

HAKUJUSHI NOTES

1. **“The Cypress Tree”** (*hakujushi* 柏樹子): Also written 栢樹子. Probably, *platycladus orientalis*, a cypress native to China and used in decorative planting; traditionally thought of as a symbol of constancy and, as with the cypress in Europe, of immortality or long life; often planted at shrines and temples. The graph *haku* 柏 is used in Japanese for the *kashiwa* (“oak”)—whence, no doubt, the recurring English translation “oak tree.”

“Great Master Zhenji of Zhaozhou” (*jōshū shinsai daishi* 趙州眞際大師): I.e., Zhaozhou Congshen 趙州從諗 (778-897). “Zhenji Dashi” is a posthumous title. His biography appears at *Jingde chuandeng lu* 景德傳燈錄, T.51:276c-278b; *Song gaoseng chuan* 宋高僧傳, T.50:775c6ff; *Zhaozhou Zhenji chanshi yulu bing xingzhuang* 趙州眞際禪師語錄并行狀 (*Zhaozhou yulu*), in *Guzunsu yulu* 古尊宿語錄, ZZ.118:152c11ff; etc.

“Thirty-seventh generation” (*dai sanjūshichi sei* 第三十七世): Zhaozhou represents the fourth generation after the Sixth Ancestor of Chan tradition, Huineng, in the lineage of Nanyue Huairang 南嶽懷讓, Mazu Daoyi 馬祖道一, and Nanquan Puyuan 南泉普願.

“At the age of sixty-one” (*rokujūissai ni shite* 六十一歳にして): The source for this claim is not clear. For Dōgen’s account here and below of Zhaozhou’s biography, see **Supplemental Note 1**.

“Produced the thought” (*hosshin shi* 發心し): I.e., generated the aspiration to attain bodhi (*hotsu bodai shin* 發菩提心; Sanskrit *bodhi-cittotpāda*).

“Leaving home” (*ie o idete* いへをいでて): Japanese rendering of the Buddhist term *shukke* 出家, the act of joining the Buddhist order. Though this usually implies the taking of the monk’s precepts, Zhaozhou seems not to have done this till he encountered his teacher Nanquan (see **Supplemental Note 1**).

“Wandered south” (*nanpō e unyū su* 南方へ雲遊す): The Chinese predicate *yunyou* 雲遊, “to drift, or float, cloudlike,” is regularly used to describe the Chan monk’s peregrinations in search of the dharma; an expression occurring several times in the *Shōbōgenzō*.

“Nanquan” (*nansen* 南泉): I.e., the mountain range in present-day Anhui prefecture.

“Paid his respects” (*raihai su* 禮拜す): Literally, “made obeisance.”

“The Reverend Preceptor Yuan” (*gan oshō* 願和尚): I.e., the Chan master Nanquan Puyuan 南泉普願 (748-834). The title *oshō*, translated here as “reverend preceptor,” derives from (some variant of) the Sanskrit *upādhyāya*; a term used for a monk qualified to teach and to bestow the precepts; regularly applied as an honorific especially for a senior monk.

2. A dialogue occurring in several Chan sources; see, e.g., *Zhaozhou yulu*, ZZ.118:52a17; *Jingde chuandeng lu*, T.51:276c. Dōgen here tells the story in Japanese but leaves the words of the two monks in Chinese.

“Nanquan was in the abbot’s quarters” (*nansen motoyori hōjō ni arite* 南泉もとより方丈にありて): The *hōjō* (literally, “ten foot square”) is the private quarters attached to a Chan monastic complex in which the abbot resides, gives interviews and informal teachings, and receives guests. The troubling adverb *motoyori* (“from the beginning,” also “naturally”) here probably just indicates a past perfect tense.

“Where are you coming from?” (*kin ri jūmo* [or *somo*] *sho* 近離什麼處): Literally, “where have you left recently?” A colloquial greeting, commonly found in Chan texts, of a newly arrived monk. The question is typically directed at the monk’s prior place of training, but it often seems to carry something of the psychological sense in the current American usage of the English phrase used here and can, in this sense, represent a test of the guest’s spiritual state.

