

画

strong; solid; secure; firm

は 色耳音 MIMI wa 21. MANAKO LATRO wa sound voice form and sbj. өуе sbj. ear color sound, voice Ejes to see, sounds to hear,

Eyes see, ears hear B.

"Eyes sec, ears hear sound."

"For eyes there is form and color; for ears there is sound and voice."

皇 は 香 舌 は 図 匹作

22. HANA wa KA SHITA wa KAN - SO.

nose sbj. smell tongue sbj. salty sour

The nose smells, the tongue tastes one salt, another sour. B. The nose there is smell; for tongue there is taste of salt and sour.

12 23. ni ICHI -ICHI BHIKA no 18 depending on dharma moreover in, as for nevertheless one by one separately "each" * (Here charma means all things, not teaching or Law.)

But in each related thing, N.

Each is independent of the other

"Mach being..." (see next line)

大良 に 体 葉 允 布 す
24. NE ni YOT te HA BUM - PU - su.
(YOTSU) leaf
divide to spread
depending on to distribute

依根世长分女

As leaves grow from roots, M.

But the different leaves come from the same root. B.

"like leaves come out from the root or trunk."

"(Each being) comes out from the root like leaves come out from the root or trunk."

HOM MATSU SUBEKA-raku ni - be- shi. (HON) "source" should do by all means return end root necessarily sect essence source

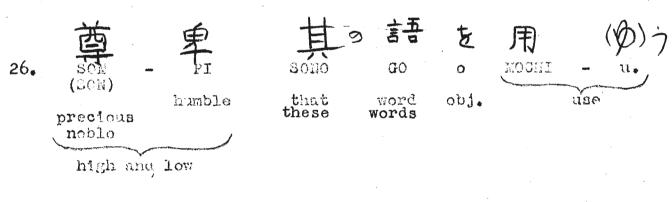
"root plus branch or twins" 1st and last cause cause and effect of .etc.

25.

End and Beginning return to the source. Me

Cause and effect both necessarily derive from the great reality. B. 17.

"Both root and end should reduce to (should resume to) their original nature."



"High" and "low" are used respectively. M.

The words "high" and "low" are used relatively. 3. 18.

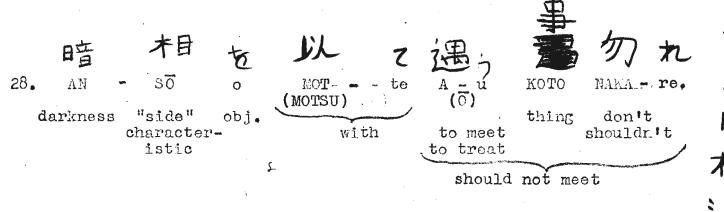
"The words we use are different; good words and bad words, respectful words and mean words, (but through the words we should understand the absolute being or source of the teaching.)"

ATA - t - teCHŪ ni MEI 27. (tsu) darkness is brightness middle "actually" within properly naturally Within light there is darkness,

Within the light there is darkness,

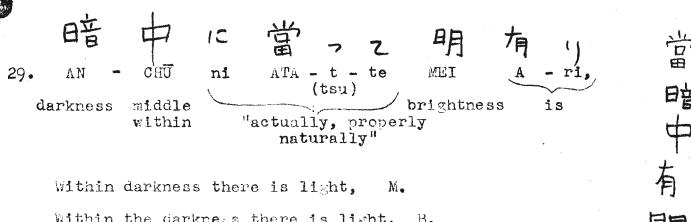
"Within brightness there is darkness."

"Actually within brightness there is darkness, utter darkness."



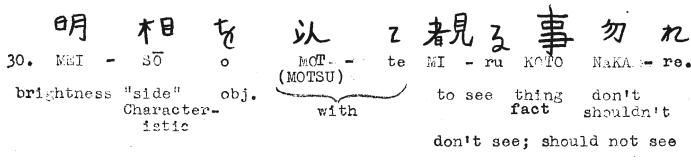
But you cannot explain it by one-sided darkness alone: ... but do not be attached to this darkness. "you should not meet someone with the idea of darkness only."

"Don't be attached to the darkness."



Within the darkners there is light,

"Within the darkness there is brightness." "Actually, within darkness there is brightness."



But you cannot understand it only by one-sided light. but do not look for that light.

"You should not see others with the eyes of brightness."

