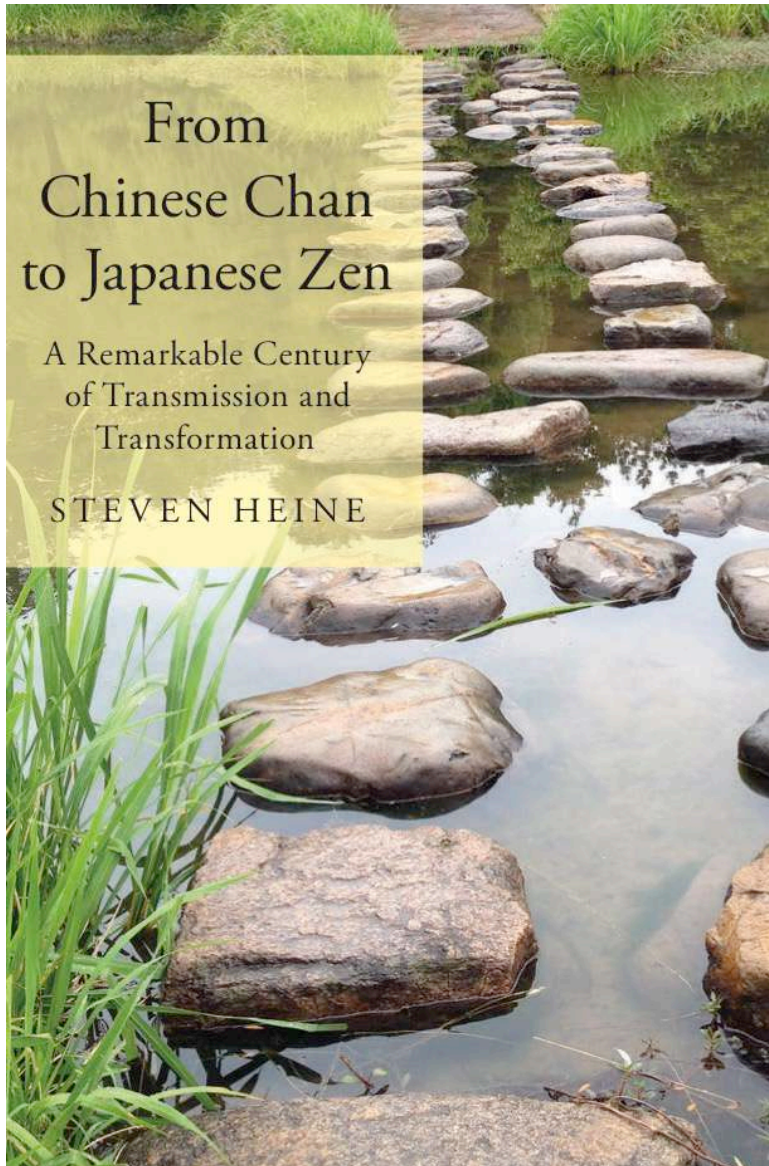


FROM CHINESE CHAN TO JAPANESE ZEN

**STEVEN HEINE, PROFESSOR
AND DIRECTOR OF ASIAN STUDIES,
FLORIDA INTERNATIONAL UNIVERSITY**



**A REMARKABLE CENTURY OF
TRANSMISSION AND
TRANSPLANTATION (1225-1325)**

Oxford University Press, 2018

Master Dogen's (1200-1253) Ritual Portrait with Inscribed Poetry



**If you consider this portrait to be real,
Then who am I, really?**

**But why put it there if not to give
people a chance to get to know me?**

**When you look at this painting,
And think that what hangs in empty space
embodies the real me,**

**Your mind is clearly not one with
(Bodhidharma's) wall-gazing meditation.**

“Nothing Concealed Amid Nothingness” by Su Shi (Dongpo)



On the Japanese Uniqueness of Zen, according to Herrigel & Suzuki

Eugen Herrigel, author of *Zen in the Art of Archery*:

- “Wrapped in impenetrable darkness, Zen must seem the strangest riddle which the spiritual life of the East has ever devised: insoluble and yet irresistibly attractive.”

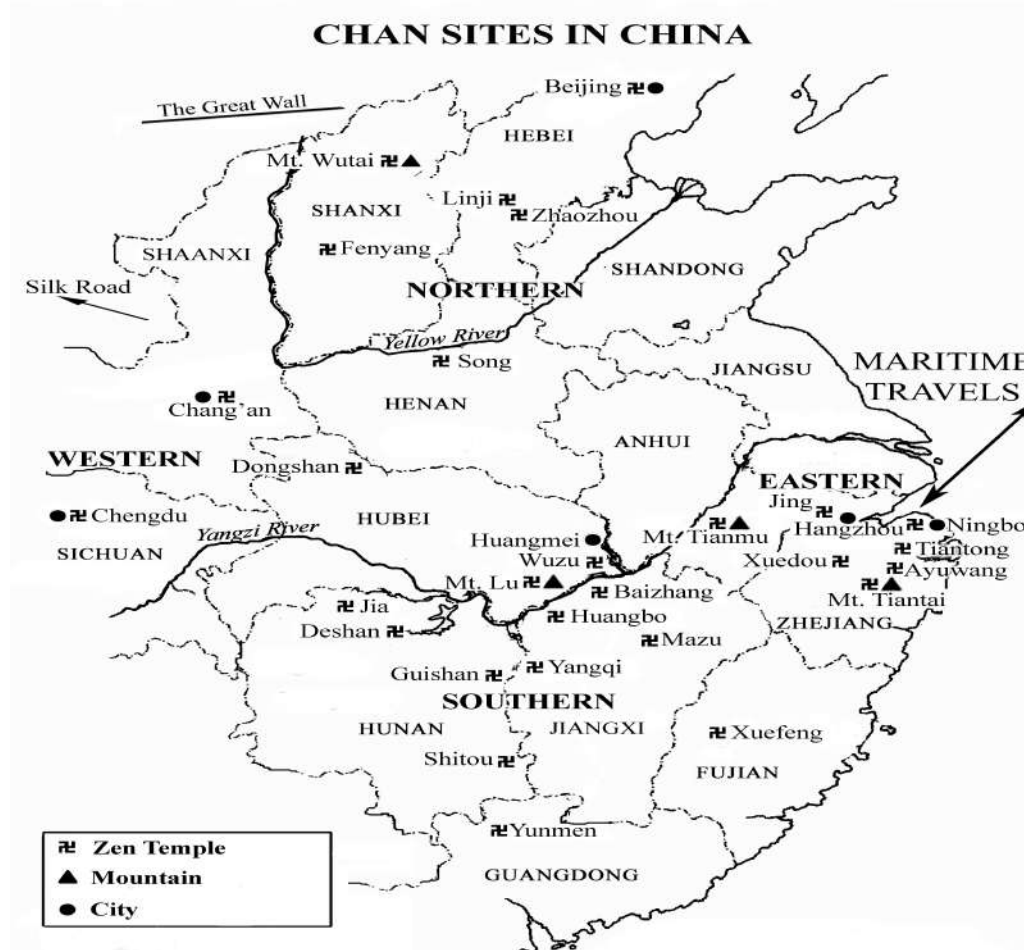
- “For some considerable time, it has been no secret, even to us Europeans, that the Japanese arts go back for their inner form to a common root, namely Buddhism. This is as true of the art of archery as of ink painting, of the art of the theatre no less than the tea ceremony, the art of flower arrangement, and swordsmanship. I do not mean Buddhism in the ordinary sense... [but Zen, which] is not speculation at all but immediate experience.”

Also, **D.T. Suzuki** wrote *Zen and Japanese Culture*, among many other works, some of which emphasized Indian & Chinese roots

Research Projects: Dōgen's Travels & the *Blue Cliff Record* (koan collection)



A REMARKABLE CENTURY OF TRANSMISSION AND TRANSFORMATION (1225-1325)



Blue Cliff Record from Chinese temple



A Remarkable Century (1225-1325) of Transplantation & Transformations

- 1225 – Dōgen, founder of the Sōtō School, attained enlightenment in China by “casting off body-mind” (*shinjin datsuraku*)

At this time, there were only a handful of growing temples and teachers in Kyoto and Kamakura

- 1325 – Daitō, who never went to China but learned Chinese, defeats other Buddhist teachers to promote the Rinzai School

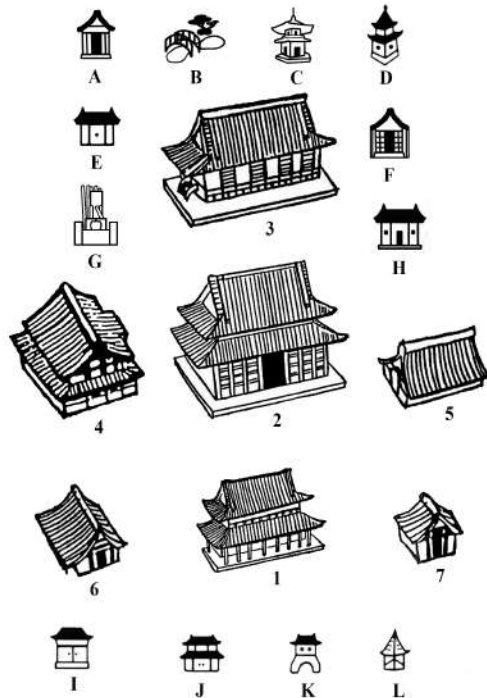
By then, Zen was fully supported by the Shoguns (Hōjō clan to Ashikaga clan) and was spreading beyond the capital throughout the countryside

3 Main Zen Innovations

- **Teachers** – Zen masters who gain enlightenment by conquering doubt to realize authentic spiritual awareness, and then carry out ritual pedagogy
- **Temples** – designed in anthropomorphic fashion to symbolize extent of presence of Living Buddha
- **Tones** – encompasses the rhyme schemes of Chinese poetry as well as the minimalist ink-tones of Zen’s “apparition painting” style