“Ruixiang [‘Auspicious Image’] cloister” (*Zuizō in* 瑞像院): The temple on Mt. Nanquan founded by Nanquan Puyuan. Since the conversation would seem to be taking place in the abbot’s quarters of this temple, Zhaozhou’s answer might be understood as an assertion that he has been “right here” (such is the interpretation, e.g., at *Shōbōgenzō monge* 正法眼藏聞解, *Shōbōgenzō chūkai zensho* [CKZS] 正法眼藏注解全書 5:218).

“Śrāmaṇera with a master” (*ushu shami* 有主沙彌): A *śrāmaṇera* is a novice, who has not taken the full precepts of the monk. The term “master” here translates the Chinese *zhu* 主, a term meaning “chief” or “head,” also “host” (as opposed to “guest”), “subject,” etc.; as such, the question here may imply an issue of self understanding.

“It is the first of spring and still cold . . .” (*mō shun yū kan* 孟春猶寒): Zhaozhou’s answer here is a formulaic polite salutation, of the sort that might be written by a monk to his senior; by implication, he assuming the posture of Nanquan’s student.

“Rector” (*ino* 維那): The administrator in charge of the assembly of monks, one of the six principle monastic offices (*roku chiji* 六知事); a hybrid compound (also read *ina* and *inō*) that combines the Chinese *wei* 維, “supervisor,” with the graph *na* 那, thought to represent the final syllable of the transliterated Sanskrit term *karmadāna* (*jiemotuona* 羯磨陀那).

“Assign . . . somewhere” (*bessho anbai* 別處安排): The Chinese expression *biechu* 別處, translated here simply as “somewhere,” may connote a “special place”; hence, the possible sense here “give . . . special treatment to” (as interpreted at *Shōbōgenzō monge*, CKZS.5:218). The version in the *Jingde chuandeng lu* has at this point simply, “Nanquan respected him and permitted him to “enter the room” [i.e., become his disciple] (*nanquan qi shi er xu ru shi* 南泉器之而許入室) (T.51:276c14).

3. The source of Dōgen’s claim here that Zhaozhou spent thirty years on Mt. Nanquan before moving to Guanyin yuan is not clear; it is usually said that he traveled widely visiting other teachers (see **Supplemental Note 1**). Dōgen’s version may be a conflation with the biography of Nanquan Puyuan, in which it is said that “he did not descend Nanquan for over thirty years” (*Jingde chuandeng lu*, T.51:257b26.)

“Lodged” (*gūchoku shi* 寓直止): Probably a variant of the more common *gūshi* 寓止; the element *choku* here may be a locative marker, cognate with *choku* 值.

“Pursued the way with concentrated effort” (*bendō kufū* 辨道功夫): An expression used often in the *Shōbōgenzō*, also in reverse syntax, “make concentrated effort in pursuit of the way” (*kufū bendō* 功夫辨道).

“An inch of shadow” (*sun’in* 寸陰): A literary expression for “a moment of time,” occurring often in Dōgen’s writings.

“Transmission of the way and reception of the work” (*dendō jugō* 傳道受業): “Transmission of the way” typically refers to the recognition of a student’s spiritual qualifications by a teacher.

The less common “reception of the work” often means “to accept the precepts,” but it may also refer simply to receiving instruction from a teacher.

“**Guanyin cloister in Zhaozhou**” (*Jōshū no Kannon in 趙州の觀音院*): In present-day Hebei. The temple was known as Yong’an yuan 永安院 from the Southern Song; the current name, Bailin si 栢林寺, dates from the Ching.

“**Character of his abbacy**” (*jūji no jigyoō 住持の事形*): The English “character” here translates *jigyoō*, a term not appearing elsewhere in the *Shōbōgenzō*; literally, something like “matters and features.”

4. *Zhaozhou yulu*, ZZ.118:333a11-13. The verse comes from Zhaozhou’s *Shier shi ge* 十二時歌, a set of poems dedicated to the twelve “hours,” or two-hour periods into which the day was traditionally divided. As its theme suggests, this poem is dedicated to the “meal time” (*shi shi 食時*), in the fifth, or “dragon,” hour (*chen 辰*) — i.e., 7:00-9:00 a.m.

“**Smoking fires**” (*enka 煙火*): I.e., the smoke from the neighbors’ cooking fires.

“**Good person**” (*zennin 善人*): Usually refers to a morally good person; it may also carry the connotation of a “person of good family” — i.e., a worthy lay follower.

