

Silent Illumination

Waka-poetry by Zen Master Dogen

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Part I. Zen Master Dogen

A. The Life of Dogen

1. Historical Background

Zen Master Dogen (1200-1253) was born into the Murakami-genji, one of the Genji clans, all of which originated from the imperial family. Among them Murakami-genji was an outstanding and influential house at that time.

The period of Dogen's life fell in one of the most tumultuous and transitory times in the long history of the country. In that period, the power of the imperial family as well as the aristocratic class was declining due to the uprising of the new class which was called *Bushi Kaikyu* (warriors' class).

In this revolutionary period, rise and fall, destruction and construction, creation and corruption were carried on side by side. The old political, social, economic, and religious structures were decaying. Fathers, brothers, uncles, sons, and nephews fought even against each other in the *Hogen-no-ran* and *Heiji-no-ran* (battles in the *Hogen* Era, 1156, and in the *Heiji* Era, 1159). Through these two major and many other minor battles and conflicts, let alone conspiracies and intrigues, the Heike, a warrior clan, gained hegemony. Soon after, however, the death of Taira-no-Kiyomori, the clan head who had brought great prosperity to the clan, dealt a decisive blow to the Heike. Consequently, the Heike clan was defeated by their long-term rival clan, the Genji, which was led by the brilliant warrior statesman, Minamoto-no Yoritomo.

Minamoto-no Yoritomo was truly a political genius. He was the creature of the new era who was standing at the top of the forthcoming hierarchy of *samurai* (the original meaning is "the guards of the imperial court," hence "armed men"; "warriors"). Intuitively anticipating that a new era was dawning upon the country, Yoritomo established his own government which was called *Bakufu* (a temporary camp headquarters office at the front in an emergency). The *Bakufu* in Kamakura was free from the conventional political and religious powers in Kyoto, because it was remote from Kyoto and had real force of arms. In fact, this was a true revolution which brought feudalism and it dominated the country nearly seven hundred years hence, till the Meiji Restoration in 1867.

During this revolutionary period, epidemics, earthquakes, fires, floods, typhoons, riots and banditry occurred one after another. Especially in the famine called *Chisho-no-kikin*, innumerable people died and their corpses littered the streets of the capital. Despite such disasters, the population was exploding, new products were created, new classes, novel

professions, fresh ideas, new thoughts, and reformed religious practices -- culture -- sprouted everywhere giving birth to the Kamakura Era.

This upheaval of enthusiasm was equally conspicuous in the field of Buddhism. This was the time when the Teachings and Practices of the Buddha truly adapted themselves to the Japanese climate and psychology. Accordingly, they rooted themselves in the deep mind of individuals in all levels of society as Buddhism became their indispensable spiritual nutriment. Here we can find all the founding masters of *Kamakura Bukkyo*, the new schools of Buddhism in Japan: Honen (1133-1212) of *Jodoshu* (Pureland School), Eisai (1141-1215) of the *Rinzai* School (one of the Zen Sub-schools), Shinran (1173-1262) of *Jodo-shinshu* (Neo-pure-land School), Nichiren (1222-1282) of the *Nichiren* School (The Lotus Sutra School), Ippen (123-1289) of *Jishu* (Contemporary School -- dancing, chanting the name of the *Amitaba* Buddha). It was the practice and philosophy of Zen Master Dogen, however, which had the decisive impact upon the formation of the national character -- the spiritual, ethical, and aesthetic core which was not only relevant to this period, but is still vivid even up to now.

2. Family and Younger Days

As a baby, Dogen was named Monju-maru. When he was two years old, his father, Koga-no (Murakami-no) Michichika, suddenly died. This man was at that point the Regent to his own grandson, Emperor Tsuchimikado, the son of Michichika's stepdaughter. It is believed that Michichika, Dogen's father, was assassinated by his political rivals. Moreover, when Dogen was eight years old, his mother, I-shi, who was the third daughter of the long-term Regent Matsudodo-no (Fujiwara-no) Motofusa, died of illness, closing her short life.

Her life was more tragic and confusing than any stories or dramas. It is said that this extremely beautiful and noble Lady was given by her father as a concubine, first to a warrior lord when she was seventeen years old, and long after his death to Koga-no Michichika, who was the home minister, when I-shi was thirty-four. She was no more than a mere political tool for her father who indulged in the power game. This unfortunate Lady was really the symbol of the once almighty, but now falling Fujiwara clan. Upon her death bed, the Lady-shi called her only son, little Monju-maru, to her and beseeched him to renounce the world to guide her as well as other suffering beings to *Higan* (the Other Shore, *Nirvana*).

Having been brought up under such circumstances, it was not difficult for the precocious Monju-maru to recognize *anicca* (impermanence, transitoriness), *dukkha* (pain, suffering; insecurity), and *anatta* (selflessness, no-self-entity) of mundane life. One spring night in 1212, when he was twelve years old, he escaped from his uncle/ stepfather, Matsudono-no (Fujiwara-no) Moroie, who had been educating and disciplining him as his promising successor. Monju-maru fled in the darkness of the night to his uncle's summer mountain house at Kobata, and then entered Onjo-ji Temple, which is located at the foot of Mt. Hi'e'i and is one of the two headquarters monasteries of the *Tendai Mahayana* School. The

Abbot was Ven. Ryokan Hogen, a different uncle -- the younger brother of Moroie and the elder brother of Dogen's late mother, I-shi.

On the April ninth of the next year (1213) Monju-maru received the novice and on the following day, the tenth, he was ordained in *Bodhisattva* precepts on the *Vinaya* Platform of Enryaku-ji. Then he was named "Buppo-bo" under the Ven. Ko-en, the Abbot of Enryaku-ji, the primary headquarters monastery, near the summit of Hi'ei-zan. But while studying there, the young Buppo-bo became obsessed with the question: if all beings are endowed with Buddha-nature from the beginning, why is it necessary for beings to train themselves for realizing Awakening? Nobody on Hi'ei-zan was able to answer him, including Ven. Ko-in in Onjo-ji, the best scholar-practitioner of the School. Ven. Ko-in answered him with the concept of, "Entire chilikosms, one thought" without any success. Ven. Ko-in then recommended Zen Master Eisai to Buppo-bo.

Buppo-bo went directly down to meet Zen Master Eisai. Master Eisai had started Ken'ni-ji Monastery in Kyoto after two visits to the T'ien-t'ung-shan Monastery in China and was training people in the method of the *Rinzai* (*Lin-chi*) School. It is said that Eisai replied to Buppo-bo saying, "The Buddhas of the past, future, and present, do not know Buddha-nature, but only dogs and oxen know it." This unexpected response embarrassed Buppo-bo but it was relevant enough that it suggested a clear way outside concepts. Some scholars, however, doubt that Buppo-bo even met Eisai, since Eisai died in Buppo-bo's fifteenth year.

After the death of the three respected teachers, Ven. Ko-in (1216), Abbot Ko-en, and Abbot Ryokan (1217) on Hi'e-i-zan, Buppo-bo left there, because corruption was rampant. The ideal of the founding master, Ven. Saicho, had totally disappeared and the mountain had become the wirepuller behind the curtain, controlling the government of Kyoto by means of sorcery and sometimes even by its armed band of monks. From the beginning, Buppo-bo had no wish to be involved in this dirty business, due to the late mother's last-will. So, he simply left Hi'e-i-zan and moved to and trained in Kenni-ji. It occurred on the August twenty-fifth, 1217. He was accepted by Ven. Myozen (1186-1225) who was the Dharma heir of the late master Eisai.

3. The Quest in China

In 1221, Buppo-bo received the Precepts of the *Huang-lung* (*Oryu-ha*) Sub-school of the *Lin-chi* (*Rinzai*) School, and was given the name, Dogen. He received Dharma transmission from Myozen sometime later.

On the February twenty-second in 1223, accompanying his master Myozen he left Kyoto for Hakata to go to China in quest of an authentic teacher who could truly answer his question. They departed Hakata at the end of March and Arrived in Chinese port at the beginning of April. One of the days while he was waiting for the delayed permission of disembarking at the port of Minchou, exactly speaking, on the April fourth, an old *tenzo* (monk-

in-charge of a Zen monastery kitchen) laughed at his naiveté. The old senior Zen monk visited the boat to buy Japanese dry black mushrooms and left in a hurry toward dusk to return to the far away monastery, not staying overnight in the boat. On another occasion, when he was crossing the courtyard of T'ien-t'ung-shan Monastery, Dogen was admonished by another old *tenzo* who was drying black mushrooms by himself perspiring heavily under the heat of summer in spite of the fact that he had many young assistant monks.

From these encounters with veteran monks, Dogen realized how sincere the living practice of pure and constant endeavor of Zazen could be. Thus, he was inspired to truly practice and attain Awakening. First, he trained under the abbot of T'ien-t'ung-shan, Wu-chi Liao-p'ai after being admitted to the monastery in July, but Dogen was not satisfied with this *Lin-chi* master either. Consequently, leaving Wu-chi and Myozen, who both died soon after (May twenty-seventh), he set out to visit various monasteries and teachers as extensively as the conditions allowed, but encountered no impressive teachers. During this journey, he was suffering from a serious stomach ailment and was about to abandon his quest and return to Japan. But on the way back to T'ien-t'ung-shan, he heard that a teacher unsurpassed in all China had been recently appointed abbot of that monastery by imperial edict following the death of Wu-chi Liao-p'ai.

Thus, he finally met Zen Master T'ien-t'ung Ju-chin (1163-1228) on the May first 1225. At once he knew that this was the master he was looking for. Dogen quotes this master as saying, "Zazen was my only life. As a result, my buttocks sometimes inflated, causing hemorrhoids; but I appreciated zazen all the more ..." Under this master's austere yet compassionate guidance, Dogen at last "dropped body and mind off". It occurred during the summer retreat in 1225, and he received the authentic *Bodhisattva Vinaya* from the master. His obstinate question was solved. He left Tien-tung-shan in August and returned to Japan in 1227 with "empty hands", knowing simply that "eyes are horizontal and nose is vertical".

4. The Fukakusa Period

In Japan, he returned to his home monastery, Kennin-ji. But the condition of Ken'nin-ji had deteriorated following the death of Myozen in China (1225). Furthermore, the monks were not receptive of him, in spite of the fact that Dogen had become a Dharma heir to Myozen. After three years' stay at Kennin-ji Monastery, Dogen moved to Fukakusa, a south-eastern suburb of Kyoto. First, he stayed at Anyo-in Temple but later moved and re-opened Kannondori Kosho-ji Temple.

He wrote many important essays, especially the *Fukan Zazengi* (Recommendation of Zazen), in 1227, which was in fact the declaration of what is the "right practice for Awakening" (*Nanadassanavisuddhi*). At the same time, it was the proclamation of his independency from any older and established sects or schools of Buddhism in Japan. Along with the *Fukan Zazengi*, which he incessantly polished all his life, he started writing the *Shobogenzo* that is

his life work with the introductory chapter "Shobogenzo-bendowa" and which was first shown to the disciples on the August fifteenth in 1331.

He was visited by so many people that it was said a market developed in front of his temple. In this period, his main disciples who gathered around him were: Ko-un Ejo (the Dharma heir to Dogen and the second Patriarch of the Soto School) came in winter of 1234, Sen'e (another Dharma heir to Dogen), Ekan, Tettsu Gikai (the third Patriarch), Gi'in (the fourth Patriarch), Gi'en, Gijun, Gizen, and Gi'un joined him in the spring of 1441. But Dogen was never happy so close to the capital because of the political, literary, and even religious involvements which arose because he was so effective and attractive to all the people concerned. He was determined to carry out his late master's admonition that a training monk should abstain from fame and profit. Regarding the true cause of the movement that occurred after ten years, many scholars are inclined to emphasize the political, even physical violence from the Hi'ei-zan. Actually, Kosho-ji was broken, and he was exiled.

5. Ten Years at Eihei-ji

In 1244, he founded Eihei-ji Monastery deep in the icy mountains of Echizen prefecture to seclude himself and his disciples from the "colored dust" of the world and to train "ikko hanko" (one or even half a disciple) in order to bequeath the Awakening through the practice of *shikan-taza* to posterity. Silent-illuminating-zen, which took final shape under Hung-chih Chen-chueh (Wanshi Shogaku, 1091-1157), was passed down through T'ien-t'ung Ju-ching to Dogen. The Silent-illuminating-zen is the main current of Buddhist meditation that is originally called *anapanasati*, mindfulness of breathing. In this sense, Hung-chin Chen-chueh, let alone Tung-shan P'en-chi did not do anything new to the traditional meditation, but they just did something to revive, reform, or restore the original method.

Dogen's contribution, in the sequence, was to clarify the practical method and the quality of the Silent-illuminating-zen, using the terms *shikan-taza* as the practical cause and *jijuyo-zammai* as the resultant effect. In this sense, either *shika-taza* or *jijuyo-zammai* can stand as the *raison d'etre* of Zen Master Dogen, as well as the *Shobogenzo*.

Once he was invited by Hojo Tokiyori to Kamakura. It occurred in 1247. He left Eihei-ji August third and stayed there, at Kamakura till May of the next year. Hojo Tokiyori was called *shikken* (acting power). Although his title and position in terms of formality were not so ostentatious, he was the person actually controlling the country with his military power and agricultural wealth with which neither imperial authority nor the Fujiwara aristocracy could cope. Tokiyori entreated Dogen to permanently stay at the new capital and train Tokiyori himself, his lieutenants, and the people. Dogen didn't appreciate or couldn't understand the reality of the transition which had brought decline to the imperial power and preeminence to the *Samurai* class, so Dogen advised Tokiyori to return hegemony to the Kyoto Court. Needless to say, this anachronistic advice was never considered seriously by the latter. He

returned to Eihei-ji in March of the second year of Hoji (1248) without any fruit from the visit. This was the only exceptional visit of the Master.

In the autumn of 1252, the Master started suffering from a slight fever caused by a boil. There was no possibility of recovery. He decided to retire from the Monastery, so bequeathed the abbotship to Ko'un Ejo. On August (in solar calendar, October) fifth, Dogen left the Monastery for Kyoto accompanied by Ko'un Ejo, Tettsu Gikai, and others. He entered Kyoto around August tenth and settled at Sedo-in Temple in Takatsuji. He stayed there only eighteen days before the last day of his life which fell on the August twenty-eighth.

His last-will-*gatha* was:

Spontaneously shatter the entire universe
Fifty-four years illuminating Heaven and Earth
Ahem!
Falling headlong to hell alive, nothing to seek.

B. The Awakening and Practice

1. Buddha-nature

It is believed that when Buppo-bo (young Dogen) was reading the *Mahaparinirvana Sutra*, he came across a sentence, "All sentient beings everywhere possess the Buddha-nature; the *Tathagata* exists eternally and is without change." Thence, Buppo-bo was obsessed with the question that if all beings are endowed with Buddha-nature, why do they suffer so much. To this question, Zen Master Eisai replied, "The Buddhas past, future, and present do not know Buddha-nature, but only dogs and oxen know it." This answer, however, even intensified young Buppo-bo's question. Seeking an authentic teacher, he went to China.

In the Chinese continent he met three important persons:

- 1) the *tenzo* from Ayuwang-shan Monastery (Aiku-zan) who even laughed at him for his innocence and left him with the statement of, "This is my duty which I cannot trust to anyone else.",
- 2) another *tenzo* of the T'ien-t'ung-shan Monastery who declared, "They are not I.", and the final one is of course, the Master T'ien-t'ung Ju-ching.

One early morning, while monks were meditating in dawn session, the next monk to Dogen was dozing. The master approached, took his slipper, and beat him shouting, "What is the use of sleeping while you meditate. Drop body and mind off!"

Hearing this exclamation, Dogen's obstinate question disentangled. Also, his entire mass of consciousness dissolved into the void atmosphere. He was emancipated from all conceptions and concepts. Hence all doubts and anxieties, worries, anger, depression, and ignorance disappeared. He awoke to Buddha-nature. He completely dropped his body and mind off. He himself became the same as dogs and oxen which only know Buddha-nature and do not know any other things at all. Dogen went up to the Abbot's chamber and burned incense and confessed that his body and mind had dropped off. Master Ju-ching reminded him of the originally dropped-off mind-body (that means, originally, we are not disturbed by the mind-body) and sanctioned his Awakening.

He returned to Japan with his empty hands, only knowing, "Eyes are horizontal and the nose is perpendicular; flowers are red and willow leaves are green."

Then, what is the real answer to his previous question? Actually, what is Buddha-nature? Buddha-nature is realized by a person who attains Right Thought (*sammāsankappa*), the thought of renunciation. Dogs and oxen are not bothered with mental defilement any more than physical pain. They don't actually suffer from anything, whereas we human beings do suffer a lot from our life. Why is this? It is because we are attached to and deluded by our favorite way of life. For dogs and oxen, life is life -- they do not know anything at all -- they are born, eat, mate, age, and die. They have no preferences, and hence neither frustration, confusion, anger, depression, nor tribulation.

Nobody suffers from life -- birth, old age, illness, and death, but from the side-effect of life. What is the side-effect? That is self-consciousness. What is self-consciousness? That is sensitivity, cowardice, and ignorance. Awakening is the supreme wisdom with which we know ourselves as the beings of ignorance. When we are Awakened to our original nature -- Buddha-nature -- the intrinsic, essential, and inherent nature of all sentient as well as no-sentient beings and matter, we are emancipated from self-consciousness, and hence freed from our pain and tribulation. We attain the perfect peacefulness which is called *nirvana* (extinction), and from which we never wish to separate.

This was Dogen's realization which was formulated as "dropping body and mind off". Awakening was, however, only the first step of his life, because his second and graver step was to guide his mother to *Higan* (Another Shore of *Nirvana*). Herewith we must discuss the practice which guides suffering people to perfect comfort and ease, which is *nirvana*.

