

Title

參

SAN

參

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

同

DŌ

同

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

契

KAI

契

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

The Union of the Phenomenal and Spiritual Worlds M.

Condition, Being and Their United Activity B.

"The True Meaning of One and Many"

1. チク - 土 大 仙 の 心  
 CHIKU - DO DAI SEN no SHIN,  
 Bamboo Indian.C earth locality great sage hermit ascetic 's Mind Heart  
 "Big Mind which includes everything"  
 India Buddha

竹  
土  
大  
僊  
心

The Mind of the Great Sage of India M.  
 The mind of the great sage of India 1. B. \*

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

2. 東 - 西 密 に  
 TŌ - ZAI MITSU ni  
 East "China" West "India" close together secret; occult; esoteric; 'familiarily, intimately'  
 "Exactly, without a gap between the two"

東  
西  
密  
相  
付

相 - 付 す  
 AI - FU su.  
 together mutually give to adjoin attach

'to connect to each other

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

"Handed down closely from West to East"

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

3. 人 根 = 利 鈍 有 ( )  
 NIN - KON ni RI - DON A - ri  
 man root sharp dull to be  
 "sence organs" to have  
 human beings  
 "human potentiality" sharp or blunt  
 bright or dull

人  
木根  
有  
利  
鈍

By variables of wit and dullness, M.

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

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

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

"People discriminate the dull from the wit,"

4. 道 = 南 北 の 祖  
 DŌ ni NAM - BŌKU no SO  
 Way (nan) (HOKU) 's Patriarch  
 South North Ancestor  
 Founder

道  
無  
南  
北  
祖

無 - し  
 NA - shi.  
 is not

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

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

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

5.	靈 REI	-	源 GEN		明 * MYO	に ni	靈 源 明
	soul spirit spiritual energy "something wonderful; something beyond description"		spring source origin		clear bright brightness		源 明
	source "source of the teaching"				brightly in brightness		

皎 KŌ	-	潔 KET (KETSU)	-	た tata-ri
white shining		pure clean righteous		
is pure is stainless				

靈  
源  
明  
皎  
潔

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

The Mysterious source is clear and bright, B.

"The source of the teaching is pure and stainless,"

\* See note under line 15 on MYŌ and AN

6.	支 SHI	-	派 HA		暗 AN	ni	流 RU	-	注 CHU	-	す SU.	枝 派 暗 流 注
	branch		stream		darkness		flow		pour flow			
	branch stream "various beings" phenomena B.						flow					

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

The tributary streams flow through the darkness. B.

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

事

7.

JI

を  
o

執  
SHU

"being"  
thing; fact;  
affair; concern;  
matter; action;

obj.

to form an attachment;  
to grasp  
take hold

phenomena; "somethingness"  
It is practice of the thing,  
affair, matter, in contrast with  
RI-theory or the underlying  
principle. C.D.

"whatever it is that can be intro-  
duced into your consciousness is JI"  
(see next line for comparison of RI and JI)

執  
事  
元  
是

す る  
su - ru  
to do

も  
mo  
also

元  
MOTO  
origin  
"of course"  
'originally'

是 ね  
KO = re  
this

~~迷~~  
迷

迷 ( )  
MAYO - i,

delusion  
to be deluded  
to be perplexed  
to be misguided

Born, we clutch at things M.

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

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

8.

理 \*  
RI

に  
ni

契  
KANNA  
(KANNO)

之

"recognize"  
"make a point"

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

契  
理  
亦  
非  
小悟

も  
mo

亦  
MATA

悟  
SATO - ri

に  
ni

非  
ARA - zu

also

again

enlightenment  
understanding  
awakening

is not

also

And later compound our delusion by following ideals. M.

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

"But to recognize truth is not always enlightenment"

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

Comparison of RI and JI

(for JI see line 7 also)

RI

JI

noumena  
principle  
absolute  
real  
cause  
fundamental essence  
potential

phenomena  
practice  
relative  
imperial  
effect  
external activity  
actual

(Examples)

store  
ocean  
static

distribution  
wave  
kinetic C.D.