5. “**A single taste**” (*ichimi 一味*): Here, perhaps “a simple meal.”

“**A varied taste**” (*zōmi 雜味*): Perhaps something like “a full-course meal.”

“**People of the hundred households**” (*ippyaku kenin 一百家人*): Presumably, the villagers in the neighborhood of Zhaozhou’s temple, but it is possible to read this as a metaphor for the “monks” (*unsui 雲水*) in the following sentence — in which case, one might also want to give a metaphorical reading to the “tea” here. (For this type of reading, see, e.g., Mizuno Yaoko 水野弥穗子, *Shōbōgenzō*, vol. 2 [Iwanami bunko, 1990], pp. 395n13-396n1.)

“**Clouds and water**” (*unsui 雲水*): A common term for Buddhist monks, conveying the sense that they drift through the world like clouds and water. The translation here tries to retain the parallelism with the following “dragons or elephants.”

“**Meet the wise**” (*kengen 見賢*); “**think to equal him**” (*shisai 思齊*): A common saying, quoted elsewhere in the *Shōbōgenzō*, from the *Lun yu 論語* 4:17: “When one meets the wise, think to equal him; when one meets the unwise, then look within oneself.”

“**Dragons or elephants**” (*ryūzō 龍象*): A term for superior religious practitioners found throughout Chan texts and often in Dōgen’s writings.

6. *Zhaozhou lu*, ZZ.118:333b17-334a1. Another of the verses from Zhaozhou’s *Shier shi ge*, this one dedicated to “midnight” (*banye 半夜*), the first hour (*zi 子*), 11:00 p.m.-1:00 a.m. Dōgen has omitted the first line of the poem: “The mind and its objects, how can they ever be stopped?” (*xin xiang he ceng de zan zhi 心境何曾得暫止*).

“**At the icon**” (*sonzō 尊像*): I.e., the “venerated image” of a sacred Buddhist figure.

“**Incense of Arsaces**” (*ansokkō 安息香*): Also read *ansoku kō*. Incense made from gum benzoin, the resin of a tree (*styrax benzoin*) of Southeast Asia; identified with the Indian incense *guggulu*.

The Chinese *anxi* 安息 transliterates “Arsaces,” the name taken by the kings of the Arsacid empire of Parthia.

“**Odor of cow dung**” (*gyūfunkū* 牛糞氣): I.e., dried dung used for fuel.

7. “**His cloister**” (*inmon* 院門): Literally, “cloister gate,” a term typically referring to the affairs of a monastery.

“**Less than twenty**” (*fuman nijū shū* 不滿二十衆): Dōgen here slips into Chinese syntax, as if quoting a text; no source has been identified.

“**Being able to do it is hard**” (*yoku suru koto no kataki* よくすることのかたき): Probably reflecting the Chinese saying (found in the *Wen xuan* 文選, 17), “knowing it is not hard; being able to do it is hard” (*fei zhi shi nan neng shi nan ye* 非知之難能之難也).

“**Front shelving and back shelving**” (*zenka goka* 前架後架): The former term refers to shelves located in the outer section of the saṅgha hall (*sōdō* 僧堂), used for food service; the latter refers to shelves in the lavatory behind the saṅgha hall, or by extension, to the lavatory itself. Dōgen is here drawing on the *Zhaozhou yulu*, at ZZ.118:304b12: “the saṅgha hall lacked front and back shelving” (*semtang wu qian hou jia* 僧堂無前後架).

“**No lamplight at night**” (*yakan wa tōkō arazu* 夜間は燈光あらず): Dōgen is here perhaps drawing again on Zhaozhou’s *Shier shi ge*: the verse for eventide (*huang hun* 黄昏), the hour of *xu* 戌 (7:00-9:00 p.m.), begins:

獨坐一間空暗室。陽焰燈光永不逢、眼前純是金州漆。

Sitting alone in a dark, empty room.

Long without greeting sunshine or lamplight;

Before me, it’s all just the [black] lacquer of Jin. (ZZ.18:333b11-12)

“**A pitiful life for an aged one**” (*awaremu beki rōgo no shōgai* あはれむべき老後の生涯): Or, “the life of a pitiful aged one.”