Zen Temples as Their Abode

SEVEN-HALL MONASTERY



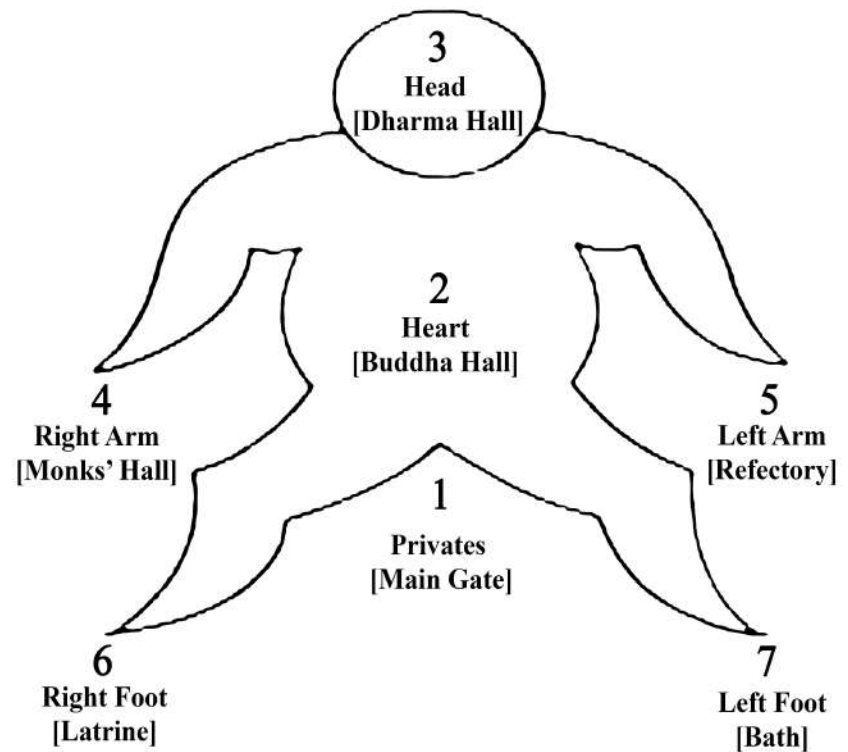
MAJOR HALLS

1. Main Gate
2. Buddha Hall
3. Dharma Hall
4. Monks' Hall
5. Refectory
6. Latrine
7. Bath

AUXILIARY

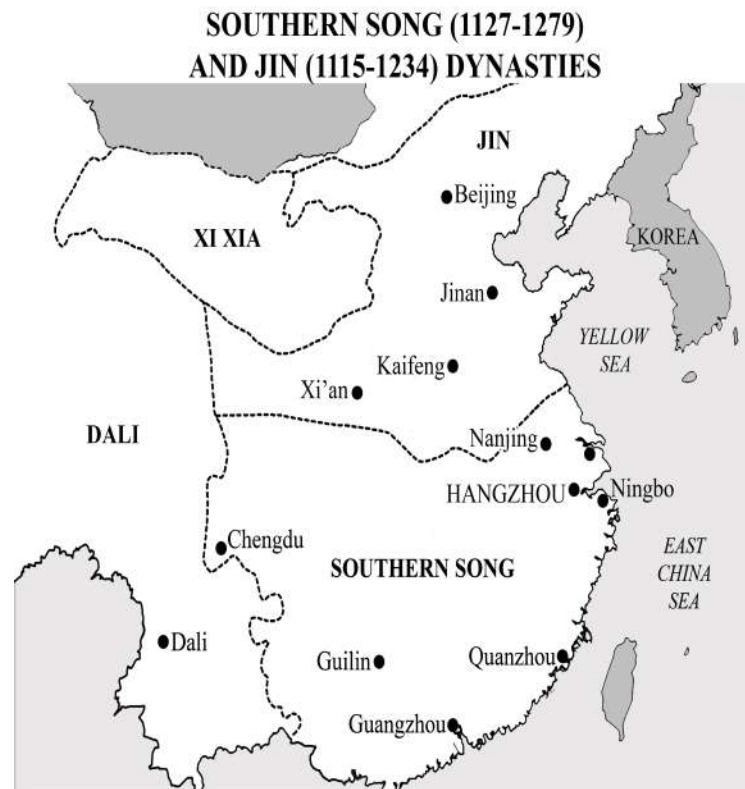
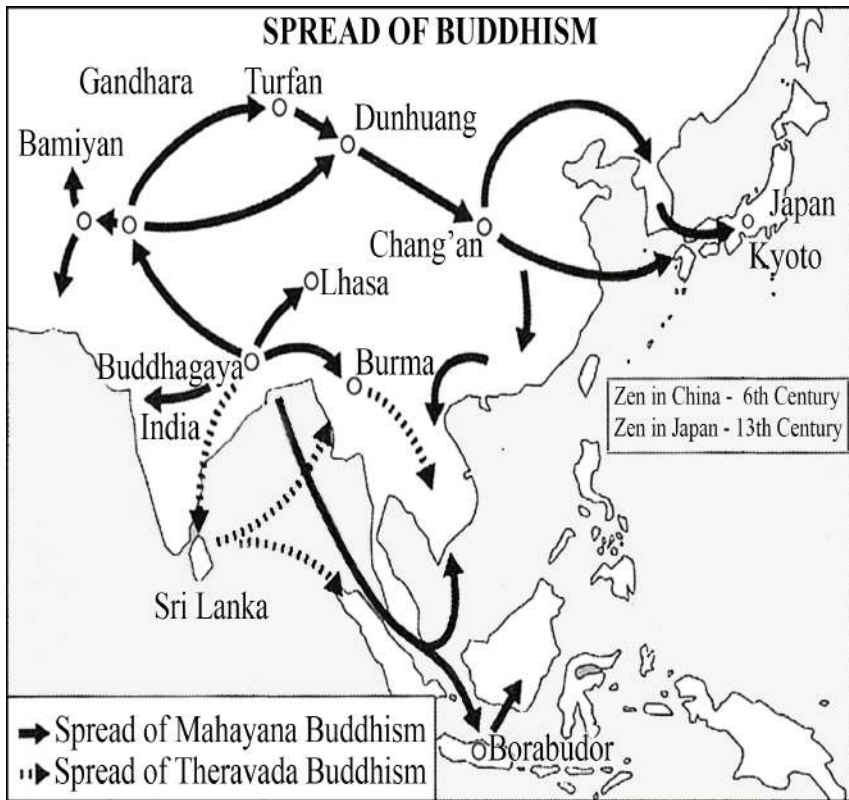
- A. Abbot's Quarters
- B. Garden
- C. Sutra Repository
- D. Pagoda
- E. Reading Room
- F. Cemetery
- G. Patriarch's Hall
- H. Guest Housing
- I. Administration
- J. Front Gate
- K. Local Diety Shrine
- L. Bell Tower

ANTHROPOMORPHIC MODEL



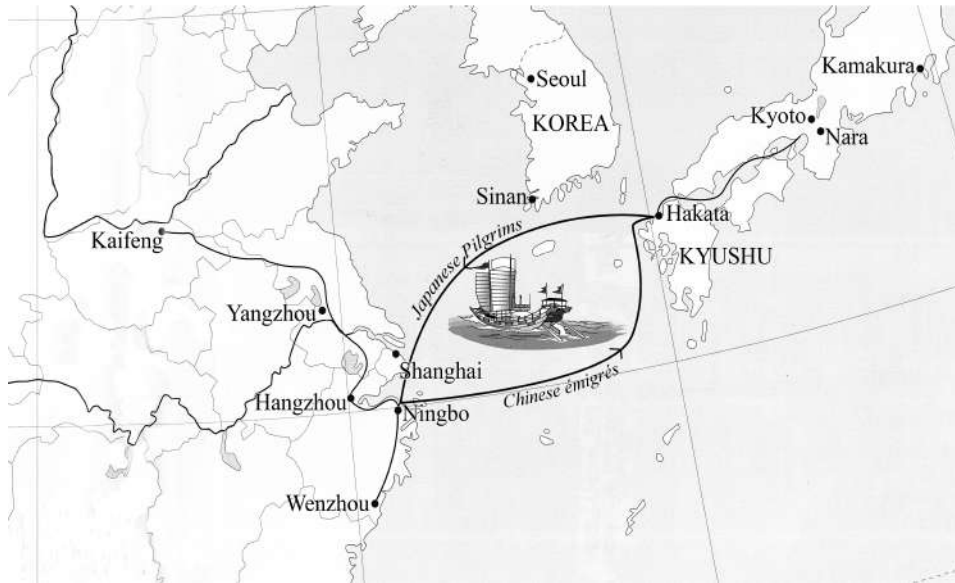
Kenchoji Temple in Japan (1253)