9. 門 (MON) - 門 (MON) IS (ICHI) - 切 (SAI) no 境 (KYŌ)

gate gate one cut 's region, territory; the sphere of mind, the sphere of form for eye, sound for ear, etc. Any objective mental projection regarded as reality. C.D.

the senses all

門  
門  
—  
切  
境

Each sense gate and it's object; M.

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

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

"Our five senses and the objective world,"

"Various beings which we see and hear."

"Instead of saying everything we say: 'MONMON ISAI NO KYŌ.'"

10. 回 (E) - 互 (GO) to (to) 不 (FU) - 回 (E) - 互 (GO) to,\*

to turn mutually and not to turn mutually and  
revolve together together un- revolve together

interchange; intermutation; "interdependency of being" "absolute independence"

廻  
互  
不  
廻  
互

Dependence and non-dependence, M.

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

"....are interdependent and independent."

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

11. 回                    し                    て                    更                    に                    相                    渉                    3                    廻

E                    -                    shi                    -                    te                    SARA                    ni                    AI                    -                    WATA                    -                    ru.

to turn                    doing                    again                    together                    migrate (however)

revolve                    after all                    mutually                    cross, ford                    pass (time)

"interrelationships"                    more and more                    "going on and on"

interrelating

而  
更  
相  
渉

Entering together into mutual relations, M.  
 Related, yet working differently,  
 "Things interrelated endlessly going on and on everywhere,"  
 "This 'interdependency' goes on and on."

12 爾                    ら                    ざ                    れ                    ば                    位                    に                    依                    つ                    て                    住                    す

SHIKA - ra                    za-re -ba                    KURAI                    ni                    YO - t - te                    JŪ - su.

so                    'if not'                    grade                    depending on                    to dwell

in that way                    rank, place                    to rely on                    reside

if not so; or else                    "position"                    according to the position                    live

不  
爾  
依  
位  
住

And yet standing apart in their own uniqueness. M.  
 Though each keeps its own place. 9. B.  
 "And everything stays in its own place."  
 "Or else it stays in its own position."



13. 色 SHIKI

outward appearance;  
form, color,  
matter, thing;  
the desirable...  
the phenomenal

元 KOTO

beginning  
origin  
'originally'  
C.D.

質 SHITSU

"nature"  
quality  
substance  
matter

像 ZO

image  
statue  
"figure"  
"form"

色  
本  
質  
見  
象

を  
obj.

と  
KOTO

different

に  
ni

し  
shi,

to do

to differ

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

14.	聲 SHO	本 MOTO	樂 RAKU (RAKU)	苦 KU	聲 元 異 樂 苦
	sound tone voice	origin source 'originally'	pleasure "something which you care for"	suffering "something which will create some bitter feeling...suffering is too big a word." PAIN	

を obj.	異 KOTO	に ni	す su.
	different		to do
	to differ distinguish, give rise to B.		

The voices soft and harsh in apparant isolation. M.  
 Sound (taste, smell, etc.) distinguish comfort and  
 discomfort. B.  
 "There is good taste and bad taste and good sound and  
 bad sound, and good feeling and bad feeling."

15.	暗 AN *	は wa	上 JŌ	-	中 CHŪ **	暗 合 上 中 言
	darkness	subj. as for	top up high superior		middle	
<p>"superior and inferior" "superior, middle and inferior"</p>						

\* In the Sandokai (with the Probable exception of lines 5 and 6), AN "darkness" represents "the absolute" and MYŌ or MEI "brightness" represents the "relative". Usually, in Christian as well as Buddhist writings, the symbols of light and dark have opposite meanings: e.g. "God is light; ignorance is darkness."

\*\* Usually JŌGE "high and low" would be used, but here JŌCHŪ, "high and middle" are used to represent the whole range from top to bottom.

の	言	に	合	( )
no	KOTO	ni	KANA	- i,
's	word		combine "to include or fit together"	

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

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

16 明 は 清 濁 の 句 を 分 つ  
 MEI wa. SEI - DAJU no KU o. WAKA - tsu.

brightness sbj.) pure impure 's line obj.  
 as for unclean clause  
 muddy passage  
 to know  
 to understand  
 "to make clear"

明  
 清  
 濁  
 句

And light separates the murky phase from the pure. M.  
 12.