“**Conduct of the old buddha**” (*kobutsu no sōgyō* 古佛の操行): “Conduct” here in the sense of proper behavior. The term *kobutsu* (“old buddha”) could be plural; but, as Dōgen will point out below, Zhaozhou was known as “the old buddha.”

8. “**Joined platform**” (*renjō* 連牀): Or “continuous bench”; the structure used communally by the monks in the saṅgha hall for sitting and sleeping; said to have been a distinctive feature of the Chan-style meditation quarters. Dōgen is here recounting an incident recorded in the *Zhaozhou yulu* (ZZ.18:304b12-13), where the furniture in question is called a “cord bench” (*sheng chuang* 繩床), a standard term for an individual monk’s meditation platform.

“**Stewards**” (*chiji* 知事): The six major officers of a Chan monastery. The story in the *Zhaozhou yulu* makes no mention of them.

“**An excellent vestige, rare throughout the generations**” (*kidai no shōchoku* 希代の勝躡): A somewhat unusual expression also appearing in the *Eihei kōroku* (DZZ.3:72, number 128). The graph *choku* here is probably used in the sense “trace” (*seki* 跡).

9. “In the breakfast gruel, there isn’t any grain of rice” (*gesai shuku bei zen mu ryū* 解齋粥米全無粒): A quotation again from the *Shier shi ge*, the verse for dawn (*pingdan* 平旦), in the third period (*yin* 寅), 3:00 a.m.-5:00 a.m. (*Zhaozhou yulu*, ZZ.118:333a5-6). Interpreters disagree on how to parse the Chinese of the first sentence here, some taking the graphs *zhaihou* 齋粥 as the common compound for a monastic meal and the object of the initial *jie* 解 — a reading that might yield something like “dissecting the gruel” (or possibly “in the dissolved gruel).” The translation here takes *jiezhai* as a compound meaning “break the fast” (i.e., the monks’ morning meal); see, e.g., the reading of Akizuki Ryōmin 秋月竜眠珉, *Jōshū roku* 趙州錄, *Zen no goroku* 禪の語録 11 (Tokyo: Chikuma Shobō, 1972), p. 424.

“Pick up nuts” (*konomi wo hiroite* このみをひろひて): The source for this information is not clear. It is possible that Dōgen is asking us to take literally the notice on a stele, recorded in the *Zhaozhou yulu*, which says that, at the time of the persecution of Buddhism in the Huichang era (841-846), Zhaozhou withdrew to Mt. Julai 岨嶗山 in Shandong and continued his practice as a monk, living with “tree food and grass robes” (*mushi caoyi* 木食草衣). (ZZ.18:304a17.) Eating only gathered fruits and nuts is one of the standard Buddhist ascetic practices (*dhūtāṅga*).

“Assume the attitude of longing for the ancients” (*mōko wo shinjutsu to suru* 慕古を心術とする): More literally, “take ‘longing for the ancients as a mental art (or technique).” The term *mōko* (“longing for the ancients”) is much favored by Dōgen and occurs frequently throughout his writings.

10. For the source of this passage, see **Supplemental Note 2.**

“Prime great matter” (*ichidan no daiji* 一段の大事): From the common Chan expression *yiduan dashi* 一段大事 or simply *yiduan shi* 一段事 (“prime matter”); i.e., the most important point. The translation “prime” takes the Chinese *duan* 段 here as “rank”; taken simply as a counter, the expression could be read “one great matter.”

11. “Sit and see” (*zakan* 坐看): Dōgen has here picked up an expression from the version of Zhaozhou’s saying found in the *Chuangdeng lu*. This is not a term of art in his vocabulary and here likely just conveys the sense “try sitting” — as seen in Dōgen’s interpretation above: “try . . . practicing seated mediation” (*zazen shite miru* 坐禪してみる). The term *tsokan* also occurs in Chan texts in the sense “sit and watch” — perhaps especially from the saying: “He walks and arrives where the waters end; he sits and watches when the clouds arise” (*xingdao shui qiong chu tsokan yun chi shi* 行到水窮處坐看雲起時). (Attributed to Guanyin yuan Zhaoxian 觀音院從顯, *Jingde chuandeng lu*, T.51:417b20.)