2. Shikan-taza (Straightforward-sitting)

Zen Master Dogen's Awakening as well as practice could be represented by one word, *Shika-taza*. *Shikan* means straightforwardness. *Ta* is an emphatic affix, and *za* is sitting. That means "Intensive sitting meditation". This concept comes from the Buddha's word *appamādo*, which means vigilance, carefulness, thoughtfulness, earnestness, zeal; diligence, haste, dispatch. The Buddha says in his famous sermon, *Adittam* (Burning), "All is burning; our eyes

are burning, our optical objects are burning, our optical perception is burning, our conception is burning, and our consciousness is burning.... (ref. Samyutta Nikaya, xxxv. 28. 7, pp. 19-20).

Zen inherited this expression as "Head burning": our head is burning. We must extinguish the fire without delay. This is the first priority. There could be no excuse for delay. Just do it now, otherwise there is only death. How do we extinguish our "entirety fire" or "universal fire"? The extinguisher is meditation. In the case of zazen -- the Silent-illuminating-zen, we focus our mind on the mahamudra -- the correct posture. The correct posture provides us with entire body pervading respiration. This respiration absorbs the perfect concentration of the mind.

The perfect harmony among body, respiration, and mind realizes oneness with oneself as well as with the circumstances "dropped-off body and mind." Accordingly, the practice consists of the methods of

- 1) the correct posture
- 2) the perfect breathing
- 3) the perfect absorption

When we realize these three perfections, we feel inexpressible bliss and comfort which is followed by *upekkha* (equilibrium, detachment). We eradicate all pain and tribulation. We realize the attributes of all matter are impermanence, insecurity, and selflessness. These basic qualities are innately endowed to all beings called Buddha-nature.

Obviously, it is not easy to experience it; moreover, it is difficult to exactly express this achievement. Still, we must express it. How? Let's investigate Dogen's poems. We might learn how he tried to express it.

3. His Literature

Expression or literature is important in relevance to the social contribution of a Bodhisattva. A Bodhisattva must express his attainment in any possible means for the benefit of suffering people, and thus to console and conduct them to *Higan*.

Zen Master bequeathed the extensive work to posterity. These works are definitely the token of his compassion. However, I only comment on his waka-poetry on this occasion.

Generally speaking, the form of poem is the most spontaneous and direct representation of the authors' experience or inner life. Poetry transcends logic or reasoning. The mystic or esoteric knowledge or realization can only be expressed by poetry. On the other hand, a prose writing which is generally composed according to intellect sometimes hides one's own honesty and disturbs one's own intuition in terms of either good or bad sense, whereas poetry cannot conceal any subtle nuance of emotion or vibration of the throbbing heart.

In the case of Dogen's waka-poems, this general tendency is quite conspicuous. Both bad and good points of Dogen's inner life is distinctly expressed in these short form of waka-poetry. In this sense much argumentation is irrelevant. Let's just read his waka-poems.

Part II. Waka-poems by Dogen

Chapter I. Dharma Songs

A series of five waka-poems on the theme of "Silent Illumination", another sequence of five waka-poems on the theme of the "*Saddharmapundarika Sutra*", and an ensemble of six waka-poems on the theme of "Wonders". Finally, another group of six waka-poems on the theme of "*Upekkha*" (equilibrium) are included in Chapter 1 "*Dharma Songs*" (*doka*). A "dharma song" means a particular genre of waka-poetry which solely is dedicated to express either religious or ethical thought and emotion.

A. Silent Illumination

Five waka poems are assembled here on the theme of "Silent Illumination". "Silent Illumination" is the radiance of the moon which is the symbol of Buddha-nature, at the same time, it is the metaphor of the Awakened Ones, as well as the authorized epithet of Soto-zen. Dogen says in Chapter 23, "Tsuki", in the *Shobogenzo*, as follows:

The fulfillment of the mind moon is not only realized with the awareness of the miscellaneous in the daily life now and then. The awareness of the mind of the full moon is realized not only with the miscellaneous in the daily life now and then.

The Buddha said: "The true body of the Buddha is the Dharma-body.

That is like emptiness. It reveals case by case. It resembles to the moon on the water. P'an-shan says: "The mind moon is a lone circle. The luster swallows all phenomena. The luster not illuminate the objects. The object not exist. The luster, the object both disappear. What is this!

[Poetry]

The moon lucent
in the depths
of the purified mind

Waves, splashes, sprays
transforming into radiance (i)

An abandoned boat
no wind anchors
no wave moors

Only moon illumining pellucid
at the midnight heaven (ii)

The moon
upon the peak can't be a friend
of a recluse in a mountain

Alas! He also wanders around
the world of the colored dust (iii)

Looking
at the moon of grace
in the vast sky

Attracted by her countenance
people stray into the darkness of the charm (iv)

Transparent moon
shining in the quiet mind
purifies, waves

breaks, splashes
into myriads of lustrous photons (v)

[Commentary]

(1) (THE ORIGINAL WAKA, SUNG ON THE THEME OF ZAZEN)

*Nigori naki
kokoro no mizu ni
sumu tsuki wa*

*Nami mo kudakete
hikari tozo naru*

(The moon lucent
in the depths
of the purified mind

Waves, splashes, sprays
transforming into radiance.)

This *waka* was sung on theme of *Zazen*. The meaning is that when we meditate and are absorbed in *jhana* (concentration) along with mindfulness, the concentrated mind makes a bank which controls and preserves the water of wisdom. Consequently, our mind becomes perfectly serene and peaceful, as if it became a transparent lake which shines reflecting the moon on the surface of the water. Thus, we are enlightened and freed from any sorts of mental defilements. We only feel perfect bliss and rapture. We become illumination itself. *Roshi* Eko Hashimoto's comment on this *waka*:

When we perfectly control our mind and maintain mindfulness, our mind becomes concentrated. Consequently, we know the real condition of the world which is rising and falling. When we stay in perfect mindfulness and purify our mind by practicing concentration, we feel the light of wisdom illumine all phenomena of our daily life. In the *Zazen Yojinki* (the Warning Points for Zazen; writ. by Keizan Jokin), it is said, "When delusions stop, quietude prevails; when quietude prevails, wisdom illumines." Actually, this is the moon light -- the wisdom of Awakened Ones.

This *waka* is assumed to be Zen Master's best *waka*, at the same time the best representation of purified mind, and hence Awakening. This is total formlessness and limitlessness of an Awakened mind.

(II) (THE ORIGINAL WAKA, SUNG ON *SHOBOGENZO*, AT KAMAKURA)

Nami mo hiki
kaze mo tsunaganu
sute obune

Tsuki koso yoha no
sakari nari keru

(An abandoned boat
no wind anchors
no wave moors

Only moon illumining pellucid
at the midnight heaven)

An abandoned boat is useless. Neither winds nor waves pay any attention to it. Still, the boat is brilliant with the moonlight from the zenith of heaven. Renunciation is the utmost bliss and peacefulness transforming all the environments: wind, wave, the moonlight, and moreover the entire space into the same quality of emancipation. There is no discrimination of a boat, winds, waves, the moon, light, but there only is silent illumining.

This *waka* was sung on the theme of "*Shobogenzo*". "*Shobogenzo*" is the title of the entire life work of the Zen Master Dogen. "*Shobogenzo*" means the true law. The Buddha Shakyamuni attained Awakening under the *Bodhi*-tree. The Buddha taught this truth to the people by means of case-by-case dialogues which varied according to the degrees of the intelligence of the people, places, and times. But the entirety of the law just as it is that was attained by the Buddha, and which "even a hair neither increased to nor decreased from", as expressed by Dogen in his "*Gakudo Yojinshu*" (the Warning Point of the Practice), was transmitted to only the Venerable Mahakassapa among many disciples. The Buddha smiled a mysterious smile turning a lotus flower in front of millions of audiences on the peak of Dragiri Khutta. At the very instant of the smile of the Buddha reflected on the eyes of the Venerable Mahakassapa, the latter also smiled the same smile as the former. At that moment, the Buddha declared, "I have '*Shobo-genzo-neh-an-myoshin*'. I transmit it to Mahakassapa." Along with that the Buddha presented his *civara* (a mendicant monk's robe) and *patra* (alms bowl) to the Venerable as the tokens of the *Dharma* transmission. Later, even in the mundane world, outside Buddhism, taking from this origin, they use this idiom, "transmission of *ehatsu* (a robe and bowl), when masters convey secret knowledge or skill to the limited numbers of successors. Likewise, Mahakassapa received the first *Dharma* transmission and forwarded it to Ananda, in turn Ananda to Sanavana, and Sanavana to... the Twenty-eighth Patriarch Bodhidharma by whom it was transmitted to Chinese Patriarchs. Zen Master Dogen, who is the Fifty-first Patriarch, received it from T'ien-t'ung Ju-ching, and thus brought the *Dharma* transmission lineage to Japan. The *Dharma* transmission through three countries has been

forwarded one to another among the different countries and races, but the contents of the transmitted *Dharma* is the same as that which was attained by the Buddha Shakyamuni.

Dharma transmission never is achieved as a materialistic substance is handed over from one person to another. The person who receives the *Dharma* transmission must perfect his body and mind to the same quality as that of the Buddha Shakyamuni. The perfect harmony and unity of the body and mind through the experience of Awakening, is called "*shokai sokutsu*" (precise and exact identification), and this is the crucial point of transmission. This is compared with transferring a flame from one candle to another.

Concretely speaking, a burning candle kindles another candle, and these two candles confirm the fact that both candles are burning with the same flame. This is called the "Transmission of *Dharma*" (*Shobo-genzo-neh-an-myoshin*). Zen Master Dogen made this concept as the title of his essay. Therefore, the title should be the *Shobo-genzo-neh-an-myoshin*. But he abbreviated and called it "*Shobo-genzo*". Then, what is *shobo-genzo*? At the beginning of the "Shob-genzo Bendowa" (the Stories of Ancient Practitioners which is one of the ninety-four chapters of the *Shobogenzo*), we in this connection read:

When all the Buddhas and *Tathagatas* (Thus gone, thus died without attachment) attained the Supreme Wisdom (*anuttarara samyaksambodhi*) which is the most excellent and which does not involve any actions and conceptions. That is called "*Jijuyo zammai*" (Self-beneficial Samadhi). This is the standard practice of all Buddhas. At the same time this is the contents of the *Dharma* transmission, and which is the right practice of *samadhi* (concentration) in the correct sitting posture. Although, all sentient beings are immanently endowed with this *Dharma*, nobody can taste it unless they practice and become Awaken to the effect of the practice. When you renounce it, it will fill your hands up. It never is restricted to numbers. When you talk about it, it overflows your mouth. It never is limited in any directions.

After reading this passage, we can clearly understand what "*Shob-genzo*" is, as if it were in our hand.

There is a supreme and esoteric way of the Buddhas for the purpose of that they forward the wonderful *Dharma* through the straight and one way lineage, and for that they re-conform the Awakening to the Buddha-nature which is the prerequisite qualification of a Buddha, and for that they recognize the attainment of the *annutara-samyak-sam-bodhi* with each other. That "supreme and esoteric" way is "*mui*" (stillness, static, motionless) which does not involve any actions or thoughts. "*Mui*" (stillness) is the "Law of Nature" to which nobody is allowed to add anything. The "esoteric" in this context of "supreme and esoteric", connotes "to be perfectly harmonious and well trained in the matter".

The person who perfectly accords with the Law of Nature without adding any personal idea, is called a "Buddha". When this Buddha trains and achieves his disciples as his

successors, he employs this "supreme and esoteric" method which has been transmitted "from one Buddha to another Buddha without any manipulation". Conversely speaking, when the supreme and esoteric method was transmitted to a candidate, and thus all manipulation was avoided, that moment proves the fact that the candidate perfectly attained the esoteric *Dharma* and he embodied *annutara-samyak-sambodhi*.

A clear standard is indispensable as the proof of the fact that a Buddha received *Dharma* transmission and in turn, the Buddha trained his disciples in the esoteric *Dharma* and avoided all manipulation. That standard should be the antidote to all the absurdity, diversion, distortion, and reversion. That is "*Jijuyo-zammai*". *Jijuyo-zammai* is the esoteric method which is transmitted from one Buddha to another Buddha. At the same time that is the one-lineage forwarded *Dharma* of which contents is *annutra-samyak-sambodhi*.

Likewise, that which is forwarded through straight one-lineage from one Buddha to another Buddha, and which avoids all manipulation, is called "*Sho*" (genuineness, righteousness) in the term "*Sho-bo-gen-zo*". The standard practice of *jijuyo-zammai* is the "*Ho*" [= *bo* (law, truth, rule -- *Dharma*). Both of these terms, "righteousness" and "truth", more or the less are the same and not two, two faces of a coin. A standard is a mark which is clearly indicated by "*Mizumori*" (the water level, standard) to all the persons. "*Mizumori*" is the water level, nothing is more level than the surface of water, hence the water level is the standard of all measurement of all the things whatever high or low.

From the terminological point of view, "*Sho*" means, stopping at one point that is; although, there are so many points other than that point which is the very point, even one tenth or hundredth of one inch away from the very point, is completely different.

"*Ho*" (= *bo*): the ideograph "*ho*" consists of water and "*Tai*" (a sacred animal); water represents the "standard" of the perfect "level", whereas, the sacred animal represents "righteousness". When this sacred animal was brought into a court, it touched the dishonest person, thus helped to expel the evil.

Once we understand that *jijuyo-zammai* is the standard of the Right *Dharma* (*annutara-samyak-sambodhi*), studying and practicing it, becomes the crucial matter to all the persons concerned. Zen Master Dogen did not deviated to many fields, but he concentrated his "*yuke*" (free transformation) on this practice. "*Yu*" connotes to emancipate oneself and "*ke*" represents to practice the teachings and thus transform oneself to the ultimate good. The right practice for realizing "*yuke*" is "*Tan-za san-zen*" (the sitting in the correct posture). "*Tan-za*" implies a meditation in which a person devotes oneself to the correct sitting posture and penetrates the ultimate reality of oneself, and that is, in the other words, "*Shikan-ta-za*". Its practical reality is called "*Sitting in Jijuyo-zammai*", and which is also defined as "King *samadhi* (concentration, absorption) of all the *samadhis*", or the "the Right *Dharma*-gate of all the *Dharma*-gates". All the Buddhas exclusively made this practice as the right way for Awakening. After Awakening, they perform all the other activities abiding in this *samadhi*. We find one passage from the Chapter, "Genzo-bendowa", the general introduction to the *Shobogenzo*

All the Buddhas and Patriarchs who dwell in Awakening make it as their proof of Awakening that they abide in *jijuyo-zammai*. All the persons in India as well as in China who are Awakened just observe this way.

But if the practice is so high standard that only "Buddhas forwarded the esoteric *Dharma* through one-lineage", or "Only Buddhas transmit it to the other Buddhas without any manipulation", common people may think that they never will be able to reach it, therefore, they might be much discouraged. In this consideration, Dogen taught us with compassion:

Although, all sentient beings are immanently endowed with this *Dharma*, nobody can taste it unless they practice it, nobody will gain the merit of it, until they realize it.

The esoteric *Dharma* and the mystical practice of the Buddhas and Patriarchs which are the supreme and static have been forwarded through single lineage, or have been transmitted from Buddhas to the other Buddhas. In fact, all sentient beings are immanently endowed with this esoteric *Dharma*. But this *Dharma* cannot be handled as a materialistic goods. When *jijuyo-zamma'i* is practiced, the merit and virtue of the *Dharma* is always clearly recognized by the practitioners themselves. The *Dharma* liberates the practitioners from ignorance, and thus transforms them and other all beings to the Awakened Ones.

When you renounce it, it fills your hands up.
It never is restricted to one or many.
When you talk about it, it overflows your mouth.
It never is limited in any directions.

This golden statement is practical as well as pragmatic representation of "*jijuyo-zamma'i*". The person who abides in this *samadhi* which comprehends the entire universe as its contents, never is distracted to any preferences such as either good or bad, right or wrong, delusion or reality, Awakened Ones or ignorant beings. The person never broods over either "the Pure-land" which they crave for, or "the *Samsara* (the six realms of the actual world: hells, hungry ghosts, animals, spirits, human beings, celestial beings) which they try to repel. But it does not mean that we spend a life without any thought. "No thought" also is another manifestation of distraction just as "thought" is one of the phenomena of distraction.

Dropping the subject of craving is the Right Practice (*Patipada Visuddhi*, purification of the practice) of *Jijuyo-zamma'i*, and which is otherwise expressed as "To renounce" (> *patinissagge*: giving up; rejection; forsaking). This is only possible by "A teacher secretly transmits the esoteric method to a candidate disciple, and thus they preserve the knack of the practice". At the beginning of the *Shobogenzo*, Chapter xlix, "*Genzo-darani (dharanam; mantra)*", Dogen states:

One who has clear "Practical Eye" [*dhamma vicaya* (investigation or selection of the truth)] is clear with the "Right *Dharma* Eye" (knowing *aniccam, dukkham, anatam*). Due to the "Practical Eye" (*dhamma vicaya*) "Right *Dharma* Eye" could become clear. When a practitioner authentically inherits this "*kanreisu*" (screw; key; handle), he definitely is able to approach a great Awakened master.

This instruction is significant. When we are absorbed in *Jijuyu--zamma'i* which does not involve in two extremes of "being" or "no-being", and which is the best, static, mystic method, we become clear with our Practical Eye (*dhamma vicaya*). When we are skillful in practicing *Jijuyo-zamma'i*, and when we are amused in "*yuke*" (liberating and transforming oneself as well as others to the good), we are bequeathed with the esoteric *Dharma* and we become clear with our "Right *Dharma* Eye". When the "Right *Dharma* Eye" is not clear, we are ignorant in the method of practice, consequently, our practice becomes ingenuine. Therefore, Dogen declares:

Due to the clear "Right *Dharma* Eye", the "Practical Eye" could be clear."

