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正法眼藏第二十四
Treasury of the True Dharma Eye
Number 24

畫餅
Painted Cakes

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[1]

諸佛これ證なるゆゑに、諸物これ證なり。しかあれども、一性にあらず、一心にあらず。一性にあらず、一心にあざれども、證のとき、證證さまたけず現成するなり。現成のとき、現現あひ接することなく現成すべし。これ、祖宗の端的なり。一・異の測度を擧して、參學の力量とすることなかれ。

Since the buddhas are verification, things are verification.¹ Nevertheless, they are not one nature, they are not one mind. Although they are not one nature and are not one mind, at the time of verification, the verifications appear without obstructing one another; at the time of appearance, the appearances will appear without engaging one another. This is an obvious truth of the ancestors. Do not hold up reckonings of oneness and difference as the power of study.

[2]

このゆゑにいはいく、一法纔通萬法通。いふところの一法通は、一法の從來せる面目を奪却するにあらず、一法を相對せしむるにあらず、一法を無對ならしむるにあらず。無對ならしむるは、これ相礙なり。通をして通の礙なからしむるに、一通これ萬通、これなり。一通は一法なり、一法通、これ萬法通なり。

Therefore, it is said, “A single dharma barely penetrated and the myriad dharmas are penetrated.”² It is not that the “single dharma penetrated” spoken of here snatches away the previous face of the “single dharma”; it is not that the “single dharma” is made relative; it is not

¹ **Since the buddhas are verification, things are verification** (*shobutsu kore shō naru yue ni shomotsu kore shō nari* 諸佛これ證なるゆゑに諸物これ證なり): The word for “things” (*shomotsu* 諸物) can also be read *shobutsu*, a homophone for “the buddhas” (*shobutsu* 諸佛).

² **“A single dharma barely penetrated and the myriad dharmas are penetrated”** (*ippō san tsū banpō tsū* 一法纔通萬法通): A sentence in Chinese that appears to be a quotation but for which no source has been identified. The phrase “a single dharma barely penetrated” (*ippō san tsū* 一法纔通) is found (a) in a saying of the twelfth-century figure Nantang Yuanjing 南堂元靜 (dates unknown) (see, e.g., *Xu chuandeng lu* 續傳燈錄, T.2077.51:678c8):

一法纔通、法法周。

A single dharma barely penetrated, every dharma throughout.

And (b) in the tenth-century *Zongjing lu* 宗鏡錄 (T.2016.48:589a3):

一法纔通、萬像盡歸心地。

A single dharma barely penetrated, and the myriad dharmas all return to the mind ground.

that the “single dharma” is made non-relative.³ To make it non-relative would be a mutual obstruction.⁴ When the obstacle of penetration is eliminated from the “penetration,” a single penetration is myriad penetrations.⁵ A single penetration is “a single dharma”; “a single dharma penetrated” is “the myriad dharmas penetrated.”

* * * * *

[3]

古佛言、畫餅不充飢。

An old buddha has said, “A painted cake doesn’t satisfy hunger.”⁶

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[4]

この道を參學する雲衲霞袂、この十方よりきたれる菩薩・聲聞の名位をひとつにせず、かの十方よりきたれる神頭鬼面の皮肉、あつく、うすし。これ古佛・今佛の學道なりといへども、樹下草菴の活計なり。このゆゑに、家業を正傳するに、あるひはいはく、經論の學業は眞智を熏修せしめざるゆゑにしかのごとくいふ、といひ、あるひは、三乘・一乘の教學さらに三菩提のみちにあらずといはむとして恚罵いふなり、と見解せり。おほよそ、假立なる法は眞に用不著なるをいはんとして恚罵の道取ありと見解する、おほきにあやまるなり。祖宗の功業を正傳せず、佛祖の道取にくらし。この一言をあきらめざらん、たれか餘佛の道取を參究せりと聽許せん。

Those robed in clouds and sleeved in mist who study these words, the bodhisattvas and *śrāvakas* coming from the ten directions, are not of one name or rank; the skin and flesh of the spirit heads and demon faces arriving from the ten directions are thick and are thin.⁷ While they may be studying the way of the old buddhas and present buddhas, they make their living under trees and in thatched huts. Therefore, in directly transmitting the family enterprise, some say that this is said because the work of studying the sūtras and treatises does not inculcate true wisdom; some hold the view that such words are to say that instruction in the three vehicles and the one

³ **snatches away the previous face of the single dharma** (*ippō no jūrai seru menmoku o dakkyaku suru* 一法の從來せる面目を奪却する): Perhaps meaning something like, “denies the identity of the dharma in question.”

⁴ **mutual obstruction** (*sōge* 相礙): Presumably, meaning that the “dharma” and the “penetration” would obstruct each other.

⁵ **obstacle of penetration** (*tsū no ge* 通の礙): Or “obstacles to penetration.”

a single penetration is myriad penetrations (*ittsū kore bantsū kore nari* 一通これ萬通これなり): Some would read this “it is just one penetration and myriad penetrations.”

⁶ **An old buddha** (*kobutsu* 古佛): I.e., Xiangyan Zhixian 香嚴智閑 (d. 898), after searching in vain in texts for something with which to answer his teacher’s demand that he say something “from the time before your father and mother were born” (*bumo mishō* 父母未生). His famous saying can be found, e.g., at *Liandeng huiyao* 聯燈會要, ZZ.136:565b17; *Mana Shōbōgenzō* 真字正法眼藏, DZZ.5:134, case 17; etc. Dōgen tells the story that is the context for this saying in his *Shōbōgenzō keisei sanshoku* 正法眼藏谿聲山色.