“Zhaozhou is an old buddha” (*jōshū kobutsu* 趙州古佛): For this expression, see **Supplemental Note 3.**

12. A dialogue often quoted in Dōgen’s writings and earlier Chan sources; see **Supplemental Note 4.**

“The intention of the ancestral master’s coming from the west” (*soshi seirai i* 祖師西來意): A favorite topic in Chan literature, often the subject of lectures and discussions; the title theme of Dōgen’s *Shōbōgenzō soshi seirai i*. The “ancestral master” here is of course the first ancestor of Chan in China, Bodhidharma, said to have come from India in the sixth century. The Chinese term *yi* 意, translated here as “intention,” can indicate either (a) “intent,” or “purpose,” or (b)

“meaning, or “significance”; hence the phrase can be (and perhaps more often is) read “the meaning of the ancestral master’s coming from the west.” For examples of Zhaozhou’s other comments on this topic, see **Supplemental Note 5**.

“**Show a person with an object**” (*i kyō shi nin* 以境示人): Or, more colloquially, “don’t use things to teach people”; the somewhat awkward translation here tries to highlight the contrast between “person” and “object” with which Dōgen seems to be playing in his comments below. “Object” here translates the Chinese *jing* 境, used for the objects of the senses (Sanskrit *viśaya*, *ālambana*). The English “show” here renders the Chinese *si* 示, which means both “to indicate” and “to instruct.” The question of what a master uses to “teach people” (*shi ren* 示人) is a common topic of conversation in Chan texts and occurs several times in Zhaozhou’s recorded sayings. One instance is particularly close to ours here and may have influenced Dōgen’s commentary; see below, **Supplemental Note 8**.

13. For interpretation of this difficult passage, see **Supplemental Note 6**.

“**One public case**” (*issoku kōan* 一則公案): “Public case” here renders the well-known term *kōan*.

“**Originated**” (*kishu seri* 起首せり): Literally, “raised its head”; the corporeal image is likely meant to work with the subsequent “whole body.”

“**Authored by the whole body of the buddhas**” (*shobutsu no konshin ni sakke shikitareru* 諸佛の渾身に作家しきたれる): The term *konshin* (“whole body”) appears very often in the *Shōbōgenzō* in the sense of the entirety of something; here, it can probably be understood either as the buddhas taken as a “body” or as the “body” that all buddhas share. The phrase *sakke shikitareru*, translated here as “authored,” represents an unusual verbal form derived from the Chinese *zuo jia* 作家, indicating an author or poet and, in Chan usage, an accomplished master.

“**Who is the one in charge?**” (*tare ka kore shujinkō nari* たれかこれ主人公なり): Taking *nari* as *naran*. For the expression “the one in charge,” see **Supplemental Note 7**.

“**Impeded**” (*saheraren* さへられん); “**obstructed**” (*keige sera[ru]* 罣礙せら[る]): Probably to be taken in the sense, “identified,” “defined”; a common usage in Dōgen’s writings.

“**The treasury of the eye of the true dharma, the wondrous mind of nirvana**” (*shōbōgenzō nehan myōshin* 正法眼藏涅槃妙心): The essence of the Buddha’s enlightenment, traditionally said to have first been transmitted from Śākyamuni to Mahākāśyapa on Vulture Peak; what Bodhidharma is said to have brought to China.

“**Not the mind**” (*fu ze shin* 不是心); “**not the buddha**” (*fu ze butsu* 不是佛); “**not a thing**” (*fu ze motsu* 不是物): Words attributed both to Mazu Daoyi (e.g. at *Jingde chuandeng lu*, T.51:445ba7) and to Nanquan Puyuan. The latter attribution, since the context involves Zhaozhou, may be more relevant here; it occurs in the following passage in Nanquan’s notice in the *Jingde chuandeng lu* (T.51:257c13-15; quoted by Dōgen in the *Eihei kōroku* (DZZ.4:192):

師有時云、江西馬祖說即心即佛。王老師不恁麼道。不是心、不是佛、不是物。恁麼道、還有過麼。趙州禮拜而出。

The master on one occasion said, “Mazu of Jiangxi teaches, ‘This very mind is itself the buddha.’ This old master Wang [i.e., Nanquan] doesn’t talk like this. It isn’t mind; it isn’t buddha; it isn’t a thing. Is there any mistake in talking like this?” Zhaozhou bowed and left.