In fact, both of the "Practice Eye" and the "Right *Dharma* Eye" respectively represent the aspect of the causal practice and the aspect of the resultant merit of the method and practice. The difference between them is only that of aspects. Ultimately these two "Eyes" are the same. They reveal the "True Face". The "True Face" connotes "Hand Eye" of which body is *Jin-jippo-ka'i* (the Entire Te-directioned Universe). The mystical function of the Entire Body Hand is expressed by the sentence, "When you renounce it, it fills your hands up." This mystical function of the Entire-hand Body is the same as the illumination of the "entire mind eye". Renunciation is the quality of the "Eye" (*gen*) of "*Sho-bo-gen-zo*".

"When you talk about it, it overflows your mouth." This statement is also quite different from our ordinary speech in daily life. This definitely is talking about "*Tan-za-san-zen*" (Practicing the correct sitting meditation), and which is the Right *Dharma*-gate of *yuke* in *jijuyo-zamma'i*. Tongue is kept at the upper palate, lips and teeth are closed. Under such a condition we can't talk anything. How could we preach being or not-being, good or bad, delusion or reality, Awakened Ones or ignorant beings.

We could, however, say we can preach with our mouth closed. That is the talk which "overflows the entire universe mouth" of *jijuy-zamma'i*, and which neither involves contradictory extremes, nor engages utterance, nor observes silence. The speech of *jijuy-zamma'i* is *shikan-ta-za*. Also, all the other actions and activities which are performed in the perfect absorption of *jijuyo-zamma'i* become the eloquent speech which talks about the contents of the entire universe. Such a speech as this is the same as the sentence which we find in the Mahayana Sutras as; "The tongue of the Buddha encompasses the entire three Thousand Macrocosm and the Buddha enters Speech *Samadhi*."

"It never is restricted to any numbers," and "It never is limited in any directions."; these two sentences express the boundless merit and virtue of the method. This is the same as the famous statement from the *Shobogenzo*, which says; "The merit and virtue of the method fill

up the entire universe". "Zo" in "Sho-bo-gen-zo" connotes "Treasured merit and virtue". But we will misunderstand this, if we think this is the same as treasuring some jewels, money or plates into a treasure house and sometimes taking them out.

Although, the merit and virtue of the practice-proof of jijuy-zamma'i which would be "renounced" and "talked about" only to the extent of microcosmically little amount or momentarily short duration, still, it pervades the ten directions and the three times of past, present, and future. It contains the entire phenomena. it can't be restricted to neither one, two, nor any great numbers. That is also limitless in all the directions. The life with the "Right Dharma Eye" is boundless in terms of benefitting oneself as well as others. All these connotations are implied in "zo" (to treasure).

It is important for us to try to make it as the stepping stone for the actual practice rather than trying to conceptionally understand it. It will not apply to this case that we try to comprehend this Dharma with an ordinary and dualistic thought in our mundane life only depending upon our intellect. To secure both "Practice Eye" and "Right Dharma Eye" of "Sho-bo-gen-zo", we must initiate with the transformation of our stubborn brain.

We may say that for changing our brain, we don't need others' hands. But the transformation that is executed by oneself, is usually done according to our own prejudice. That is transforming one of our ideas to other ideas of the same dimension. A person who becomes aware of this point, is a fortunate one. Almost all the people can't aware of it. Consequently, they waste time. They repeat useless business. One who became aware of this point, will seriously acknowledge the statement by Dogen, that is; "When the practitioner maintains this *kanreisū* (screw, key, handle), definitely, he will approach a great, Awakened master.

However earnestly we try to fly in the sky, we can't fly with our own hands and legs. But when we operate the handle of an airplane, we can take off or touch down, as freely as we might want. The only method for flying in the sky, is to correctly inherit the technique of operating an airplane. Likewise, the handle of "Shobogenzo" is the "Great, Awakened Teachers". We must be sincere to attend on the master. We serve the teacher, as if a feudal lord attended on and assisted a king with the state affairs. (From the *Hachidainingaku*, by late *Roshi* Eko Hashimoto, Ehime, Japan)

(III) (THE ORIGINAL WAKA, ONE OF THE TWO SUNG ON "MOUNTAIN RECLUSE")

Yama zumi no
tomo towa naraji
mine no tsuki

Kare mo ukiyo o
meguru mi nareba

(The moon
upon the peak can't be a friend
of a recluse in a mountain

Alas! He also wanders around
the world of the coloured dust)

Why do you want a friend? Hohen Shonin sings as follows:

Although, the moon
illuminates entire world

It reflects
only in the mind
of a serene person

We should learn that grace only reflects in serenity. The serene mind never changes illuminating light brighter than the moon, whereas the circumstances: the moon, the sun, nights and days, weather, climate, seasons, fortune, life change. Unawaken people misunderstand that they are changing instead of the circumstances. The Awakened and undisturbed mind never changes.

(IV) (THE ORIGINAL WAKA, SUNG IN A GRASS-THATCHED HUT)

*O'ozora ni
kokoro no tsuki o
nagamurumo*

*Yami ni mayoite
iro ni mede kere*

(Looking upon
the moon of grace
in the sky

Attracted by the countenance
people stray into the darkness of the charm)

If you miss the moon, you are distracted. If you are affected by the charm of the moon, you are crazy. If you are delighted in the moon, you are attached to the grace. If we are more serene than the moon, we are not possessed by it. Discerning the difference between charm

and peacefulness, that is to say, discrimination between attachment and equilibrium (*upekkha*), is not so easy. If one's mind wavers according to either good or bad conditions of the circumstances, the person is always possessed by ignorance.

(V) [THE ORIGINAL WAKA, SUNG ON *ZAZEN KUFU NO I* (CONSEQUENCE OF MEDIATION IN SITTING CONCENTRATION)]

*Shizuka naru
kokoro no uchi ni
sumu tsuki wa*

*Nami mo kudakete
hikari tozo naru*

(Transparent moon
shining in the quiet mind
purifies, waves,

Breaks, splashes
into myriads of lustrous photons)

This waka is almost a draft for waka # 1. We can study the difference, and hence process of the poet's composition of the waka. First, the poet was not aware of the quality of the concentrated mind as much as of pure and deep water. Sometime later, he became aware of "pure water" as the precise metaphor for concentrated mind. The common features of the concentrated mind and pure water are: 1) purity, or quality of purifying others, 2) serenity, 3) gracefulness, 4) formlessness, 5) colourlessness, 6) tastelessness, 7) perfect adaptability to any circumstances, 8) indispensability to life, 9) mobility, and 10) ability of pervasiveness.

B. Saddharmapundarika Sutra

Herewith, I present a sequence of four waka-poems on the theme of the *Saddharmapundarika Sutra*.

The *Saddharmapundarika Sutra* is respected as the king of *Sutras*, by Mahayana Buddhists in China and Japan, particularly by the adherents of the *T'ien-tai* School and the *Nichiren* School. This Sutra advocates "One Vehicle" renouncing other schools and sects for the sake of "As-it-is-ness". Bibliographically, however, nothing is clear about its authorship, time, place, and so forth. But the first Chinese translation appeared at the middle of the third century A. D. (c.255 A.D.).

It seems that the Zen Master Dogen always chanted this Sutra and appreciated its profound contents. In the last moment of his life, Dogen wrote one of the passages from the

Chapter Twenty-first, "The Psychic Power" (*Iddhi*), on a pillar in the mansion of his lay disciple Kakunen as follows:

You should raise a stupa and offer daily life
requisites to the relics of the Buddha Shakyamuni
wherever in a forest, under a tree, in a monastery,
in a layman's mansion, in a palace, in a mountain,
in a valley, among a wilderness. What is the
reason for this? You should know that the place
thereby becomes a monastery. All the Buddhas were
Awakened to the Supreme Wisdom (*annutara-samyak-
sam-bodhi*), and turned the Wheel of Truth (*Dharmacakra*),
and realized the Sublime Extinction (*mahaparinirvana*)
in this place.

Then, he named the mansion "The House of *Saddharma-pundarika Sutra*". From this event we can deduce how deeply the Zen Master respected and adhered to this *Sutra*. Naturally, for him, "Layman's mansion" in the above quotation meant the place where he himself was nursing his illness, at the same time the location became the place of his "Sublime Extinction" which was simply question of time.

We also remember Chapter, lxxxix of the *Shobogenzo* is dedicated to this *Sutra* under the title of "Turning the *Pundarika*, Turned by the *Pundarika*" (*Hokke-ten Hokke*). Therefore, we can conclude that the Master always kept this *Sutra* at his side till the last moment of his life, and made it as his source of faith and practice throughout the life.

The *Saddharmapundarika Sutra* describes the permanently living Buddha Shakyamuni who is beyond the chronological time and geographical space. It interprets the quality of the Buddha Shakyamuni as "The Eternal *Dharmakaya*" (the Body of Dharma), and expounds that the reality of all beings -- all the natural phenomena and all the mundane matters themselves -- are the eternal truth of "Suchness" or "As-it-is-ness". Dogen remarks that the *Dharmakaya* expresses the true nature of itself.

In the Recommendation of Zazen (the *Fukan-zazengi*), Dogen insisted that a practitioner have to "abandon literary research and verbal understanding", and again in the Introductory Chapter, "*Bendowa*" (the True Practice), Chapter xvi, "*Gyoji*" (the Ancient Practitioners' Behaviour), and Chapter xxxiv, "*Bukkyo*" (the Sutra of the Buddha) in the *Shobogenzo*, he asserted, "Don't practice recollection of the Buddhas (*Buddhanusati*), confession, chanting, or academic studies", and also he criticized attachment to the sutras and exhorted people to practice meditation of "*Shikan-taza*" (straightforward sitting meditation).

On the other hand, Dogen frequently quoted sentences from the *Saddharmapundarika Sutra* and guided people with the spirit of this *Sutra*. We could determine that he inherited and cherished the ideal of the *Saddharmapundarika Sutra*, which was the tenet of the Mt. Hi'ei (the Tendai School), as the nucleus of his philosophy. Although this is a sutra -- a concept, still this is more than a mere concept -- the ultimate concept of "suchness" which transcends all and

each concept. This fact can reconcile the contradiction between Dogen's inconsistent assertion in terms of extraordinary attachment to the *Saddharmapundarika Sutra*.

[Poetry]

All through the nights
all through the days
practicing the Dharma

All vibrate the voice
spirit of this Sutra (vi)

Crying, now in the canyon
then, in the peaks
of monkeys

Echo only
holy vibration of this Sutra (vii)

Voices of sellers, of buyers
clamorous from the market
are all preaching this Dharma

To the ears of the persons
attained the spirit of this Sutra (viii)

The colours of the mountains
the vibration from the canyons
all are as they are

The figure and voice
of My Buddha Shakyamuni (ix)

[Commentary]

(VI) (THE ORIGINAL WAKA, ONE OF THE FOUR SUNG ON THE THEME OF THE SADDHARMAPUNDARILASUTRA)

*Yomosugara
hinemosuni nasu
norino michi*

*Mina kono kyono
koe to kokoro to*

(All through the nights
all through the days
practicing the Dharma

All vibrate the voice and spirit
of this Sutra)

When we practice this Sutra all through the nights and days, we can naturally hear the voice of the Buddha and feel the spirit of the Teaching with our hearts. Actually, when we practice *samadhi* (concentration, absorption), we are freed from all the distraction. Consequently, we become so purified and peaceful that we hear and see all things without any liking or disliking -- just as they are. This is the condition of the supreme blessedness; therefore, all the sights look and each sound vibrates as if they were preaching the Buddha Shakyamuni's Teaching of which the choicest is this Sutra of the Saddharmapundarika.

(VII) (THE ORIGINAL WAKA)

*Tani ni hibiki
mine ni naku
saru ta'eda'e ni*

*Tada kono kyo o
tokuto koso kike*

(Crying, now from the canyon
then, from the peaks
of monkeys

Echo only
holy vibration of this Sutra

We can intermittently hear the cry of wild monkeys from the bottoms of canyon or from the peaks of mountain. They have delicate melody which is the same as the chanting of the Saddharmapundarika Sutra. Now, we hear the entire mountains as the Land of Saddharmapundarika Sutra.

This poem also represents the mind of a practitioner who abides in profound and lucent *samadhi* as the previous poem. This poem, however, is more vivid and realistic in terms of describing the natural circumstances of the monastery than the previous one. Accordingly, we, readers are more impressed and delighted in the precise feeling of the Master's daily life and practice.

(VIII) (THE ORIGINAL WAKA)

*Kono kyo no
kokoro o ureba
yononaka no*

*Uri kau koe mo
nori o tiku kana*

(Voices of sellers, of buyers
clamorous from the market
are all preaching Dharma

To the ears of the person
Attained the spirit of this Sutra)

The lay people who engage in business remaining in the society are the same as the *bhikkhu* (monk) and *bhikkhuni* (nun) who renounced the world. Those monks and nuns concentratedly follow, and therefore they can appropriately observe the Teachings of the Buddha, regarding their practice. However, disadvantaged the lay people are in this regard, when they chant and understand the spirit of this Sutra, they realize that the ultimate Truth is manifest in their daily life itself. The spirit of these three poems is the same, but this one is more closely related to the common life which apparently, has no connection with the supra-mundane Teachings. The Master is aware and compassionate to the people who have less

possibility for attaining the benefit of the Teachings. Therefore, he sang this waka-poem to convince people that the Buddha's Awakening is nothing other than the ordinary people's mind in busy and confused daily life. That means the mundane life and Awakened life are not two, but one, for the ones who practice and realize "suchness".

(IX) (THE ORIGINAL WAKA)

*Mine no iro
tani no hibiki mo
mina nara ni*

*Waga Shakyamuni no
koe to sugata to*

(The colours of the mountain
the vibration from the canyons
all are as they are

The figure and voice
of My Buddha Shakyamuni)

Roshi Eko Hashimoto says, "I let whomsoever comes here, see the mountains' green." This is the utmost expression of Dogen's devotion to the Buddha Shakyamuni: to his Teachings and to His practice of *samadhi*. Now the Master sees and hears the Buddha Shakyamuni's figure and voice wherever he goes, stands, sits, or lies down. This waka-poem expresses the more confronting experience to the Buddha and His Teachings than any other ones. We have impression that he, himself almost became a Buddha. Accordingly, this waka-poem is one of the best-known ones of the Zen Master.

C. Wonders

An assemblage five waka-poems are included in the "Wonders". A person who is truly Awakened to the wonderful quality of nature, is an Awakened One. Nature is truly the Dharma.

[Poetry]

First snow of the year covers
red, yellow leaves
of all mountains

How can anyone resist
singing a song of wonder! (x)

On the high rock
of this rugged beach
untouched by the surging waves

This oyster lodges
truly, suchness, the Buddha's Law (xi)

How in this world
no true person
is discovered?

Look the limitless colour
of the vast sky! (xii)

This mind
the limitless sky
wishing to offer flowers

To the Buddhas
past, present, future (xiii)

Flowers in spring
nightingales in summer
The moon in autumn

In winter
it snows crystal, cool (xiv)

[Commentary]

(X) (THE ORIGINAL WAKA, SUNG ON THE *NAGATSUKI* TWENTY-FIFTH, OF THE SECOND YEAR OF *KANGEN* (1244), WHEN IT SNOWED AND HEAPED ONE FOOT)

*Nagatsuki no
momiji no u'eni
yuki furinu*

*Min'hito ikade
ka o yomazaran*

First snow of the year covers
red, yellow leaves
of all mountains

How can anyone resist
singing a song of wonder!

This waka-poem was sung in *Nagatsuki* (the last month of autumn, the ninth month of the year -- November by solar calendar) twenty-fifth, in the second year of *Kan'gen* (1244), when the first snow of the year fell and heaped on everything as deep as one foot.

Zen Master Dogen stayed more than ten years at Kannondori Kosho-ji Temple in Fukakusa, the south-eastern suburb of Kyoto. In *Hazuki* (the second month of autumn, the eighth month of the year, August) of the first year of *Kan'gen* (1243), when he was fort-three years old, he moved his headquarters monastery to *Echizen* Prefecture (*Fukui-ken*). First, he temporarily stayed at Kippo-ji Temple, an old temple at Yoshimine, then in winter, he moved to Zenjibu-ji and other places. Thus, after almost one year, when San'sho-ho Daibutsu-ji was completed in *Fuzuki* (the first month of autumn, the seventh month of the year, July) of the second year of *Kan'gen* (1244), the Master had final movement and settled down there, at Kippo-ho Daibutsu-ji. Later, the name of San'sho-ho Daibutsu-ji was converted to the present one, "Kissho-zan Eihei-ji". This waka-poem was sung two months after settling down at the newly built headquarters monastery. According to Roshi Hashimoto's speculation, at that point, only the meditation hall was completed, so the entire plot was still under construction.

The meaning of the waka is: It is late in autumn. Colours of leaves in all the mountains are brightly inter reflecting red, orange, and yellow. This morning, we found the first snow of the year had covered the entire mountains as deep as one foot. The entire world shines like platinum studded with ruby, emerald, jade, gold, silver, and so forth. This is truly the world of treasures: gold, silver, diamond, ruby, and emerald reflecting each other. How can anybody stop oneself from expressing wonder in lines of a poem!

We know that Zen Master Dogen was an innate poet. Whenever delighted, moved, sad, or perplexed, he spontaneously expressed himself in waka-poems. The theme of this waka is just a windfall which was quite unimaginable for a such person as him who spent almost all the time of his life under the milder environments. This waka, on the other hand, confesses that his resolution for bequeathing the posterity with the true practice and Dharma, was firm and dramatic in terms of a complete change of his life environments. In this case his enthusiastic devotion was rewarded by unlooked-for wonder of nature. Dogen believes that the wonders of nature are the manifestations of the Buddha's Teachings.

