

Shushōgi 修証義

(The Meaning of Practice and Verification)

[Japanese]

Dai isshō: Sōjo

(Chapter One: General Introduction)

1. Shō o akirame shi o akiramuru wa bukke ichi daiji no innen nari, shōji no naka ni hotoke areba shōji nashi, tada shōji sunawachi nehan to kokoro ete, shōji toshite ito beki mo naku, nehan toshite nego beki mo nashi, kono toki hajimete shōji o hanaruru bun ari, tada ichi daiji innen to gūjin subeshi.

2. ◎ Ninshin uru koto katashi, buppō ō koto mare nari, ima warera shukuzen no tasukuru ni yorite, sude ni uke gataki ninshin o uke taru nomi ni arazu, ai gataki buppō ni ai tatematsureri, shōji no naka no zenshō, saishō no shō naru beshi, saishō no zenshin o itazura ni shite romei o mujō no kaze ni makasuru koto nakare.

3. Mujo tanomi gatashi, shirazu romei ikanaru michi no kusa ni ka ochin, mi sude ni watakushi ni arazu, inochi wa kōin ni utsusarete shibaraku mo todome gatashi, kōgan izuku e ka sari ni shi, tazunen to suru ni shōseki nashi, tsura tsura kanzuru tokoro ni ōji no futa tabi ō bekarazaru Ō shi, mujō tachimachi ni itaru toki wa kokuō daijin shinjitsu jūboku saishi chinhō tasukuru nashi, tada hitori kōsen ni omomuku nomi nari, onore ni shitagai yuku wa tada kore zen aku gottō nomi nari.

4. Ima no yo ni inga o shirazu goppō o akiramezu, sanze o shirazu, zen aku o wakimaezaru jaken no tomogara ni

wa gun subekarazu, ōyoso inga no dōri rekinen toshite watakushi nashi, zōaku no mono wa ochi shuzen no mono wa noboru, gōri mo tagawazaru nari, moshi inga bōjite munashikaran ga gotoki wa, shobutsu no shusse aru bekarazu, soshi no serai aru bekarazu.

5. Zen aku no ho ni sanji ari, hitotsu ni wa jungen hōju, futatsu ni wa junji shōju, mitsu ni wa jungo jiju, kore o sanji to iu, busso no dō o shujū suru ni wa, sono saisho yori kono sanji no goppō no ri o narai akiramuru nari, ◎ shika arazareba ōku ayamarite jaken ni otsuru nari, tada jaken ni otsuru nomi ni arazu, akudō ni ochite chōji no ku o uku.

6. ◎ Masani shiru beshi konjō no waga mi futatsu nashi, mitsu nashi, itazura ni jaken ni ochite munashiku akugō o kantoku sen, oshikara zarame ya, aku o tsukuri nagara aku ni arazu to omoi, ● aku no hō aru bekarazu to jashi yui suru ni yorite ● aku no hō o kantoku sezaruru ni wa arazu.

Dai nishō: Sange metsuzai

(Chapter Two: Repenting and Eliminating Bad Karma)

7. ◎ Busso awaremi no amari kōdai no jimon o hiraki okeri, kore issai shujō o shōnyū seshimen ga tame nari, ninden tare ka irazaran, kano sanji no aku goppō kanarazu kanzu beshi to iedomo, sange suru ga gotoki wa omoki o tenjite kyōju seshimu, mata metsuzai shōjō narashimuru nari.

8. ◎ Shika areba jōshin o moppara ni shite zenbutsu ni sange subeshi, inmo suru toki zenbutsu sange no kudoku riki ware o sukuite shōjō narashimu, kono kudoku yoku

muge no jōshin shōjin o shōchō seshimuru nari, jōshin ichigen suru toki, jita onajiku tenze raruru nari, sono riyaku amaneku jō hijō ni kōburashimu.