14. “Both people can see the same” (*ryōnin dō tokuken* 兩人同得見): Generally understood to mean that the monk and Zhaozhou share the same view. The Chinese phrase comes from a verse attributed to the eighteenth Chan ancestor, Gāyaśāta 伽耶舍多 (on which Dōgen comments in his *Shōbōgenzō kokyō* 古鏡):

諸佛大圓鑑、內外無瑕翳、兩人同得見、心眼皆相似。

The great round mirror of the buddhas,
Without flaw or blurring inside or out.
Both people can see the same.

Mind and eye resemble each other.” (*Jingde chuandeng lu*, T.51:212b18-19.)

“He cannot see anyone” (*ichinin ya mi ka shōken* 一人也未可相見); **“how much of himself can he get?”** (*jiko ya nō toku ki* 自己也能得幾): Dōgen slips again into Chinese syntax for these somewhat mysterious remarks, which are generally interpreted to mean that, when the monk asks the question, there is no one to whom it is addressed and no one who is asking it. Though it is possible to read this passage as a criticism of the monk, most interpreters take it as an affirmation of his understanding.

“Mistake, mistake” (*shaku shaku* 錯錯): A common retort of Chan masters, sometimes used in ironic praise—which, given the context, seems the most likely interpretation here. Some readers take the expression to mean that the monk makes one “mistake” after another; others suggest that both the monk and Zhaozhou make the “mistakes.” The *Shōbōgenzō monge* (CKZS 5:231) proposes that the mistakes in question here are the “object” and “person” in the monk’s statement.

“Taking a mistake as a mistake” (*shōshaku jushaku* 將錯就錯): An idiom, found in Chan texts, meaning “to recognize one’s mistake” or “to turn a mistake to one’s advantage.”

“To accept the hollow and entertain the echo” (*shōkyō* [or *shōko*] *sekkyō* 承虛接響): A Chinese idiomatic expression meaning something like “to take seriously what is vacuous.” Though the connotation is negative, most interpreters take it in a positive sense here; the *Shōbōgenzō monge* (CKZS 5:232), for example, treats it as the Buddhist vision of all things as empty of their “own natures” (*jishō* 自性).

15. “The all-pervading spiritual root turns neither toward nor away” (*kattatsu reikon mu kōhai* 豁達靈根無向背): Or “the all-pervading spiritual root has neither front nor back.” After a line from the *Caoan ge* 草菴歌, by the Tang-dynasty master Shitou 石頭 (*Jingde chuandeng lu*, T.51:461c18):

迴光返照便歸來。廓達靈根非向背。

Turning the light and shining it back, I return;
The all-pervading spiritual root turns neither toward or away.

The point here would seem to be that Zhaozhou’s “cypress tree,” like Shitou’s “root,” is neither affirmed nor denied in its identity as an “object.”

“It is not an old ancestral shrine” (*koshi ni arazu* 古祠にあらず): The rationale for this seeming non sequitur is not clear. Some interpreters have speculated that it is an allusion to the

cypress trees traditionally planted at ancestral shrines in symbolic expression of eternal life; hence, the point is presumably that Zhaozhou's cypress is not eternal.

“He goes on burying” (*maimotsu* [or *maibotsu*] *shimoteyuku* 埋没してもてゆく): Or perhaps “it goes on burying (or being buried)”; the grammatical subject is unexpressed. Some interpreters take this to mean that Zhaozhou's cypress tree is continually “dying” (and “being reborn”) in each moment. The Chinese binomial *maimei* 埋没 carries the sense of “hidden,” “obscured,” “unrecognized”; Chan masters sometimes use it as a transitive verb to deny or dismiss someone. The translation here is based on such use, as seen in Zhaozhou's recorded sayings. See **Supplemental Note 8**.

“Return my concentrated effort” (*gen go kufū rai* 還吾功夫來): An unusual expression, in Chinese syntax, generally taken to mean “[The cypress tree] is my concentrated effort” — i.e, the spiritual effort of teaching by the “I” (*go* 吾) in the statement, “I . . . show a person.” The linguistic pattern here seems parallel to a passage in *Shōbōgenzō busshō* 正法眼藏佛性 (DZZ.1:18): “return my buddha nature” (*gen ga busshō rai* 還我佛性來).