(XI) {THE ORIGINAL WAKA, WHICH WAS SUNG ON THE THEME OF "THE TRUTH OUT OF SCRIPTURE" (*KYOGĒ BETSUDEN*), AND WAS PRESENTED TO MADMME HOJO, THE WIFE OF *SHIKKEN* [THE CHIEF SECRETARY OF THE *BAKUFU* (MILITARY) GOVERNMENT], COMPLYING WITH HER REQUEST, WHILE THE MASTER WAS STAYING AT KAMAKURA IN THE FIRST YEAR OF *HOJI TE'IBI* (1247).}

Ara'iso no
nami mo eyosenu
taka'iwa ni

Kakino tsukubeki
nori nareba koso

(On the high rock
of this rugged beach
untouched by surging waves

This oyster lodges
truly suchness, the Buddha's Law!

In the first year of *Hoji Teibi* (the Year of Fire-sheep, 1247), Dogen was forty-seven years old. For a long time, he had been invited to visit Kamakura by Hojo Tokiyori (ordination name "Sa'imyoji Dosu Zemmon), and this invitation was backed up by Hatano Yoshishige who was one of the Master's main devotees and who donated Eihei-i-ji Monastery. Accordingly, he started from Eihei-ji on August third and reached Kamakura most probably after around ten days, on about August twenty-third. He stayed there, at Kamakura till March of the next year. At Kamakura, he taught many bhikkhu and bhikkhuni as well as lay men and women.

It is said that the Zen Master composed twelve waka-poems while we stayed at Kamakura. We can, however, count only ten instead of twelve. All waka-poems composed at Kamakura are famous and important. Especially, this waka is important and generally believed that this was presented to Madame Hojo, the wife of Tokiyori, according to her request. But some versions do not mention about Madame Hojo's request. In that case, we should better infer that this was presented to Tokiyori himself.

The meaning is: how strange it is that an oyster could stick to a rock which stands aloof beyond the reach of surging surfs on the rugged beach! Just like this oyster, the Teaching of the Buddha is difficult to realize, but just as this oyster could have been sticking to the inaccessible rock, if we make strenuous effort, we will be able to evoke mysterious power to illuminate Buddha-nature and finally be Awakened to the Truth which looks impossible to an ordinary person.

This waka is widely sung among the followers of the Soto School as one of the *Go'e'ika* (The Songs by the Patriarchs), and is good for encouraging depressed people

(XII) (THE ORIGINAL WAKA, SUNG ON THE THEME OF "THE ENTIRE-TEN-DIRECTION-WORLD TRUE HUMAN BODY" (*JIN JIPPOKAI SHINJITSU NINTAI*), AT KAMAKURA.

Yononaka ni
makoto no hitoya
nakaru ran

Kagirimo mi'enu
o'ozora no iro

(How in this world
no true person
is discovered?

Limitless colour
of the vast sky is!)

The meaning is: I wonder whether there is no person who is Awakened to the Teachings of the Buddha. Today, the weather is so fine that the vast sky is clear and limitlessly extends shining with the sunlight.

While the Zen Master was staying at Kamakura, he taught Tokiyori who was in the second year of his office as the *Shikken* (the Chief Secretary, but in fact the *Shogun*, the head, was always only a decoration, therefore, *Shikken* was the man in power), with uncraving and compassionate life. Moreover, Dogen recommended for him a limitlessly enlightened life as expressed in this waka.

Ordinary people are always busy with their politics, business, and daily life. They have no time to meditate, and hence to discover the limitless light of *nirvana*. Zen Master pities them, and therefore tries to let them be aware of the mystery of the universe. In this connection, the Master writes in the *Shobogenzo*, Chapter xliii, "*Shoho-jisso*" (the Entire World Itself is the Ultimate Reality), as follows:

Master Yuean-wu (Engo) said, "The coming and going, birth and death in life are the true body of a man".

Study this saying, know yourself, and experience the Buddha Dharma.

Hsuean-sha Shih-pei (Gensa Shibi, 830-908) said, "The entire universe of the ten directions is the true body of a man. The entire universe of the ten-directions is permeated by our divine light."

One night my late Master, T'ien-tung, the Old Buddha, declared as this: "Tonight, T'ien-t'ung possesses a calf and holds the real form of the Buddha's Golden Face. You may want to buy them, but they have no price; a single cuckoo sings above the clouds."

People are always the same, however different the times and places are. They never look at true nature. Although they are rich, they do not know how to use their wealth. However, enlightened they are, they have no idea what is the value of enlightenment, instead they are busy in chasing their daily life with strong attachment.

(XIII) THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Kono kokoro
amatsu sora nimo
hana zo nao*

*Miyo no hotoke ni
tatematsura nan*

(This mind
the limitless sky
wishing to offer flowers

To the Buddhas
past, present, future)

Regarding "mind" the Sixth Patriarch, Hui-nen, says in the Platform Sutra as follows:

"Who would have thought," I said to the Patriarch,
"that the Essence of Mind is intrinsically pure!
Who would have thought that the Essence of Mind
is intrinsically free from becoming and annihilation!
who would have thought that the Essence of Mind
is intrinsically self-sufficient! who would have
thought that the Essence of Mind is intrinsically
free from change! Who would have thought that all
things are the manifestation of the Essence of Mind.
Knowing that I had realized the Essence of Mind,
the Patriarch said, "for him who does not know his
own mind, there is no use learning Buddhism. On
the other hand, if he knows his own mind and sees
intuitively his own nature, he is a Hero,
a "Teacher of gods and men', 'Buddha'."

(XIV) [THE ORIGINAL WAKA, SUNG ON HON'RAI-NO MEN'MOKU (THE ORIGINAL FACE), AT KAMAKURA.]

*Haru wa hana
natsu hototogisu
aki wa tsuki*

*Fuyu yuki sa'ete
suzushi kari keru*

(Flowers in spring
nightingale in summer
moon in autumn

In winter
It snows crystal, cool)

Spring adorns mountains and fields with flowers and blossoms. In summer, nightingales make us happy with refreshing notes. The moon is fantasy in the clear autumn sky. It is cold and everything shines white and silver in winter.

Patriarch Pai-chang Huai-hai (Hyakujo Ekai, 720-814) says, "Every day is good day." For ordinary persons every day is not satisfactory, because their greed is limitless. They

endlessly desire better things than today; thus, they are inspired in tomorrow. This is exactly the cause of their never-ending discontentment. Awakened Ones are aware of this vicious cycle of *samsara* (faring on -- never ending re-birth under suffering circumstances). Therefore, the Awakened Ones never yearn for the better tomorrow, rather they exert their best here and now. As the result, their mind is focused on this one point of the stream of consciousness. For the Awakened Ones, neither consciousness, time, nor water flows, but mountain flows -- they understand *anicca*. The four seasons have finally only one common feature -- the perfect peacefulness -- *nirvana*.

D. *Upekkha* (Equilibrium)

A sequence of six waka-poems on the theme of *upekkha* (equilibrium, invulnerableness). *Upekkha* is a mental state which is neither attracted to nor distracted by anything, neither liking nor disliking anything, neither suffering from nor enjoying anything - - the condition which is stable and therefore, perfectly free from ignorant or uncontrolled emotion or sensation. This is one of the seven faculties of Awakening.

[Poetry]

Water birds
on going, on coming
no trace they mark

Yet, never
they are going astray! (xv)

Or mallards
or seagulls
indiscriminate

Here ducking, there plunging
playing with waves (xvi)

Just spoken!
Nothing remains
in the scattered words

No trace are detected
in calligraphy (xvii)

Only
standing
in mountain paddy field

Nevertheless
not useless you scarecrow are! (xviii)

Looking for peace
deep into mountains
I settled down

This is my old home
in the capital (xix)

Flower
familiar
since my home town

The unchanging colour
passed late spring (xx)

[Commentary]

(xv) [THE ORIGINAL WAKA, SUNG ON "THE MIND ARISES RESPONDING TO NO PLACE TO DWELL" (*OU-MUSHO-JU-NI-SHO-GO-SHIN*), AT KAMAKURA.]

*Mizutori no
yuku mo kaeru mo
ato ta'ete*

*Saredomo michi o
wasure zari keru*

(Water birds
on coming, ongoing
no trace they mark

Yet, never
they are going astray!)

"The Mind Arises Responding to No Place to Dwell", is statement derived from the Diamond Sutra. It is told that the Sixth Patriarch, Hui-nen (637-713), was Awakened upon hearing this stanza. The Patriarch's autobiography, The Platform Sutra describes the details as follows:

I was selling firewood in the market one day, when one of my customers ordered some to be brought to his shop. Upon delivery being made and payment received, I left the shop, outside of which I found a man reciting a sutra. As soon as I heard the text of this sutra my mind at once enlightened.

Thereupon I asked the man the name of the book he was reciting and was told that was the Diamond Sutra (*Vajracchedika* or Diamond Cutter).

This firewood seller beat the head bhikkhu of the thousand disciples, Shi-shau, at the contention for becoming the sixth Patriarch. Shi-shau sung as follows;

Our body is the Bodhi-tree,
and our mind a mirror bright
Carefully we wipe it hour by hour,
And let no dust alight.

Whereas, the fire wood seller contradicted:
There is no Bodhi-tree,
Nor stand of mirror bright.
Since all is void,
Where can the dust alight?

His autobiography continues:

The Fifth Patriarch expounded the Diamond Sutra to me.
When he came to the sentence, "One should use one's
mind in such a way that it will be free from any attachment,
"I at once became thoroughly enlightened, and realized
that all things in the universe are the Essence of Mind itself.

"Dwell" in this context means "attachment". One's mind is so strongly apt to attach to one thing that the mind can't separate from it. This stanza exhorts us not to think, not to use language, but just to follow the phenomena themselves without preferences.

Its meaning is: water birds are quietly flying here and there, coming and going. Their movements are so free and spontaneous, and they do not leave any trace behind them. Yet, they are mindful, careful, and persisting, constantly swinging their wings and never forgetting their destination.

In this connection Dogen wrote in his *Fukanzazengi* as follows:

You should think the ultimate stage of no-thinking.
How do you think the ultimate stage of no-thinking?
Beyond-thinking, this is the key method of meditation.

The former half of this waka represents no-thinking which is relinquishment of brooding. The latter half describes that this no-thinking includes the real thinking which is free from any kind of distraction. In that case, there are no traces in the track of migrating birds, but still they never drop a pure thinking which retains their way. That is a feat beyond the realm of dualistic thinking.

We are deluded. We have no idea of our birth place, of our death place, of our health, of our breathing, of our body, of our consciousness. We just live being driven by instincts or desire. How can we claim that we are the most evolved beings in the universe? In fact, we destroy nature -- our own circumstances, our own causes of life, and hence we do not find any sacred and holy meaning of our life. Life is solemn, life is mysterious -- even small birds, animals, plants, and insects are endowed with wonderful mechanism and ability. We should learn it. To become aware of the wonder of nature is Awakening.

(XVI) [THE ORIGINAL WAKA, SUNG ON "MIND-ITSELF, WAKENING-ITSELF" (*SOKUSHIN-SOKUBUTSU*), AT KAMAKURA.]

Oshidori ka
kamome tomo mata
mi'e wakanu

Tatsuru nami mani
uki shizumu kana

(Or mallards
or seagulls
indiscriminate

Here ducking, there plunging
playing with waves)

"Mind-itself, Awakening-itself", this concept was first created by a Chinese Zen Master, Ma-tsu Tao-i (Baso Do'itsu, 709-788). Itself (soku) connotes "to attend on", "to be close by", "the same with ...". Although our minds are polluted with ignorance and delusion (*moha* and *avijja*), we are endowed with buddhahood which is the base of Awakening. Later the same idiom was converted to "mind-itself-Awakening" (*Zeshin-sokubutsu*).

Dogen says in the *Shobogenzo*, Chapter v, "*Sokushin-zebutsu*" (Mind-itself, Awakening-itself) as follows:

Herewith, we clearly learn that mind is mountains,
rivers, the earth; the sun, the moon, stars, and
planets.

He continues on saying:

Therefore, "Mind-itself, Awakening-itself" means
the Buddhas who are motivated in the way, who are
training in the way, who are Awakened to the way,
who are abiding in nirvana. Unless they are
motivated in the way, are training in the way, are
Awakened to the way, are abiding in *nirvana*, they
are not Buddhas.

We simply learn that "Mind-itself, Awakening-itself" means dropping mind-body -- pure mindfulness and understanding (*satosampajano*).

We can see the waves are up and down. Among the waves water birds are playing: ducking, plunging, chasing each other, taking off, and touching down the water. It is quite difficult to discriminate whether they are seagulls, mallards, or others. In our mind also we have dissimilar mentalities: greed, resentment, torpor and sloth, anxiety and worry, ignorance and delusion. On the other hand, we have faith, diligence, mindfulness, concentration, and wisdom. All these mentalities are included in mind itself which is called "Buddhahood".

The mind of Awakening is a big mind just as an ocean which does not discriminate or prefer anything. The ocean lets all things -- fish and birds together -- play without any

consciousness whether they are fish or birds. Whereas, our ordinary consciousness is always sensitive about good or bad, love or hate, liking or disliking, gaining or losing, thus makes us bound by ourselves. Therefore, we can't enjoy peace and ease which is available even to the animals and birds.

(XVII) [THE ORIGINAL WAKA, SUNG ON "THE TRUTH OUTSIDE THE SCRIPTURES" (KYOGE-BETSU-DEN), AT KAMAKURA.]

*I'isuteshi
sono kotonoha no
hokanareba*

*Fude nimo ato o
todome zari keru*

(Just spoken!
Nothing remains
in the scattered words

No trace is detected
in calligraphy)

"The Truth Outside Scriptures" means that the Wakened mind is beyond the description of any particular words, phrases, or sentences, let alone sutras and commentaries. The Awakened mind communicates with anything without consciousness, such a communication is the matter of beyond mundane concepts. Therefore, conventionalization is not needed for meditation. Truth is in mind itself which is inexpressible by words or phrases. No Awakened persons try to record any literature. Isn't it foolish to mention about "The Truth Outside Scriptures".

Shut up!

(XVIII) [THE ORIGINAL WAKA, SUNG ON "FOUR FOUNDATIONS OF MINDFULNESS (GYO-JU-ZA-GA), AT KAMAKURA.]

*Mamoru tomo
obo'ezu nagara
oyamada no*

*Itazura naranu
kagashi nari keru*

(Only
standing
in mountain paddy fields

Nevertheless
not useless you scarecrow are!

It looks like useless that a scarecrow is standing in mountain paddy fields. It has no sense of duty to scare crows or sparrows away from the crops, yet it fulfills its duty by simply standing without neither doing nor thinking anything. Our daily life is exactly like this-- nothing in particular, still it is satisfactory. Nothing is necessary in our daily life: no money, food, clothes, fame, properties, knowledge, life skill, and Awakening. Only thing we need is the thought of renunciation just as the scarecrow which stands in the paddy fields in a mountain. This world is not composed purposely. It exists out of our intention.

(XIX) [THE ORIGINAL WAKA, SUNG ON *FUBO-SHOSHO-SHIN*" (THE BODY FIRST PRODUCED BY FATHER AND MOTHER)]

Tazuneiru
miyama no oku no
sato zo moto

Waga sumi nareshi
miyako nari keri

(Looking for peace
deep in mountains
I settled down

This my old home
in the capital)

I had been looking for an ideal place for the practice of meditation and finally settled down in a deep mountain. I discovered this is my true old home in the capital.

In regard to the "Body First Produced by Father and Mother" we can find a passage in Chapter Eighteenth, "the Advantage of Devotion" in the *Saddharmapundarika Sutra* as follows:

Further, Satatasamitabhiyukta, the Bodhisattva
Mahasattva who keeps, reads, promulgates, teaches,

writes this Dharmaparyaya shall have eight hundred good qualities of the body. It will be pure, and show a hue clear as the lapis lazuli; it will be pleasant to see for the creatures. On the perfect he will see the whole triple universe; the beings who in the triple world disappear and appear, who are low or lofty, of good or bad colour, in fortunate or unfortunate condition, as well as the beings dwelling within the circular plane of the horizon and of the great horizon, on the chief mountains, Meru and Sumeru, and the beings dwelling below in the Avici (hell) and upward to the extremity of existence; all of them he will see in his own body. The Sravakas, Pratyekabuddhas, Bodhisattvas, and Tathagatas dwelling in the triple universe, and the law was taught by those Tathagatas and the beings serving the Tathagatas, he will see all of them in his own body, because he received the proper body of all those beings, and that on account of the perfection of his body (which is natural, carnal produced by his father and mother, but not the divine body).

The place wherever we settle down is our home. A Japanese proverb says, "Wherever a place we settle down, is the capital." In Buddhism there is a concept which is called the Right Thought (*sammasankappa*), and which means "renunciation". Buddhism is the teaching of renunciation. That means we renounce mundane world and become a mendicant who most probably stay in solitude of deep mountain. They renounce all the sensory pleasure for the sake of attaining *nirvana* which is cessation or extinction of ignorance and attachment.

When we are enlightened, we become intimate with ourselves. We become aware that ultimately, we have no self (*anatta*), and nothing to prefer or reject.

(xx) [THE ORIGINAL WAKA, SUNG ON *NEHAN-MYOSHIN (NIRVANA)*, AT KAMAKURA.]

*Itsu mo tada
waga furusato no
hana nareba*

*Iromo kawarazu
sugishi haru kana*

(Flowers
similar
since my home

The unchanging colours
passed the late spring)

Virvana, Pali Nibbana, according to Abhidhammattha -sangaha:

Nibbana, is composed of ni and vana. Ni + vana = nivana = nibbana. Ni is a particle implying negation. *Vana* means weaving or craving. It is this craving which acts as a cord to connect the series of lives of any particular individual in the course of his wandering in *Samsara*. As long as one is entangled by craving or attachment, one accumulates fresh kammic forces which must materialize in one form or other in the eternal cycle of birth and death. When all forms of craving are extirpated, kammic forces ceases to operate, and one, in conventional terms, attains nibbana, escaping the cycle of birth and death. The Buddhist conception of Deliverance is this escape from the ever-recurring cycle of birth and death, and is not merely an escape from "sin and hell".