31. MEI ONO-ONO brightness darkness each together opposite to lie opposite "to face each other; to be a pair"

Light and darkness go with each other M. Light and darkness are a pair.

"Darkness and brightness are opposite."

ょし 上匕 32. HI ru ni su before after 1 g to do comparison in comparing "like" no step 1g to be like to seem like "like"

Like the sequence of steps in walking. Like the foot before and the foot behind in walking. "This is like the foot forward and backward, forward and behind."

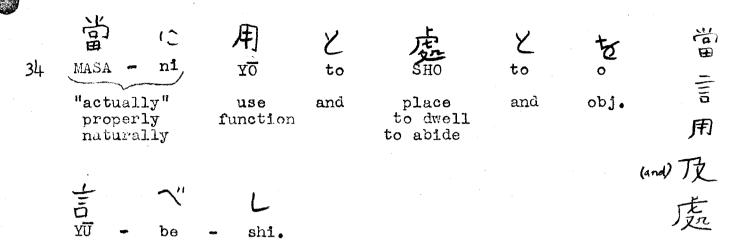
33. MOTSU ONOZUKA: .-KO ri. (BAN) thing naturally, of merit has, is myriads itself meritorious 10,000 "value" all things all creation All things have inherent potentiality,

Each thing has its own intrinsic value, (is absolute)

"There is virtue in all beings,"

"There is their own nature in many things,"

工力



say should to speak (expect - D.)

Both function and rest reside within. B.

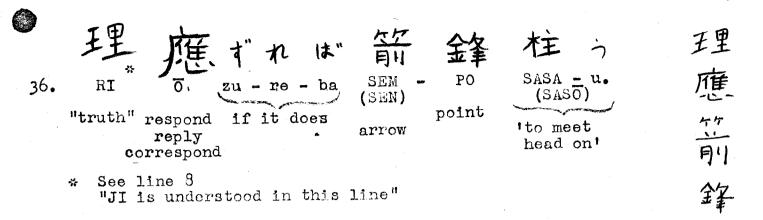
And is related to everything else in function and position. (is relative) B.
"You should notice its application and where the truth is applied."

	事*	存	すれば"	िर्श	盐	合し
35.	_c JI	SON	su - re - ba	KAN	GAI	GAS - shi, (GATSU)
•	being thing	exist	if it does	box	lid cover	to join together "to meet"

* See line 7.
"RI (see line 8) is understood in this sentence."

With the actual comes the ideal, like a box and its lid. M. Ordinary life fits the absolute as a box and its lid. B. "Where there is JI there is RI like container and cover meet."

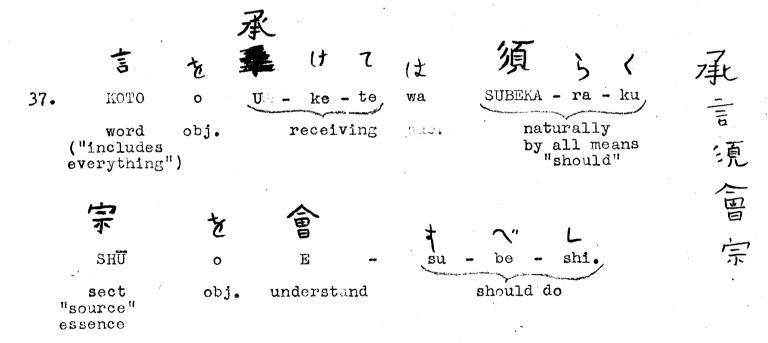
事存瓦蓝



With the ideal comes the actual like two arrows meeting in mid-air. M.

The absolute works together with the relative like two arrows meeting in mid-air. B. 21.

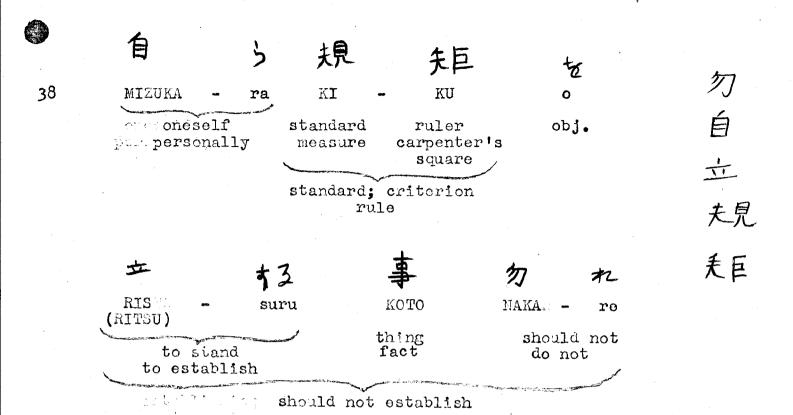
"When RI accords with JI it is like two arrows meet together."