“I'm also like this” (*go yaku nyo ze* 吾亦如是): From the words of the Sixth Ancestor, Huineng. See **Supplemental Note 9**.

16. A dialogue found in the *Zhaozhou yulu* (ZZ.18:321b14-16) and elsewhere.

“Once space falls on the ground” (*tai kokū rakuchi* 待虚空落地): Or “it waits for space to fall to the ground.” Dōgen will play below on the predicate *tai* (“to wait for,” “depend on”), translated here as “once.”

17. **“The existence of the buddha nature of the cypress”** (*hakuju busshō u* 柏樹佛性有): A tentative translation of an ambiguous phrase in Chinese syntax. The English loses Dōgen's play here with the graph *u* 有 (“to have,” “to be”), translated as “it does” in Zhaozhou's answer. Readers differ on how to parse this phrase; some would read it, “the buddha nature of the cypress is existence”; others suggest, “the cypress is the buddha nature, is existence.”

“The vital artery of the buddhas and ancestors” (*busso no meimyaku* 佛祖の命脈): The term *meimyaku* 命脈 (“vital artery”; also read *myōmyaku*) is a common expression in Dōgen's writings for the “life blood” of the Chan ancestral lineage.

“Ground and stage” (*jii* 地位): Or simply “position.” The clumsy translation here seeks to preserve Dōgen's pun, to which he will return below, on the “grounds” (*ji* 地; Sanskrit *bhūmi*), and “stages,” of the bodhisattva path leading to buddhahood.

“Family and clan” (*shushō ruizoku* 種姓類族): The binomial *ruizoku*, translated here as “clan,” may refer to a range of groupings, from familial “relatives” or larger social units (such as a “people”) to more abstract “types.” Here and in the following sentences, Dōgen is raising the common Buddhist question of what it means to claim that insentient beings can become buddhas.

“Produce the thought” (*hosshin* 發心): See above, **Note 1**.

“Once you fall on the ground” (*tai ni raku chi ji* 待爾落地時): Dōgen has here playfully substituted the pronoun “you” (*ni* 爾) for “space” in Zhaozhou's words.

“The first ground” (*shoji* 初地); **“the effect stage”** (*kai* 果位): I.e., the first of the ten “grounds” (*bhūmi*) of the bodhisattva's practice, and the final effect of that practice, buddhahood,

known as the “fruit” (*phala*) stage. Dōgen is playing here with the terms “space” and “ground,” “tree” and “fruit.”

“**Convey such business**” (*inmo no kakkei wo shōsoku seru* 恁麼の活計を消息せる): A loose translation. *Kakkei* typically refers to one’s “livelihood,” “way of life,” etc.; often applied to the Chan master’s activities. *Shōsoku* is a noun meaning “news,” “circumstances,” etc.; here put in an unusual verbal form.

18. “Alien ways or the two vehicles” (*gedō nijō* 外道二乘): I.e., those of non-Buddhist religions (Sanskrit, *tīrthika*) and those of non-Mahayana traditions of Buddhism; a common perjorative in Dōgen’s writing.

“**Sutra masters or treatise masters**” (*kyōshi ronshi* 經師論師): I.e., specialists in the interpretation of the sutras and treatises; scholastics. Another perjorative term commonly found in Dōgen’s works.

“**Word flowers of dead wood and cold ashes**” (*koboku shikai no gonke* 枯木死灰の言華): “Dead wood and cold ashes” (or “dried wood and dead ashes”) is a common Chan expression, used most often in a perjorative sense, for the mind in trance; here, no doubt, practitioners or advocates of contemplative trance. “Word flowers” is an unusual term, perhaps coined after the common Buddhist expression “sky flowers” (*kūge* 空華), the illusory “spots” or “stars,” as we might say, seen by defective eyes. Dōgen is here no doubt playing with the wood and flowers of Zhaozhou’s tree.

“**Is the cypress obstructed by the cypress**” (*hakuju hi hakuju ge ya mu* 柏樹被柏樹礙也無): This and the following clause are rendered in Chinese syntax. The odd usage of “obstructed” here follows that seen above, **Note 13**.