The brightness distinguishes good and bad literature. B.

"In brightness only the duality of pure and impure is apparent."

"In brightness dualistic words become apparent."

17. 四 大 \* の 性 自 ら 復 す  
 SEI - DAI no SHO ONOZUKA - ra FUKU - su,

four great 's nature naturally returns to  
 four elements disposition of itself revert  
 "quality" resume

四  
 大  
 性  
 自  
 復

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

The characteristics of the four elements draw together. M.  
 13.

The four elements return to their nature, B.  
 14.

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

18. 子 の 其 母 を 得 ぞ が 如 し  
 KO no SONO HANA o U - ru ga GOTO - shi  
 child sbj. that mother obj. .has like  
 (not 's) his as

Like a child returning to its mother. M.

As a child to its mother. B.

"Just like a child has his mother."

如  
子  
得  
其  
母

19. 火 は 熱 し 風 は 動 揺  
 HI wa HES - shi KAZE wa DO - YO.  
 fire sbj. (NETSU) hot to do wind sbj. motion shake  
 sway  
 to heat blows; moves

The heat of fire, the moving wind, M.

Fire is hot, wind moves, B.

"Fire heats; wind blows."

火  
熱  
風  
動  
揺

20. 水 は 濕 い 土 也 は 堅 固  
 MIZU wa URUO - i CHI wa KEN - GO.  
 water sbj. to make wet earth sbj. hard hard  
 to get wet solid solid  
 stiff

The water, wet, and the solid earth. M.

Water is wet, earth hard. B.

"Water wets; earth is solid."

水  
濕  
土  
堅  
固

strong; solid;  
secure; firm

21. 眼 は 色 耳 は 音 聲  
 MANAKO wa MIRO MIMI wa ON - JO.  
 eye sbj. form and color ear sbj. sound voice  
 sound, voice

眼  
色  
耳  
音  
聲  
耳

Eyes to see, sounds to hear, M.  
 Eyes see, ears hear B.  
 "Eyes see, ears hear sound."  
 "For eyes there is form and color; for ears there is sound and voice."

22. 鼻 は 香 舌 は 鹹 酸  
 HANA wa KA SHITA wa KAN - SO.  
 nose sbj. smell tongue sbj. salty sour  
 scent

鼻  
香  
舌  
鹹  
酸

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

然 也 一 一 の 法 に 於 て 然

23. SHIKA - mo ICHI - ICHI no HO\* ni OI - te,  
moreover nevertheless one one 's dharma depending on in, as for  
one by one separately "each"

依 二 法

\* (Here dharma means all things, not teaching or Law.)

But in each related thing, M.

16.

Each is independent of the other B. (C)

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

根 に 依 葉 分 布 す

24. NE ni YOI - te HA BUM - PU - su.  
root (YOTSU) leaf (BUN) divide to spread  
depending on to distribute

依 根 葉 分 布

As leaves grow from roots, M.

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

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

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

25. 本 末 須らく 宗に 歸す へし

HON - MATSU SUBEKA-ra- ku SHU ni KI su - be- shi.

(HON) end by all means "source" return should do  
 root necessarily sect essence  
 source

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

本  
末  
須  
歸  
宗

End and Beginning return to the source. M.

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

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

26. 尊 卑 其の 語 を 用 (用)う

SON - PI SONO GO o MOCHI - u.

(SON) humble that word obj. use  
 precious these words  
 noble

high and low

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

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

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

尊  
卑  
用  
其  
語



27. 明 中 有 暗  
 MEI - CHŪ ni ATA - t - te AN A - ri,  
 brightness middle within darkness is  
 "actually" properly naturally

當  
明  
中  
有  
暗

Within light there is darkness, M.

Within the light there is darkness, B.

"Within brightness there is darkness."

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

28. 暗 相 以 之 遇 事 勿 以  
 AN - SŌ o MOT - - - te A - u KOTO NAKA - re,  
 darkness "side" obj. (MOTSU) (ō) thing don't  
 characteristic with to meet shouldn't  
 to treat  
 should not meet

勿  
以  
暗  
相  
遇

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

...but do not be attached to this darkness. B.