Etymologically, *Nibbana*, derived from *ni = vu*, to weave, means non-craving or non-attachment, or "departure from craving". Strictly speaking, *Nibbana* is that *Dhamma* which is gained by the destruction of all forms of craving.

Nibbana is also derived from *ni = va*, to blow. In that case *Nibbana* means to blowing out, the extinction, or the annihilation of the flames of

lust, hatred, and ignorance. It should be understood that the mere destruction is not *Nibbana* (*khayamattam eva na nibbananti vattabbam*). It is only the means to gain *Nibbana*, and is not an end in itself.

Nibbana is an ultimate reality (*vatthudhamma*) which is supramundane (*lokuttara*), that is, beyond the world of mind and body or the five "aggregates".

Nibbana is to be understood by intuitive knowledge and inferential knowledge (*paccakkha* or *pativedha nana* and *anumana* or *anubodha nana*). To express both ideas it is stated that *Nibbana* is to be realized by means of the wisdom pertaining to the four Paths of Sainthood and that it becomes an object to Paths and Fruits.

Intrinsically (*sabhavato*) *Nibbana* is peaceful (*santi*). As such it is unique (*kevala*). This single *Nibbana* is viewed as twofold according to the way it is experienced before and after death. The text uses a simple but recondite Pali phrase *karanapariyayena*. The Ceylon commentary explains the cause for naming it as such with respect to its having or not having the aggregates as the remainder (*sa-upadisadivasena pannapane karanabhutassa upadisesabh avavassa lesena*). Adding a not to this term S. Z. Aung writes: "The Ceylon commentaries explain it by *pannapane karanassa lesena* -- by way of device of the means (of knowing) in the matter of language."

Nibbana is supramundane *sukha* (blessedness). Dogen symbolizes *Nibbana* by flowers from home, and all of which are the same since the childhood at home. Those quite familiar flowers bloom and fall every year exactly the same. Just like this, this spring also passed as usual. The flowers of nirvana -- *upekkha* -- which is fragrant with non-attachment, endows us with the utmost peacefulness of sublime extinction.

Chapter II. Grass-thatched Hut

The "Grass-thatched Hut" connotes "Dharma-garba" [The Holy Uterus for Nurturing *Panna* (Wisdom)]. When the practitioners have been Awakened, they leave the masters' temples or monasteries and go deep into mountains or wherever they like, and thus they perfectly obliterate themselves. In most cases, they build small huts which is as big as ten feet square and spend days of meditation. Therefore, the places Dogen stayed after coming back to Japan, are "Grass-thatched Huts" wherever they might have been Kyoto, Fukakusa, Yamashibu, Zenjibuji, or even Eihei-ji. When we scrutinize Dogen's waka-poems, there are no particular senses of whether formality or informality. Originally, waka-poem itself is quite informal expression. That means for Dogen, waka-poems were his inner confession. In this sense, all his waka-poems were created in "Grass-thatched Hut" -- private seclusion.

A. Pity

Whenever we think about Zen Master Dogen, we associate him with a lofty rock overstanding us with his austerity and strictness. There is a story that he expelled one of his disciples whom he took to Kamakura as one his attendants. This monk, Togen by name, stayed back at Kamakura longer than the Master, then after two three months, he came back to Eihei-ji with a big achievement -- donation -- a territory that equaled to that of a small lord. Then, Dogen expelled him, not only that, the Master destroyed his "tan" (meditation floor), and dug the soil underneath it as deep as six feet, and threw it away to purify the meditation hall of this disciple's corruption. Therefore, we easily overlook this humble side of the Master's character, but actually he left these waka-poems.

Here is a series of seven waka-poems on the theme of "Pity".

[Poetry]

Recurrently
sleeping and awakening
only chanting

"Namo Shakyamuni Buddha
have pity on me!" (xxi)

So foolish
I may fail in achieving
Buddhahood

Still, I am a bhikkhu
serving other sentient (xxii)

Happily
I met the Teachings
of the Buddha

Never I step
onto other paths (xxiii)

How wonderful
the Seven Buddhas'
ancient words

Studying these
I go beyond paths of Six (xxiv)

Without riding Four Horses
without riding Four Carts

How could
people realize
Four Noble Truths? (xxv)

Have pity, Master
on me with a hemp robe
sewed together

I continue a long time
on your Teaching (xxvi)

[Commentary]

(xxi) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Kusa no iho ni
netemo samete mo
mosu koto*

Namu Shakyamuni buchi
awaremi tama'e

(Recurrently
sleeping, awakening
only chanting

"Namo Shakyamuni Buddha
have pity on me.")

He is only a baby in front of Shakyamuni Buddha. This humiliated attitude is invaluable. A Person is great as much as he could be humble.

(XXII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

Orokanaru
warewa hotokeni
narazu tomo

Shujo o watasu
so no mirareba

(So foolish
I may fail in achieving
Buddhahood

Still, I wish to be a monk
serving other sentient)

Actually, Zen Master Dogen is so brilliant that many people assess him as a genius in terms of religious as well as literary talent. Without doubt, he is one of the most outstanding pinnacles in the range of Zen mountains. Still, he confesses like this. To be a Buddha is not a joke at all. Therefore, only a way left for us is the one of a Bodhisattva. We would rather appreciate his resolve of serving other people, and which is the essence of Mahayana Buddhism; however, the discrimination among Buddhas, Bodhisattvas, or sentient beings itself is the result of ignorant speculation, and which is the proof that one doesn't know what Dharma is. For a sincere practitioner, there is no such concern at all. There is only straightforward meditation.

(XXIII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

Ureshikumo
Saka no minori ni
a'umi gusa

Kaketemo hokano
michi wa fumameya

(Happily
I met the Teachings
of Shakyamuni Buddha

Never, I step
onto other paths)

Our life is difficult at any time in the history, especially the life of Dogen was difficult. We feel unless we encountered the Teachings of the Buddha Shakyamuni which emancipate us from sufferings of life, we would have been hopeless and more confused and degenerated in our life. We are sad that still many people are submerged under the depths of death, old age, illnesses, and rebirth.

(XXIV) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

Anato'uto
nanano hotoke no
furu koto wa

Manabu ni mutsu no
michi o ko'etari

(How wonderful
the Seven Buddhas
ancient words

Studying these
I go beyond paths of Six)

Truly, it is inspiring to study the teachings of the Seven Past Buddhas: Dipankara (Illumination), Sikhi (Fire) Buddha, Vessabhu Buddha, Kakusandho Buddha, Konagamano

Buddha, Kasappo Buddha, and Gotamo Buddha. We are certain to emancipate us from the six bad modes of life (*samsara*) and inspire ourselves in the way of right practice, and thus clean our mind of its unwholesome conditions and finally enter the world of the Bodhisattvas and even the world of the Buddhas.

This *waka* is also a play of words: Seven Buddhas and Six paths to the six realms of *samsara*. Still, it is meritorious to have the people remember what the Seven Buddhas and the six Realms of *samsara* are. A Buddha is not an absolute being which an ordinary person can't reach, but a being which we, ordinary ones, should realize by ourselves. Therefore, there were many buddhas and *pracheyka* buddhas (an independent buddha who is awakened without a teacher and who cannot teach others) to inspire us in achieving the teachings of the buddhas which is the efficient dispensation to overcome affliction in the karmic -- discriminative worlds of *samsara*.

(XXV) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

Yotsu no uma
yotsuno kuruma ni
noranu hito

Makoto no michi o
ikade shira mashi

(Without riding the Four Horses
without riding Four Carts

How could
people realize
the Four Noble Truths)

"The Four Horses" are mentioned in a dialogue between the Buddha Shakyamuni and a Hindu follower in the *Agama Sutra*, and also in the *Nirvana Sutra*. Chapter, lxxxiv, "Shime" (the Four Horses) of the *Shobogenzo*, and the *Agama Sutra* explain what the Four Horses are: 1) the first horse out of the four, starts driving just looking at a whip; 2) the second horse starts after the whip caresses his hair; 3) the third one, when the whip slaps his flesh; 4) while the fourth one never starts until the pain penetrates the marrow of his bones. In the *Nirvana Sutra*, the Four Horses are further explained as the metaphor of the four fundamental sufferings in life: death, old age, illnesses, and birth.

As it is mentioned in the chapter of the "Hokke-ten Hokke" (Turning the *Pudarika* Turned by *Pundarika*) of the *Shobogenzo*, these Four Carts respectively represent, the Sheep Cart (*Arahantship, Hinayana*), the Deer Cart (*Pacceka Buddha, Pseudo Mahayana*), the Bull Cart (*Bodhisattva, Mahayana*), and the Great White Bull Cart (*Saddharmapundarika Sutra*). These metaphors are used in connection with Hotatsu's Awakening under the guidance of the

Six Patriarch Hui-nen. Finally, these Four Carts mean that the Fourth Cart of the Great White Bull of the *SaddharmapundarikaSutra*, is the only vehicle to the Awakening as it is told in the allegory of the "Burning Mansion of the Three Worlds." in the chapter of "Allegories" of the *Saddharmapundarika Sutra*. This Cart is called the "Primary Great Cart" and all the other three carts are only forerunners of this final Cart.

The Four Horses and the Four Carts all lead us to the ultimate destination -- *nirvana* -- relinquishment. Actually, where are the Four Horses and the Four Carts? All these are manipulation of the later scholastic and sectionalistic people. This, generally is called insolent Mahayana superiority complex.

(XXVI) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

Tanomikoshi
mukashi no shu ya
yudasuki

Awaremi kakeyo
Áasa no sode nimo

(Have pity, Master
on me with a hemp robe
sewed together

I continue a long time
on your Teaching)

Zen Master Dogen is so honest and humble. I wish the same as he was. Generally speaking, the modern people have no sense of humility, and hence no faith or confidence in anything including in themselves. That's the reason why they are easily either depressed or excited -- they are always anxious and insecure, whereas ancient people were naive and honest, therefore peaceful.

B. Anicca (Impermanence)

Anicca (Jap. *mujo*; Eng. impermanence) is the fundamental concept of Buddhism. We can even say that Japanese culture is the one of *mujo* of which a Japanese is sad, and hence either inspired into diligence or is awakened. They feel profound beauty and deep emotion from *mujo*. In this regard, the Japanese culture is definitely a Buddhist culture. Actually, Japanese climates are quite transitory. The weather and climate differ day by day. Their daily life greetings are, therefore, mentionings about weather conditions. One who really understands the transitoriness of life is a buddha. Here is an assemblage of five waka-poems on the theme of *anicca*.

[Poetry]

Excited
are all
at sun-shadow-steed

Awakened are few
to the Path of the Dharma (xxvii)

Constantly galloping
Sun-shadow-steed
will soon fade

Before people arrive at
Noble Eightfold Paths (xxviii)

Forty years and more
passed in the vast sky
vainly chasing

The paths of
the jade rabbit, the golden crow (xxix)

Days, months
spent in leisure are legion

Few are the times
concentrated on seeking
for the Noble Paths (xxx)

[Commentary]

(XXVII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Taretotemo
hikage no koma wa
kirawanu o*

*Nori no michi uru
hitozo sukunaki*

(Excited
are all
at Sun-shadow-steed

Awakened are few
to the Paths of the Dharma)

Hikage no koma (sun-shadow-steed) means sunlight. Although, all persons desire happiness, few people succeed in really recognizing it. Life passes very fast without awareness. People neither know what the meaning of the Dharma nor what real happiness is, and thus they are excited in delusions which are created by light and shadow -- dualistic conditions of life: happiness and unhappiness, love and hate, gain and loss, purity and impurity, good and bad, and so forth. That comes from ignorance to the Dharma that is *anicca* (impermanence), *dukkha* (pain), and *anata* (selflessness, no-self-entity).

(XXIII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT; ADDED FROM THE SANSHO SOSHI DOEI)

*Todomaranu
hikage no koma no
yukusue ni*

*Nori no michi uru
hito zo sukunaki*

(Constantly galloping
sun-shadow-steed
will soon fade

Before people arrive at
Noble Eightfold Paths)

"Time flies like an arrow." or the sunlight is fleet as a steed. Our life seems long, but actually whenever we are aware of it, the remaining time is short. Therefore, we always have no time for studying the Teachings of the Buddha, and thus to make effort, and finally to be Awaken to the non-deluded way of life. We must conserve each moment of a day.

(XXIX) (THE ORIGINAL WAKA, SUNG ON THE THEME "NOT WASTING TWELVE TIMES OF A DAY, AT KAMAKURA)

Sugini keru
yosoji amari wa
o'ozora no

Usagi karasu no
michini arikeri

(Forty years and more
passed in the vast sky
vainly chasing

The paths of
the jade rabbit, the golden crow)

"Usagi" means rabbit and connotes "the moon, and hence transitoriness", whereas "karasu" means crow and in turn that suggests the "sun", also implies constant transition, consequently these two animals are the metaphor of ceaseless flow of time from a day to a night, from the night to the morning -- *anicca* (impermanence).

Whenever, we are conscious of ourselves, we already are not young. Therefore, we regret that we didn't enough in our practice with so many excuses. Those people who have no regret are certainly great. We discover that even Zen Master Dogen confesses like this. Regarding this, it is most significant that one of the most frequently used terms by the Buddha was *appamado* (wakefulness, effort; diligence), including the world-famous statement of the Buddha in the final moment of his life, "*Handadani bhikkhave amantayami vo: 'Vayadhamma sankhara, appadenasampadetha.'*" (Now, bhikkhus I will tell you, 'All phenomena are wavering, strive hard vigilantly.'" So, effort or diligence is the most fundamental virtue for a Buddhist. We always regret that we are not diligent enough.

(XXX) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

Itazura ni
sugosu tsukihi wa
o'okeredo

Michi o motomuru
tokizo sukunaki

(Days, months
spent in leisure are legion

Fewer times
are dedicated
to the practice of the Paths)

I regret myself that I spent leisurely days, months, and years without sitting in meditation, but that I devoted very short time to the practice of Noble Eightfold Paths.

Spending days and nights of no engagement is not easy. Leisure time is indispensable for the practice of self-observation. If a person spends leisurely time in vain, there is no chance for the person to practice self-observation and thus self-understanding, because the person is actually distracted by and obsessed with various attachment and delusion in daily life. Meditation or the practice of Noble Eightfold Paths is not practiced intentionally, but this practice is quite immanent, natural, and intuitive self-reflection. This is done neither voluntarily, compulsorily, nor formalistically, but is done involuntarily, spontaneously, therefore privately and informally -- quite "leisurely". Meditation practice never drops from us, because our self-consciousness which never ceases checking our mentality or behaviour, is the main factor and faculty of *vipassana* (self-observation in terms of its intrinsic quality -- transitoriness, pain, and no-self-entity). The persons who have no norm with which they check and regulate their mentality or behaviour, never understand the significance of the fact that they are endowed with this wonder faculty of self-reflection. Consequently, those persons are unable properly to employ their relentless self-consciousness. Instead, in almost all cases, they abuse their self-consciousness for their self-conceit, vanity, and hence futile self-sensitivity. Those people never practice meditation -- *vipassana*. While the self-consciousness of the other kind of persons who are devout to the norm of Noble Eightfold Paths, functions as the investigator and coordinator of their mentality and behaviour in terms of supreme happiness and ease -- *nirvana*. Therefore, so far as their self-consciousness is alert, they never stop self-observation, notwithstanding they are busy, leisurely, lazy, or even crazy.

C. Compassion

Here are assembled four waka-poems on the theme of "Compassion". One of the most conspicuous features of the Kamakura Era is that in this period, the common power which was backed up by its own rampant productivity, became predominant. The real sustainers of the "samurai" (warriors -- feudalism) was the farmers and peasants. They had been awakened to their own power and life. That implies that they also wanted the causes of life -- the ultimate happiness and peacefulness -- the Buddha-land where is inexpressibly beautiful, peaceful, and brilliant with the virtues and compassion of the Buddhas and Bodhisattvas. Peacefulness and Wisdom -- understanding and compassion of the Buddhas and Bodhisattvas were just at their reach, not like Fujiwara Era when they were far away from them, because at that time, the Buddha-land was limited to only emperors and aristocrats.

The persons who made it possible that the commoners approach the Buddhas-land were the Kamakura Patriarchs. Those Kamakura patriarchs were truly the Bodhisattvas who

suffered from the suffering of the people, loved the people and dedicated all their might and spirit to let them possible to approach the Buddha-land. We can clearly see the same trait of a compassionate Bodhisattva in the following waka-poems. Without doubt, the most important qualification for a Buddhist is to be compassionate.

[Poetry]

Long night
long as long mountain-slope's
long drooping tail of a pheasant

Finally
reached dawn (xxx1)

The only ending
of their ignorant mind
is six ways of samsara

Knowingly
people stray into (xxxii)

The people
straying near and far
along six paths in samsara

Are my fathers
my mothers (xxxiii)

Grass hut
on getting up
on going to bed

Thinking others
before cross myself over (xxxiv)

[Commentary]

(XXXI) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Ashibiki no
yamadori no o no
shidare'o no*

*Naganagashi yo mo
akeni keru kana*

(Long night
long as long mountain-slope's
drooping tail of a pheasant

Finally
reached the dawn)

Poetry is a play. In this sense, the original waka by Kakinomoto-no Hitomaro, one of the greatest poets in the Nara Era (71-794), gives the best example of a "words' play". Accordingly, Zen Mster Dogen joined the amusement with his playing mind as one of the privileged poets. He sings, however, at the final line of the poem that the long night of nightmare, lust, and ignorance dawned, and therefore, he sees the brightness of the sun-enlightenment.

(XXXII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Oroka naru
kokoro hitotsu no
yukusue o*

*Mutsu no michi toya
hito no fumu ran*

(The only ending
of their ignorant mind
is six paths of samsara

Knowingly
they stray into)

They don't see their way. They can't see it. They don't want to see it. They never stop their driving, even knowing where they are actually going. They say, "We are too busy to meditate." Thus, they never meditate. Meditation is the only way to stay here and now, and thus taste the nectar of emancipation.