9. Sono daishi wa, negawaku wa ware ta toi kako no akugō ōku kasanarite shōdō no innen ari tomo, butsudō ni yorite tokudō serishi shobutsu shoso ware o awaremite gōrui o gedatsu seshime, gakudō sawari nakarashime, sono kudoku hōmon amaneku ◎ mujin hokkai ni jūman mirin seran, awaremi o ware ni bunpu subeshi, busso no ōshaku wa warera nari, warera ga tōrai wa busso naran.

10. ◎ Ga shaku shozō sho akugō kai yū mushi ton jin chi, jū shin ku i shi shoshō, issai ga konkai sange, kaku no gotoku sange sureba kanarazu busso no myōjo aru nari, ● shinnen shingi horro byaku butsu subeshi, ● horro no chikara zaikon o shite shōin seshimuru nari.

Dai sanshō: Jukai nyūi

(Chapter Three: Receiving Precepts and Joining the Ranks)

11. ◎ Tsugi ni wa fukaku buppōsō no sanbō o uyamai tatematsuru beshi, shō o kae mi o kaete mo sanbō o kuyō shi uyamai tatematsuran koto o negō beshi, saiten tōdo busso shōden suru tokoro wa kugyō buppōsō nari.

12. ◎ Moshi hakufaku shōtoku no shujō wa sanbō no myōji nao kiki tatematsurazaru nari, ika ni iwan ya kie shi tatematsuru koto o en ya. itazurani shohitsu o osorete sanjin kijin tō ni kie shi, arui wa gedō no sei ta ni kie suru koto nakare, kare wa sono kie ni yorite shuku o gedatsu suru koto nashi, hayaku buppōsō no sanbō ni kie shitatematsurite, shuku o gedatsu suru nomi ni arazu bodai o jōjū subeshi.

13. Sono kie sanbō to wa masani jōshin o moppara ni shite, a rui wa nyorai genzai se ni mo are, arui wa nyorai metsugo ni mo are, gasshō shi teizu shite kuchi ni tonaete iwaku, namu kie butsu, namu kie hō, namu kie sō, hotoke wa kore daishi naru ga yue ni kie su, hō wa ryōyaku naru ga yue ni kie su, sō wa shōyū naru ga yue ni kie su, butsu deshi to naru koto kanarazu sanki ni yoru, izure no kai o ukuru mo kanarazu sanki o ukete sono nochi shokai o ukuru nari, shika areba sunawachi sanki ni yorite tokkai aru nari.

14. Kono kie buppōsō no kudoku, kanarazu kannō dōkō suru toki jōjū sure nari, tatoi tenjō ningen jigoku ki chiku nari to iedomo, kannō dōkō sureba kanarazu kie shi tatematsuru nari, sude ni kie shi tatematsuru ga gotoki wa shōshō sese zaizai shosho ni zōchō shi, kanarazu shakku ruitoku shi, a noku tara san myaku san bodai o jōjū suru nari, shiru beshi sanki no kudoku sore saison saijō jinjin fuka shigi nari to iu koto, seson sude ni shōmyō shima shimasu, shujō masa ni shinju subeshi.

15. Tsugi ni wa masa ni san jujō kai o uke tatematsuru beshi, dai ichi shō ritsugi kai, dai ni shō zenbō kai, dai san shō shujō kai nari, tsugi ni wa masa ni jū jūkin kai o uke tatematsuru beshi, dai ichi fu sesshō kai, dai ni fu chūto kai, dai san fu jain kai, dai shi fu mōgo kai, dai go fu koshu kai, dai roku fu sekka kai, dai shichi fu jisan kita kai, dai hachi fu ken hōzai kai, dai ku fu shini kai, dai jū fu bō sanbō kai nari, jōrai sanki, san jujō kai, jū jūkin kai, kore shobutsu no juji shitamō tokoro nari.

16. jukai suru ga gotoki wa, sanze no shobutsu no shoshō naru a noku tara san myaku san bodai kongō fue no bukka o shō suru nari, tare no chinin ka gongu

sezaran, seson akiraka ni issai shujō no tame ni shime shima shimasu, shujō bukkai o ukureba, sunawachi shobutsu no kurai ni iru, kurai daigaku ni onajūshi owaru, makoto ni kore shobutsu no miko nari to.