"you should not meet someone with the idea of darkness only."

"Don't be attached to the darkness."

29. 暗 中 に 當 づ 乙 明 有 り  
 AN - CHŪ ni ATA - t - te MEI A - ri,  
 darkness middle brightness is  
 within  
 "actually, properly naturally"

當  
暗  
中  
有  
明

Within darkness there is light, M.

Within the darkness there is light, B.

"Within the darkness there is brightness."

"Actually, within darkness there is brightness."

30. 明 相 在 以 乙 者 見 之 事 勿 也  
 MEI - SŌ o MOT - te MI - ru KOTO NAKA - re.  
 brightness "side" obj. (MOTSU) with to see thing don't  
 Character-istic fact shouldn't  
 don't see; should not see

勿  
以  
明  
相  
覩

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

but do not look for that light. B.

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

31. 明 暗 各 相 對 乙  
 MEI - AN ONO-ONO AI - TAI - shi - te,  
 brightness darkness each together opposite doing  
 to lie opposite  
 "to face each other; to be a pair"

明  
暗  
各  
相  
對

Light and darkness go with each other M.

Light and darkness are a pair. B.

"Darkness and brightness are opposite."

32. 比 HI comparison  
 す su to do  
 る ru  
 に ni  
 前 ZEN before  
 後 GO after  
 の no 's

in comparing  
 "like"

歩 AYUMI step  
 の no 's  
 如 GOTO to be like  
 -  
 し shi. to seem like  
 "like"

比  
 如  
 前  
 後  
 歩

Like the sequence of steps in walking. M.

Like the foot before and the foot behind in walking. B.

"This is like the foot forward and backward, forward and behind."

33. 萬 (BAN) myriads 10,000  
 物 MOTSU thing  
 自 ONOZUKA naturally, of itself  
 ら ra  
 功 KŌ merit meritorious deeds "value"  
 有 A has, is  
 り ri,

all things  
 all creation

All things have inherent potentiality, M.

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

"There is virtue in all beings,"

"There is their own nature in many things,"

萬  
 物  
 自  
 有  
 功

34 當 (に) 用 と 處 と ち 當  
 MASA - ni YŌ to SHO to o 言  
 "actually" use and place and obj.  
 properly function to dwell  
 naturally to abide

(and) 及  
 處

言 べ し  
 YŪ - be - shi.

say should  
 to speak  
 (express - D.)

Both function and rest reside within. B.

And is related to everything else in function and position. (is relative) B.

"You should notice its application and where the truth is applied."

35. 事 存 す れ ば 函 蓋 合 し  
 \* JI SON su - re - ba KAN GAI GAS - shi,  
 being exist if it does box lid to join together  
 thing "to meet"

事  
 存  
 函  
 蓋  
 合

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

With the actual comes the ideal, like a box and its lid. M.

Ordinary life fits the absolute as a box and its lid. B.

"Where there is JI there is RI like container and cover meet."

36. 理 應 ず れ ば 箭 鋒 柱 っ  
 RI \* 0. zu - re - ba SEM - PO SAsA - u.  
 (SEN) (SAsO)  
 "truth" respond if it does point  
 reply . arrow 'to meet  
 correspond head on'

理  
應  
箭  
鋒  
柱

\* See line 3  
 "JI is understood in this line"

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

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

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

37. 言 を 承 け て は 須 ら く  
 KOTO o UR - ke - te wa SUBEKA - ra - ku  
 word obj. receiving sub. naturally  
 ("includes by all means  
 everything") "should"

承  
言  
須  
會  
宗

宗 を 會 っ べ し  
 SHU o E - su - be - shi.  
 sect obj. understand should do  
 "source"  
 essence

Understand the basic truth from these words. M.

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

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

38

自

ら

規

矩

を

MIZUKA - ra

KI - KU

oneself  
personally

standard ruler  
measure carpenter's  
square

obj.

standard; criterion  
rule

勿  
自  
立  
規  
矩

立

す

事

勿

れ

RISU - suru  
(RITSU)

KOTO

NAKAN - re

to stand  
to establish

thing  
fact

should not  
do not

should not establish

And do not set up your own standards. M.