Maritime Exchanges & Conflicts

EAST ASIAN MARITIME ROUTES

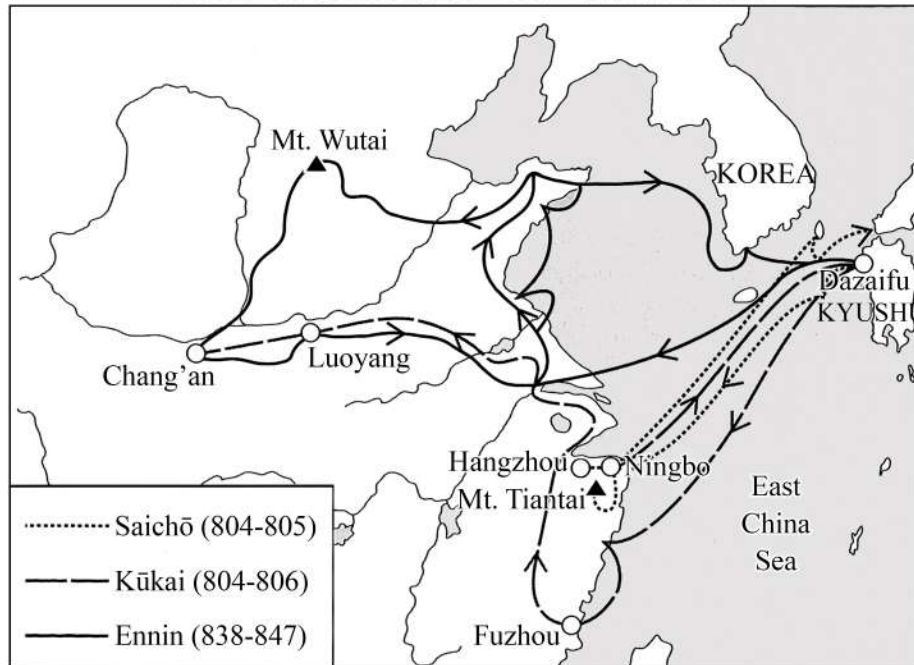


MONGOL ATTACKS (1274 & 1281)