17. ◎ Shobutsu no tsune ni kono naka ni jūji taru, kakkaku no hōmen ni chikaku o nokosazu, gunjō no tokoshinae ni kono naka ni shiyō suru, kakkaku no chikaku ni hōmen arawarezu, ◎ kono toki jippō hokkai no tochi sōmoku shōheki garyaku mina butsuji o nasu o motte, sono okosu tokoro no fūsui no riyaku ni azukaru tomogara, mina jinmyō fuka shigi no bukke ni myōshi serarete chikaki satori o arawasu, ● kore o mui no kudoku to su, kore o musa no kudoku to su, ● kore hotsu bodaishin nari.

Dai yonshō: Hotsugan rishō

(Chapter Four: Making the Vow to Benefit Beings)

18. ◎ Bodaishin o okosu to iu wa, onore imada watarazaru saki ni issai shujō o watasan to hotsugan shi itonamu nari, tato i za ike ni mo are, tato i shukke ni mo are, arui wa tenjō ni mo are, arui wa ningen ni mo are, ku ni ari to iu to mo raku ni ari to iu to mo, hayaku ji mi tokudo sen dota no kokoro o okosu beshi.

19. ◎ Sono katachi iyashi to iu to mo, kono kokoro o okoseba, sude ni issai shujō no dōshi nari, tato i shichi sai no nyoryū nari to mo sunawachi shishu no dōshi nari, shujō no jifu nari, nannyo o ronzuru koto nakare, kore butsudō gokumyō no hōsoku nari.

20. Moshi bodaishin o okoshite nochi, rokushu shishō ni rinden su to iedomo, sono rinden no innen mina bodai

no gyōgan to naru nari, shika areba jūrai no kōin wa tatoi munashiku sugosu to iu to mo, konjō no imada sugizaru aida ni isogite hotsugan subeshi, tatoi hotoke ni naru beki kudoku juku shite enman subeshi to iu to mo, nao megurashite shujō no jōbutsu tokudō ni ekō suru nari, arui wa muryō gō okonaite shujō o saki ni watashite mizukara wa tsui ni hotoke ni narazu, tadashi shujō o watashi shujō o riyaku suru mo ari.

21. Shujō o riyaku su to iu wa shimai no hannya ari, hitotsu ni wa fuse, futatsu ni wa aigo, mitsu ni wa rigyō, yotsu ni wa dōji, kore sunawachi satta no gyōgan nari, sono fuse to iu wa musaborazaru nari, waga mono ni arazaredomo fuse o saezaru dōri ari, sono mono no karoki o kirawazu, sono kō no jitsu naru beki nari, shika areba sunawachi ikku ichige no hō o mo fuse subeshi, shishō tashō no zenshu to naru, issen issō no takara o mo fuse subeshi, shise tase no zengon o kizasu, hō mo takara naru beshi, takara mo ho nam beshi, tada kare ga hōsha o musaborazu, mizukara ga chikara o wakatsu nari, fune o oki hashi o watasu mo fuse no dando nari, chishō sangyō moto yori fuse ni arazaru koto nashi.

22. Aigo to iu wa, shujō o miru ni, mazu jiai no kokoro o okoshi, koai no gongo o hodokosu nari, jinen shujō yūnyo shakushi no omoi o takuwaete gongo suru wa aigo nari, toku aru wa homu beshi, toku naki wa awaremu beshi, onteki o gōbuku shi, kunshi o waboku narashimuru koto aigo o konpon to suru nari, mukaite aigo o kiku wa omote o yorokobashime, kokoro o tanoshikusu, mukawazu shite aigo o kiku wa kimo ni meiji tamashii ni meizu, aigo yoku kaiten no chikara aru koto o gaku subeki nari.