Understand the basic truth from these words. M.

Reading the above lines you should have grasped the great reality. B.

"If you receive words you should understand the source of the teaching."

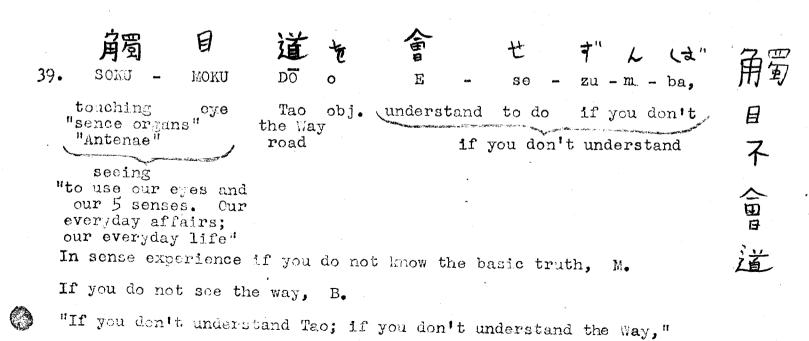


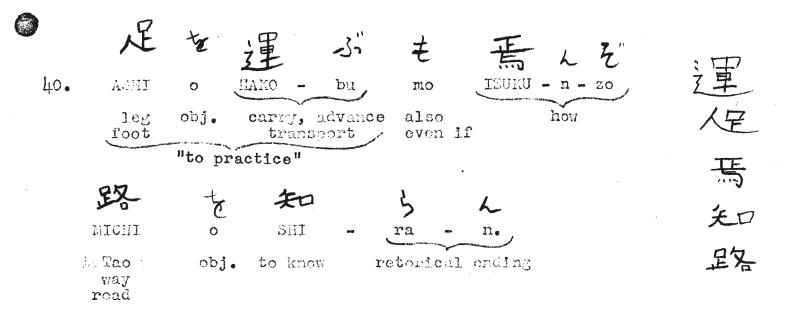
And do not set up your own standards. M.

Do not judge by any standards. B.

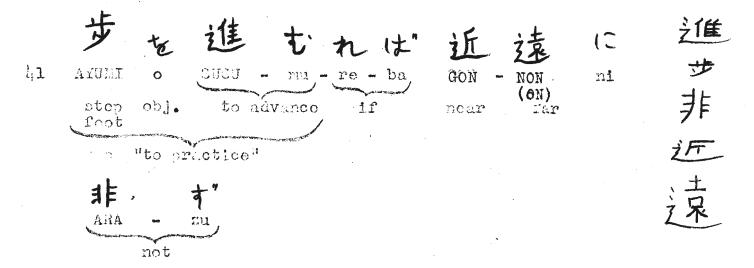
"You should not establish rules for yourself."

"If you don't understand Tao with eyes and sense organs,"





How can you find the right path no matter how much pu walk? H. You do not see it though you are actually walk? gin it. S. "How could you, even though you move, or you operate your feet, how could you know the way?"



As you walk farther, the distinction between near and far disappears. F. 22.

when you walk the way it is not near, it is not far. B.

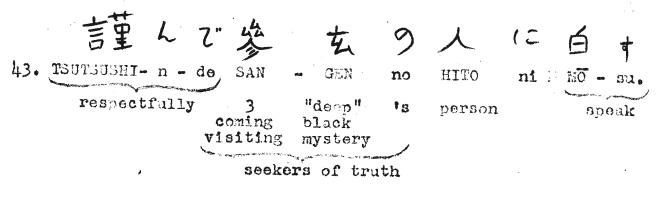
"There's no idea of far away from the goal or nearer to the goal."

KO MAYO -_u. -SEN GA no 0 42. (MAYOTE) obj. 1g hard mountain river being deluded difficulty "if you are deluded" 古 HEDA tsu. separate to divide

And if you become lost, obstructing mountains and rivers arise. M.