19. “While for the time being is within the twelve periods, is further within thirteen periods” (*shibaraku jūni ji chū naredomo sara ni jūsan ji chū nari* しばらく十二時中なれども、さらに十三時中なり): Generally taken to mean that the buddhahood of the cypress occurs both within and beyond time. For the twelve periods, see above, **Note 4**. Some versions of the text give the second clause here as *sara ni jūni ji chū nari* さらに十二時中なり: “is further within the twelve periods.”

“**Commoners and sages**” (*bonshō* 凡聖): A standard Buddhist expression for ordinary humans (Sanskrit *prthagjana*, “born apart”) and Buddhist adepts (Sanskrit *ārya*, “nobles”).

“**Something not seen by others**” (*yonin shofuken* 餘人所不見): Perhaps from a verse in the *Lotus Sutra* (*Miaofa lianhua jing* 妙法蓮華經, T.9:50a7): “The bodhisattva, in his pure body, sees all things in the world. Only he alone comprehends this; it is something not seen by others (*yu ren suo bu jian* 餘人所不見).”

“**A further piece of ground, something not reached by yin and yang**” (*sara ni ippen no chi ari onyō sho futō nari* さらに一片の地陰陽所不到なりあり): The sense of “yin and yang” here may be the cosmic forces of “positive and negative” or merely “dark and light,” the “shaded (north) and sunny (south).” An allusion to a story found in several Chan texts; see **Supplemental Note 10**.

“**Though they be the sun and moon, mountains and rivers, they must be “once”** (*tatoi jitsugetsu* [or *nichigatsu*] *sanka nari tomo tai naru beshi* たとひ日月山河なりとも待なるべし):

Or “they must wait.” Generally taken to mean that everything in the world occurs at the time that space falls on the ground. Dōgen is here playing with the predicate *tai* (“to wait”) from Zhaozhou’s statement, “once space falls on the ground.” See above, **Note 16**.

20. “Not different notes with the same tune” (*ion dōchō ni arazu* 異音同調にあらず): Usually interpreted to mean that the cypress and the buddha nature are neither different nor the same.

“Since it is ‘why so?’ we should investigate it asking, ‘what about it?’” (*kahitsu naru ni somosan to sankyū subeshi* 何必なるに作麼生と參究すべし): A tentative translation of a rather odd sentence. The antecedent of “it” here is not clear; presumably the buddha nature of the cypress or the relationship between the two terms. The awkward “why so” is a loose rendering of the Chinese interrogative *hebi* 何必: “why must” something be the case, or be done (sometimes in the rhetorical sense, “not necessarily”). Some editions of the text read *nari* (“it is”) here for *naru ni* (“since it is” or “while it is”).

21. “Third year of Ninji (*mizunoe-tora*)” (*ninji sannen mizunoe tora* 仁治三年壬寅): 1242, the year of the ninth stem, third (“tiger”) branch, in the traditional sixty-year calendrical cycle. “Sweetflag season” (*shōsetsu* 菖節) refers to the fifth month, on the fifth day of which was celebrated sweetflag day (*shōbu no hi* 菖蒲の日).

“Cloister of Kannon Dōri” (*kannon dōri in* 観音導利院): The monastery on the southern outskirts of the capital at Heian-kyō (present-day Kyoto), where Dōgen lived from 1236 to 1243; its full name was Kannon Dōri Kōshō Hōrinji 観音導利興聖寶林寺. “Yōshū” is a literary name for the capital district.

22. “First year of Kangen (*mizunoto-u*)” (*kannen gannen mizunoto-u* 寛元元年癸卯): 1243, the year of the tenth celestial stem, fourth (“hare”) branch of the calendrical cycle.

“Kippōji” 吉峯寺: Also called Yoshimine-dera. The monastery in the province of Echizen (present-day Fukui prefecture), where Dōgen resided following his move from the capital area in summer 1243 and prior to the construction of Daibutsuji (later named Eihei-ji). “Shibi manor” (*shibi shō* 志比荘) was the domain of Dōgen’s patron Hatano Yoshishige 波多野義重. The “head of cloister” (*inju* 院主) is the chief administrator of the monastery.

“Ejō” 懷奘: Koun Ejō 孤雲懷奘 (1198-1280). Dōgen’s close disciple and successor to the abbacy of Eihei-ji. Ejō was responsible for the copying of many of the manuscripts of the *Shōbōgenzō*.