23. Rigyō to iu wa kisen no shujō ni okite riyaku no zengyō o megurasu nari, kyūki o mi byōjaku o mi shi toki, kare ga hōsha o motomezu, tada hitoe ni rigyō ni moyo osaruru nari, gunin omowaku wa rita o saki to seba mizukara ga ri habukarenu beshi to, shika ni wa arazaru nari, rigyō wa ippō nari, amaneku jita o ri suru nari.

24. ◎ Dōji to iu wa fui nari, ji ni mo fui nari, ta ni mo fui nari, tatoeba ningen no nyorai wa ningen ni dōzeru ga gotoshi, ◎ ta o shite ji ni dōze shimete nochi ni ji o shite ta ni dōze shimuru dōri aru beshi, jita wa toki ni shitagōte mukyū nari, umi no mizu o jisezaru wa dōji nari, kono yue ni yoku mizu atsumarite umi to naru nari.

25. Ōyoso bodaishin no gyōgan ni wa kaku no gotoku no dōri shizuka ni shiyui subeshi, sotsuji ni suru koto nakare, ● saido shōju ni issai shujō mina ke o kōburan ● kudoku o raihai kugyō subeshi.

Dai goshō: Gyōji hōon

(Chapter Five; Practicing Buddhism and Repaying Blessings)

26. ◎ Kono hotsu bodaishin, ōku wa nan enbu no ninshin ni hosshin subeki nari, ima kaku no gotoku no innen ari, ganshō shi shaba kokudo shi kitareri, ken shakamuni butsu o yorokobazaran ya.

27. ◎ Shizuka ni omō beshi, shōbō yo ni rufu sezarani toki wa, shinmei o shōbō no tame ni hōsha sen koto o negō to mo ō bekarazu, shōbō ni ō konnichi no warera o nego beshi, mizu ya, hotoke no notamawaku, mujō bodai o enzessuru shi ni awan ni wa, shushō o kanzuni koto nakare, yōgan o miru koto nakare, hi o kirō koto nakare, okonai o kangauru koto nakare, tada hannya o sonjū suru

ga yue ni, nichi nichi sanji ni raihai shi, kugyō shite, sara ni gennō no kokoro o shōze shimuni koto nakare to.

28. Ima no kenbutsu monpō wa busso men men no gyōji yori kitareru jion nari, busso moshi tanden sezuba, ika ni shite ka konnichi ni i taran, ikku no on nao hōsha subeshi, ippō no on nao hōsha subeshi, iwan ya shōbōgenzō mujo daihō no daion kore o hōsha sezaran ya, byōjaku nao on o wasurezu sanpu no kan yoku hōsha ari, kyūki nao on o wasurezu, yofu no in yoku hōsha ari, chikurui nao on o hōzu, jinrui ikade ka on o shirazaran.

29. Sono hōsha wa yoge no hō wa ataru bekarazu, tada masa ni nichi nichi no gyōji, sono hōsha no shōdō naru beshi, iwayuru no dori wa nichi nichi no seimei o naozari ni sezu, watakushi ni tsuiyasazaran to gyōji suru nari.

30. Kōin wa ya yori mo sumiyaka nari, shinmei wa tsuyu yori mo moroshi, izure no zengyō hōben arite ka sugi ni shi ichi nichi o futa tabi kaeshi etaru, itazura ni hyaku sai ikeran wa uramu beki jitsu getsu nari, kanashimu beki keigai nari, tatoi hyaku sai no jitsu getsu wa shōshiki no nubi to chisō su to mo, sono naka ichi nichi no gyōji o gyōshu seba issō no hyaku sai o gyōshu suru nomi ni arazu, hyaku sai no tashō o mo doshu subeki nari, kono ichi nichi no shinmei wa, tōtobu beki shinmei nari, tōtobu beki keigai nari, kono gyōji aran shinjin mizukara mo ai subeshi, mizukara mo uyamō beshi, warera ga gyōji ni yorite shobutsu no gyōji genjō shi, shobutsu no © daidō tsūdassuru nari, shika areba sunawachi ichi nichi no gyōji kore shobutsu no shushi nari, shobutsu no gyōji nari.