⁷ **robed in clouds and sleeved in mist** (*unnō kabei* 雲衲霞袂): A literary expression for the monk, imagined as wandering the landscape; akin to the more common “clouds and water” (*unsui* 雲水).

the skin and flesh of the spirit heads and demon faces arriving from the ten directions are thick and are thin (*kano jippō yori kitareru jinzu kimen no hiniku atsuku usushi* かの十方よりきたれる神頭鬼面の皮肉あつくうすし): I.e., the many different monks everywhere who have studied this saying. “Spirit heads and demon faces” (*jinzu kimen* 神頭鬼面; i.e., “weird things”) is used in self-deprecating reference to monks.

vehicle is not the path to *sambodhi*.⁸ In general, those who hold the view that such words are to say that provisionally established dharmas are actually worthless are greatly mistaken.⁹ They do not directly transmit the work of the ancestors; they are in the dark about the words of the buddhas and ancestors. If they are not clear about this one statement, who would acknowledge that they have investigated the sayings of other buddhas?

[5]

畫餅不能充飢と道取するは、たとへば、諸惡莫作、衆善奉行と道取するがごとし、是什麼物恁麼來と道取するがごとし、吾常於是切といふがごとし。しばらくかくのごとく參學すべし。

To say, “a painted cake can’t satisfy hunger” is like saying, for example, “Not doing evils, practicing the good”; like saying, “What thing is it that comes like this?”; like saying, “I’m always close to this.”¹⁰ We should study it like this for a while.

⁸ **family enterprise** (*kagō* 家業): I.e., Buddhism.

instruction in the three vehicles and the one vehicle (*sanjō ichijō no kyōgaku* 三乘一乘の教學): I.e., doctrinal learning in the vehicles of *śrāvaka*, *pratyeka-buddha*, and *bodhisattva*, and the one, buddha vehicle.

⁹ **provisionally established dharmas** (*keryū naru hō* 假立なる法): I.e., the teachings of Buddhism based on conventional categories.

¹⁰ “**a painted cake can’t satisfy hunger**” (*gabyō funō jūki* 畫餅不能充飢): This version of the saying, with the auxiliary verb “can” (*nō* 能) does not seem to occur in the Chinese sources.

“**Not doing evils, practicing the good**” (*shoaku maku sa shuzen fuyō* 諸惡莫作衆善奉行): From the famous “Verse of the Common Precepts of the Seven Buddhas,” found throughout the Buddhist canon (see, e.g., *Da bannippan jing* 大般涅槃經 T.374.12:451c11-12):

諸惡莫作、諸善奉行、自淨其意、是諸佛教。

Not doing evil,

Practicing the good,

Purifying one’s mind —

This is the teaching of the buddhas.

“**What thing is it that comes like this?**” (*ze jūmo motsu inmo rai* 是什麼物恁麼來): A question famously put by the Sixth Ancestor, Huineng 慧能 (638-713), upon greeting Nanyue Huairang 南嶽懷讓 (677-744), from a dialogue often cited by Dōgen; see, e.g., *Mana Shōbōgenzō* 真字正法眼藏, DZZ.5:178, case 101:

嶽山大慧禪師〈嗣曹溪、諱懷讓〉參六祖。祖曰、從什麼處來。師曰、嵩山安國師處來。祖曰、是什麼物恁麼來。

Chan Master Dahui of Mount Nanyue (descendant of Caoxi, named Huairang) visited the Sixth Ancestor. The Ancestor asked him, “Where do you come from?”

The Master said, “I come from the National Teacher An on Mount Song.”

The Ancestor said, “What thing is it that comes like this?”

“**I’m always close to this**” (*go jō o ze setsu* 吾常於是切): Variant of the phrase *go jō o shi setsu* 吾常於此切 that occurs in the *Shōbōgenzō jinzu* 正法眼藏神通 and *Shōbōgenzō henzan* 正法眼藏徧參. The sense of the glyph *setsu* 切 here is subject to interpretation: the translation takes it as *sekkin* 切近 (“to be familiar with,” “to be intimate with”), but it could also be, and has been, understood as *shinsetsu* 深切 (“to be ardent,” “to care deeply,” etc.). From a remark attributed to Dongshan Liangjie 洞山良价 (807-869), in answer to a question about the three bodies of a buddha. The *Dongshan yulu* 洞山語錄 (T.1986A.47:510b24-25) gives the question as:

問、三身之中、阿那身不墮衆數。

[A monk] asked, “Among the three bodies [of the buddha], which body doesn’t fall among the numbered?”

Dōgen’s *Mana Shōbōgenzō* 真字正法眼藏 (DZZ.5:152, case 55) has a variant version:

洞山因僧問、三身中那身說法。師曰、吾常於此切。僧後問曹山、洞山道吾常於此切、意旨云何。山云、要頭斫將去。僧又問雪峰。峯以拄杖劈口打曰、我也曾到洞山來。

Dongshan was asked by a monk, “Among the three bodies, which preaches the dharma?”

[6]

畫餅といふ道取、かつて見來せるともがらすくなし、知及せるものまたくあらず。なにとしてか恁麼しる。従來の一枚・二枚の臭皮袋を勘過するに、疑著におよはず、親観におよばず、ただ鄰談に側耳せずして不管なるがごとし。

In the past, there have been few who saw the words “painted cake,” and no one at all who really knew them. How do I know this? Previously, when I examined one or two stinking skin bags, they were unable even to question it, unable personally to attend to it; they seemed unconcerned, as if not bending an ear to the neighbors’ talk.¹¹

[7]

畫餅といふは、しるべし、父母所生の面目あり、父母未生の面目あり。米麴をもちゐて作法せしむる正當恁麼、かならずしも生・不生にあらざれども、現成道成の時節なり、去來の見聞に拘牽せらるると參學すべからず。餅を畫する丹腹は、山水を畫する丹腹とひとしかるべし。いはゆる、山水を畫するには青丹をもちゐる、畫餅を畫するには米麴をもちゐる。恁麼なるゆゑに、その所用おなじ、功夫ひとしきなり。

“A painted cake,” we should realize, has a face born of parents, and has a face before your parents were born.¹² Precisely when it is being made using rice flour, while it is not necessarily “born” or “not born,” its realization is the moment that the way is attained; and we should not study it constrained by our perception of coming and going.¹³ The pigments for painting cakes

The Master said, “I’m always close to this.”