If you are deluded you are mountains and rivers away from it. B.

"You will be separated from the Tao by the difficulties of crossing mountains and rivers."



同

This I offer to seekers of truth: M.

cut off

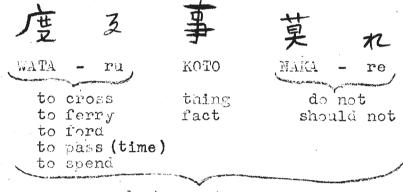
I say respectfully to those who wish to be enlightened, B.

"I say this much to the people who want to visit the real teachers:"

"Most respectfully or reverently I tell all the seekers of the way;"



尤陰世是虛臣



dont spend, pass; should not spend, pass;

Waste no time. M.

Do not waste jour time in time. 3.

"Don't pass day and night without doing anything, or in vain."

"Don't spend your time in vain."

SUPPLIMENTARY MATERIAL

SOURCE KEY

M	Reiho Masunaga's translation
B	.R.H. Blyth's translation
	Suzuki Roshi's lectures
11	Yoshimura Sensei
C.D	Dictionary of Chinese Buddhist
	Terms
No source given	Japanese-English Character
	Dictionary, Dictionary of Chinese
•	Buddhist Terms, or no dispute as
	to meaning.

Numbers on left hand of page indicate line numbers. Characters on the right hand of page are the original Chinese characters.

A very literal translation of the Sandokai (an experiment by David Chadwick)

The Agreement of Three and Sameness

- 1. Indian earth's Great Hermit's Mind
- 2. intimately gave together the East and the West.
- 3. Man's source are sharp and dull;
- 4. in the Way is no Patriarch of South, North.
- 5. The spring of the spirit in brightness is stainless;
- 6. branch streams flow in darkness.
- 7. Clutching at things, originally this is delusion;
- 8. To recognize truth is also not enlightenment.
- 9. The whole sphere of the senses, in which knowns and Independent;
- 10. interdependent and independent;
- 11. revolving continually, together going on and on;
- 12. subut everything abiding in its place.
- 13. Form originally differentiates substance and image;
- 14. in sound pleasure and pain originally differ.
- 15. The dark combines high and middle words:
- 16. brightness illuminates pure and impure passages.
- 17. The nature of the "Four Great" is to return naturally;
- 18. like a child has his mother.
- * The four elements are fire, water, earth and wind.

- 19. Fire makes heat; wind moves and sways.
- 20. Water washes; earth is solid and hard.
- 21. For eyes-form and color; for ears-sound and voice.
- 22. For the nose-scent; for the tongue- salt and sour.
- 23. But in all that is separate,
- 24. the leaves divide and spread dependent on the root.
- 25. Leaves and roots necessarily return to the essence.
- 26. These high and low words are used.
- 27. Within brightness, of course, is darkness;
- 28. don't meet with the dark side.
- 29. Within durkness of course is brightness;
- 30. don't look at the bright side.
- 31. Brightness and darkness each face the other;
- 32. as in comparing steps ahead and behind.
- 33. The 10,000 things of themselves have merit;
- 34 function and position naturally should be mentioned.
- 35. If phenomena exists, it fits like a lid on a box;
- 36. When noumena corresponds, arrows meet.
- 37. Receiving these words, you should by all means understand the source.
- 38. You shouldn't establish standards for yourself.
- 39. Feeling, seeing, if you don't understand the Way,
- 40. Even if you move your feet, how will know the way?

- 41 As you advance steps there is no near and far;
- 42. being deluded, you set off hardships of mountains and rivers.
- 43. I say respectfully to those who seek profundity (black):
- Ψι. "Don't vainly pass through sunshine and shadows."

Morean

SAN DO KAI

(The numbers refer to the lecture numbers)