31. ◎ Iwayuru shobutsu to wa shakamuni butsu nari, shakamuni butsu kore soku shin ze butsu nari, kako genzai mirai no shobutsu, tomo ni hotoke to naru toki wa kanarazu shakamuni butsu to naru nari, kore soku shin ze butsu nari, soku shin ze butsu to iu wa ● tare to iu zo to shinsai ni sankyū subeshi, ● masa ni butsuon o hōzuru ni te aran.

About Soto Zen Liturgy

The main genres of Buddhist literature used in Soto Zen liturgy in Japan are: sutras (*kyō* 經), dharanis (*āraṇi* 陀羅尼), treatises (*ron* 論), eko (*ekōmon* 回向文), and verses (*ge* 偈, *mon* 文). The scriptures in question are many in number, varied in literary form and derivation, and extremely rich and diverse in philosophical, ethical, and spiritual content. When chanted in the context of formal Zen ritual and practice, however, they have a limited number of functions that can be clearly distinguished.

Sutras are texts revered as sermons of the Indian Buddha, Shakyamuni. Those used in the Zen tradition are mainly Mahayana scriptures, such as the *Heart Sutra* and *Lotus Sutra*. They are written and recited in classical Chinese, albeit using Japanese phonetics (*on yomi* 音読み), which means that the chanting is incomprehensible to the average listener. Most well-educated Japanese can read classical Chinese to some extent, so the chanting may be understood if they also have a written text to follow or if, having memorized the text by chanting it many times, they can visually recall the Chinese characters as they are intoned. When sutras are studied, they are usually read in Japanese translation. While many of the teachings and beliefs expressed in them are very important in the Zen tradition, the main reason for chanting sutras in liturgical settings is not to broadcast their meaning out rather to produce spiritual merit (*kudoku* 功德) for subsequent ritual offering and dedication to a variety of beings and purposes. In some elaborate rites, merit is produced by "revolving reading" (*tendoku* 転読), which entails flipping through the pages of a long sutra without actually chanting the words.

Dharanis (also called mantras) are magical spells: strings of sounds that are deemed sacred and powerful, although they often have little or no discernible semantic value. Proper pronunciation of the sounds is deemed necessary for them to be effective. The classical Chinese characters in which the dharanis used in Soto liturgy are written were all selected for their phonetic values (not their meanings) as a device to transliterate (not translate) spells that were originally written and/or chanted in Indic languages. Japanese liturgical handbooks always include a pronunciation guide, written in the *kana* syllabary, that runs alongside the Chinese characters. Dharanis employ a mode of speech that is performative rather than communicative: they are believed to magically accomplish things, such as appeasing spirits or preventing disasters. But their main function in Soto liturgy, like sutras, is to produce merit for ritual dedication.

Treatises are commentaries on sutras or independent presentations of Buddhist doctrine attributed to eminent teachers other than the Buddha himself. Two treatises used regularly in Soto liturgy are the *Harmony of Difference and Equality*, by Shitou Xiqian (700—790), and the *Precious Mirror Samadhi*, by Dongshan Liangjie (807-869). These texts, originally written in classical Chinese, are recited in Japanese translation. When chanted in the context of ritual offerings to ancestral teachers (*soshi* 祖師), they serve the dual purposes of generating merit and honoring the authors, who belong to and are representative of the Soto Zen lineage. Two other treatises used in Soto liturgy are Dogen's *Universally Recommended Instructions for Zazen*, and *The Meaning of Practice and Verification*, a modern compilation of passages taken

from his *Shōbōgenzō*. Although the former is written in Chinese, both works are chanted in classical Japanese. Their function in Soto liturgy is to commemorate Dogen, the founder of the Soto school in Japan, and to present a capsule summary of his most important teachings.

Eko are verses for transferring merit, written in classical Chinese but usually chanted in Japanese translation. The verses generally have two parts. The first states how the merit was generated (naming the particular texts chanted for that purpose), who it is to be transferred to, and the specific ends to which it is dedicated. The second part is a prayer that asks for something in exchange for the merit just given.