Do not judge by any standards. B.

"You should not establish rules for yourself."

觸

目

道

を

會

せ

ず

ん

は

39. SOKU - MOKU

DŌ o

E - se - zu - m - ba,

touching eye  
"sense organs"  
"Antenae"

Tao obj.  
the Way  
road

understand to do if you don't  
if you don't understand

seeing

"to use our eyes and  
our 5 senses. Our  
everyday affairs;  
our everyday life"

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

If you do not see the way, B.

"If you don't understand Tao; if you don't understand the Way,"

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

觸  
目  
不  
會  
道

40. 足 を 運 ぶ も 焉 んぞ  
 ASHI o HAKO - bu mo IEUKU - n - zo  
 leg obj. carry, advance also how  
 foot obj. transport even if  
 "to practice"

運  
足  
焉  
知  
路

路 を 知 ら ん  
 MICHI o SHI - ra - n.  
 Tao obj. to know rhetorical ending  
 way read

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

41. 步 を 進 む れ は 近 遠 に  
 AYUMI o SUSU - ru - re - ba GON - NON ni  
 step obj. to advance if near (ON) far  
 foot  
 "to practice"

進  
步  
非  
近  
遠

非 ず  
 ARA - zu  
 not

As you walk further, the distinction between near and far  
 disappears. A.  
 22.  
 When you walk the way it is not near, it is not far. B.  
 "There's no idea of far away from the goal or nearer to the goal."

42. 迷 う 乙 山 河 の 固 ぎ  
 MAYO - u - te SEN - GA no KO o  
 (MAYOTE) mountain river 's hard difficulty obj.  
 being deluded  
 "if you are deluded"

迷  
 隔  
 山  
 河  
 固

隔 つ  
 HEDA - tsu.  
 separate  
 to divide  
 cut off

And if you become lost, obstructing mountains and rivers arise. M.  
 If you are deluded you are mountains and rivers away from it. B.  
 "You will be separated from the Tao by the difficulties of crossing mountains and rivers."

43. 謹 ん で 参 玄 の 人 に 白 す  
 TSUTSUSHI - n - de SAN - GEN no HITO ni MO - su.  
 respectfully 3 "deep" 's person speak  
 coming black  
 visiting mystery  
 seekers of truth

謹  
 白  
 参  
 同  
 玄

This I offer to seekers of truth: M.  
 I say respectfully to those who wish to be enlightened, B.  
 "I say this much to the people who want to visit the real teachers:"  
 "Most respectfully or reverently I tell all the seekers of the way;"



44. 光                      陰                      虚                      L                      く  
 KŌ                      -                      IN                      MUYA                      -                      shi                      -                      ku  
 light                      shadow                      vainly  
 sunbeam                      Yin  
 brightness                      darkness  
 time  
 day and night

度                      事                      莫                      不  
 WATA                      -                      ru                      KOTO                      NAKA                      -                      re  
 to cross                      thing                      do not  
 to ferry                      fact                      should not  
 to ford  
 to pass (time)  
 to spend  
 dont spend, pass;  
 should not spend, pass;

光  
陰  
莫  
虚  
度

Waste no time. H.

Do not waste your time in time. B.

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

"Don't spend your time in vain."

SUPPLEMENTARY MATERIAL

SOURCE KEY

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

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

4.

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

The Agreement of Three and Sameness

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

\* The four elements are fire, water, earth and wind.