The monk later asked Caoshan [i.e., Caoshan Benzhi 曹山本寂, 840-901], “Dongshan said, ‘I’m always close to this.’ What does that mean?”

Shan said, “If you want my head, cut it off and take it.”

The monk again asked Xuefeng [i.e., Xuefeng Yicun 雪峰義存 (822-908)]. Feng struck him in the mouth with his staff and said, “I’ve been to Dongshan.”

¹¹ **stinking skin bags** (*shu hitai* 臭皮袋): A common term for the body, especially of humans; often used by Dōgen in reference especially to Chan monks.

¹² **face born of parents** (*bumo shoshō no menmoku* 父母所生の面目); **face before your parents were born** (*bumo mishō no menmoku* 父母未生の面目): I.e., phenomenal and ultimate identities respectively. The phrase “before your father and mother were born” (*bumo mishō* 父母未生; also read *fubo mishō*) is a classic Chan expression for the true self, sometimes understood as “before your father and mother gave birth.” The use of this metaphor here may reflect Weishan’s challenge to Xiangyan to say a word “from the time before your father and mother were born.” (See above, Note 6: “An old buddha.”) Other versions of the story give somewhat different phrasing; for example, Dōgen’s *Mana Shōbōgenzō* 真字正法眼藏 (DZZ.5:134, case 17) has:

吾今問汝、汝生下爲嬰兒時、未辦東西南北、當此之時、與吾說看。

Now, I ask you: When you were an infant just born, before you could distinguish north, south, east, and west — trying saying something for me from just this time.

¹³ **Precisely when it is being made using rice flour** (*meimen o mochiite sahō seshimuru shōtō inmo* 米麴をもちゐて作法せしむる正當恁麼): Taking *shōtō inmo* 正當恁麼 (“just such”) as the common *shōtō inmo ji* 正當恁麼時 (“at just such a time”). Some read *meimen* 米麴 (“rice flour”) as “rice and wheat”; however it is read, note that, here and below, the “painted cake” is painted with the ingredients of the cake.

its realization is the moment that the way is attained (*genjō dōjō no jisetsu nari* 現成道成の時節なり): A tentative translation of a phrase somewhat difficult to parse, taking *genjō* 現成 (“realization”) as the grammatical subject and reading *dōjō* 道成 as “attainment of the way” in line with its use below, in the first line of the verse in section 11. The exact sense of this sentence is subject to interpretation, but one reading might be something like, “whatever cake is or is not produced from the ingredients, the making of the cake is the realization of Buddhist practice.”

should be the same as the pigments for painting mountains and waters.¹⁴ That is, we use blue cinnabar to paint mountains and waters, and we use rice flour to paint painted cakes. Such being the case, what is used is the same and the work is identical.

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[8]

しかあればすなはち、いま道著する畫餅といふは、一切の糊餅・菜餅・乳餅・焼餅・糍餅等、みなこれ畫圖より現成するなり。しるべし、畫等、餅等、法等なり。このゆゑに、いま現成するところの諸餅、ともに畫餅なり。このほかに畫餅をもとむるには、つひにいまだ相逢せず、未拈出なり。一時現なりといへども、一時不現なり。しかあれども、老少の相にあらず、去來の跡にあらざるなり。しかある這頭に、畫餅國土あらはれ、成立するなり。

This being so, the “painted cake” spoken of here means that all the pastry cakes, vegetable cakes, milk cakes, roasted cakes, steamed cakes, and so forth — all of them appear from paintings. We should realize that the paintings are equal, the cakes are equal, the dharmas are equal.¹⁵ For this reason, the cakes appearing here are all “painted cakes.” When we seek painted cakes other than these, we will never meet them, never bring them out.¹⁶ While they may be a simultaneous occurrence, they are a simultaneous non-occurrence.¹⁷ Nevertheless, it is not [that they show] signs of old age or youth, it is not [that they leave] traces of coming and going. Here, in such a place, the land of the “painted cake” appears and is established.

[9]

不充飢といふは、飢は十二時使にあざれども、畫餅に相見する便宜あらず、畫餅を喫著するにつひに飢をやむる功なし。飢に相待せらるる餅なし、餅に相待せらるる餅あらざるがゆゑに、活計つたはれず、家風つたはれず。飢も一條拄杖なり、横擔豎擔、千變萬化なり。餅も一身心現なり、青黄赤白、長短方圓なり。

“Doesn’t satisfy hunger” means that, while “hunger” is not used by the twelve times, there is no opportune time to meet the “painted cake”; and that, when we consume the “painted cake,” it does not in the end have the power to end our “hunger.”¹⁸ Since there is no cake relative to

¹⁴ **pigments** (*tankaku* 丹麿): More literally, “cinnabar and ochre,” used as a generic term for the colors employed in painting. The binomial “mountains and waters” is a standard term for “landscape.”

¹⁵ **the paintings are equal, the cakes are equal, the dharmas are equal** (*ga tō, byō tō, hōtō* 畫等、餅等、法等): A common rhetorical pattern that Dōgen will repeat below, section 18. It can be seen, for example, in a saying by Mazu Daoyi 馬祖道一 (709-788) (e.g., at *Jingde chuandeng lu* 景德傳燈錄, T.2076.51:440a12-13): 名等義等一切諸法皆等、純一無雜。

The names are equal, the meanings are equal, and all the dharmas are equal, pure and unadulterated. Dōgen quotes this line in his *Fushukuhānpō* 赴粥飯法 (DZZ.6:46) and uses a variant of the pattern in his *Shōbōgenzō shinjin gakudō* 正法眼藏心身學道 (DZZ.1:49):

語等なり、心等なり、法等なり。

The words are equal, the minds are equal, the dharmas are equal.

¹⁶ **we will never meet them, never bring them out** (*tsui ni imada sōhō sezu, minenshutsu nari* つひにいまだ相逢せず、未拈出なり): Borrowing the fixed expression, “meeting without bringing it out” (*sōhō funenshutsu* 相逢不拈出); here, probably meaning simply that there are no other painted cakes.