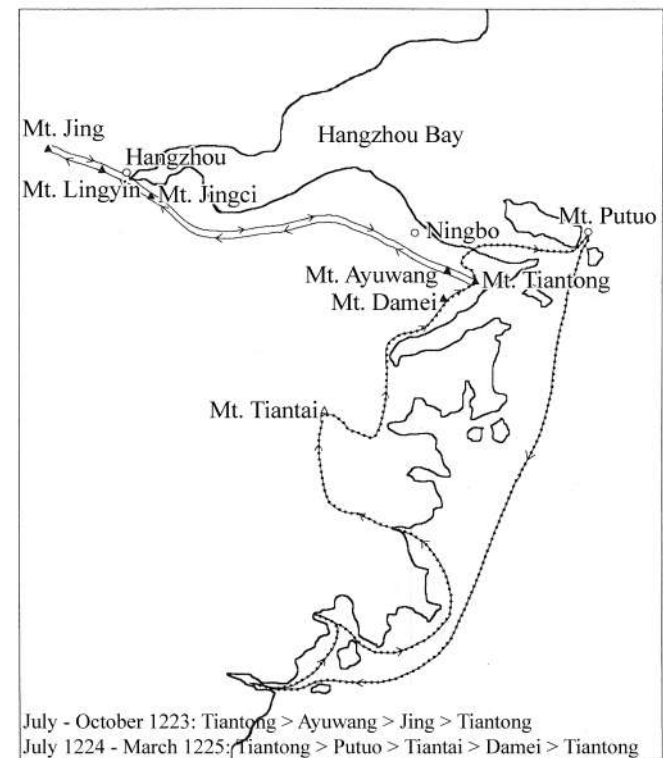


Pre-Zen and Zen Pilgrims

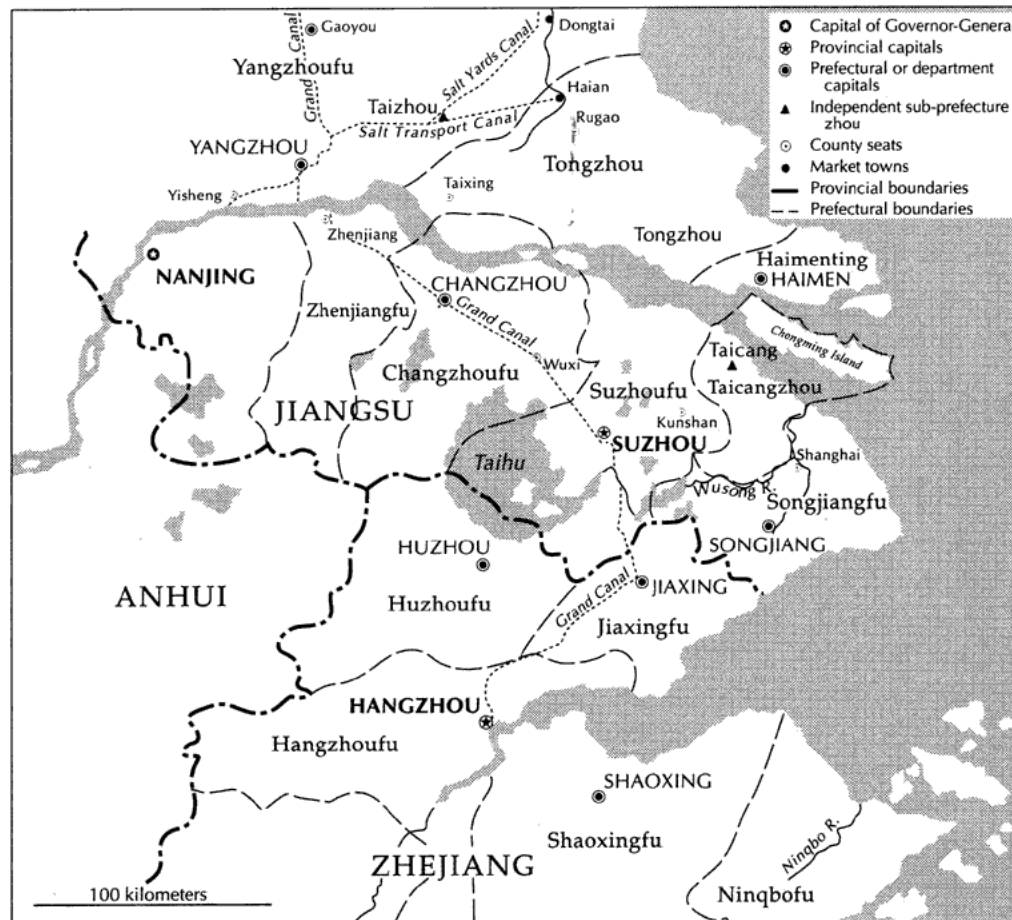
EARLY JAPANESE PILGRIMAGES



DŌGEN'S TRAVELS IN CHINA

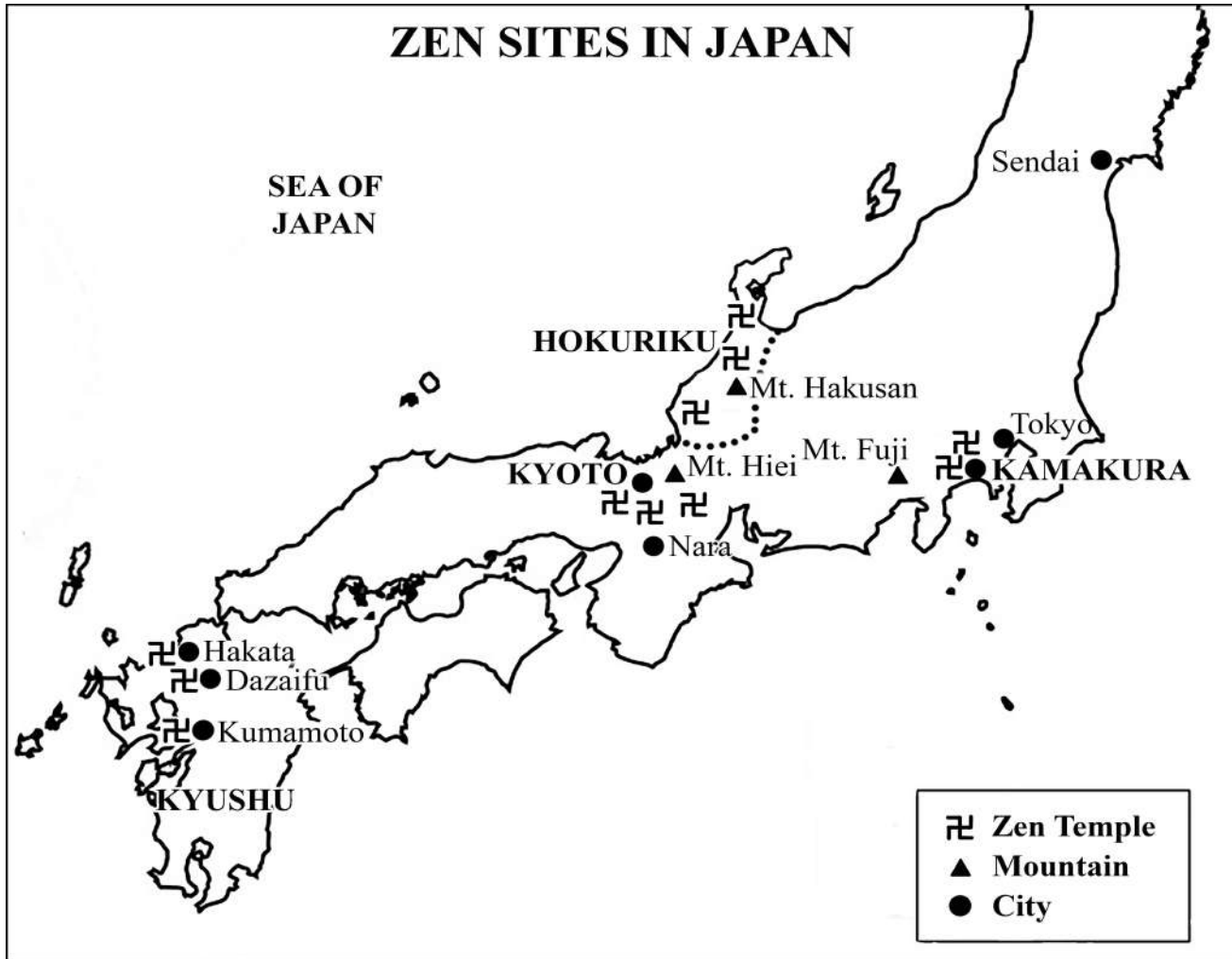


Jiangnan Sociocultural Area



Ctr for Cartographic Research and Spatial Analysis, Michigan State University

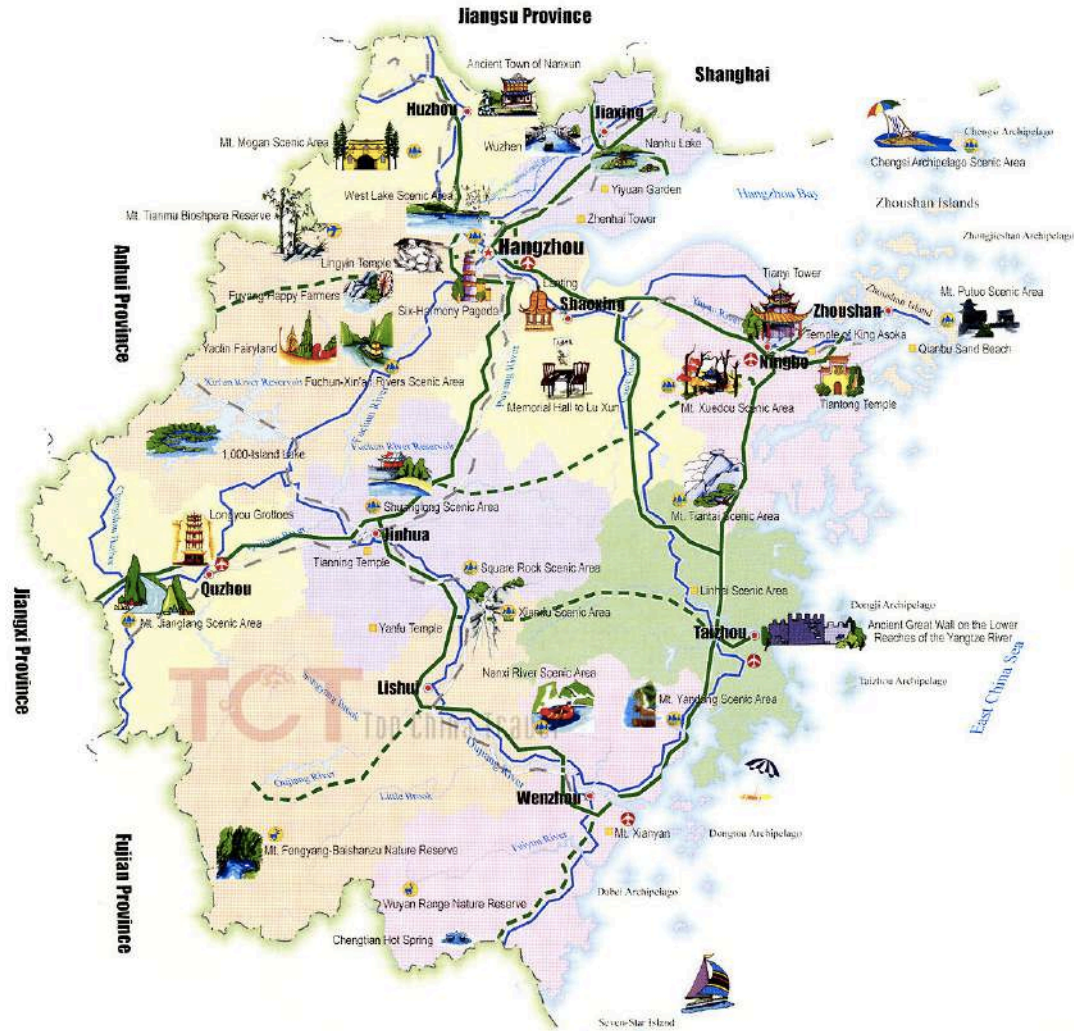
ZEN SITES IN JAPAN



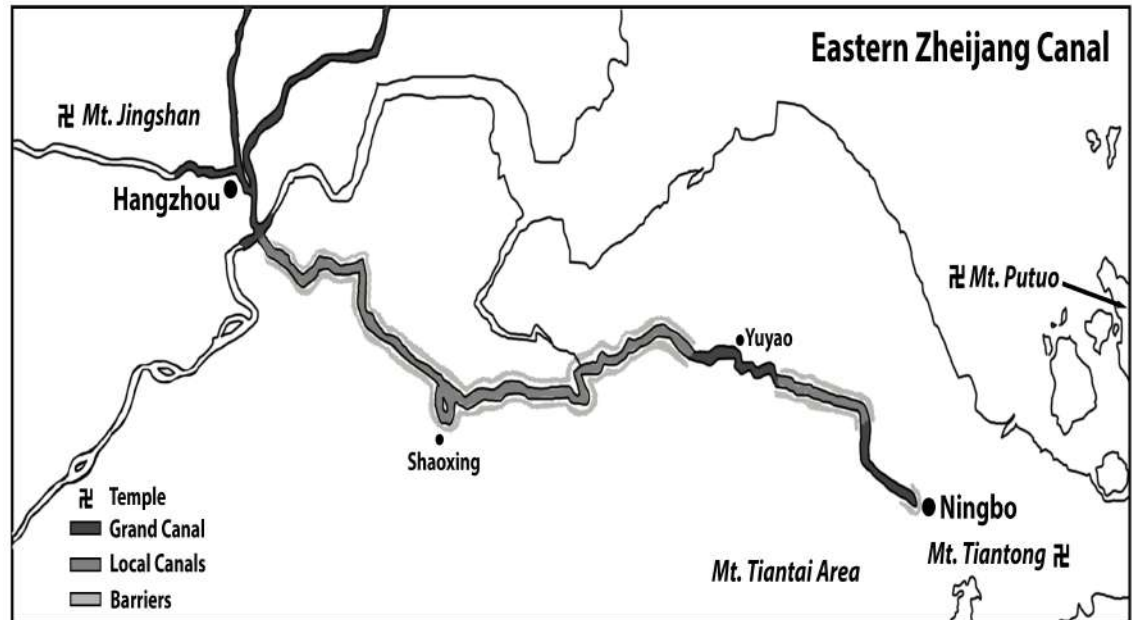
Port City of Ningbo, China Then and Now



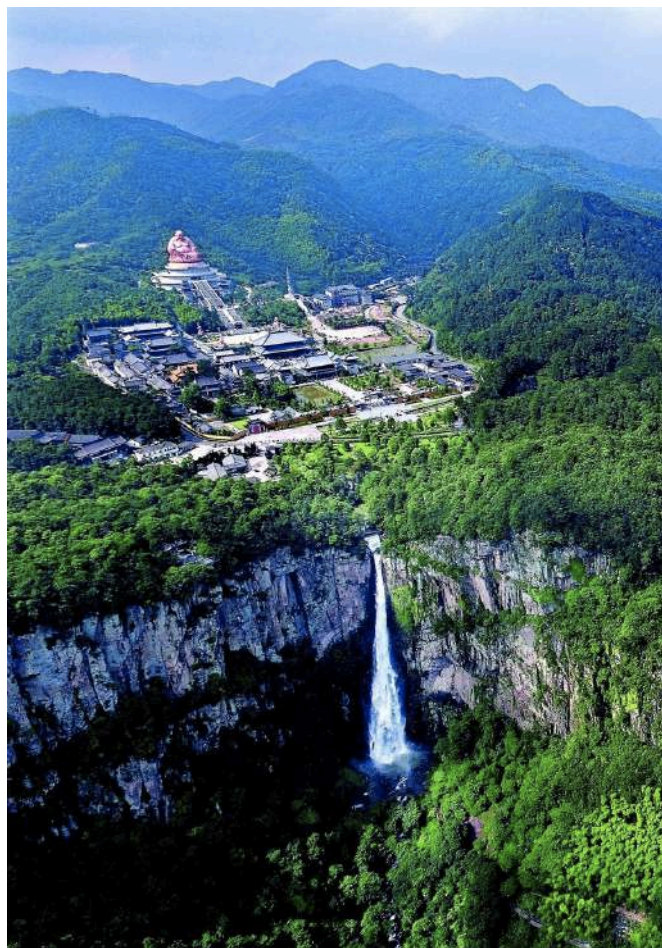
Zhejiang Province Sites



How Monks Traveled in 13th C.



Mount Xuedou near Ningbo



第一則聖諦 第二至義
 梁武帝問達磨大師 如何是聖諦 第二至義 磨
 云 廓然無聖 帝曰 對朕者誰 磨云 不識 帝不契
 達磨遂渡江至魏 帝後 聖問 帝云 帝陛下 還識此人
 否 帝云 不識 帝云 此是觀者 大師 傳佛心印 帝倚道進
 傳 古語 志云 莫道 陛下 取國 國人之 他 亦不同
 聖諦 廓然 何 當 辨 的 對 朕 者 誰 還 云
 不識 因 在 隔 渡 江 岸 免 生 荆 棘 國 人 進 不 再
 嘉 禾 古 第 古 室 如 憶 休 相 讓 法 何 所 池 有 何 極 師 顧
 祇 在 右 云 道 象 還 有 祖 師 磨 自 云 有 安 其 與 老 僧 洗 脚
 摩訶 新 著 而 後
 牛州 師 德 五 軍 出 於 三 不 教