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

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

1. SAN DŌ KAI

(The numbers refer to the lecture numbers)

CHIKUDO DAI BEN NO SHIN, <sup>2.</sup> TŌ ZAI MITSU NI AIFUSU.. NINPON NI  
 RIDON ARI, DŌ NI NAMBOKU NO SO NASHI. <sup>3.</sup> REIGEN MYŌ NI KŌKETTARI,  
 SHIHA AN NI RUCHŪBU. JI O SHŪ SURU NO MOTO KORE MAYOI, RI NI  
 KANŌ MO MATA SATORI NI ARAZU. <sup>4.</sup> MON MON ISSAI NO KYŌ, EGO TO  
 FUEGO TO, <sup>5.</sup> ESHITE SARA NI AIWATARU. SHIKARA ZAREBA KURAI NI YOTTE  
 JŪSU. <sup>6.</sup> SHIKI MOTO SHITSUZŌ O KOTO NISHI, SHŌ MOTO RAKKU O KOTO  
 NISU. AN WA JŌCHŪ NO KOTO NI KANAI, MEI WA SEIDAKU NO KU O  
 WAKATSU. <sup>7.</sup> SHIDAI NO SHŌ ONOZUKARA FUKUSU, KO NO SONO HANA O URU  
 GA GOTOSHI. HI WA NESSHI, KAZE WA DŌYŌ. MIZU WA URUOI, CHI WA  
 KENGO. <sup>8.</sup> MANAKO WA IRO, MIMI WA ONJŌ. HANA WA KA, SHIKAWA KAKSO. X  
 SHIKA NO ICHI ICHI NO HŌ NI OITE, ME NI YOTTE HABUMPUSU. HOMMATSU  
 SUBEKARAKU SHŪ NI KI-SUBESHI. SOMPI SONO GO O MOCHIŪ. <sup>9.</sup> MEICHŪ NI  
 ATATTE AN ARI, AN SŌ O MOTTE AU KOTO NAKARE. ANCHŪ NI ATATTE MEI  
 ARI, MEI SŌ O MOTTE MIRU KOTO NAKARE. <sup>10.</sup> MEI AN ONO-ONO AITAI SHITE,  
 HI SURU NI ZENGO NO AYUMI NO GOTOSHI. <sup>11.</sup> BAIMOTSU ONOZUKARA KŌ  
 ARI, MASANI YŌ TO SHO TO O YŪBESHI. JISON SUREBA KANGAI GASSHI,  
 RI ŌZUREBA SEMPO SASŌ. <sup>12.</sup> KOTO O UKETE WA SUBEKARAKU SHŪ O  
 ESUBESHI. MIZUKARA KIKU O RISSURU KOTO NAKARE. SOMU MOKU DŌ O  
 ESEZUNEA, ASHI O HAKOBUMO IZUKUNZO MICHII O SHIRAN. <sup>13.</sup> AYUMI O  
 SUSUMUREBA GON-NON NI ARAZU, MAYŌTE SENGGA NO KŌ O HEDĀ-TSŪ\*  
 SHINDE SANGEN NO HITO NI MŌSU. KŌIN MUNA-SHIKU WATARU KOTO  
 NAKARE.

\*"HEDĀ-TSŪ-SHINDE" is an abbreviation of "HEDA-TSU TSU-TSUSHINDE"

SANDŌKAI

(translation by R.H. Blyth, 1927)

from

ZEN AND ZEN CLASSICS, VOLUME TWO

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

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

The title of the poem, Tsantungchi, has an interesting meaning. Tsan means that all things are equal and identical



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

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

(The text of the Sandōkai which in Blyth's commentary is printed here is on a page following the commentary.)

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

things are words, is quite different from this.

There have been an enormous number of treatises on the Sandōkai, beginning with Hōgen (Fayen) ( ), and including Seichō, (Hsuehtou) ( ). In Japan, Tenkei Denson ( ), 1648-1735, of the Sōtō sect, who also wrote commentaries on the Hekiganroku, Shōbōgenzō, etc, criticized the Sandōkai in Todokuko ( ).