¹⁷ **while they may be a simultaneous occurrence, they are a simultaneous non-occurrence** (*ichiji gen nari to iedomo, ichiji fugen nari* 一時現なりといへども、一時不現なり): Probably, meaning that the cakes and the paintings occur and do not occur together.

¹⁸ **used by the twelve times** (*jāni ji shi* 十二時使): The notion of using and being used by the twelve times (into which the day was traditionally divided) occurs frequently in the *Shōbōgenzō*; it comes from a popular

“hunger,” and there is no hunger relative to “hunger,” no [such] livelihood is transmitted, no house style transmitted.¹⁹ “Hunger” is a single staff; shouldered horizontally, shouldered vertically, it is a thousand changes and ten thousand transformations. “Cake” is the single occurrence of body and mind; it is blue, yellow, red, and white; long, short, square, and round.²⁰ [10]

いま山水を畫するには、青緑丹朥をもちゐ、奇巖怪石をもちゐ、七寶四寶をもちゐる。餅を畫する經營もまたかくのごとし。人を畫するには、四大五蘊をもちゐる。佛を畫するには、泥龕土塊をもちゐるのみにあらず、三十二相をもちゐる、一莖草をもちゐる、三祇百劫の熏修をももちゐる。かくのごとくして、壹軸の畫佛を圖しきたれるがゆゑに、一切諸佛はみな畫佛なり、一切畫佛は、みな諸佛なり。畫佛と畫餅と檢點すべし。いづれか石烏龜、いづれか鐵拄杖なる、いづれか色法、いづれか心法なると、審細に功夫參究すべきなり。恁麼功夫するとき、生死去來はことごとく畫圖なり、無上菩提すなはち畫圖なり。おほよそ法界虚空、いづれも畫圖にあらざるなし。

Now, when we paint mountains and waters, we use blue patina and cinnabar and ochre, we use weird cliffs and strange rocks, we use the seven treasures or four treasures.²¹ The task of painting a cake is also like this. In painting a person, we use the four elements and five aggregates.²² In

saying attributed to the famous Tang Chan master Zhaozhou Congshen 趙州從諗 (778-897); see, e.g., *Liandeng huiyao* 聯燈會要, ZZ.136:60c7-8):

問。十二時中。如何用心。師云。汝被十二時使。老僧使得十二時。

[A monk] asked, “How does one use the mind throughout the twelve times [of the day]?”

The Master [Zhaozhou] said, “You are used by the twelve times. This old monk uses the twelve times.”

¹⁹ **Since there is no cake relative to hunger, and there is no hunger relative to hunger, no [such] livelihood is transmitted, no house style transmitted** (*ki ni sōtai seraruru byō nashi, byō ni sōtai seraruru byō arazaru ga yue ni, kakkei tsutawarezu, kafū tsutawarezu* 飢に相待せらるる餅なし、餅に相待せらるる餅あらざるがゆゑに、活計つたはれず、家風つたはれず): Perhaps meaning that, since “cake” and “hunger” are not related to each other, there is no Buddhist tradition of eating painted cakes to satisfy hunger. The first two phrases here could also be parsed, “There is no cake relative to hunger; and because there is no hunger relative to hunger . . .”

²⁰ **single occurrence of body and mind** (*ichi shinjin gen* 一身心現): Or “occurrence of a single body and mind.”

blue, yellow, red, and white, long, short, square, and round (*sei ō shaku byaku, chō tan hō en* 青黄赤白、長短方圓): A fixed set, appearing often in Buddhist literature, for the variety of things in the world.

²¹ **blue patina and cinnabar and ochre** (*seiroku tankaku* 青緑丹朥): The term *seiroku* 青緑 (translated here “blue patina”) is thought to be synonymous with *rokushō* 緑青 (literally, “greenish blue,” referring to the patina forming on bronze and copper used as a pigment); the expression *seiroku sansui* 清緑山水 indicates a colored landscape painting (as opposed to a black ink landscape).

weird cliffs and strange rocks (*kigan kyōseki* 奇巖怪石): A fixed idiom for the bizarre natural forms in Chinese landscape painting.

seven treasures or four treasures (*shippō shihō* 七寶四寶): “The seven treasures” (*shippō* or *shichihō* 七寶; S. *sapta-ratna*) is a standard term in Buddhist literature for various lists of precious substances; one common version gives gold, silver, beryl, crystal, agate, ruby, and cornelian. Mount Sumeru, at the center of the world, is sometimes said to be made of the seven treasures. “The four treasures” (*shihō* 四寶) is a somewhat less common list consisting of gold, silver, beryl, and crystal. Interestingly, in our context of painting here, the same expression is used for the four implements used in calligraphy: brush, ink, paper, and inkstone.

²² **four elements and five aggregates** (*shidai goun* 四大五蘊): I.e., the four primary forms of matter (S. *mahābhūta*) — earth, water, fire, and wind — of which the physical world is composed; and the five “heaps” (S.

painting a buddha, we use not only a clay shrine and dirt clod: we use the thirty-two marks; we use a single blade of grass; we use the inculcation of three *asamkhyeya* and one hundred kalpas.²³ In this way, because we have been drawing the painted buddha on a single scroll, all the buddhas are painted buddhas, and all the painted buddhas are the buddhas. We should examine the painted buddha and the painted cake. Which is the black stone tortoise, and which is the iron staff?²⁴ Which is a form dharma and which is a mind dharma?²⁵ We should work away at investigating this in detail. When we work away at it like this, birth and death, coming and going, are all paintings; unsurpassed bodhi itself is a painting. Overall, the dharma realm and empty space are nothing but paintings.

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[11]

古佛言、道成白雪千扁去、畫得青山數軸來。

skandha) — form, sensation, cognition, formations, and consciousness — into which the psycho-physical organism can be analyzed.