Another View of Temple



Xuedou and Chiang Kai-Shek's Home



Chiang Kai-shek Family Estate



“Floating Yuanwu”, written in central China, somehow came to Kyoto

首祖。未唯務乎傳直指不表滯。水拖泥打露布列
黨。密託置人蓋釋迦老子三子餘會對機設教。立世
軌。大改周延。是故最後徑截者。安穩最上。機雖自迦葉
於世。少示機剛多頭。理致至米竹。後之際。靡不直而持。持如
仰刺竿。垂水設針。示圓光相。執赤幡。把明鑑。說如鐵。編
子。信位。傷達。慶破六宗。與道。五義。天下太平。香轉。我天。尔
狗。皆神。機。運。撞。非。機。儀。思。作。心。剛。洎。到。梁。游。觀。尤。後。頭
言。教。外。別。行。單。傳。心。印。六。代。傳。衣。所。指。野。著。遠。夢。侯
大。鑒。詳。示。說。通。宗。通。歷。少。說。久。具。正。眼。大。解。脫。宗。師。家
革。通。僅。俾。不。帶。名。相。不。墮。理。性。言。說。出。路。草。地。脫。洒
自由。妙。機。透。見。行。持。行。明。以。言。達。言。以。機。森。機。以。毒。攻
毒。以。用。破。用。所以。流。傳。七。百。未。年。故。分。派。別。各。擅。家。風
法。重。難。美。知。紀。極。然。窺。其。歸。着。無。出。直。指。心。地
既。明。無。其。毫。隔。礙。取。去。取。及。彼。我。是。非。知。見。解。會。法
到。大。休。大。歇。安。穩。之。場。坐。方。二。教。我。而。謂。百。以。異。派
同。歸。于。海。要。領。是。个。上。根。器。具。為。識。遠。見。不。能。降
佛。祖。志。氣。然後。能。保。入。間。真。微。每。信。得。直。下。把
得。住。始。可。印。證。堪。為。種。草。檢。此。切。宜。實。杜。慎。詞。勿
作。客。放。行。也。

3 Main Periods of Transition

- **1225-1250** - Japanese Pilgrims Arrive in China
- **1250-1300** - Émigré Monks Come to Japan
- **1300-1325** – Japanese Going or Not to China

plus Aftermath to the Remarkable Century

Continuing back-and-forth movements of monk-poets & painters until around 1469, when Ōnin War in Japan and Ming seclusion policies in China ended the era of maritime exchanges

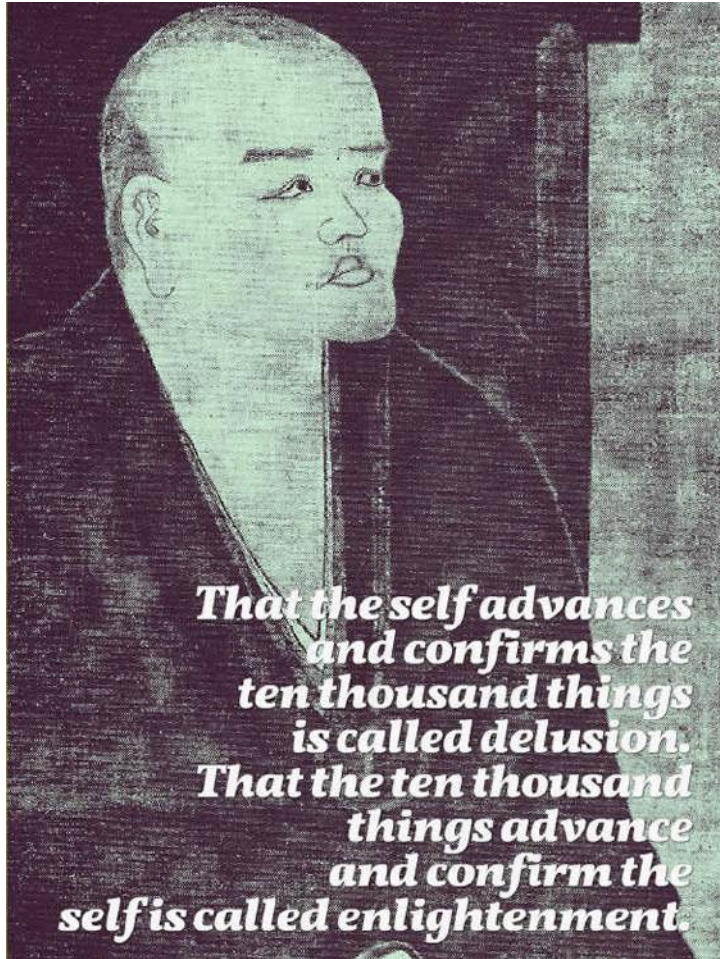
4 Various Kinds of Actors

- (1) **Japanese pilgrims** to China who brought Zen back – Eisai in 1190s & Dōgen in 1220s
- (2) **Chinese teachers** who did not travel but received visitors – Xutang in 1260s & Gulin
- (3) **Chinese émigré monks** in Japan starting temples with Shogun's support
- (4) **Japanese not traveling** - but learning Chinese sufficiently well to write poetry

Conundrums and Controversies

- Role of **commerce, diplomacy** and other aspects of “**Maritime Interactions**” affecting religious transfers
- How **Japanese Buddhism was changing** in the Kamakura era (1185-1333), with advent of new sects: Rinzai Zen and Sōtō Zen, plus Pure Land and True Pure Land, and Nichiren
- Roles of **various kinds of travelers**, such as monks, artists, diplomats, translators, merchants, others
- Extent to which **Chinese Chan needed to find a new home** due to domestic turmoil (Mongols)

Dōgen in 1225 starts Sōtō Sect



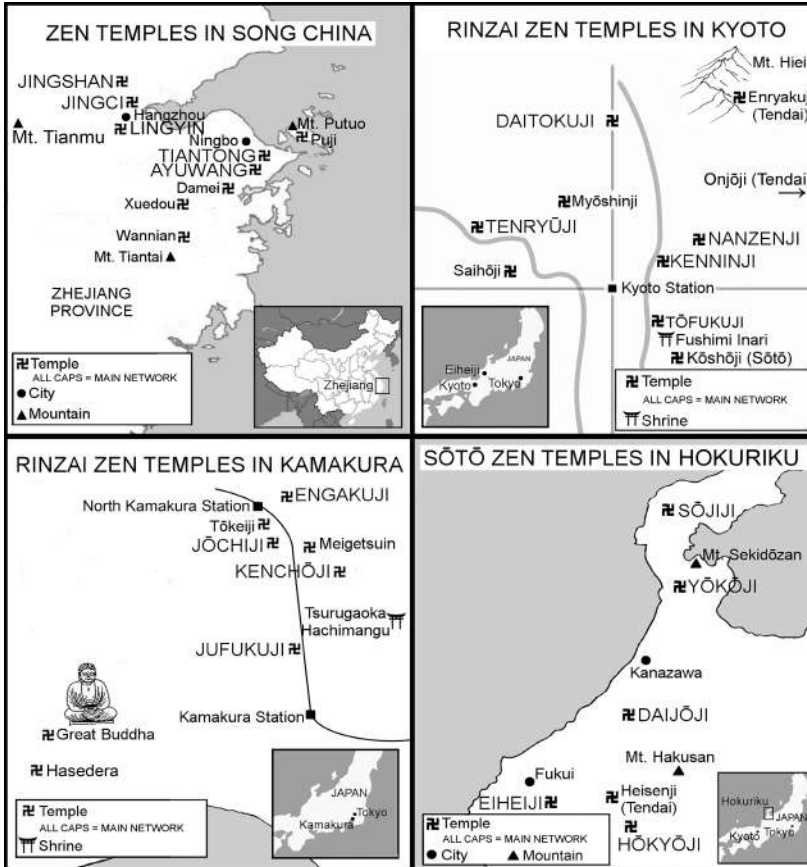
Late 1200's: Chinese Émigré Monks



Daitō in 1325, leads Rinzai Sect



Spread in Japan



SŌTŌ TEMPLES FOUNDED BY GASAN



Impact of Zen Robes



Connections & Disconnections

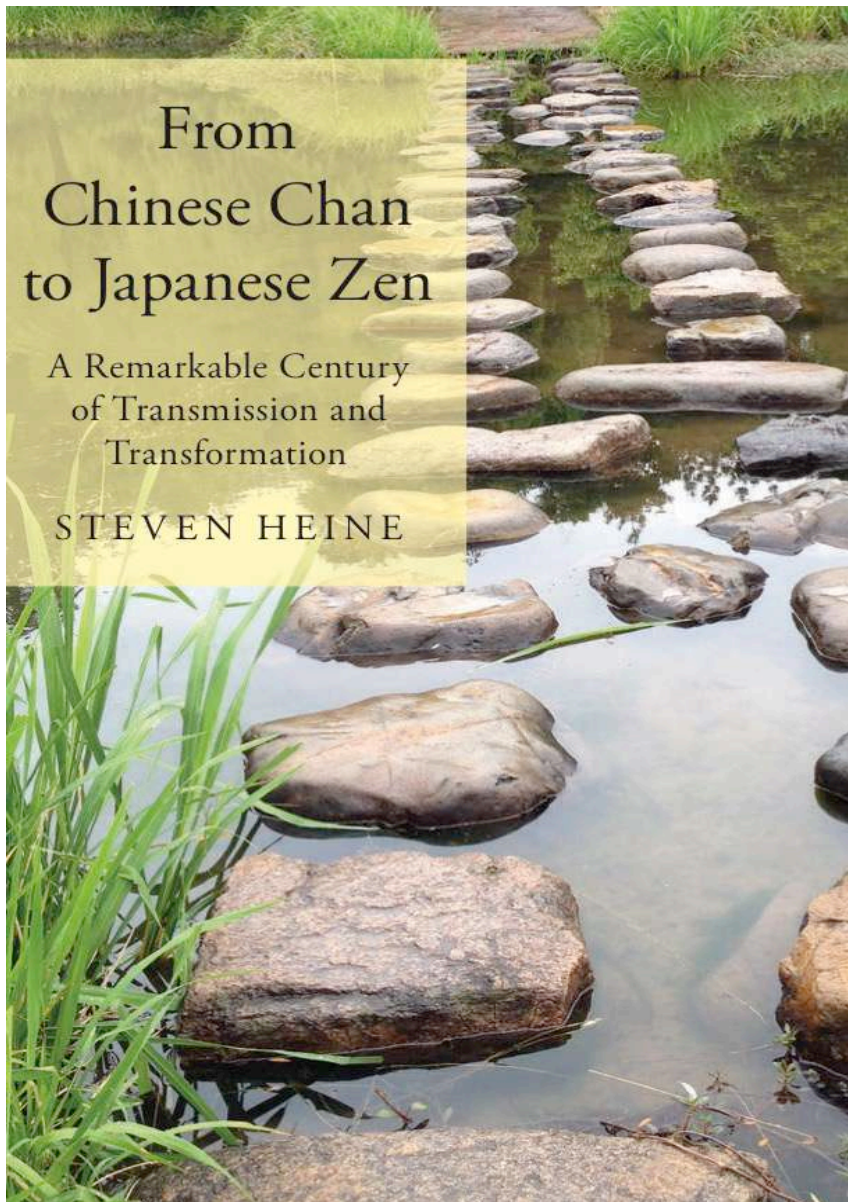
In one representative account, it was said that, “just seeing the billowing Chinese-style clerical robes worn by Eisai (first Japanese Zen master) and his disciples was irritating enough to trigger quite a ruckus among other Buddhists. As Zen monks strode through the streets of Kyoto, they were severely criticized for ‘causing the wind to stir’ by various priests uninvolved with Chinese practices and envious of the novelty and sense of continental authenticity Zen garb conveyed.”