(XXXIII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Mutsu no michi
ochikochi mayou
tomogara wa*

*Waga chichi zo kashi
waga haha zo kashi*

(Persons
straying into here and there
over six paths of samsara --

My fathers!
My Mothers!)

This waka is the best example in expressing compassion of the Master. Who in the world could call other persons "My father" or "My mother", especially for such a person as Dogen who came from a highly privileged family. I am simply shocked and surprised at this waka.

Generally speaking, in Mahayana Buddhism there is a concept that all sentient beings were, are, or will be our parents in the endless cycle of rebirth. It is told that the Buddhas was once born as a scorpion. In this sense any beings could be our parents or spouse or children. In this regard the story that the mother of Mahamoggarana was reborn in the realms of the hungry ghosts is very significant. Without doubt, fathers and mothers of any great masters and patriarchs suffered from their lives. Just Buddhism is the Teachings of suffering. Any persons who teach us suffering of life, give birth to us, and thus motivate us in the great way of Buddhism, definitely are our parents. But if we have self-conceit, we can't call to any apparent strangers "mother" or "father".

(XXXIV) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Kusa no iho ni
okite mo netemo
inoru koto*

*Ware yori saki ni
hito o wata san*

(Grass hut
on getting up
on going to bed

I pray to be able send others
before myself over the stream of sufferings)

Spending days getting up and going to bed in a grass-thatched humble hut, I pray to the Buddha that I'll be able to help people for crossing the stream of sufferings before myself attain enlightenment.

This waka is significant in terms of the order of the production of the waka-poems. Up to this waka, the Master continually complained the hostility of the climate and distraction. Therefore, this reconfirmation is important as a Mahayana *bhikkhu*.

D. Love

Love or attachment is the biggest cause of infatuation. We could better say that love is the only cause for our rebirth into *samsara*, and hence suffering. In this regard it is quite significant that Dogen left these waka-poems warning about the disaster of love. Here are five waka-poems on the theme of "Love".

[Poetry]

The ending
all is delusion

Dissolve the dream
of entangled white hair (xxxv)

An elephant
escaping through a window

cannot pass his tail
entangled in the black hair
of the mistress (xxxvi)

Rowing
rowing a boat
crossing grebes' water of Yabase

Thus, I could meet
the maiden (xxxvii)

What kind of smoke
rising rampant

Although
no row of houses
in the village of woman divers (xxxiii)

[Commentary]

(XXXV) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Moto sue mo
mina itsuwari no
tsukumo gami*

*Omoi midaruru
yumeo koso toke*

(The beginning
the ending all is
delusion

Dissolve the dreams
of entangled white hair!)

The life of a human being, particularly of a female, is full of delusion. They are always confused of discontentment, just as long, white hair of an old woman is entangled so that

impossible to comb. They should know the real cause of delusion, then, their entangled white hair will naturally dissolve.

Detachment is the supreme happiness. However carefully and skillfully a woman maintains her proud hair, it never stays the same. Day by day it shed just as their colour fade and skin wrinkle. We should know the reality of our life. Stop all unnecessary vanity and struggle, then we will be able to free from the hair -- life itself. The Buddha teaches us *nirvana* -- deathlessness -- emancipation from the delusion: lust, ill-will, laziness, remorse, jealousy, and ignorance-- white hair of an old woman.

Ambapali, the courtesan of Vesali, about her beauty and well-doing, it is said, "Drawn by her reputation, many came to see her: citizen of Vesali, of course, but also princes and rich men from surrounding kingdoms. Stunned by a beauty and charm surpassing their expectations, they poured out their wealth to win her heart."

Later, however, she renounced the prosperous life for the practice of Buddha Dhamma, joined the sangha. She attained arahantship. Her *gatha* runs as follows:

My hair was black, the colour of bees, with curly ends; because of old age, it is like bark fibers of hemp; not otherwise is the utterance of the speaker of the truth.

Full of flowers my head was fragrant like a perfumed wreath; now because of old age it smells like dog's fur; not otherwise is the utterance of the speaker of the truth.

Thick as a well-plaited grove, made beautiful, having the ends parted by comb and pin; because of old age it is thin here and there; not otherwise is the utterance of the speaker of the truth.

Possessing fine pins, decorated with gold, adorned with plaits, it looked beautiful; because of old age that head has been made bald; not otherwise is the utterance of the speaker of the truth.

Formerly my eyebrows looked beautiful, like crescents, well-painted by artists; because of old age they droop down with wrinkles; not otherwise is the utterance of the speaker of the truth.

My eyes were shining, very brilliant like jewels,
very black and long; overwhelmed by old age
they do not look beautiful; not otherwise is
the utterance of the speaker of the truth.

In the bloom of my youth my nose looked beautiful
like a delicate peak; because of old age it looks
like a flower-spike of a long pepper; not otherwise
is the utterance of the speaker of the truth.

My ear-lobes looked beautiful, like well-fashioned
and well-finished bracelets; because of old age
they droop down with wrinkle; not otherwise is
the utterance of the speaker of the truth.

Formerly my teeth looked beautiful, like the colour
of the bud of the plantain; because of old age
they are broken indeed and yellow; not otherwise
is the utterance of the speaker of the truth.

Sweet was my warbling, like a cuckoo wandering in
the grove in a jungle thicket; because of old age
it has faltered here and there; not otherwise
is the utterance of the speaker of the truth.

Formerly my neck looked beautiful like a well-
rubbed delicate conch shell; because of old age
it is broken and bowed down; not otherwise
is the utterance of the speaker of the truth.

Formerly my arms looked beautiful, like round
cross-bars; because of old age they are weak
as the patali tree; not otherwise is the
utterance of the speaker of the truth.

Formerly my hands looked beautiful, possessing
delicate signet rings, decorated with gold; because of

old age they are like onions and radishes; not otherwise is the utterance of the speaker of the truth.

Formerly both my breasts were beautiful, swelling, round, close together, lofty; now they hang down like waterless water-bags; not otherwise is the utterance of the speaker of the truth.

Formerly my body looked beautiful, like a well-polished sheet of gold; now it is covered with very fine wrinkles; not otherwise is the utterance of the speaker of the truth.

Formerly my thighs were beautiful like an elephant's trunk; because of old age they are like stalks of bamboo; not otherwise is the utterance of the speaker of the truth.

Formerly my calves looked beautiful, possessing delicate anklet, decorated with gold; because of old age they are like sticks of sesame; not otherwise is the utterance of the speaker of the truth.

Formerly both my feet looked beautiful, like shoes full of cotton-wool; because of old age they are cracked, and wrinkled; not otherwise is the utterance of the speaker of the truth.

Such was this body; now it is decrepit, the abode of many pains; an old house, with its plaster fallen off; not otherwise is the utterance of the speaker of the truth.

(XXXVI) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Yononaka wa
mado yori izuru
kisa no o no*

*hikanu ni tomaru
sawari bakari zo*

(An elephant
escaping through a window

Can't pass his tail
entangled in a black hair
of the mistress)

This waka tells about the story included in the King Kiriki's Ten Dreams. It follows as this:

Once "Elephant" was trapped in a room. Therefore, he wanted to escape. He tried going through a small window. His entire body passed through the window, yet, the small tail became entangled in a hair of the mistress and he could not escape.

The "Elephant" is the metaphor of a *bhikkhu* (mendicant monk) who renounced social life and joined monastic life. Although, he changed his outlook, his mind is still attached to love and hate, good and bad, gain and loss (lay distraction). He can't, therefore, attain emancipation (*nirvana*).

(XXXVII) (THE ORIGINAL WAKA SELECTED IN THE TOYO WAKA ANTHOLOGY OF FUJIWARA CLAN, PUBLISHED ABOUT 1350. THIS WAKA IS INCLUDED IN THE FIFTH SECTION, "LOVE SONGS")

*Nio no umi ya
yabase no okino
watashibune*

*Oshite mo hito ni
aumi narabaya*

(Rowing
rowing a boat
crossing water of Yabase

Thus, I could meet
the maiden
to meet her)

Lake Biwa is beautiful with many grebes. From this port of Yabase on the south east coast of the Lake, I imagine to cross to another shore rowing and rowing a boat to meet the maiden. But I am a *bhikkhu* who must keep celibacy; therefore, I only imagine the excitement.

From the old times people have been curious to find celibate Buddhist *bhikkhus*. Dogen has been always commended as one of the most possible candidates, but after examining all his writings, he too is dropped. Only Myo'e *Shonin* is remaining apparently celibate. Zen Master Dogen is judged to have extensive knowledge of sex.

(xxxviii)

*Nan no keburiya
amata tatsu ran*

*Ama no sumu
sato niwa i'e mo
tsuzukanu ni*

(What kind of smoke
rising rampant

Although
no row of houses
in the village of woman divers)

This waka is included in the Tsukuba-shu, published in 1335. The Tsububa-shu (Anthology of Tsukuba) is famous as the first anthology of *renga* poetry. This was compiled by Nijo Yoshimoto. Regarding this particular stanza of *renga*, we do not know who made the former half of this. This is only extant *renga* by Dogen (the possibility of real authorship is doubted, or even denied). We can assume that a *renga* party was held and Zen Master Dogen participated (?) in it while he was staying either in Ken'ninji-ji or Fukakusa. Such parties as these were frequently held in aristocratic or literary circles, most probably among clerics as well. The *renga* stanzas were sung by two persons who participate in big circle of poets. One person sings the first seventeen syllables stanza and the next poet continues on the second

stanza, combining the latter fourteen syllables stanza of one waka-poem. The third person continues on it making another seventeen syllables stanza which makes the third stanza of the *renga*. Thus, they make long *renga* poem which is consisted of seventeen syllables' stanzas and fourteen syllables' ones alternately. Later, the seventeen-syllable stanza became independent, and was called *Hokku* (starting stanza). Later, *hokku* was called *haiku*, thus it became perfectly independent genre.

To the question of the previous fourteen syllable stanza, "Why smoke is rising rampant over there?" Dogen answers with seventeen syllables, "In spite of the fact that no houses stand in a row in the forlorn village of woman divers. This is referring to a legend about Fujiwara-no Awaumi who fell in love with a woman diver of Samuki-shido beach (Ehime Prefecture). To secretly meet each other, the forbidden lovers made smoke signal, but it was noticed by the woman divers, because the smoke rose rampant from the place where no human being lived.

Fujiwara-no Awaumi is a son of Fujiwara-no Kamatari, the founder of Fujiwara Clan. Obviously, their social statuses were unmatched therefore, they could not make their love open. How serious and sad love always is!

E. *Samadhi* (Concentration)

Samadhi means concentration, cessation, tranquilization. When we practice *samadhi*, our mind stops to flow. When our mind stops to flow, it concentrates on one matter in which we are now engaged. When our mind concentrates, we gain confidence, energy, mindfulness, concentration, and wisdom. Also, we experience applied thought, sustained thought, blessedness, comfort, one-pointedness, and equilibrium. Our mind abides at here and now and is purified of mental defilements such as: greed (*lobha*), aversion (*dosa*), torpor (*middha*), restlessness (*uddhacca*), and ignorance (*moha*). Finally, we drop all thoughts and concepts, thus we are purified to penetrate the ultimate wisdom.

[Poetry]

Upon the head
a kasasagi
nests

A spider thread
drifts to my eyebrows (xxxix)

If anyone asks
"What is a Buddha like?"

I will answer
"Icicles are hanging
from the eaves of a tool shed" (xl)

When all sounds
fall upon the ears
mature

Talking are dropped
among the friends (xli)

Hearing the sounds
as they are
undisturbed mind

Hears oneself
at dripping rain from the eaves (xlii)

Nothing
particular
my mind to reveal

Just dew and frost appearing
disappearing by mornings (xliii)

[Commentary]

(XXXIX) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Itadakini
kasasagi no su ya
tsukuru ran*

*Mayu ni kakareru
sasagani no ito*

(Upon the head
a kasasagi
nests

A spider's thread
drifts to my eyebrows)

Once upon a time, the Buddha was a matted ascetic, and he was practicing *samatha* (concentration) meditation. Then, a bird mistook him for a solid rock and made a nest upon his head. When he emerged from meditation, he became aware of that some chicks were fledging on his head. Considering any harm would fall on them, the *Bodhisattva* again merged into deep *samadhi* and awaited till the chicks were fully plumed and flew away from his head nest. (From the *Mahapannaparamita Sutra*, Ch. vii)

This is the ideal practice for any Zen practitioners. The real *nirvana* is the perfect comfort from which the practitioner is reluctant to stand up. It is a mundane understanding that we must do something. If we were so busy with many ideas and commitments, and we can't stay at one place, we are finally alien to the perfect comfort from which we need not to break up. This is not only the perfect comfort, but also the perfect contentment -- peacefulness.

(XL) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

Ikanaruka
hotoke to i'ite
hito towaba

Ka'i'yaga motoni
tsurara'i ni keru

(If anyone asks
"What is a Buddha like?"
I will answer

"Icicles are hanging
From the eaves of a tool shed"

If a person asks what a Buddha is alike. I'll answer, "A Buddha is just as icicles hanging from the roof of a tool shed." We remember the case twenty-one of the Gateless-gate, which is as follows

A monk asked Ummon (Yuen-men Wen-yen, 864-949) in all earnestness,
"What is Buddha?"

Ummon said,
"Kanshiketsu" (A dried up shit-stick).

Mumon's (the author) comment says,

It should be said of Ummon that he was too poor to prepare even the plainest food and too busy to write a draft. He took up the shit-stick to support the gate (of Buddhism). You can see how the house had decayed.

The ode runs as follows:

Lightening flashing,
Sparks shooting from a flint;
A moment's blinking
It's already missed.

It is not so easy to speak like this. Only a person who is fully Awakened, who has no particular consciousness about anything, that means one who never loses perfect mindfulness and understanding (*sato sampajanno*) at any moment even eating, talking, dying, and so forth, can declare like this. This is the manifestation of truly non-discriminating mind. Otherwise, this kind of statement doesn't make any sense at all.

(XLI) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

Ko'ezukara
mimi ni kikoyuru
toki sareba

Waga tomo naran
katarai zo naki

(When all sounds
fall upon the ear
mature

Talkings are dropped
among the friends)

We can naturally hear that particular voice when we reach that point of achievement at which we can truly hear the voice of "oneness". Then, we can communicate with all beings and matter as real "oneself" without intentional expression. That means obedience to nature's voice as well as accordance with all surroundings. The obedience to and the accordance with the voice of surroundings make us intimate with nature. This intimacy finally, makes it possible for us to communicate with nature in speechless talk. This waka reveals the real secret

of listening to the voice of nature -- Avalokitesvara (the Observer of Sounds). This is the instant of Awakening. Especially, the ending phrase is significant; real communication is silence. There is, truly, silent communication.

When Hokyo Jaku'en was sixty years old, his second master Ko'un Ejo, asked him, "What is your achievement?" Jaku'en responded, "All sounds are beautifully attuned." Master Ko'un approved his Awakening by saying, "You really are Awakened to the mind of Avalokitesvara, the Observer of Sound."

(XLII) (THE ORIGINAL WAKA, SUNG ON THE *KYO-SE'I UTEKI NO KO'E* (ZEN MASTER CHIN-CH'INGS SOUND OF RAIN-DROPS, AT A GRASS-THATCHED HUT)

*Kiku mama ni
mata kokoro naki
minishi areba*

*Onore nari keru
noki no tama mizu*

(Hearing the sound
as they are
undisturbed mind

Hears oneself at the dripping
drops from the eaves

Zen Master Ching-ch'ing Tao-fuh (Kyo-se'i Dofu, 868-917) is a disciple of Zen Master Hsueh-feng I-ts'un (Seppo Gison, 822-908). One day, during a summer rainy retreat in Ching-ch'ing-ssu Monastery, Zen Master Ching-ch'ing asked a monk:

I hear a sound outside the gate, what sound is that?

The monk replied:

That's the sound of rain water dripping from the
eaves, Venerable, sir.

Ching-ch'ing:

Whenever their mind is distracted to the circumstances,
they feel disturbed.

Monk:

What do you think, Venerable sir? Don't you hear
the sound of rain water dripping from the eaves?

Ching-ch'ing:

I am not distracted.

Monk:

Please tell me, how you are not distracted.

Ching-ch'ing:

To be freed from distraction is rather easy, but it's quite
difficult to describe the real condition of it.

This is the case Forty-six of the *Pi-yen-lu* (*Hekiganroku*). Yuean-wu (the author) introduces as follows:

In a single action he (Ching-ch'ing) transcends both
the ordinary and the holy. With a single word he
cuts away all complications and encumbrances. He
walks the edge of an iceberg, he treads the edge of
a sword. Seated amid the totality of form and
sound, he rises above them. Leaving aside the
freedom of such subtle activities, tell me, what about
finishing it in a moment? see the following.

Hsueeh-tou's Ode

The empty hall resounds with the voice of the raindrops
Even a master fails to answer.
If you say you have turned the current,
You have no true understanding.
Understanding? No understanding?
Misty with rain, the northern and southern mountains.

Whenever we perfectly control and purify our mind to the degree of emptiness by means of meditation, we hear any sound as it is -- as oneself.

Awakening is to sense oneself at any sense object. The experience of this sensation is called "Meeting one's true self". Of course, that true self is the universal Self without any particular

sense of "I", or "You". This sensation is always accompanied by the sense of unity or harmony. In the case of Zen Master Tun-shan Liang-chich' (Tozan Ryokai, 807-869) Awakening:

When the Founding Master Tung-shan was traversing
a river, he saw his own image which was reflecting on
the surface of the water. At that instant, he was
Awakened and sung a poem.