Verses are short poems, composed in classical Chinese, that express Buddhist ideals and values. Some, such as the *Formal Meal Verses*, *Bath Verse*, and *Face-Washing Verse*, are used in the context of Zen monastic training to sanctify and give religious meaning to otherwise mundane activities. They are always recited when and where the activity in question takes place, either by a group (as in the case of meals) or by individuals (as when entering the bath or toilet). Others verses, such as the *Three Refuges Verse*, *Four Vows*, *Repentance Verse*, and *Verse of Homage to Buddha's Relics*, are chanted as acts of commitment and worship in and of themselves. They are usually intoned by groups in conjunction with sutra-chanting and other services, but in essence their recitation is an individual act of devotion. The verses used in Soto liturgy are not unique to the Zen school; almost all derive from the Chinese Buddhist tradition at large. Most are chanted in the original classical Chinese word order, but a few

(such as the *Verse of Five Contemplations* recited at meals) are translated into and chanted in Japanese.

Among the most common settings in which texts are chanted in Soto monasteries and temples are the daily, monthly, and annual sutra-chanting services (*fugin* 諷經). These are rites in which spiritual merit (*kudoku* 功德) is first generated by chanting Buddhist sutras, dharanis, or treatises and then ritually transferred (*ekō* 回向) to various recipients who are named in a formal verse for transferring merit. Sutra-chanting services are used to make offerings of merit to a wide range of beings: the Buddha Shakyamuni; his immediate disciples, the arhats; the lineage of ancestral teachers through whom the Zen dharma has been transmitted; the two leading founders of the Soto Zen tradition in Japan, Dogen and Keizan; the founding abbot and other former abbots of particular monasteries; various dharma-protecting and monastery-protecting deities, including Indian devas, Chinese spirits, and Japanese kami; the ancestors of lay patrons of Soto temples; and hungry ghosts, denizens of hell, and various other benighted and suffering spirits. Particular sutra-chanting services are distinguished by (and sometimes named after) the main figures to whom merit is transferred, but it is common for a single service to include offerings to a number of ancillary or minor figures at the same time.

Other ritual settings in which texts are chanted to produce and dedicate merit include: monthly memorial services (*gakki* 月忌) for Dogen, Keizan, and the founding abbot of each monastery; annual memorial services (*nenki* 年忌) for them, other ancestors in the Soto Zen lineage, and lay patrons; funerals (*sogi* 喪儀) for monks

and lay followers; and various routine and occasional recitation services (*nenjū* 念誦) and prayer services (*kitō* 祈禱).

All sutra-chanting, memorial, and funeral services are held before altars on which images or name tablets of the major recipients of the offerings are enshrined. The chanting that produces the merit is generally done in unison by all the monks (and sometimes laity) present at a service, whereas the *eko*, or verse for transferring the merit, is recited by a single person, a monastic officer known as the cantor (*ino* 維那). The oral performance in which merit is generated and transferred is often accompanied by other, more physical offerings at an altar, such as the burning of incense or the presentation of food and drink.

Recitation and prayer services are somewhat different in that the merit produced is dedicated not to individuals, but rather in support of specific benefits that are prayed for, such as recovery from illness, harmony in the community, or the success of a monastic retreat. There being no named recipients of offerings, such services need not be performed before an altar, but may be held in other places, such as an infirmary or meditation hall.

To summarize, the three most important ritual functions of Soto Zen liturgy are the production and dedication of merit, the commemoration of ancestral teachers, and the sanctification of routine activities in the daily lives of Zen practitioners. But regardless of how they are used in ritual settings, most of the texts that are chanted in Soto Zen services and practice can also be read for their meaning, as works of philosophy, ethics, and/or inspirational

religious literature. Far from being mutually exclusive, the various functions that the scriptures have are mutually supportive and enriching.

T. Griffith Foulk

Editor

Soto Zen Text Project