²³ **clay shrine and dirt clod** (*deigan dokai* 泥龕土塊): I.e., the materials of the Buddhist icon. Perhaps alluding to the conversations of Chan Master Zhaozhou Congshen 趙州從諗. See *Jingde chuandeng lu* 景德傳燈錄, T.2076.51:277c3:

僧問、如何是佛。師云、殿裏底。僧云、殿裏者豈不是泥龕塑像。師云、是。

A monk asked, “What is a buddha?”

The Master said, “What’s in the hall.”

The monk said, “What’s in the hall — that’s nothing but a molded image in a clay shrine.”

The Master said, “Right.”

And see *Zongmen wuku* 宗門武庫, T.1998.47:951c06:

有僧問、如何是佛。云、土塊。

A monk asked, “What is a buddha?”

He said, “A dirt clod.”

thirty-two marks (*sanjūni sō* 三十二相): The extraordinary physical characteristics ascribed to the body of a buddha in Buddhist literature.

single blade of grass (*ikkyō sō* 一莖草): Likely reflecting a well-known Chan saying alluded to elsewhere in the *Shōbōgenzō*; it is seen, for example in the *Biyān lu* 碧巖錄 (T.2003.48:148a27-28):

有時將一莖草作丈六金身用、有時將丈六金身作一莖草用。

Sometimes we take one blade of grass and use it as a sixteen-foot golden body [of the buddha]; sometimes we take a sixteen-foot golden body and use it as one blade of grass.

three *asamkhyeya* and one hundred kalpas (*sangi hyakkō* 三祇百劫): The length of time it takes in some accounts to become a buddha; three incalculable (*asamkhyeya*) æons to master the perfections, and a hundred additional æons to develop the thirty-two marks.

²⁴ **black stone tortoise** (*seki uki* 石烏龜); **iron staff** (*tetsu shujō* 鐵拄杖): The former is a stone image of a black tortoise used as an auspicious decoration and sometimes used in Chan texts as a symbol of something free from deluded discrimination; the latter is the walking stick of the traveling Buddhist monk and often carried by the Chan master when he “ascends the hall” (*jōdō* 上堂) for a formal lecture. Why the two appear together here is uncertain.

²⁵ **form dharma** (*shiki hō* 色法); **mind dharma** (*shinpō* 心法): Standard terms for physical and mental phenomena respectively; or for the first of the five aggregates and the remaining four, respectively.

An old buddha has said,²⁶

The way attained, white snow flies off in a thousand flakes;

The painting done, blue mountains come forth in multiple scrolls.

[12]

これ大悟話なり、辨道功夫の現成せし道底なり。しかあれば、得道の正當恁麼時は、青山白雪を數軸となく畫圖しきたれるなり。一動一靜、しかしながら畫圖にあらざるなし。われらがいまの功夫、ただ畫よりえたるなり。十號・三明、これ一軸の畫なり。根・力・覺・道、これ一軸の畫なり。もし畫は實にあらざるといはば、萬法みな實にあらざ。萬法みな實にあらざば、佛法も實にあらざ。佛法もし實なるには、畫餅すなはち實なるべし。

This is the talk of great awakening, a saying revealing concentrated effort in pursuit of the way. Thus, at the very moment of gaining the way, the blue mountains and white clouds have been painted in what he calls “multiple scrolls.”²⁷ One moving, one still, yet all of it nothing but a painting.²⁸ Our present concentrated effort has come solely from a painting. The ten epithets and three knowledges — these are a single scroll of painting; the faculties, powers, awakening, and path — these are a single scroll of painting.²⁹ If we say that paintings are not real, then all the myriad dharmas are not real; if all the myriad dharmas are not real, then the buddha dharma is also not real. If the buddha dharma is real, then the “painted cake” must be real.

* * * * *

[13]

雲門匡眞大師、ちなみに僧とふ、いかにあらんかこれ超佛越祖之談。師いはく、糊餅。

²⁶ **old buddha** (*kobutsu* 古佛): The source of this verse, given in Chinese, has not been identified.

²⁷ **what he calls “multiple scrolls”** (*sūjiku to naku* 數軸となく): Following the reading of mss. that give *sūjiku to nazuku* 數軸となずく.

²⁸ **One moving, one still** (*ichidō ichijō* 一動一靜): Or “each movement, each stillness.” The translation assumes “clouds” and “mountains” respectively as the antecedents.

²⁹ **ten epithets and three knowledges** (*jūgō sanmyō* 十號・三明): (a) Ten titles by which a buddha is known, and (b) the three paranormal knowledges possessed by a buddha.

a) The ten epithets: (1) *tathāgata* (*nyorai* 如來; “thus come”), (2) *arhat* (*ōgu* 應供; “worthy”), (3) *samyak-saṃbuddha* (*shōtōgaku* 正等覺 or *shōhenchi* 正遍知; “perfectly awakened”), (4) *vidyā-carāṇa-saṃpanna* (*myōgyō enman* 明行圓滿; “perfectly endowed with wisdom and conduct”), (5) *sugata* (*zenzei* 善逝; “well gone”), (6) *lokavid* (*seken ge* 世間解; “knower of the world”), (7) *anuttara* (*mujō shi* 無上士; “unsurpassed”), (8) *puruṣadāmya-sārathi* (*jōgo jōbu* 調御丈夫; “tamer of people”); (9) *śāstā-devamanuṣyāṇām* (*tennin shi* 天人師; “teacher of devas and humans”); *bhagavān* (*seson* 世尊; “world-honored”).

b) The three knowledges: (1) *divya-cakṣus* (*tengen* 天眼; “the deva eye”), (2) *pūrva-nivāsānusmṛti* (*shukumei chi* 宿命智; “recollection of former lives”), (3) *āsrava-kṣaya-jñāna* (*rojin tsū* 漏盡通; “knowledge of the elimination of the contaminants”).

faculties, powers, awakening, and path (*kon riki kaku dō* 根力覺道): Four of the groups of virtues that make up the traditional list of the thirty-seven factors of bodhi (*sanjūshichi hon bodai bunpō* 三十七品菩提分法; S. *saptatṛiṃśad-bodhi-pakṣikā-dharmāḥ*; for Dōgen’s discussion of which, see *Shōbōgenzō sanjūshichi hon bodai bunpō* 正法眼藏三十七品菩提分法): (1) the five faculties (*kon* 根; S. *indriya*); (2) the five powers (*riki* 力; S. *balāni*); (3) the seven factors of awakening (*kakushi* 覺支; S. *bodhyaṅga*); and (d) the eightfold path (*dō* 道; S. *mārga*).