If you follow others in practicing the Dharma
you will go farther and farther astray.
Now I have been going on my own way by myself.
Wherever I go, I meet "him". He is exactly
myself. I am not him. Surely you should understand
and meet yourself like this. Then, for the first time,
you will understand everything.

This is the famous *Poem of Awakening Upon Traversing Water*. Generally speaking, the stages of Awakening are divided into three: 1) when the practitioner either sees, hears, smells, tastes, or touches one's sense object, he perceives the object as if it were himself; 2) this perception accompanies clear consciousness of encountering oneself for the first time in his entire life time experience; 3) this consciousness is also clearly acknowledged by himself with a strong sensation of his Awakening from "unconsciousness"-- strong anger, attachment, indulgence, obsession, or preoccupation while he is, in the normal or ordinary sense, quite conscious. Thus, the practitioner is Awakened to the ultimate life -- universal life which has no particular sense of a small and individual self.

(XLIII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Kokoro tote
hito ni misubeki
irozo naki*

*Tada tsuyu shimo no
musubu nomi nite*

(Nothing
Particular
my mind to reveal

Just dew and frost
appearing, disappearing by mornings)

Our mind has no sign or visible form (features) which is beautiful to see or significant to speculate. Our mind is just as frost or dew fallen on the ground. They are freezing, melting, appearing, and disappearing without any trace behind. Mind (bhavanga -- stream of consciousness -- life continuum) flows by itself. Notwithstanding a person dies, is re-born, or is conscious of it or not.

Chapter III. Nature

Answering the question by young Buppo -- bo (Dogen), Zen Master Eisai declared, "Buddhas of present, future, and past do not know what Buddha-nature is, only dogs and oxen know about it." To this answer young Dogen was much perplexed. However, when he came back from China after six years quest, he proclaimed, "I came back home with empty hands. I only know 'eyes are horizontal, nose is perpendicular; flower is red and willow is green.'" Hence, we know, what nature is. For the Awakened persons all is Awakened, whereas the deluded look everything as delusion.

A. Winter

Kan'na-zuki (the tenth month), *Shimo-tsuki* (the eleventh month), and *Shiwasu* (the twelfth month) are winter. Winter, especially the first one, in *Koshi* (Fukui Prefecture) was extremely hostile for Zen Master Dogen. We can infer this from his waka-poems which quite honestly even naively wonder and confess his feelings and emotion, sometimes to the extent that it is too much for a person like him. After ten years in Eihei-ji, he got ill and died. We conclude that the climate was simply beyond his endurance. Here is a series of five waka-poems sung on the theme of "Winter".

[Poetry]

Today,
even senseless
grasses and trees wither mournfully

Anyone seeing this
saddened deeply (xliv)

The capital
must be all adorned
with red, yellow-coloured leaves

Here, deep into mountains
it hailed last evening, this morning (xlv)

Winter hibernation
in my White Koshi-mountains'
grass-thatched hut

Ice, snow, clouds
hanging over all (xlvi)

Winter field
all reeds are covered
with deep snow

White heron stands
hiding himself in his form (xlvii)

A nightingale's
chirping announces
"Spring has come!"

Midst snow falling without break
burying all peaks, canyons deeper, deeper (xlviii)

[Commentary]

(XLIV) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Kokoro naki
kusaki mo kyo wa
kareru nari*

*Meni mitaru hito
ure'e zarame ya*

(Today
even senseless
grasses, trees wither mournfully

Anyone seeing this
deeply saddened

All leaves of trees are fallen. All shrubs and grasses have also withered. The cheerful colours totally have disappeared from our sight. A heavy atmosphere coloured like zinc encloses the entire space today, in late autumn. The temperature also goes down. The strong north wind intensifies its fierceness night by night. Having seen coming winter, we have no hope and are deeply depressed.

Even for trees and grasses, life is definitely sad. Let alone, for sentient, emotional beings like highly evolved mammals and human beings. Sorrow and anxiety are, for them, over whelming. This waka shows the Master's deep compassion toward even trees and grasses, because he really feels their sadness.

(XLV) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Miyako niwa
momiji shinu ran
okuyama no*

*Koyoi mo kesa mo
arare furi keru*

(The capital
must be all adorned
with red, yellow leaves

Here, deep into mountains
it hailed last evening, this morning)

I believe that the leaves of the trees have turned red, orange, and yellow by now in the capital of Kyoto. But, here in mountains remote from the metropolis, it has been hailing since last evening. So, the cold penetrates the body.

Dogen, for the first time, experienced hostile backside (the northwest side) Japanese climate at Echizen. Many people who travel from the "backside" (the region on the Sea of Japan) to the "front" (the region Pacific Ocean side) feel that they are crossing from hell to paradise. Japanese weather conditions drastically change from the backside climate to the front one. Especially, the change is conspicuous in late autumn and winter. It is gloomy and cold,

totally covered with snow in the backside, whereas in front, it is sunny and warm. We clearly feel that Dogen was really depressed and yearned for the climate of Kyoto. He very honestly expresses his emotion in this waka-poem.

(XLVI) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Waga iho wa
Koshi no Shrayama
fuyu gomori*

*Ko'ori mo yuki mo
kumo kakari keru*

(Winter hibernation
in my White Koshi Mountains'
grass-thatched hut

Ice, snow, clouds
hanging over all)

Koshi-no Shirayama (White Koshi Mountains) is now called the *Hakusan* Range which starts from *Ishikawa* Prefecture extending south to *Gifu* Prefecture and branching eastward into *Toyama* Prefecture and westward to *Fukui* Prefecture. This is "the roof of Japan", the largest range of mountains, and it is called "North Japan Alps". Here *Hakusan* (white mountains) points out one part of the *Hakusan* Range in *Fukui* Prefecture which is always covered with glacier and forms steep ridges. We assume that this waka was composed at *Yamashibu* (now, *Zenjibu-ji*) during the first winter of his northward move.

The meaning is: I must spend this winter in a humble grass-thatched hut, here in *Echizen* mountains. The cold is harsh, the snow heaps deep and the rivers and lakes are frozen. The sky is always overcast and our days are spent in gloom.

The remoteness of his abode in the mountains far from the habituated comfort of his aristocratic background, is an undisguised source of the Master's depression. It is an oblivion nearly the equal of a dignitary's exile. In a sense, it is appreciable that he never hid his feelings and emotions. He is amazingly honest and does not pretend to be a "saint" or "Awakened One". This straightforwardness is actually the source of his faith and devotion to the Buddha and his practice.

(XLVII) (THE ORIGINAL WAKA, SUNG ON "WORSHIP")

*Fuyukusa mo
mienu yukino no
shirasagi wa*

*Onoga sugata ni
mi o kakushi keru*

(Winter field
all reeds are covered
with deep snow

White heron stands
hiding himself in his own form)

All is deeply covered with snow, even winter reeds are not visible. I can see one white heron is standing in the snow-covered field. All is white; therefore, the heron's figure is camouflaged and not quite clear. I understand the white heron has succeeded in securely concealing himself from the predators in the white snow, after a long time of evolution. This is the mind of "worship". When we worship, we must discard ourselves, reducing ourselves to emptiness, and thus we jump into the object which we worship. When we are perfectly immersed in the object we worship, we can say, this is real worship and we are saved by the virtue of the object we worship.

One who worships and one who is worshipped are both of the same nature of emptiness. Sometimes, worship is understood as a performance depending upon a blind faith which doesn't precisely understand real quality of the idol. But here is the best example of profound worship. This example is taken from true natural life. By worshipping, the devotee evolves, cultivates, and harmonizes himself with the idol, thus the devotee is perfectly adapted, elevated, protected, and relieved by the idol. It is said in Buddhism, "worship requires *saddha*" (trust, faith, confidence which established by investigation, experience, and understanding). So, this also, is a beautiful as well as profound waka.

(XLVIII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Hima mo naku
yuki wa furikeru
tani fukami*

*Haru kini keru to
uguisu zo naku*

(A nightingale's
chirping announces
"Spring has come!")

Midst snow falling without a break
burying all the peaks, canyons deeper, deeper)

It is constantly snowing as usual today and all canyons have become almost flat with the peaks. Although, it is snowing, I hear chirping of a nightingale. The chirping of a nightingale is the announcement of "Spring has come!". Spring has started somewhere in the canyon buried deep under incessant snow falling. Sometimes, or rather we should say "always", two contradictory conditions take place simultaneously. We miss this juxtaposition, because we are distracted by conceptual understanding which are accustomed to reasonable, logical order and sequence, and which is blind to real condition of nature and life. We are overwhelmed by the apparent difficulty in front of us and therefore, we are not mindful, consequently we fail in penetrating the phenomena behind which there is always another face -- backside. Persons who are neither distracted nor attracted to anything at all, can see the perspective of the entire situation.

According to a Japanese saying, "When winter has come, spring is not far away!" This is a truth.

B. Spring

Spring is *Mu-tsuki* (the first month), *Kisaragi* (the second month), and *Yayo'i* (the third month). As much as winter is severe and hostile to all beings, so much spring is resurrecting, reviving, restoring to life and consciousness of blessedness and rapture. Especially, toward the end of winter, they are very sensible and never miss any subtle omens of spring.

[Poetry]

Spring has come
to a humble cottage's hedge

Now, they are picking
tender sprouts
in the old field (xlix)

The big bow spring's
first breeze
must have blown last night

Fragrance of flowers
permeating all canyons, all peaks (I)

Inspired
by spring breeze
peach blossoms fully unfolded

No ice remains
in boughs, in twigs (li)

In my song
strewn away
by the spring breeze

People will see
the flowers' singing (lii)

A big bow spring day
becoming dark

I wish stroll here, there
detaining the setting sun
of the balmy day (liii)

[Commentary]

(XLIX) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Shizuno'o no
kakine ni haru no
tachishi yori*

*Furuno ni o'uru
wakano ozo tsumu*

(Spring has come
to a humble cottage's hedge)

Now, they are picking
tender sprouts
in the old fields)

They eat rice gruel mixed with seven kinds of edible spring sprouts on January seventh, and they called the day, *Nana-kusa* (Seven-sprouts' Day). They pick up seven kinds of tender sprouts from still withered fields or hills. Those sprouts are: *seri* (Japanese parsley), *nazuna* (shepherd's purse), *gogyo* (cottonweed), *hakobera* (chickweed), *hotoke-no-za* (henbit), *suzuna* (turnip), and *suzushiro* (radish). These sprouts were important for their health after a long-time destitution of fresh and green vegetables in winter. At the same time this was an amusement liberating them from winter hibernation.

They wait for spring -- a new year. Although, the climate is still severe, they could feel various and infallible omens of spring with the milder and brighter sunlight, winds, birds, and behaviours of domestic animals. Likewise, an auspicious light lingers around us even under the apparently most hostile situation. The bright light is emission of wisdom which is developed by meditation and achieved by mindfulness.

(L) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

Azusayumi
haru no yamakaze
fukinu ran

Mine nimo o nimo
hana nio'i keri

(The big bow spring's
first breeze
must have blown last night

Fragrance of flowers
permeating all canyons, all peaks)

Spring comes with a clear evidence, especially to the people who had been buried under deep snow all through half year in the north mountain districts. When the spring heralding storm sweeps the mountains and fields, the fragrant smell of flowers permeates the entire earth and sky. This waka is Zen Master's ode to spring.

(LI) (THE ORIGINAL WAKA, SUNG AS AN ODE TO A HISTORICAL EVENT OF *KENTO-GODO* (AWAKENING BY LOOKING AT PEACH BLOSSOMS))

Harukaze ni
hokorobi ni keru
momo no hana

Eda ha ni nokoru
utaga'i mo nashi

(Inspired
by spring breeze
peach blossoms fully unfolded

No ice remains
in boughs, in twigs

This is a story related to Zen Master Ling-yun Chih-ch'in (Rei'un Shigon), who was training himself under Kuei-shan Lin-yu (Isan Reiyu, 771-853) for thirty years. One day in spring Lin-yung Shih-ch'in gone for walking and sat down at a hillside to take a break. Relaxed, he looked down at the village below. Spring was full bloom, everywhere was covered with fragrant pink clouds of peach blossoms. When he looked at this, he all of a sudden was Awakened. He was so grateful to his master, Kue-shan Ling-yu, and offered a *gatha* to express his Awakening as follows:

A stranger, looking for a sword thirty years
Many times leaves fallen, buds sprouted
Looking at peach fully blossomed
Ice of doubt melted, not remaining anymore

It is wonderful to be Awakened, all the more the Awakening without any doubt. The spring breeze, peach blossoms, freezing boughs and twigs -- all three phenomena take place simultaneously. A true wonder of nature! That is the Awakening of spring breeze, peach blossoms, and boughs and twigs as well as Zen Master Ling-yung Chih-ch'in. This is a life.

(LII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Harukaze ni
waga kotonoha no
chirinuru o*

*Hana no uta toya
hito no naga men*

(In my songs
strewn away
by the spring breeze

People will see
the flowers' singing)

When we live in deep mountains alone, we really hear and see the fairies of flowers, trees, streams, and breeze who are singing in beautiful chorus which invoke us to compose poems or to envisage celestial beings. Whether Dogen is singing or words are singing or flowers are singing -- all of them including the people and all sentient beings are singing "An Ode to Spring" together. Here, Zen Master Dogen pretends or acts a Patriarch of Flowers.

(LIII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Azusayumi
haru kure hatsyru
kyo no hi o*

*Hiki todome tsutsu
ochi kocki ya sen*

(A big bow spring day
becoming dark

I wish stroll here, there
detaining the setting sun
of the balmy day)

Azusayumi is one of *makura kotoba* that means a stereotype modifier without any particular meaning. The verbal meaning is "a big bow made of catalpa ovata tree." We string

or draw (*haru*) a bow; hence this became modifier of *Haru* (spring). This has no particular meaning, but used as a rhetoric in poetry and literary writing.

From old times it is said that a spring evening is worth 1,000 pounds of gold, that means priceless. Now spring is perfectly mature and summer is coming close. Today, a typically balmy day of late spring, also is closing. If possible, I wish I could detain the setting sun and stroll here and there.

Now, Zen Master Dogen is like a school girl, so very sentimental. Actually, this poem describes the delightfulness of natural life in deep mountains of a remote district. After the depressingly cold, gloomy, and long winter, spring comes with bursting warmth and colourfulness of nature along with joyous birds and animals. The contrast is dramatic, likewise there is a great change in the human mood.

C. Summer

Uzuki (the fourth month), *Satsuki* (the fifth month), and *Minazuki* (the sixth month) are summer. Summer is brilliant and full of all kinds of lives. However, all these lives are very short lived. They are nothing else than symbols of *anicca* (transitoriness).

[Poetry]

The day of changing
to the summer clothes
in this grass-thatched hut

Simply, cool looking
silk curtains hang around (liv)

For the prayer
of starting transplantation
of rice shoots at the beginning of summer

Farmers are observing
the festival of *Hirose, Tatsuta* (lv)

Or summer, or winter
out of understanding
the Koshi mountains beyond the border

All the times
white snow falls, thunder cracks (lvi)

With the subtle light
fireflies flicker about
in darkening twilight

Shadowed by the glowing moonlight
along the skylines of the hills (lvii)

High peaks, deep canyons
everywhere in mountains

One-day-life cicadas
Raise their voice crying
"Today also is fading." (lviii)

This world
shining in the moonlight
in the water drop

Shaken from the beak
of a water bird (lix)

[Commentary]

(LIV) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Kusa no iho
natsu no hajime no
koromo ga'e*

*Suzushiki sudare
kakarū bakari zo*

(The day of changing
to the summer clothes
in this grass-thatched hut

Simply, cool looking
silk curtains hang around)

In old days, even very recently, or even now they observe changing clothes in Japan. That is one of the important features of Japanese culture. On *Uzuki* (the first month of summer) first, they change *neriginu* (refined and thickly interwoven silk clothes) to *awase* (double), on *Yayo'i* (the second month of summer) fifth from *awase* to *katabira* (single), on *Hazuki* (the second month of autumn) fifteenth from *katabira* to *suzushi* (rough silk), on *Nagatsuki* (the last month of autumn) ninth from *suzushi* to *wataire*, on *Kan'nazuki* (the first month of winter) first from *wataire* to *neriginu*.

Today is *Uzuki* first, the day of changing clothes. However, for the bhikkhus in a grass-thatched hut, that is a simple matter. We only hang cool looking silk curtains here and there and avoid the trouble of the mundane world.

The great merit of the monastic life is that it is free from delusion. If we have no obligation and concern on clothing, we are greatly released from the difficulty in which mundane life is involved.

In this regard the Buddha says:

Mahakassapa's ascetic practices in no way differs from my own self-discipline."

Even in old age, Mahakassapa continued to increase the rigor of his asceticism, so much so that the Buddha began to worry about his health and one day said to him:

Mahakassapa, you are no longer young. Walking about in those pansukulam (sewed together robe) must be difficult for you. Why not change them for the soft, light robe rich people donate? And instead of begging, accept donations from the wealthy. Don't sleep at night under trees anymore. From now on, stay by my side.

Tears rising in his eyes at the thought of the Buddha's concern for his welfare, Mahakassapa said,

Master, I shall have the pansukulam you gave me when I first became a monk. I have never worn anything softer than the master's robe. My daily food has always been what I obtained by begging. I have sought the Way thus to avoid losing the spiritual attitude I have had when I began this kind of life. But I have regarded the ascetic way of life not as suffering but as happiness, because it brings the unsurpassed joy of wanting little and knowing sufficiency.

The Buddha responded:

Mahakassapa, you have spoken well and will be a light to people who come after you. Through the model of your unflagging discipline, many will find happiness.

This practice is the real "happy-field" (*punnakkhetam*) of the world.