CHIKUDO DAI SEN NO SHIN, TO ZAI MITSU NI AIFUSU.. HIMKON NI RIDON ARI, DO NI NAMBOKU NO SO NASHI. REIGEN MYO NI KOKETTARI, SHIHA AN NI RUCHUSU. JI O SHU SURU LO LOTO KORE MAYOI, RI NI KAHO NO MATA SATORI NI ARAZU. " MON MON ISSAI NO KYO, EGO TO FUEGO TO ESHITE SARA DI AIVATARU. SHIKARA ZAREBA KURAI NI YOTTE JUSU. SHIKI MOTO SHITSUZO O KOTO NISHI, SHO MOTO RAKKU O KOTO MISU. AM WA JOCHU NO KOTO NI KANAI, MEI WA SEIDAKU. NO KU O WAKATSU. SHIDAI NO SHO ONOZUKARA FUKUSU, KO NO SONO HAHA O URU GA GOTOSHI. HI WA NESSHI, KAZE WA DOYO. MIZU WA URUOI, CHI WA KENGO. MANAKO WA IRO. MIMI WA ONJO. HANA WA KARSHIKA WA KAMSO. SHIKA MO ICHI ICHI NO HO NI OITE, ME NI YOTTE HABUTATU SU. HOMMATSU SUBEKARAKU SHU HI KI-GUBESHI. SOMPI GONO GO O MOCHIU. HEICHU HI ATATTE AN ARI. AN SO O MOTTE AU KOTO NAMARE. ANCHU MI ATATTE MEI ARI, MEI SO O MOTTE MIRU KOTO MAKARE. MEI AM ONO-ONO AITAI SHITE, HI SURU NI ZENGO NO AYUMI NO GOTOSHI. BAMMOTSU ONOZUKARA KŌ ARI, MASANI YO TO SHO TO O YUBESHI. JISON SUREBA KANGAI GASSHI, RI OZURBBA SELPO SASO. KOTO O UKBTE WA SUBEKARAKU SHU O EGUBESHI. MIZUKARA KIKU O RISSURU KOTO MAKARE. SCHU MCKU DO O ESEZUMBA, ASHI O HAKOBUMO IZUKUNZO MICHI O SHIRAN. AYUMI O SUSUMUREBA GON-NON NI ARAZU, MAYÖTE SENGA NO KO O MEDA-TSÜ SHINDE SANGEN NO HITO NI MOSU. KOIN MUNA-SHIKU WATARU KOTO MAKARE.

*"HEDĀ-TGU-SHINDE" is an abreviation of "HEDA-TSU TSU-TSUSHINDE"

SANDOKAI

(Spanetostics opiRaH: Blyth, i,)

from

ZEN AND MIM CLASSICS, VOLUME TWO

Note: The book contains Chinese characters which have not been copied for most of the names and all of the text of the Sandokai.

The Sandokai (Tsantungchi) was written by Shitou (Sekito)), 700-790, the disciple of Chingyuan (Seigen) (When Shitou was twelve or thirteen years old he met the Sixth Patriarch, Eno, who died soon afterwards. He lived at the Southern Temple, () where he found a flat stone, built a hut over it, and did zazen there. From this he was called, Shitou, "Stone-head." It is said that when he was young, like the poet Po Chui (see page 14) he got angry at the sight of people killing cows and offering wine to the shrine of the gods; he broke down the altars, and led the cows back home. His enlightenment was attained in rather an unusual way, by reading. The book was Chaolun () written by Sengchao,) about 400 A.D. This was composed in prison while waiting to be executed. The passage which brought on Shitou's onlightenment was: "He who makes himself to be all the things of the universe, is not he the real sage?"

The title of the poem, <u>Tsantungchi</u>, has an interesting meaning. <u>Tsan</u> means that all trings are ougal and identical

in their essential character; chi that the difference of the phenomena is the state of equality. <u>Tsantungchi</u> thus means "condition, fundamental being, and their united activity."

The object of the Sandokai is to see the universe as it really is, but the question is, with what eye? That it is possible for the intellect, a part of the miscrocosmos, to grasp the whole of the macrocosmos must be considered highly unlikely (upon intellectual grounds) and Zen-the escence-must be expounded in the Zen, not the rational way. However, the Sandokai may be taken more generously as a valiant attempt to show that the Zen experience (the experience by the universe of the universe) is at least not contradicted by reason and a systematic consideration of existence. The Sandokai is in verse form, forty four lines of five characters each.

(The text of the <u>Sandokai</u> which in Blyth's commentary is printed here is on a page following the commentary.)

The Sandokai is an exposition of the Tendai Aegan philosophy, in that it identifies opposites and equates the individual person to the Universal Scul. The Sandokai, however, hardly strikes one as a Zem composition, rather as a Buddhist one. It lacks the simplicity of the Hsinghsinging, the concreteness of Hakuin's Wasan, and the humour of the Mumonkan. Worst of all, it is deficient in poetry. In a word, it belongs to an early period in the history of Zen when religion was still uneasity allied to philosophic abstration. The poetry of Zen, in which words are things and

things are words, is quite different from this.