Although this complaint may seem petty and irrelevant, in many pre-modern societies clothing represented a powerful symbol of the status of the social group to which one belonged. Therefore, concerns expressed in the early days about garments worn by monastics indicated a significant point that the evolution of Zen into becoming the major religious faction would need additional time to foment.

Not Only Robes: Begging, Sweeping, Reciting, etc.



PART TWO



From
Chinese Chan
to Japanese Zen

A Remarkable Century
of Transmission and
Transformation

STEVEN HEINE

3 Main Zen Innovations (Again)

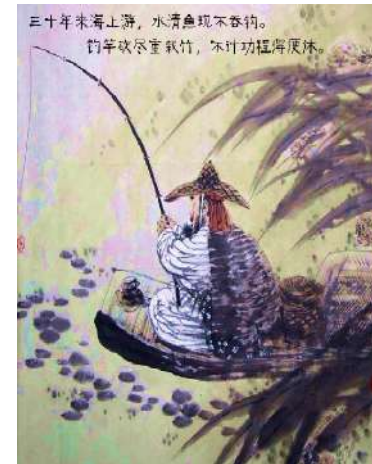
- **Teachers** – Zen masters who gain enlightenment by conquering doubt to realize authentic spiritual awareness, and then carry out ritual pedagogy
- **Temples** – designed in anthropomorphic fashion to symbolize extent of presence of Living Buddha
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Zen Teachers as “Living Buddhas”

ZEN MEDITATION



*The “most special thing” is
to sit atop this 100-foot peak.
- Baizhang (749–814)*



BOAT MONK: Sailing the sea for
thirty years,/ The fish seen in
clear water won't take the hook.
Breaking the fishing pole,
growing bamboo,/ Abandoning
all schemes, one finds repose.

Zen Staff:

Teaching, Authority, Authenticity



Significance of Staff

Fenyang picked up his staff to address the assembly:
“Whoever understands thoroughly the Zen staff concludes his journeys [in pursuit of Dharma].”

汾陽昭禪師.拈拄杖示衆曰.識得拄杖子.行脚事畢

Iron Flute commentator, Genro, additionally suggests, “Whoever understands the staff can swallow the universe,” Zen kankokai, ed., *Tetteki tōsui* 2 vols. (Tokyo: Ikkansha, 1914), 1:87.

“For those who understand the walking staff, grass sandals are all that is needed.”

識得拄杖子.正好緊俏草鞋.” J28B:498a12-14.

Other Noted Examples

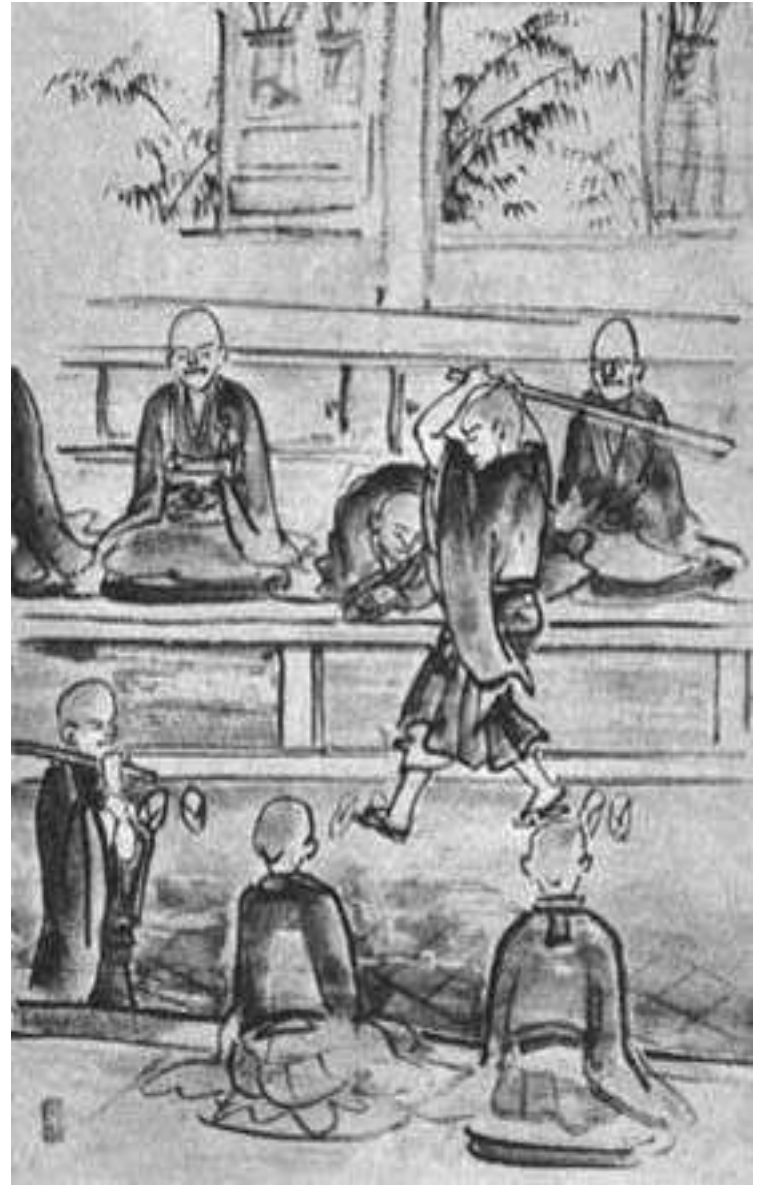
- With live words used at the right opportunity,
The tip of his staff awakens disciples,
And constantly overturns mountains and rivers,
While gazing past lofty peaks.
機前語活.棒頭眠開.山河倒走.仰嶠再來.
- “Flying stick” *hishaku* 飛錫 refers to a traveling monk, since all practitioners went through a phase of itinerancy trying to find the right teacher
- “Thirty blows of the stick” 三十棒

Ritual and Rhetorical Functions



Do's and Don't's





Varieties of Zen Staffs



Varieties of Staffs

Wielding the Staff



**ZEN MASTER WITH WALKING
STICK AND FLYWHISK**



**ZEN MASTER'S
WARNING STICK**

ZEN PORTRAIT WITH POEM

坐斷乾坤
全身獨露
喚作本師
和尚當甚
冬瓜茄瓢更好笑
金剛倒上梅花樹
徒弟智珠乞語太白



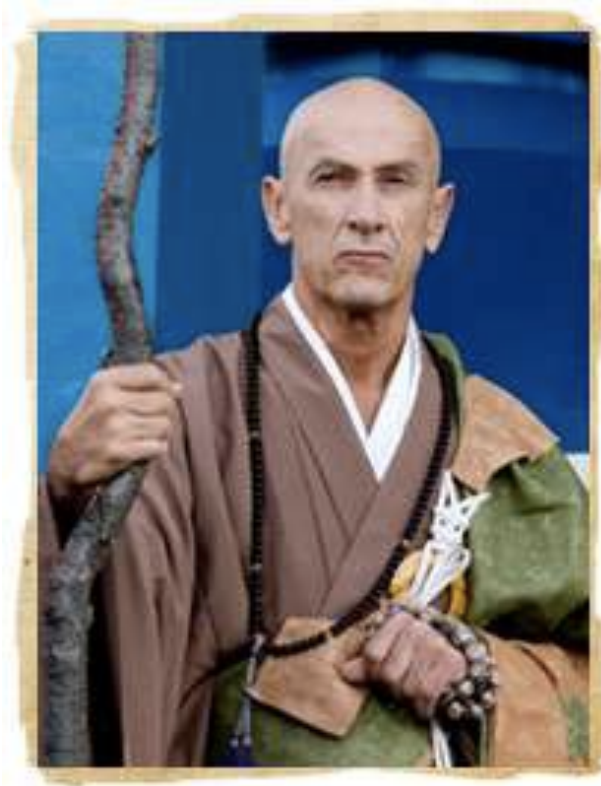
*Transcending heaven and earth through sitting
meditation,
One's true self is fully revealed, and such a
person is called a real teacher.
But Zen monks are more laughable than a winter
gourd or calabash floating,
Or a diamond hanging upside down from the
branches of a plum blossom tree.*

- Rujing, 1163-1228

Implements of Mass Instruction



Zen Staff and Fly-Whisk



Hakuin's Dragon-Whisk



WHAT IS A ZEN KŌAN?