(LV) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Sanae toru
natsu no hajime no
inori nimo*

*Hirose Tatsuta no
matsuri o zo suru*

(For the prayer
of starting transplantation
of rice shoot at the beginning of summer

Farmers observe the festival
of Hirose and Tatsuta)

In Japan, they believe in a mountain living god, *Oyamazumi-no Kami* and goddess, *Konohana-sakuya-hime*, who control all plants, flowers, crops and harvests. The farmers believe and practice a prayer called *Ta-no-kami-matsuri* (Paddy-field God festival) through which they pray to the mountain god and goddess to descend from the mountain and come to the fields and protect their plants and vegetables. When all the harvest is finished, again they observe *Yamano-no-Kami-matsuri* (Mountain God festival) to express their gratitude to the god and goddess for their benevolent protection and also, they sincerely pray to them for their permanent prosperity, and they believe, thence the god and goddess go back to their mountain.

Even the farmers are sensible and they respect and worship god, why not we, religious persons!

Generally speaking, the Buddhists don't believe in either a creator god or an almighty god. They believe in that they are created by their own previous *karma*, and which has been accumulated through previous lives by their ignorance. They don't believe in deities or fairies either as controller of their life as some people do. Those who believe in gods, because they are much afraid of the power of nature or natural disaster. Also, Zen Master Dogen clearly declares, "Don't take refuge to mountain gods or natural forces because of fear and difficulty."

in the *Shobozenzo*. On the other hand, he appreciates people's attitude to nature's productivity and sacredness.

(LVI) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

Natsu fuyu mo
omoini kakenu
koshi no yama

Furu shirayuki mo
naru ikazuchi mo

(Or summer, or winter
mountains beyond the border

All times
white snow falls
thunder cracks)

Till this waka, the Master had been camouflaging his disgust of this far northern country. From this waka on, he complains about this district. This is quite natural for an ordinary person, but it is quite surprising that such a greatly Awakened person does so. In this regard we remember his Chinese disciple, Hokyo Jaku'en. Jaku'en was a lay nephew of Dogen's Chinese teacher, T'ie-t'ung Ju-ching. Jaku'en is the founder Master of *Hokyo-ji* Monastery which is located in the deeper mountain behind *Eihei-ji*. Hokyo Jaku'en immigrated to Japan after his uncle Master J-ching died in 1228 and trained under Dogen. However, Dogen also died in 1253, so he became a disciple of Ko'un Ejo. He was Awakened under Ko'un Ejo when he was sixty years old. After Awakening, he left *Eihei-ji* and obliterated his trace. He stayed in a deep mountain twenty years, till he became eighty years old. One day, he was discovered by a feudal lord while out hunting, and was requested to come down to *Hokyo-ji* village (a hamlet later named after *Hokyo-ji* Monastery). He trained many outstanding disciples as the fifth Patriarch Gi'un, Keizan Jokin, and others surviving as old as one hundred twenty years old. *Eihei-ji* was actually maintained by his disciples up to the thirty-fifth lineage generation, not by Dogen's formal lineage which disappeared by the fourth Patriarch.

(LVII) [THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT ADDED FROM THE SANSHO SOSHI DOEI. THIS WAKA IS SELECTED IN THE SHIN GOSHU'ISHU WAKA SHU (IMPERIAL ANTHOLOGY OF WAKA-POETRY, COMPILED BY FUJIWAR-NO TAMETO) IN THE SECTION OF "MISCELLANEOUS SONGS OF SPRING"]

*Yama no hano
honomeku yo'ino
tsuki kage ni*

*Hikarimo usuku
tobu hotaru kana*

(With the subtler flashes
fireflies flicker about
in darkening twilight

Shadowed by the glowing moonlight
along the skylines of the hills)

The moon doesn't arise yet. The twilight is darkening, from which I can distinguish the subtle light of the moon along the skyline, and also, I recognize fireflies are flying about in the half-darkness with even softer flickerings.

Technically, this waka is wonderful. For chanting, it is also melodious, without the slightest harshness which arrests our tongue. The meaning is also profound, expressing subtle harmony among the three different kinds of light all of which are transient. He describes an instant of perfect harmony among these distinct lights to present extremely delicate and transient landscape. From this waka, we can know Zen Master Dogen's acute sense of beauty as an artist and poet rather than as a monk. When their waka was selected to any of the imperial anthologies, that guaranteed the waka-poets' status of the age.

(LVIII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Yama fukami
mine nimo o nimo
koe tatete*

*Kyo mo kurenu to
higurashi zo naku*

(Everywhere
high peaks, deep canyons

One-day-life cicadas
raise their voice
crying today also is fading)

One-day-life cicada literarily means, "The cicada whose life lasts only one day". This is a metaphor for short life, and hence transitoriness. This a small cicada, with transparent feathers, pure voice, and lonely life. Waka poets, particularly haiku poets like it much for their motif.

The true feeling of a transitory life in a deep and lonely mountain is delicately described. We can actually hear the pure and sad voice of these piteous creatures who sing trembling their entire body and appeal impermanent life.

I like this waka very much.

(LIX) [THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT, ON THE THEME OF *MUJO* (IMPERMANENCE)]

*Yononaka wa
nanini tato'en
mizutori no*

*Hashi furu tsuyu ni
yadoru tsuki kage*

(This world
shining in the moonlight
in the water drop

Shaken from beaks
of a water bird)

This world is a delusion. It is just like an image of the moon reflected in a drop of water shaken from a bird's beaks.

Zen master Dogen has precise eyes. No-body can juxtapose these two worlds unless they have an observing mind, like a telescopic/ microscopic camera. This is *dhammavicaya* (Dharma-investigation eyes) which is one of the seven factors of Awakening (*sattabojjhanga*).

D. Autumn

Zen Master Dogen died on *Hazuki* (the second month of autumn __ October) twenty-eighth in the years of Water-ox, the fifth year of *Kencho* (1253), he was fifty-three years old. From the modern sense, this is a short life, but considering difficult life condition in the mediaeval age and the life-span average of the time, we can't say he was short lived. Autumn was the last season in his life. For autumn, we count three months of *Fuzuki*, *Hazuki*, and *Nagaytsuki*.

[Poetry]

A drop of dew
on a blade of a grass
waiting for the sunrise

Don't leave so soon
autumn wind of the wilderness (lx)

Flowers and coloured leaves
white snow in winter

How regrettable
am I taken
by their beauty (lxi)

Solitarily
I apt to indulge in beautiful landscape

Streams
mountains
in the twilight of autumn (lxii)

In no way
approaching a stream
lest my image drops upon it

Thinking that water
goes into human society (lxiii)

Started the journey of a dew drop
on the blade of a grass

Here, I am
at the top of Konome Pass
feeling the ground as clouds (Ixiv)

Now, I am
in this season of autumn
I yearned for

How can I go to bed
with this moon behind (Ixv)

[Commentary]

(LX) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Asahi matsu
kusaba no tsuyu no
hodo naki ni*

*Isogi na tachiso
nobe no aki kaze*

(A drop of dew
on a blade of a grass
waiting for the sunrise

Don't leave so soon
autumn wind of the wilderness)

Please don't leave us in a hurry, the autumn wind in the wilderness. One dew drop on a grass blade is awaiting the sunrise.

The heat of summer makes us lazy, still it is the freest season when we enjoy the life most, particularly with dew and shower, clouds and breezes, wild flowers and insects, birds and animals, or the moon and stars. Moreover, people are meeting and departing. Naturally we become so sensitive of that we must miss this free and lazy season after a short time. Actually, we become sad when we hear the first cool wind of autumn rustling around us

reminding the northern wilderness. Accordingly, we entreat the cool wind of wilderness not to start and sadden us so soon, but to stay and enjoy goodtime with us longer. I like this waka the best out of all the Dogen's waka-poems. A dew drop is our summer life or limited life itself. The cool rustling wind from northern wilderness of autumn symbolizes the season when we must go back to the scheduled life which connotes "death".

This is the prayer of the Zen Master to life.

(LXI) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

Hana Momiji
fuyu no shirayuki
mishi koto mo

Omo'eba kusashi
iro ni mede keru

(Flowers and coloured leaves
white snow in winter

How regrettable
am I taken
by their beauty!)

Master Dogen became aware of his distraction. Not only he himself but all great masters as Kobo Da'ishi, Zen Master Haku'in, Dr. Schwitzer, and Dr. Einstein, all of them also were excellent artists. This is one of the biggest privileges of human beings. But the Buddha definitely is not like them, because the Buddhas and arahants have annihilated *vipaka citta* (resultant mind; the consciousness that arises as the inevitable result of either good or bad attachment). They developed *kriyacitta* (functional mind; detached consciousness which does not produce any *karma*). *Kiriya citta* is developed by the practice of *vipassana* -- observing non-attachment and more active generosity (*alobha*), non-aversion and more positive kindness (*adosa*), and non-delusion or wisdom (*amoha*). This is what meditators truly aim at and attain to. That is the non-conscious awareness -- awareness without consciousness, and which is called *nirvana*. Until this achievement, one cannot be any more than a Bodhisattva.

With the waka-poems #46, 47, 56, and 61 the Master frequently expressed his discomfort against the severe, harsh, and hostile environments in the mountains. His mind fluctuates between enjoyment and suffering. He reminisces and yearns for the life in Kyoto. With this waka, # 61, we see his awareness of his own mental vacillation and consequent regret. This shows that Dogen still had strong *vipaka citta* (resultant consciousness), which reacts and thus produces either good or bad causes, hence accumulating their *karma*.

(LXII) (THE ORIGINAL WAKA, SUNG AT A GRASS-THATCHED HUT)

*Hito shirezu
medeshi kokoro wa
yoonaka no*

*Tada yama kawa no
aki no yu'ugura*

(Solitarily,
I apt to indulge in the beautiful landscape

Streams
mountains
in the twilight of autumn)

Secretly, I appreciated the beauty of landscape in autumn evening of mountains and streams with deep delight, herewith I acknowledge it.

This waka is also the same as the previous number. His attachment to beauty was obviously very strong. As the result, he regrets and confesses as this. But the problem is that it is impossible for us to eradicate the distraction which we cannot simply control by mere acknowledgement or confession in waka-poetry. Composing waka-poetry, itself is a sort of indulgence -- distraction. The distracted consciousness belongs to the *kamaloka* (craving world), while an Awakened One abides in the *lokuttra* (supra-mundane world) which is located even higher than the *arupa loka* (formless world) and *rupa loka* (functional world). The *kamaloka* is located under these three realms. The *kamaloka* (craving world) is a base and mean realm. We must say this kind of happiness (indulgence) is unstable and delusive provoking many unwholesome emotions and sensations which overcast our mind with thick clouds of delusion. A practitioner must be very careful about these temptations which include book writing and reading. This is the cause of ambiguity of Dogen's writing style: unnecessary exaggeration, relentless and obstinate criticism, deep inferiority complex to China, and even inconsistency of his behavior. As a conclusion, I would say that Dogen had *no kiriya citta* (functional consciousness).

Tachi yorite
kage mo utsusaji
tanigawa no

Nagarete yonishi
i'den to omo'eba

(In no way
approaching a stream
lest my image drops upon it

Considering that water
goes into human society)

Bhikkhus are recluses who renounced social life and live in deep mountains practicing seclusion and non-attachment. Therefore, I never go close to even a stream lest my image should drop upon it, because any river will flow and eventually goes out of the mountains and finally reaches human society or big cities from which we have been keeping away.

The motif of this waka along with the waka # 3 is quite different from other waka-poems of Dogen. The waka # 61 which expresses his regret for his distraction to nature, and # 3 and this waka, # 63, also have almost the same nuance and connotation. This waka # 63 and # 3 were first enrolled in a commentary published so late (1853 A. D.) as that we have to cast a doubt on Dogen's authorship. The Master otherwise never shows this sort of negativity or passivity.

In many previous waka-poems he was deeply indulged and appreciated the beauty and the wonder of nature, but here, he regrets it. We are embarrassed by his critical attitude hereby shown even towards a stream, and which sounds abnormal or monomaniac. His waka-poems are inconsistent. We don't know what his real mind is. Tamei Fa-ch'ang (Daibai Hojo, 752-839), one of the disciples of Ma-tsu Tao-i (701-788) stayed in the deep mountains, ate pine nuts and dressed in lotus leaves. When he was discovered by a woodcutter, he became ashamed and fled deeper into the mountains. Dogen praises him greatly in the *Shobogenzo*. From the behaviour of Hokyo Jaku'en and others, we can exactly learn the ideal life of a recluse from waka # 3 and waka # 63. But Dogen himself, failed in this kind of practice. These waka-poems express his sense of regret for not being able to fulfill his ideal. Most probably this inability was due to his health, literary predisposition, and aristocratic background which functioned as weak points on his practice of the Paths. On the other hand, because of these three factors, he was successful in terms of appealing to the mind of the people. He became one of the greatest Buddhist writers, and hence he has been regarded as one of the greatest Patriarchs in relation to the number of followers in the past and present days as well.

(LXIV) (THE ORIGINAL WAKA WAS SUNG ON *HAZUKI* (THE EIGHTH MONTH OF A YEAR, THE SECOND, IN AUTUMN) FIFTH OF THE FIFTH YEAR OF *KENCHO* (1253 A.D.), UPON THE OCCASION WHEN THE FOUNDING MASTER WAS LEAVING EIHEI-JI FOR KYOTO.

*Kusa no ha ni
kadode seru mino*

Kinomeyama

*Kumo ni oka aru
kokochi koso sure*

(Started the journey
of a dew drop on the blade of a grass

Here I am

at the top of Konome Pass
feeling the ground as clouds)

In the fifth year of Kencho (1253), the Zen Master was fifty-three years old. He had been suffering from a slight fever, caused by a boil, the previous autumn hence. Advised by his followers, he decided to leave Eihei-ji for nursing the disease in Kyoto. On *Hazuki* (August, but actually October) fifth, he started from Eihei-ji, accompanied by the second Patriarch, Ko'un Ejo, and the later third Patriarch Tettsu Gikai, and others. On his departure, he composed a Chinese style poem as follows:

Ten years I have been taking meals at Eihei-ji
Ten months I have kept in bed with illness
I leave the mountain a short time for medicine
in human society,
Tathagata trusted hand to a doctor king,
giving him an audience.

He stayed the first night at Wakimoto, a village in the mountains west to Eihei-ji, and the next day hurried along the North Country Highway beside the Hino River and took a short break at Kinome Pass. It was a little past noon when he sang this waka. Although, the path was down-hill from the top of the pass, still it was about twelve kilometers to the next station, Tsuruga. Here, he sent Tettsu Gikai back to Eihei-ji entrusting him with the management of the Monastery. His Chinese style poem refers to the past life in the Monastery at the same time reveals anticipation in future at Kyoto. It expresses as much deep emotion towards the past as the future.

The meaning is: it is regretful for me to leave Eihei-ji even though for the purpose of nursing this illness. Here, it is Kinome Pass, the common border of Echizen and Kyoto Prefectures. I am passing Echizen mountains, thus I very much miss them. I feel as if I were standing on the ground of clouds. The thought of *anicca* (transitoriness) and *dukkha* (suffering), and *anatta* (selflessness) are conspicuous with the Zen Master. Especially, the sense of transitoriness is represented by "*Kusa no ha ni kadode seru mino*" (Starting the journey/ of a dew drop on the blade of a grass", and that of suffering is expressed by "*Kumo ni oka aru kokochi koso sure*" (I feel I am standing on the ground of clouds", and the thought and feeling of *anatta* (selflessness, no-self-entity) is the motif and theme of this waka. This was actually the last waka sung by the Master, therefore this is the last-will waka of Dogen, because the actual last waka was not composed by him.

(LXV) (THE WAKA WAS CHANTED BY THE ZEN MASTER IN THE EVENING OF HAZUKI FIFTEENTH OF THE VERY YEAR OF HIS EXTINCTION.)

Mata minto
omoishi toki no
aki danimo

Koyo'i no tsuki ni
nerareyawa suru

(Now, I am
in this season of autumn
I yearned for

How can I go to bed
with this moon behind)

Most probably, the Master took the Tamba Highway from Tsuruga Station, and hence the route along the west coast of Lake Biwa, traditionally called *Nishi Omiji* (The West Omi Way), and entered Kyoto on or about *Hazuki* tenth, and settled at the mansion of a lay disciple Kakunen. We infer that the location of the estate is at the present Post Office of the Nishi-no To'in, Takatsuji, Shimogy-ku, Kyoto City.

Soon came the evening of the *Chushu-no Meigetsu* (the Festival of Middle Autumn Full Moon) which falls on *Hazuki* fifteenth. This waka expresses the Master's delight in coming back again to the center of Kyoto, his home town, after so many years' hardship -- repatriation of an exile -- and now he is looking upon the wonderful autumn full moon.

We can imagine the crystalline full moon shining upon the quiet capital of Kyoto. Covered with deep ever green foliage of pine grove, the sky is so pure and clean, the radiance of the moon permeates entire space with golden mist which was rising from the Kamogawa River and the Katsuragawa River. The natural melody of the cool breeze is rustling the pine

leaves. The silhouette of the ranges of Higashiyama Hills and other hills which surround the entire city are tender and dormant. Only the transparent full moon intensifies its radiance moment by moment rising higher and higher to the zenith. The Master is immersed in the radiance. He forgets the time of the night.

Zen Master Dogen passed away on *Hazuki* twenty-eighth (August twenty-eighth, in fact, October by the solar calendar). Therefore, this is the last poem chanted by the Master.

The meaning is: I never imagined that I could come back to Kyoto, and look upon the autumn full moon at my home town. How can I sleep even if it aggravated my condition, because this is the moon which I yearned for but never imagined to look again. But I am looking upon it at my home town after ten years in spite of the fact that I am sick. I wish I could look upon it as much as possible without going to bed. Obviously, this waka was composed by Honen Shonin, the founder of the Pure-land School. Honen Shonin was exiled to Tosa for five years and only was repatriated on the previous year of his death, so the situations of the two Masters are almost similar. That's why Dogen borrowed this waka to express his emotion. Traditionally, they believe this Dogen's last-will waka, notwithstanding the doubtful authenticity of his authorship.