There have been an enormous number of treatices on the Sandokai, beginning with Hogen (Fayen) (), and including Seccho, (Hsuehtou) (). In Japan, Tenkei Denson (), 1648-1735, of the Soto Sect, who also wrote commentaries on the Hekiganroku, Shobogenzo, etc, criticised the Sandokai in Todokuko ().

SANDOKAI

(Translated by R.H. Blyth)

.

THE MIND OF THE GREAT SAGE OF INDIA

2.

WAS CONVEYED CORDIALLY FROM WEST TO EAST.

IN HUMAN BEINGS THERE ARE WISE HEN AND FOOLS,

BUT IN THE WAY THERE IS NO NORTHERN OR SOUTHERN TEACHER.

THE MYSTERIOUS SOURCE IS CLEAR AND BRIGHT;

THE TRIBUTARY STREAMS FLOW THROUGH THE DARKNESS.

TO BE ATTACHED TO THINGS. THIS IS ILLUSION:

BUT TO TAKE TO ONESELF THE UNIVERSAL REASON IS NOT ENLIGHTENMENT.

EACH AND ALL THE (ELEMENTS OF THE) SUBJECTIVE AND OBJECTIVE STHERES

ARE RELATED AND AT THE SAME TIME INDEPENDENT:

RELATED, YET WORKING DIFFERENTLY,

THOUGH EACH KEEPS ITS OWN PLACE.

FORM MAKES THE CHARACTER AND APPEARANCE DIFFERENT:

SOUND (TASTE, SMELL, ETC) DISTINGUISH COMPORT AND DISCOMFORT.

THE DARK MAKES ALL WORDS ONE;

THE BRIGHTNESS DISTINGUISHES GOOD AND BAD LITERATURE.

12.

THE FOUR ELEMENTS RETURN TO THEIR NATURE

AS A CHILD TO ITS MOTHER.

FIRE IS HOT, WIND MOVES,

NATER IS WET, EARTH HARD.

EYES SHE, EARS HEAR,

THE MOSE SMELLS, THE TONGUE TASTES ONE SALT, ANOTHUR SOUR.

EACH IS INDEPENDENT OF THE OTHER.

BUT THE DIFFERENT LEAVES COME FROM THE SAME ROOT.

CAUSE AND EFFECT BOTH NECESSARILY DERIVE FROM THE GREAT REALITY.

THE WORDS "HIGH AND LOW" ARE USED KELATIVELY.

WITHIN THE LIGHT THERE IS DARKSESS,

BUT DO NOT BE ATTACHED TO THIS DARKNESS.

WITHIN THE DARKHESS THERE IS LIGHT,

BUT DO NOT LOOK FOR THAT LIGHT.

LIGHT AND DARKNESS AND A PAIR

LIKE THE FOOT BUFORE AND THE FOOT BUHIND IN WALKING.

EACH THING HAS ITS OWN INTRINSIC VALUE,

20.

AND IS RELATED TO EVERYTHING ELSE IN FUNCTION AND POSITION.

ORDINARY LIFE FITS THE ABSOLUTE AS A BOX AND IT'S LID:

THE ABSOLUTE WORKS TOGETHER WITH THE RELATIVE LIKE TWO ARADWS 21.

MEETING IN MID-AIR.

READING THE ABOVE LINES YOU SHOULD HAVE GRASPED THE GREAT REALITY, DO NOT JUDGE BY ANY STANDARDS.

IF YOU DO NOT SET THE WAY.

YOU DO NOT SET IT, THOUGH YOU ARE ACTUALLY WALKING ON IT. 22. WHEN YOU WALK THE WAY, IT IS NOT HEAR, IT IS NOT FAR.

IF YOU ARE DELUDED YOU ARE MOUNTAINS AND RIVERS ANAY FROM IT.

I SAY RESPECTFULLY TO THOSE WHO WISH TO BE ENLIGHTED,

"DO NOT CASTE YOUR TIME IN TIME."

Blyth's translation

- 1. Buddha
- 2. From India
- 3. See Vol. I, Page 214
- L. Phenomena
- 5. Nothingness. The water of the Source is no different from that of the tributaries, though one is light, the other is dark. This is what Dante means when he says, in Paradiso V. 7:

"E s'altra cosa vostro amor seduce,

Non e, se no di quella alcun vestigio

Mal consosciuto che quivi traluce."