SANDŌKAI

(Translated by R.H. Blyth)

1.  
THE MIND OF THE GREAT SAGE OF INDIA  
2.  
WAS CONVEYED CORDIALLY FROM WEST TO EAST.  
IN HUMAN BEINGS THERE ARE WISE MEN AND FOOLS,  
3.  
BUT IN THE WAY THERE IS NO NORTHERN OR SOUTHERN TEACHER.  
THE MYSTERIOUS SOURCE IS CLEAR AND BRIGHT;  
4.  
THE TRIBUTARY STREAMS FLOW THROUGH THE DARKNESS. 5.  
TO BE ATTACHED TO THINGS, THIS IS ILLUSION;  
7.  
BUT TO TAKE TO ONESELF THE UNIVERSAL REASON IS NOT ENLIGHTENMENT. 8.  
EACH AND ALL THE (ELEMENTS OF THE) SUBJECTIVE AND OBJECTIVE SPHERES  
ARE RELATED AND AT THE SAME TIME INDEPENDENT:  
RELATED, YET WORKING DIFFERENTLY,  
9.  
THOUGH EACH KEEPS ITS OWN PLACE.  
FORM MAKES THE CHARACTER AND APPEARANCE DIFFERENT:  
10.  
SOUND (TASTE, SMELL, ETC) DISTINGUISH COMFORT AND DISCOMFORT.  
11.  
THE DARK MAKES ALL WORDS ONE;  
THE BRIGHTNESS DISTINGUISHES GOOD AND BAD LITERATURE.  
12.  
THE FOUR ELEMENTS RETURN TO THEIR NATURE  
AS A CHILD TO ITS MOTHER.  
FIRE IS HOT, WIND MOVES,  
15.  
WATER IS WET, EARTH HARD.  
EYES SEE, EARS HEAR,  
THE NOSE SMELLS, THE TONGUE TASTES ONE SALT, ANOTHER SOUR.  
16.  
EACH IS INDEPENDENT OF THE OTHER.

BUT THE DIFFERENT LEAVES COME FROM THE SAME ROOT.

CAUSE AND EFFECT BOTH NECESSARILY DERIVE FROM THE GREAT REALITY.

17.

THE WORDS "HIGH AND LOW" ARE USED RELATIVELY.

18.

WITHIN THE LIGHT THERE IS DARKNESS,

BUT DO NOT BE ATTACHED TO THIS DARKNESS.

WITHIN THE DARKNESS THERE IS LIGHT,

BUT DO NOT LOOK FOR THAT LIGHT.

LIGHT AND DARKNESS ARE A PAIR

LIKE THE FOOT BEFORE AND THE FOOT BEHIND IN WALKING.

EACH THING HAS ITS OWN INTRINSIC VALUE,

19.

AND IS RELATED TO EVERYTHING ELSE IN FUNCTION AND POSITION.

20.

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

THE ABSOLUTE WORKS TOGETHER WITH THE RELATIVE LIKE TWO ARROWS

21.

MEETING IN MID-AIR.

READING THE ABOVE LINES YOU SHOULD HAVE GRASPED THE GREAT REALITY,

DO NOT JUDGE BY ANY STANDARDS.

IF YOU DO NOT SEE THE WAY,

YOU DO NOT SEE IT, THOUGH YOU ARE ACTUALLY WALKING ON IT.

22.

WHEN YOU WALK THE WAY, IT IS NOT NEAR, IT IS NOT FAR.

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

I SAY RESPECTFULLY TO THOSE WHO WISH TO BE ENLIGHTENED,

"DO NOT WASTE YOUR TIME IN TIME."

Footnotes  
to  
Blyth's translation

1. Buddha
2. From India
3. See Vol. I, Page 214
4. Phenomena
5. Nothingness. The water of the Source is no different from that of the tributaries, though one is light, the other is dark. This is what Dante means when he says, in Paradiso V. 7:  
"E s'altra cosa vostro amor seduce,  
Non e, se no di quella alcun vestigio  
Mal consosciuto che quivi traluce."  
"And if some other (earthly) thing draw your love away,  
Naught is it but a vestige of the Light.  
Half-understood, which shines through that ting."
6. Their variety and difference.
7. To grasp that all things are one is only half of enlightenment, for all things are also manifold.
8. "Each" means ears, eyes, etc, whose activity is subjective.  
"All" is colours, sounds, etc, which are inventions of the mind, "Flowers of the air."
9. Objects have on the one hand only a subjective existence

and are merely relations in the mind; but on the other hand, an object is an isolated object in itself, apart from any subject.