Great Master Kuangzheng of Yunmen was once asked by a monk, “What is the talk that transcends the buddhas and surpasses the ancestors?”³⁰

The Master said, “Pastry cakes.”

[14]

この道取、しづかに功夫すべし。糊餅すでに現成するには、超佛越祖の談を説著する祖師あり、聞著せざる鐵漢あり、聽得する學人あるべし、現成する道著あり。いま糊餅の展事投機、かならずこれ畫餅の二枚三枚なり。超佛越祖の談あり、入佛入魔の分あり。

This saying, we should work on quietly. Where “pastry cakes” are fully realized, there will be ancestral masters who speak of “talk that transcends the buddhas and surpasses the ancestors,” men of iron who do not hear it, and students who listen to it; and they have sayings that realize it.³¹ Divulging the matter and achieving accord using “pastry cakes” here is certainly one or two “painted cakes.”³² They have the “talk that transcends the buddhas and surpasses the ancestors”; they have the status of entering into buddha and entering into Māra.³³

* * * * *

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[15]

先師道、脩竹芭蕉入畫圖。

My former master said, “The tall bamboo and the banana plant enter the picture.”³⁴

[16]

この道取は、長短を超越せるものの、ともに畫圖の參學ある道取なり。

This saying is a saying in which one who has transcended and surpassed the long and the short studies the picture of both.

[17]

脩竹は長竹なり。陰陽の運なりといへども、陰陽をして運ならしむるに、脩竹の年月あり。その年月陰陽、はかることうべからざるなり。大聖は陰陽を覩見すといへども、大聖、陰陽を測度することあたは

³⁰ **Great Master Kuangzheng of Yunmen** (*Unmon Kyōshin daishi* 雲門匡眞大師): I.e., Yunmen Wenyan 雲門分偃 (864–949). “Great Master Kuangzheng” is a posthumous title; “Yunmen” is the name of a mountain in the Shaozhou 韶州 area of Guangdong Province. This dialogue, given here mostly in Japanese, is found in several sources; see, e.g., *Yunmen Kuangzhen chanshi guanglu* 雲門匡眞禪師廣錄, T.1988.47:548b5-6; *Biyan lu* 碧巖錄, T.2003.48:204b13-14, case 77.

³¹ **men of iron who do not hear it** (*monjaku sezarū tekkan* 聞著せざる鐵漢): “Man of iron” (*tekkan* 鐵漢) is a common Chan term, occurring frequently in Dōgen’s writings, for the solid practitioner. Some mss. give here the less surprising *monjaku seru* 聞著せる (“have heard it”).

³² **Divulging the matter and achieving accord using “pastry cakes” here** (*ima kobyō no tenji tōki* いま糊餅の展事投機): “Divulging the matter and achieving accord” is a fixed idiom, common in Chan texts, used especially for the relationship between master and disciple; “to divulge the matter” means to speak one’s mind; “to achieve accord” means to adapt to the other.

³³ **status of entering into buddha and entering into Māra** (*nyūbutsu nyūma no bun* 入佛入魔の分): I.e., advanced spiritual abilities, taking *bun* 分 here as *mibun* 身分 (one’s “place,” or “lot”). To “enter into buddha and Māra” is a common image in Chan texts, as in the saying, “You can enter into buddha (*ru fo* 入佛), but you can’t enter into Māra (*ru mo* 入魔). (See, e.g., Dahui Zonggao’s 大慧宗杲 *Zongmen wuku* 宗門武庫, T.1998B.47:950a15.)

³⁴ **My former master** (*senshi* 先師): I.e., Tiantong Rujing 天童如淨 (1162-1227). His words occur at *Rujing chanshi yulu* 如淨禪師語錄, T. 2002A. 48:126c24–25.

ず。陰陽ともに法等なり、測度等なり、道等なるがゆゑに。いま外道・二乗等の心目にかかはる陰陽にはあらず。これは脩竹の陰陽なり。脩竹の歩曆なり、脩竹の世界なり。脩竹の眷屬として十方諸佛あり。しるべし、天地乾坤は脩竹の根莖枝葉なり。このゆゑに、天地乾坤をして長久ならしむ、大海須彌・盡十方界をして堅牢ならしむ、拄杖・竹篋をして一老・一不老ならしむ。

“Tall bamboo” is long bamboo.³⁵ While it may be the movement of yin and yang, what makes the yin and yang move are the years and months of the “tall bamboo.”³⁶ Those years and months, the yin and yang, cannot be calculated. The great sage may observe the yin and yang, but the great sage cannot measure the yin and yang; for with both yin and yang, the dharmas are equal, the measurements are equal, the ways are equal.³⁷ They are not the yin and yang now seen by the mind and eye of the other paths and the two vehicles; they are the yin and yang of the “tall bamboo.”³⁸ They are the transit of the “tall bamboo”; they are the world of the “tall bamboo.”³⁹ As attendants of the “tall bamboo,” there are the buddhas of the ten directions. We should realize that heaven and earth are the roots, trunks, branches, and leaves of the “tall bamboo.” Therefore, they make heaven and earth long endure; they stabilize the great oceans and Sumeru, and all the worlds in the ten directions; they make the staff and the bamboo truncheon “one old, one not old.”⁴⁰

[18]

芭蕉は、地水火風空・心意識智慧を根莖枝葉・華果光色とせるゆゑに、秋風を帶して秋風にやぶる。のこる一塵なし、淨潔といひぬべし。眼裏に筋骨なし、色裏に膠●[麤 using 肉偏]あらず、當處の解脱あ

³⁵ “Tall bamboo” is long bamboo (*shūchiku wa chōchiku nari* 脩竹は長竹なり): Dōgen is here simply explaining the Chinese term.