"And if some other (earthly) thing draw your love away,
Naught is it but a vestige of the Light.

Half-understood, which shines through that ting."

- 6. Their variety and difference.
- 7. To grasp that all things are one is only half of enlightenment, for all things are also manifold.
- 8. "Each" means ears, eyes, etc, whose activity is subjective.

 "All" is colours, sounds, etc, which are inventions of
 the mind, "Flowers of the air."
- 9. Objects have on the one hand only a subjective existence

- and are merely relations in the mind; but on the other hand, an object is an isolated object in itself, apart fr m any subject.
- 10. Give rise to.
- 11. The Dark is the Mysterious Source which before was taken as light.
- 12. This is the Darkness of a few lines before, that is, phenomenlising differentiation.
- 13. The Four Elements refers to all the things in the world, including human beings themselves.
- 14. This nature is the Buddha nature.
- 15. These lines remind us of the Anglo-Saxon gnomic verses.
- 16. "Each" means each "thing" resulting from external objects and internal faculties.
- 17. This is Laotse's "Way" that cannot be called a "Way."
- 18. They have no meaning, any more than the words "absolute" and "relative" have, as far as the Great Reality is concerned.
- 19. Is absolute
- 20. Is relative
- 21. This refers to a story of two masters of archery. When they shot at each other, their skill was so great, so "equal" that the two arrows met head-on, and fell to the ground.
- 22. Walking, real Walking, is not from here to there.

SAMDOKAI

from The Soto Approach to Zen by

Reiho Masunaga

Introduction:

The Sandokai (Ch. Ts'an-t'ung-ch'i) was written by Shih-t'ou Hsi-ch'ien (700-990). Built up of five-character lines in the classical style, this work has a total of the lines and 220 characters. It's format-quite prevelent in the Tang and Sung dynasties--was especially suited for Zen expression. The verse form also facilitated reciting and memorizing. With these advantages the Sandokai became an important vehicle for expressing the flavor of Soto Zen.

Opinions differ on how Shin-t'ou derived his title.

Some say he borrowed it from a book of the same name by Pe-yang of Wei; others, that it came to him in the excitement of reading the Chao-lun by Seng-chao (384-414). A third school holds that the title represents an effort by Shin-t'ou to save Zen from the evils of a sectarian dispute over the relative merits of the abrupt and gradual approaches to enlightenment. At any rate, Shin-t'ou, with great literary skill, used this form and title to convey his deep understanding of Buddhism and the spirit of its true transmission.

"San" refers to the multitude of appearances; "do" to the

unity of not-twoness; "kai" to their synthesis in practice. This points to one of the main themes of the work-the practical application of self-identity of heaven and earth. The Sandokai underscores the interpenetrating unity of such relative concepts as light and darkness, the ideal and the actual, and the spiritual root and its branches. It makes a special effort to clarify the relation between the unity phase of relativities and their individualistic phase. It tells us that since all things in the cosmos are essentially one while functioning individually, we fulfill our lives by upholding equality in personal relations while expressing our individuality. This comes close to describing the Soto view of the world and of life. The Sandokai, therefore, has a special place in the Soto sect. At Soto temples it is often paired with the Hokyozammai in the morning and evening chants.

SAMDOKAI

Translated by Reiho Masunaga

in

The Soto Approach to Zen

The Mind of the Great Sage of India Flowed unseen from west to east, And kept true to the source -- a clear stream unsullied. By variables of wit and dullness; The true way has no patriarch of south or north. Born, we clutch at things And later compound our delusion by following ideals. Each sense gate and its object: Dependence and nondependence--Entering together into mutual relations And yet standing apart in their own uniqueness. Component things differing deeply in form and feel, The voices -- soft and harsh in inherent isolation, High and middle are words matching the darkness, And light separates the murky phase from the pure. The characterisitics of the four elements draw together Like a child returning to its mother. The heat of fire, the moving wind, The water, wet, and the solid earth: Eyes to see, sounds to hear, and smells--The sour and salty taste on the tongue. But in each related thing,

there is form and color; for ears there is sound; for the nose there is smell; for the tongue there is taste.

Without these organs we cannot experience the phenomenal world.