禪公案 (*Chan gongan, Zen kōan*)

古則 (*Guze, Kosoku*) - Old case

BASIC DEFINITION

- Encounter or opportune teaching moment usually between enlightened master and unenlightened disciple
- Brief witty dialogue or repartee in which one party “sharpens his (conceptual) sword” at the expense of the other
- Leads to momentary flash of insight that may result in more permanent sense of awakening

TWO STYLES – Dazzler

- More **complex narrative** with trajectory of a story that unfolds
- Key Example: FOX KOAN
- Involves an “exorcism” and burial of a monk punished through living 500 fox lives for misunderstanding karmic causality



Second Style - Puzzler

- Succinct dialogue that ends abruptly with nonsensical or absurd irony or non sequitur
- Key Examples:
 - “Why does First Patriarch Come from the West?”
 - Cypress Tree in Courtyard
 - “What is Buddha?”
 - East, West, North, South



Another Example

- Q: “What is Buddha?”

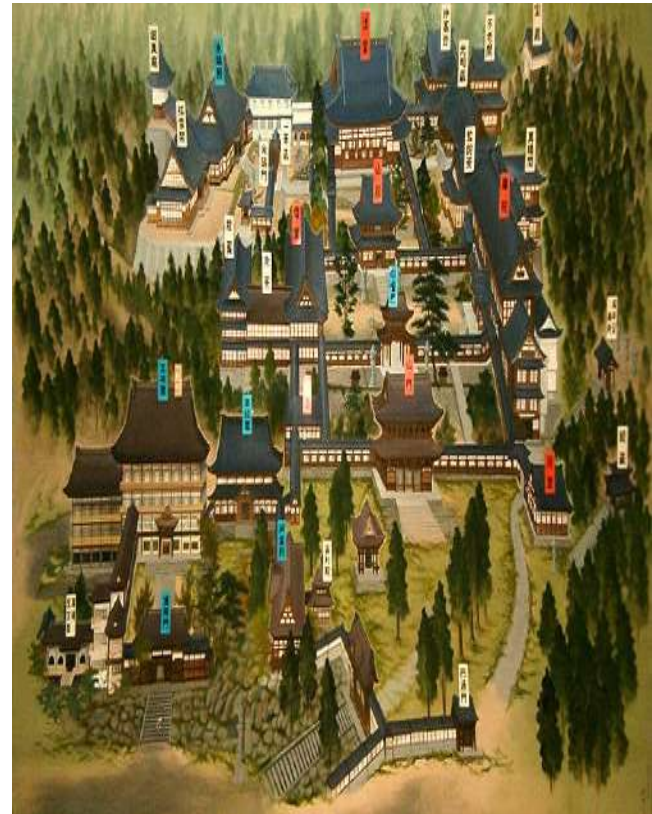
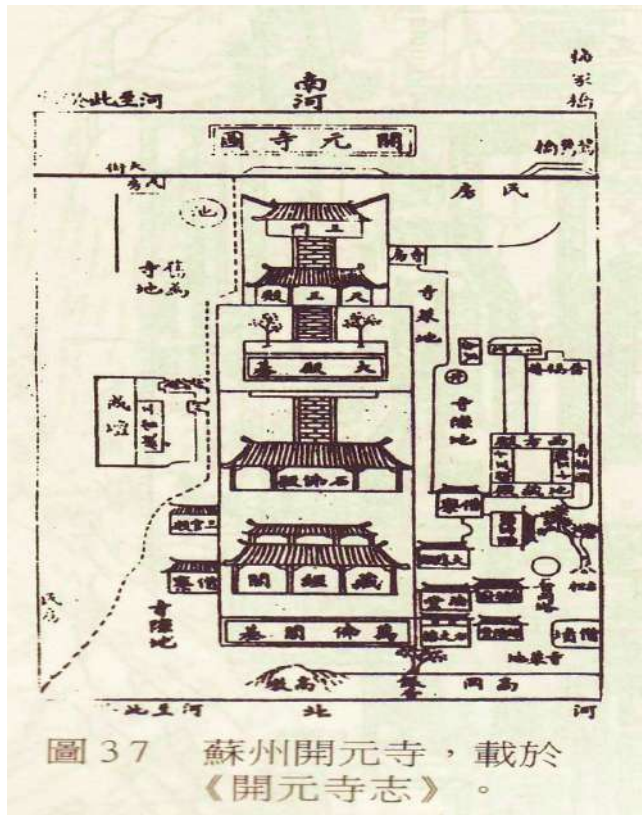
A: “Three Pounds of Cloth”

AN INTERPRETATION:

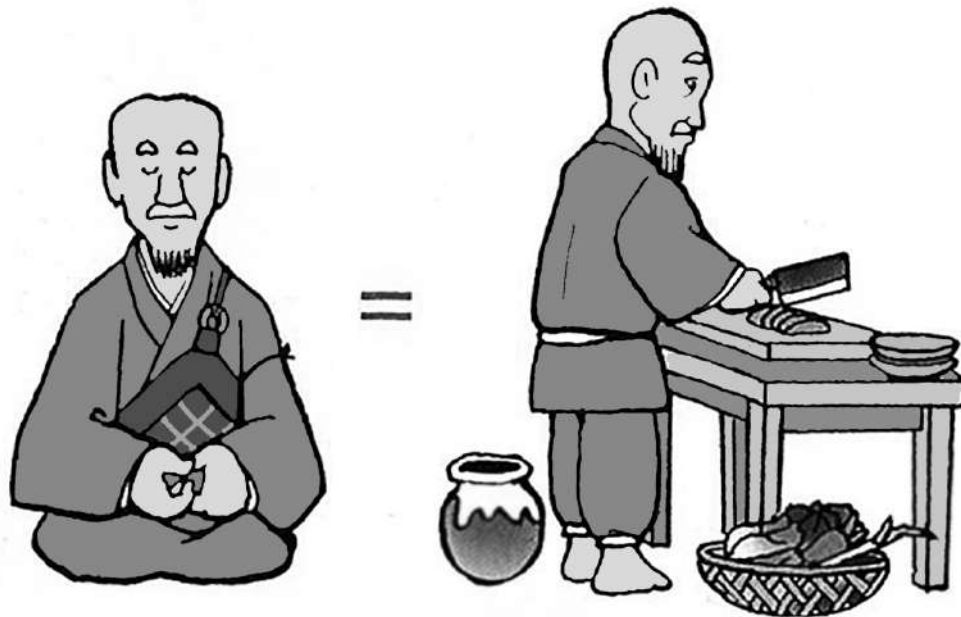
Amount of material needed
for a monk’s main object of
possession the robe.



Temples Before and After Zen



Cooking = Zazen (Sitting Meditation)



COOKING IS ZEN PRACTICE

Monks Sweeping



Kinhin (Walking Meditation)



ZEN POETRY AND PAINTING

Zen writing = painting with words

Death Poems

Lyrical Poems

Certificate Seals

Zen painting = poetry without words

Portraits

Enlightenment Drawings

Empty Circle

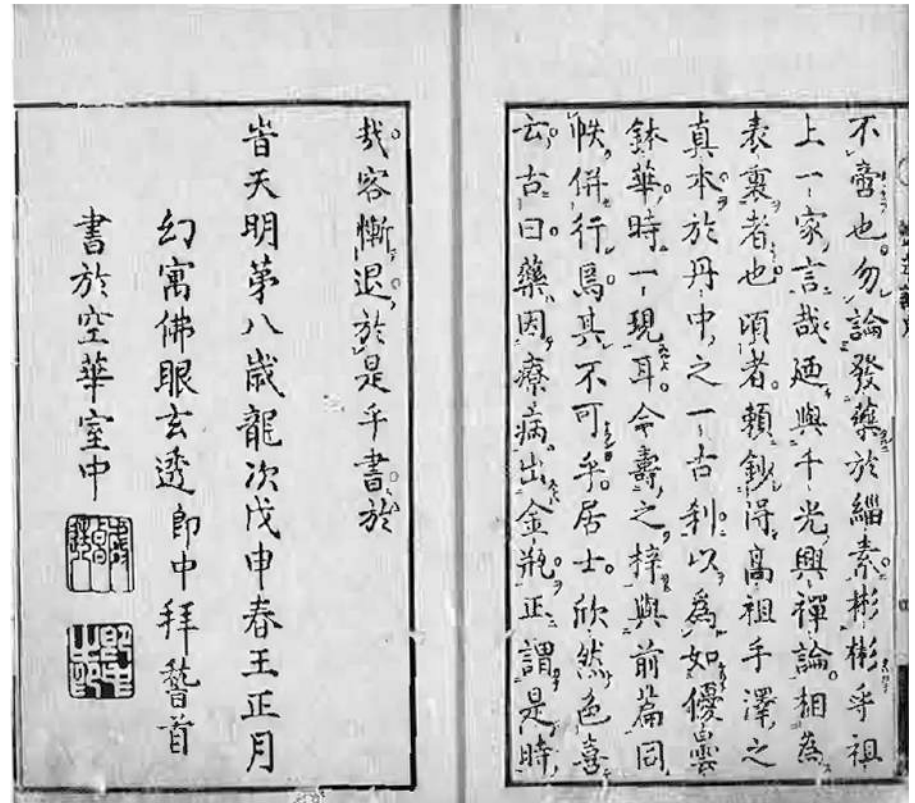


Landscape Paintings

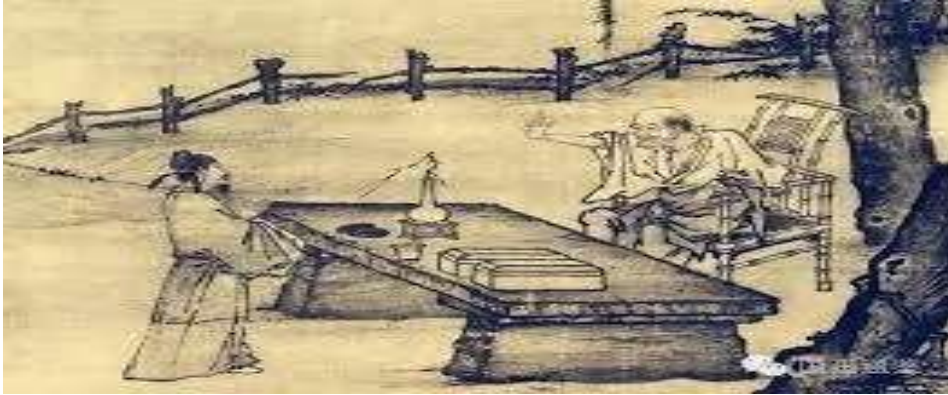
Hanshan and Shide



SINO-JAPANESE READING



Apparition Painting



All moments of enlightenment come in a flash,
Why distrust your eye and value your ear?
What lies between the water and the clouds?
Don't say that nothing is there.