³⁶ While it may be the movement of yin and yang (*onyō no un nari to iedomo* 陰陽の運なりといへども): I.e., although the length of the bamboo is a result of the processes of yin and yang.

³⁷ great sage (*daishō* 大聖): May refer either (a) to a buddha or other advanced Buddhist adept, or (b) to a sagely figure of Chinese tradition.

the dharmas are equal, the measurements are equal, the ways are equal (*hō tō nari, shikitaku tō nari, dō tō naru* 法等なり、測度等なり、道等なる): Repeating the rhetorical pattern seen above, section 8.

³⁸ mind and eye of the other paths and the two vehicles (*gedō nijō tō no shin moku* 外道二乗等の心目): I.e., the perceptual faculties of the members of non-Buddhist religions and non-Mahāyāna Buddhist traditions.

³⁹ transit of the tall bamboo (*shūchiku no horeki* 脩竹の歩曆): Using an astrological term for the progress of a body through the celestial houses.

⁴⁰ great oceans and Sumeru (*daikai sumi* 大海須彌): I.e., Mount Sumeru, the mountain at the center of a Buddhist world system. “The great oceans” (*daikai* 大海) likely refers to the rings of seas surrounding Sumeru.

they make the staff and the bamboo truncheon “one old, one not old” (*shujō shippei o shite ichi rō ichi furō narashimu* 拄杖・竹篋をして一老・一不老ならしむ): “Staff” (*shujō* 拄杖) and “truncheon” (*shippei* 竹篋) refer to implements carried by the Zen master: a walking staff and a curved stick held when teaching. The expression “one old, one not old” reflects a verse by Dongshan Liangjie 洞山良价 (*Dongshan Wupen chanshi yulu* 洞山悟本禪師語録, T.1986A.47:510a19-20; and quoted by Dōgen in his *Eihei kōroku* 永平廣録 (DZZ.3:226, no. 351):

道無心合人、人無心合道。欲識箇中意、一老一不老。

When the way is without mind, it matches the person;

When the person is without mind, she matches the way.

If you want to know the point in this,

It’s one old, one not old.

り。なほ速疾に拘牽せられれば、須臾刹那等の論におよばず。この力量を擧して、地水火風を活計ならしめ、心意識智を大死ならしむ。かるがゆゑに、この家業に春夏秋冬夏を調度として受業しきたる。

“The banana plant” takes earth, water, fire, wind, and space; mind, intellect, consciousness, and wisdom as its “root, stalk, branches, and leaves, flowers and fruit, lustrous and colored”; therefore, it wears the autumn wind and is broken by the autumn wind.⁴¹ Not a single dust mote remains; we can say it is pure. In the eye, there are no sinews or bones; in the colors, there is no adhesive: there is liberation on the spot.⁴² Since it is restricted to being quick, it is not a question of moments or *kṣana*.⁴³ Taking up this power, it makes a livelihood of earth, water, fire, and wind; it makes the great death of mind, intellect, consciousness, and wisdom.⁴⁴ Thus, in this family enterprise, the work has been taken on with spring, autumn, winter, and summer as the implements.

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[19]

いま脩竹・芭蕉の全消息、これ畫圖なり。これによりて竹聲を聞著して大悟せんものは、龍蛇ともに畫圖なるべし、凡聖の情量と疑著すべからず。那竿得恁麼長なり、這竿得恁麼短なり。這竿得恁麼長なり、那竿得恁麼短なり。これみな畫圖なるがゆゑに、長短の圖、かならず相符するなり。長畫あれば、短畫なきにあらず。この道理、あきらかに參究すべし。ただまさに盡界・盡法は畫圖なるがゆゑに、人法は畫より現じ、佛祖は畫より成ずるなり。

Now, as for the whole situation of the “tall bamboo” and “banana plant,” they are a picture. Based on this, those who have a great awakening by hearing the sound of bamboo, whether

⁴¹ **earth, water, fire, wind, and space; mind, intellect, consciousness, and wisdom** (*chi sui ka fū kū · shin shin i shiki chie* 地水火風空心意識智慧): I.e., the physical and mental realms. The first five terms (*chi sui ka fū kū* 地水火風空) represent the five elements of Buddhist physics; the next three terms (*shin i shiki* 心意識) are a common expression for mental functions; the last item (*chie* 智慧) is the standard binomial expression for “wisdom” (though, for linguistic symmetry, it might be that we are supposed to read it here as separate words, “knowledge” and “wisdom”).

“root, stalk, branches, and leaves, flowers and fruit, lustrous and colored” (*kon kyō shi yō ke ka kō shiki* 根莖枝葉・華果光色): From a line in the *Lotus sūtra* describing the varied plants of the world watered by the same rain (*Miaofa lianhua jing* 妙法蓮華經, T.262.9:19c26-27).

⁴² **in the colors, there is no adhesive** (*shikiri ni kōchi arazu* 色裏に膠●[糲 using 肉偏]あらず): Usually written *kōchi* 膠糲; referring to the bonding agent in pigments. The choice of “color” for *shiki* 色 here obscures its use to render *rūpa*, the object of the “eye” (*gen* 眼) with which it is being paired.

there is liberation on the spot (*tōsho no gedatsu ari* 當處の解脱あり): It is not obvious what is liberated from what. Perhaps the banana plant is liberated, or the “eye” and “colors” are both liberated.