All the leaves on a tree are dependent on the root. All

differentiations arise from the same origin. All express-

In the phenomenal world there is enlightenment. In enlightemment there is the phenomenal world.

The two cannot be separated; they intermingle.

The phenomenal and enlightened worlds depend upon each other like backward and forward steps.

Everything has its use though values vary with time and place. Reality and ideality must meet, as did the arrows of Hai and Kisho.

When we hear words we should trace their source. We shouldn't cling to words, their spirit only is important. The visible world is only a path. As we proceed we must realize that this is all we need to know.

We are always on the path; realization is neither near or far. When we do not see the path, realization seems a distant goal. Those who are seeking the way, do not waste anyotime.

THE UNION OF THE PHENOMENAL AND SPIRITUAL WORLDS

(translator unknown)

- Those who realize enlightenment meet Shakyamuni Buddha face to face.
- The source of the teachings is clear, and though the tributaries are muddy, the awakened mind returns to the source.
- There are differences in human personality; some men are clever and other not. The teachings of the masters of the North and South are but different expressions of the same thing.
- Clinging to practice, there is still suffering; slinging to reason will not produce satori.
- When they enter the gates of the sense, interdependent phonomena appear unrelated.
- Phenomena are interdependent, and furthermore, interpenetration takes place. If there were no interpenetration, there would be no escape from differentiation.
- The characteristics of form are different; pleasure and suffering appear unrelated.
- For the awakened, superior and inferior cannot be distinguished; for the unawakened, only duality is apparent.
- The four elements return to their source, as children return to their mother.
- Fire hests; wind moves; water wets; earth supports. For eyes

As leaves grow from roots,

End and beginning return to the source.

"High" and "low" are used respectively:

Within light there is darkness,

But you cannot explain it by one-sided darkness alone;

Within darkness there is light,

But you cannot understand it only by one-sided light.

Light and darkness go with each other.

Like the sequence of steps in walking.

All things have inherent potentiality:

Both function and rest reside within.

With the actual comes the ideal

Like a box and its lid;

Like two arrows meeting in mid-air.

Understand the basic truth from these words

And do not set up your own standards.

In sense experience, if you do not know the basic truth,

How can you find the right path no matter how much you walk?

As you walk further the distinction between near and far disappears,

And if you become lost, obstructing mountains and rivers arise.

This I offer to the seekers of truth: Waste no time.

SANDOKAI STUDY

MOTES

- ① Page 36. "Somethingness" This word may not be in the dictionary but if it is not it should be.
- Page 43. "Independency" The discussion between Roshi and his students concerning this "word" took place during a question and answer period following one of the lectures:
- Mel: Roshi, when you say "independency" I'm a little confused whother you mean "independent" or interdependency".
- Roshi: "Independency". "Interdependency" is more "dependency."
- Mel: "Independent?"
- Roshi: "Independent". The idea of "independency" and "dependency".
- Alan: Roshi, in English we have no word "independency".

 We have the word "independent" and "independence".
- Roshi: Oh! "Independent." Excuse me. To me "independence" does not fit so well. "Independence" may be a noun, but what I mean is a noun with a wider meaning.
- Student: We have a noun "dependency" so we can have "independency". We have the other. "Dependency" is a good English word.
- Roshi: And you have no "in.....
- Student:no "independency". (laughing)
- Another student: Now we have "independency"! (laughter)

Roshi: "Independent" is such a strong word. There's a need to have a more flexible word. If you are "independent" (striking the table with his pointer) you don't care about anything. (laughing) Shut up! (striking the table). That is not what we mean. So when you are "independent" you are in a very vulnerable and weak situation, a dangerous situation.

Student: Isn't this idea people get of their own independence a delution?

Roshi: Delusion, yes. Actually when you think, "I am independent", it is not true. You are dependent on

- P.63 (3) RAKKU IS A CONDENSATION OF RAKU AND KU (PLEASORE & SUFTERING)

 Page 77. "Final karmic fire" Koan # 29 from the Blue

 Cliff Records, page 111
 - (5) Page 79. "We do not sit on the same stump." From an old Chinese story about a hunter who returns to his old hunting ground.
 - Page 116. Bishop Yamada
 - D Page las. "Hai" Japanese for "Yes".
 - Page 132. "HEDA-TOW-SHINDE" an abriviated form of "HEDA-TOW-TSU-TSU-TSUSHINDE" for chanting.