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

## SANDŌKAI

from The Soto Approach to Zen by

Reiho Masunaga

### Introduction:

The Sandōkai (Ch, Ts'an-t'ung-ch'i) was written by Shih-t'ou Hsi-ch'ien (700-990). Built up of five-character lines in the classical style, this work has a total of 44 lines and 220 characters. It's format--quite prevalent in the Tang and Sung dynasties--was especially suited for Zen expression. The verse form also facilitated reciting and memorizing. With these advantages the Sandōkai became an important vehicle for expressing the flavor of Sōtō Zen.

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

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

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



SANDŌKAI

Translated by  
Reiho Masunaga

in

The Sōtō Approach to Zen

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

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

Without these organs we cannot experience the phenomenal world.

All the leaves on a tree are dependent on the root. All differentiations arise from the same origin. All expressions describe the same reality.

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

The two cannot be separated; they intermingle.

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

Everything has its use though values vary with time and place.

Reality and ideality must meet, as did the arrows of Hai and Kisho.

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

We are always on the path; realization is neither near or far.

When we do not see the path, realization seems a distant goal.

Those who are seeking the way, do not waste anytime.

THE UNION OF THE PHENOMINAL AND SPIRITUAL WORLDS

(translator unknown)

Those who realize enlightenment meet Shakyamuni Buddha face  
to face.

The source of the teachings is clear, and though the tributar-  
ies are muddy, the awakened mind returns to the source.

There are differences in human personality; some men are  
clever and other not. The teachings of the masters of  
the North and South are but different expressions of the  
same thing.

Clinging to practice, there is still suffering; clinging to  
reason will not produce satori.

When they enter the gates of the sense, interdependent phen-  
omena appear unrelated.

Phenomena are interdependent, and furthermore, interpenetra-  
tion takes place. If there were no interpenetration,  
there would be no escape from differentiation.

The characteristics of form are different; pleasure and  
suffering appear unrelated.

For the awakened, superior and inferior cannot be distinguished;  
for the unawakened, only duality is apparent.

The four elements return to their source, as children return  
to their mother.

Fire heats; wind moves; water wets; earth supports. For eyes

As leaves grow from roots,

End and beginning return to the source.

"High" and "low" are used respectively:

Within light there is darkness,

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

Within darkness there is light,

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

Light and darkness go with each other.

Like the sequence of steps in walking.

All things have inherent potentiality:

Both function and rest reside within.

With the actual comes the ideal

Like a box and its lid;

Like two arrows meeting in mid-air.

Understand the basic truth from these words

And do not set up your own standards.

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

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

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

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

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

SANDOKAI STUDY

NOTES

① Page 36. "Somethingness" This word may not be in the dictionary but if it is not it should be.

② Page 43. "Independency" The discussion between Roshi and his students concerning this "word" took place during a question and answer period following one of the lectures:

Mel: Roshi, when you say "independency" I'm a little confused whether you mean "independent" or inter-dependency".

Roshi: "Independency". "Interdependency" is more "dependency."

Mel: "Independent?"

Roshi: "Independent". The idea of "independency" and "dependency".

Alan: Roshi, in English we have no word "independency". We have the word "independent" and "independence".

Roshi: Oh! "Independent." Excuse me. To me "independence" does not fit so well. "Independence" may be a noun, but what I mean is a noun with a wider meaning.

Student: We have a noun "dependency" so we can have "independency". We have the other. "Dependency" is a good English word.

Roshi: And you have no "in....."

Student: .....no "independency". (laughing)

Another student: Now we have "independency"! (laughter)

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

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

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

P. 63 ③ <sup>everything.</sup> RAKKU IS A CONDENSATION OF RAKU ANOKU (PLEASURE & SUFFERING)

④ Page 77. "Final karmic fire" Koan # 29 from the Blue Cliff Records, page 111

⑤ Page 79. "We do not sit on the same stump." From an old Chinese story about a hunter who returns to his old hunting ground.

⑥ Page 116. Bishop Yamada

⑦ Page 125. "Hai" Japanese for "Yes".

⑧ Page 132. "HIDA-TSU-SHINDE" an abbreviated form of "HIDA-TSU-TSU-SHINDE" for chanting.