Liang Kai & Muqi's Triptych



Josetsu's "Gourd" Painting



3 of 31 Verses for Josetsu's Work

“Using a gourd is a good way to catch a catfish,
Yet, an even better way is to coat the gourd with oil”

“If you catch a fish with a gourd let's make clear soup,/

But if we don't have any rice, then let's get some sand
and cook that.”

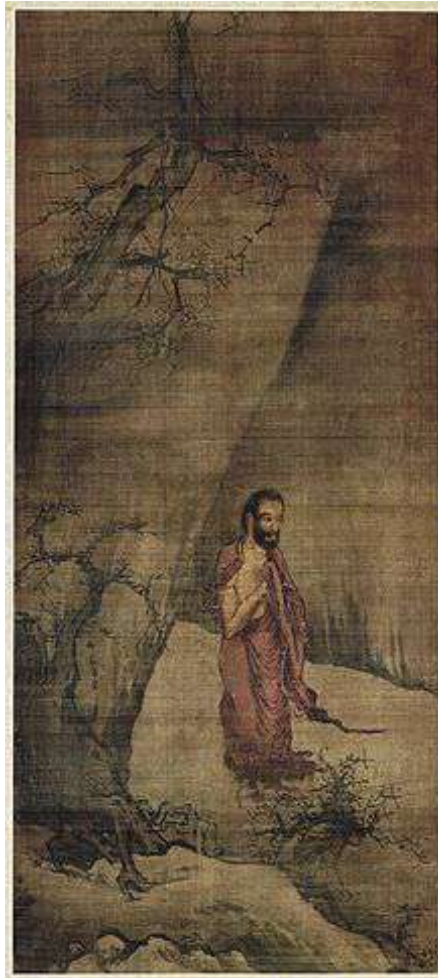
How can you catch the catfish with a gourd?

Well, the river's waters are broad and endless—

So, there must be myriad ways to do it!

Shussan Shaka 釋迦

“Śākyamuni Descending the Mountain”





**Since entering the mountain, exhausted and emaciated,
Frost piled high, covering the snow,
After a twinkling of revelation with impassioned eyes—
Why would you want to come back to this world?
— *Chijue Daochong***

**He enters the mountains and returns from the mountains.
In the east breeze flows rapidly, in the west it disappears.
He has the bearing of a Phoenix and the manner of a
Dragon.
Draped in silk but emaciated to the bone.
This is what he achieved in six years of asceticism:
He became utterly confused.
— Dongming Huiji**



“Rush-leaf Bodhidharma”

Royō Daruma, 蘆葦達摩



Bodhidharma Crossing the Yangzi River on a Reed was produced before 1317. Bodhidharma is represented as a tall and robust figure. He wears a hooded robe and stands on the reed. The long sleeves indicate that he probably stands in the wind while crossing the river. His earring, beard, and face inform viewers that he is a monk from India. The concentration in his eyes and the gritted teeth reveal his spiritual constancy.

**Traversing the [Yangzi] River and its Han tributary he came,
Having professed ignorance to the Emperor.
Upon his failure he left without hesitation,
Pressing on, his feet treading the water.**

Written by Monk Yishan Yining with respect.

逾河越漢來，對御道不識。
事負即抽身，腳下浮逼逼。
一山比丘一寧拜手。

A Modern Version



By monk Liaoan Qingyu (了庵清欲, 1288–1363), famous for the use of ink in paintings. During the Yuan dynasty (1279–1367), he was the head monk of Baoning and Kaiyuan Temple in China:

**Wind rises from the reed flowers, the waves are high,
It's a long way to go beyond the cliff of Shaoshi mountain,
Beyond the worlds of kalpas, a flower is opening into five petals,
So that your barefoot heels hold up better than sandals.**

蘆花風起浪頭高，少室岩前去路遙。

劫外一花開五葉，腳跟正好喫藤條。



Rujing's Death Verse

For fifty-four *years* illuminating the way of *heaven*,
Now leaping beyond, shattering every barrier.
Ah, from head to toe there are no more longings,
While still alive I plunge into the yellow springs of
the netherworld.

五十四年.照第一天.打箇足跳.觸破大千.咦.渾
身無覓.活陷黃泉.

Dōgen's Death Verse

Whereas Rujing's approach is confessional and repentant in admitting his transgressions, even if in tongue-in-cheek mode, Dōgen's verse expresses supreme self-confidence in the face of obstacles:

For sixty-six *years* committing terrible sins against *heaven*,
Now leaping beyond,

*While still alive I plunge into the yellow springs of the
netherworld.*

Ah, why did I once think that life and death are not
related?

六十六年. 罪犯彌天. 打箇足跳. 活陷黃泉. 咦. 從來生. 死不
相干.



On right is from 1641, The painter, Kano Genshun (狩野元俊, 1588–1672), also called Hayato, was an artist of the Kano school in the early Edo period and the first head of the minor Yamashita Kano studio. Zen monk Gyokushitsu Sōhaku (玉室宗珀, 1572–1641) wrote a poem on the top of the painting.

**Lightly sailing on a single reed,
He's majestic and commanding.
Far from the imperial territory,
Ah, what does he recall?
(Why would he return?)**

Humbly inscribed by the descendant and monk, Suiminshi

輕乘一葦

威風凜然

遠離梁土

回顧那邊. 咄

遠孫比丘睡眠子拝贊.

Other Japanese Portrayals of Bodhidharma



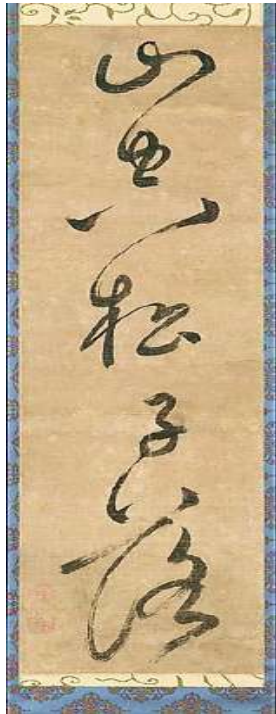
Musō Sōseki's Verse

Autumn-colored word-branches dropping many leaves,
Frosty clouds carrying rain passing over this nook in the
mountains.

Everyone is born with the same sort of eyes –
Why don't they see the kōan case that is right in front
of us (*genjōkōan* 現成公案)?

夢窓疎石語錄: 秋色辭柯落葉多 / 寒雲載雨過山阿 /
人人自有娘生眼 / 爭奈現成公案何

Zekkai Chūshin, late 14th c.



“The Mountain is Empty;
A Pinecone Falls Down”

山空松子落



Idealistic Portrayal of Zen Temple

More Chan-Zen Sayings

“Growing wise is nowhere near the trouble of growing orchids!” - Kōzei

Q: “Why does a unicorn (C. *qilin*, J. *kirin*) have only one horn?” A: “It could have many, but one horn is enough.” – Dōgen

“To shake off the dust of human ambition,
I sit on moss in Zen robes of stillness,
Through the window, in the setting sun of late
autumn,
Whirling leaves fall to the stone dais.” - Tesshū

Additional Materials

Standing atop the summit of the Great Peak
I am beyond the ordinary human world;
Outside of mind there are no things,
Green mountains fill my eyes.”

This lyricism resembles a poem by Deshao’s teacher, Fayan, about the unity of the everlasting and evanescent realms that is cited in another famous collection,

Wherever I go, the frosty night’s moon
Falls as it may onto the valleys ahead.
The Big Dipper hangs down its handle
At night over fresh waters.”

That verse, in turns, recalls an old Zen saying, “The clear autumn moon turns its frosty disc,” which in turn evokes a Chinese couplet often used today for celebrations of the harvest moon,

The bright moon shines over the sea
Wherever you may be, we share this time together.

Additional

Kokan ,“Evening Stroll in a Summer Garden”

My room so miserable with heat and mosquitoes I can't do *zazen*,
So I kill the time pacing the gravel paths, hands behind my back;
Nothing in the inner garden, but something catches my eye
Look closely: a single strand of spider web stretches across the
path.

Another verse reads,

Peach blossoms over the bank, bright red brocade;
Willows beside the levee, light green silk.
In the distance, a white egret spies a fish:
The calm lake shatters in a dot of blue.

Tesshū

To shake off the dust of human ambition,
I sit on moss in Zen robes of stillness,
While through the window in the setting sun of late autumn,
Whirling leaves fall to the stone dais.

Betsugen

A wild crane and a lonely cloud leave no trace in the sky.
Like me, not attached to this vain world.
A row of trees forms a screen in front of the rock;
The peaks, as if strained, are rising farther to the sky.

Cranes in wilderness, lonely clouds—destination uncertain,
Where am I to address my deepest thoughts?
Forest trees lining the cliff walls,
Like a series of brush strokes, hills and peaks arrayed to the horizon.
My mind brims with Zen clear as water,
Old bones jut angularly thin as kindling;
Fame is nothing one can keep for long—
A lifetime of light and dark before reaching our end.