⁴³ **Since it is restricted to being quick** (*sokuchi ni kōken serareba* 速疾に拘牽せられれば): Some editions read here “since it is not restricted in its quickness” (*sokuchi ni kōken serarezareba* 速疾に拘牽せられざれば). **moments or *kṣana*** (*shuyu setsuna* 須臾刹那): The term *kṣana* is used in Buddhist texts for the shortest unit of time. The term *shuyu* 須臾 is used for Sanskrit *muhūrta*, a very short period of time, sometimes reckoned as 216,000 *kṣāna*, or one thirtieth part of a day.

⁴⁴ **Taking up this power** (*kono rikiryō o koshite* この力量を擧して): Both the agent of the verb and the antecedent of the pronoun are unexpressed. The translation assumes that the “banana plant” takes up the power of liberation, but one might also understand that we take up the power of the “banana plant.”

dragons or snakes, must be pictures.⁴⁵ We should not doubt this with the sentiments of common people and sages.⁴⁶ It is “that trunk is that long”; it is “this trunk is this short”; it is “this trunk is this long”; it is “that trunk is that short.”⁴⁷ Because they are both pictures, inevitably they match long and short pictures. It is not that, when there are long pictures, there are no short pictures. We should clearly study this principle. Truly, because all the worlds and all the dharmas are a picture, persons and dharmas appear from the picture; buddhas and ancestors are realized from the picture.

[20]

しかあればすなはち、畫餅にあらざれば充飢の藥なし、畫飢にあらざれば人に相逢せず、畫充にあらざれば力量あらざるなり。おほよそ、飢に充し、不飢に充し、飢を充せず、不飢を充せざること、畫飢にあらざれば不得なり、不道なるなり。しばらく這箇は畫餅なることを參學すべし。この宗旨を參學するとき、いささか轉物轉の功德を、身心に究盡するなり。この功德、いまだ現成せざるがごときは、學道の力量、いまだ現成せざるなり。この功德を現成せしむる、證畫現成なり。

This being so, if it is not a “painted cake,” it has no cure that “satisfies hunger”; if it is not painted hunger, it never encounters a person; if it is not painted satisfaction, it has no efficacy. In general, satisfying hunger, satisfying non-hunger, not satisfying hunger, not satisfying non-hunger — if they are not painted hunger, they are not attained, they are not spoken of. We should study for a while the fact that this is a painted cake.⁴⁸ When we study the essential point of this, we thoroughly investigate with body and mind a little of the virtue of turning things and things

⁴⁵ **those who have a great awakening by hearing the sound of bamboo** (*chikushō o monjaku shite daigo sen mono* 竹聲を聞著して大悟せんもの): Likely an allusion to the awakening of Xiangyan Zhixian 香嚴智閑, as told in the story above, Note 6, in which he gained an understanding upon hearing the sound of a tile shard striking a bamboo. **dragons or snakes** (*ryūda* 龍蛇): Also read *ryōda*, *ryōja*, and *ryūja*. Used generically for reptilian creatures, and sometimes used for great men (“a dragon of a snake”); in the context here, likely “the great and the small” — i.e., akin to “common people and sages” (*bonshō* 凡聖).

⁴⁶ **common people and sages** (*bonshō* 凡聖): I.e., ordinary people and advanced adepts on the Buddhist path.

⁴⁷ “**that trunk is that long**” (*na kan toku inmo chō* 那竿得恁麼長): After a saying of Cuiwei Wuxue 翠微無學 (dates unknown) included in Dōgen’s *Mana Shōbōgenzō* 真字正法眼藏 (DZZ.5:162, case 71) and treated elsewhere in his writings. Here is the version from the *Jingde chuandeng lu* 景德傳燈錄 (T.2076.51:318c4-7):

問、如何是西來的的意。翠微曰、待無人即向汝說。師良久曰。無人也請師說。翠微下禪床引師入竹園。師又曰、無人也請和尚說。翠微指竹曰、遮竿得恁麼長、那竿得恁麼短。

[Yunmen Wenyan 雲門文偃 (864-949)] asked, “What is the clear intention of [Bodhidharma’s] coming from the west?”

Cuiwei said, “Once no one’s around, I’ll tell you.”

The Master [i.e., Wenyan] waited a while and said, “No one’s around; I beg the Master to tell me.”

Cuiwei got down from his meditation seat and led the Master into the bamboo garden.

The Master said again, “No one’s around; I beg the Reverend to tell me.”

Cuiwei pointed at the bamboo and said, “This trunk is this long; that trunk is that short.”

⁴⁸ **this is a painted cake** (*shako wa gabyō naru* 這箇は畫餅なる): The pronoun “this” (*shako* 這箇) here has no obvious antecedent; perhaps, a reference to our existence here and now.

turning.⁴⁹ Where this virtue is not yet manifest, the power of studying the way is not yet realized. To bring about the realization of this virtue is the realization that verifies the painting.

正法眼藏畫餅第二十四
Treasury of the True Dharma Eye
Painted Cakes
Number 24

爾時仁治三年壬寅十一月初五日、在于觀音導利興聖寶林寺示衆
Presented to the assembly at Kannon Dōri Kōshō Hōrin Monastery,
fifth day, eleventh month of the senior water year of the tiger, the third year of Ninji [28
November 1242]

仁治壬寅十一月初七日、在于興聖客司書寫之。懷奘
Copied this in the guest office at Kōshō,
seventh day, eleventh month of the senior water year of the tiger, in Ninji [30 November 1242].
Ejō

⁴⁹ **turning things and things turning** (*tenmotsu motten* 轉物物轉): Expressions best known from the Chinese *Śūraṅgama-sūtra* 首楞嚴經 (T.945.19:111c25-28):

一切衆生從無始來迷己爲物。失於本心爲物所轉。故於是中觀大觀小。若能轉物則同如來。身心圓明、不動道場、於一毛端遍能含受十方國土。

Living beings from beginningless time have all been deluded by things. They lose their original mind due to being turned by things. Therefore, they see here the large and see the small. If they could turn the things, they would be the same as a tathāgata. Their bodies and minds would be perfect and bright; without moving from the place of awakening, in the tip of a single hair, they could fully include the lands of the ten directions.