

The Dharma for Taking Food (Fushukuhanpō)

[written in 1246 at] Eisheiji

A sutra says, "If you can remain the same with food, all dharmas also remain the same; if all dharmas are the same, then also with food you will remain the same."¹ Just let dharma be the same as food, and let food be the same as dharma. For this reason, if dharmas are the dharma nature, then food also is the dharma nature. If the dharma is suchness, food also is suchness. If the dharma is the single mind, food also is the single mind. If the dharma is bodhi, food also is bodhi. They are named the same and their significance is the same, so it is said that they are the same. A sutra says, "Named the same and significance the same, each and every one is the same, consistent with nothing extra."² Mazu said, "If the dharma realm is established, everything is entirely the dharma realm. If suchness is established, everything is entirely suchness. If the principle is established, everything is entirely the

principle. If phenomena is established, all dharmas are entirely phenomena."³ Therefore, this "same" is not the sameness of parity or equality, but the sameness of awakening to the true sameness [*anuttara samyak sambodhi*].⁴ Awakening to the true sameness is the ultimate identity [of all the suchnesses] from beginning to end.⁵ The suchness of the ultimate identity from beginning to end is the genuine form of all dharmas, which only a buddha together with a buddha can exhaustively penetrate. Therefore, food is the dharma of all dharmas, which only a buddha together with a buddha exhaustively penetrate. Just at such a time, there are the genuine marks, nature, substance, power, function, causes, and conditions. For this reason, dharma is itself food, food is itself dharma. This dharma is what is received and used by all buddhas in the past and future. This food is the fulfillment that is the joy of dharma and the delight of meditation.

At breakfast time after the night's end signal *kaidaijō*, and at lunchtime before the drum is struck three times, sit at your meal place. At lunchtime after the three drum beats, the large bell is sounded to announce lunch. [At a temple] in the city the lunch bell is first; in the mountains or woods the three drum beats are first. At this time, if there are people sitting facing the wall they must turn and sit facing the center. If there are people outside the hall, they must then take a break from their duties and wash their hands. In formal bearing and attire they proceed to the hall. Next, three roll-downs are sounded on the han, and the monks enter the hall together.⁶ When entering the hall, go silently, not nodding or talking and laughing. Either entering the hall or while inside, do not have conversations, just be silent.

The procedure for entering the hall is: raise your hands in *gasshō* in front of your face as you enter.⁷ In *gasshō* your fingertips are even with the tip of your nose and when your head is bowed low, or upright, or slightly inclined, your fingertips follow at the same angle. Your arms are not held touching your

chest, and your elbows are out from your sides. When going in the front entrance, monks from either side of the hall enter through the south [left] side, first with their left foot and then with their right. The reason for not entering through the north side or the center is out of reverence for the abbot. The abbot enters through either the north [right] side or the center, and the proper form for entering through the center is to step first with the right foot. After bowing to Manjushri, the abbot turns to the right and takes his place. The route for the head monk is to go along the north walkway of the monks' hall and come in through the front entrance on the south [left] side. (For people coming in the back entrance, if their place is on the upper-side platforms [the north half of the monks' hall] they enter the north [left] side of the back entrance by first stepping in with their left foot. People on the lower-side platforms [the south half] enter the south [right] side of the back entrance by first stepping in with their right foot. Since they are behind Manjushri, they proceed to their places after bowing to the east [toward the front entrance]). Their sitting place for meals depends on the number of years since ordination or the time spent in that monastery.⁸ However, during the monastic practice period the seating always depends on time of ordination.⁹

The manner for getting up on the platform is: bow to those at the neighboring places. This is done by bowing to your seat, which is understood as a bow to those on both sides. Then turn around clockwise, and bow to the seat across from yours.¹⁰ Next take your left sleeve with your right hand and tuck it back under your arm, and then with your left hand tuck your right sleeve under your arm. Then with both hands lift the front of your okesa and hold it up in your left hand. With feet together, stand on the ground next to the platform and leave your slippers in front of your place, as you steady yourself with your right hand and bend your left leg up onto the seat. Next, lift your right leg

up underneath you and arrange yourself so you are sitting upright. Now it is also said to place your right hand on the platform and first pull your right leg up; then lift your left leg and sit upright. Sit pressing your left leg on top of your right thigh [always in half lotus during meals]. Next spread the okesa so it covers your knees without the robe underneath it showing. Your robes should not hang down onto the jōen [the edge of the platform where bowls are placed]; your body should be away from the edge by one bowl's width. Clearly maintain the purity of the jōen (called the triple purity because it is, first, where we place the okesa, second, where we spread out our eating bowls, and third, where our heads point [when sleeping]).

The director, the inō [monks' supervisor], the tenzo [chief cook], and the work leader all sit on the upper [right] side of the outer hall; while the guest manager, the bath attendant, the infirmary manager, the fire and fuel manager, and the supplies provider all sit on the lower [left] side of the outer hall.¹¹ Then the *mokugyō* is hit [with three roll-downs] and the monks quietly gather inside. Those who arrive after it is sounded are not allowed to enter the hall.¹² When they hear the sound of the unpan in front of the kitchen, the monks all take down their bowls.

The manner for taking down the bowls is as follows: moving calmly and carefully, stand up and turn around to the right to face the nameplate [at the back of your tan].¹³ After a *gasshō* with your head lowered in a slight bow, take your bowls. Hold the bowls with your left hand as you unhook them with your right hand, and then carry them with both hands, not too high or too low but at chest height.¹⁴ Turn around, then bend down and sit, placing your bowls behind your seat to the left. Do not poke your hips or elbows over into your neighbors. Be careful that your okesa does not brush against others.

At this time, Manjushri's jisha makes a meal offering to Manjushri. The *kasshiki anja* holds up the offering tray and the jisha

proceeds ahead of the food in *gasshō*.¹⁵ The jisha presents the food to Manjushri and, after returning and bowing at the front of the bowing mat, removes the cloth cover over the *tsui chin*.¹⁶ After that the jisha walks in *gasshō* to the front of the bowing mat and bows, then turns to the right and goes to the outer hall, past the temple administrators' places, and sits at the jisha's place. When the third roll-down on the drum is almost finished, the small bell in front of the hall is rung.¹⁷

The abbot enters the hall and all the monks get down from the platforms. The abbot bows to Manjushri and then to the assembly; after the abbot takes his seat, the monks do likewise. The jishas who are attending to the abbot stand and wait in the outer hall, and then bow together when the monks sit down. A jisha brings a table [to the abbot] and bows and leaves. The abbot's bowls are placed on this table. The monks get back up on the platform, leaving their slippers below their seats, and sit upright on their *zafus*, aligned in an even row. Next they hold up their bowls and then place them down on the edge of their tans.¹⁸ The inō [monks' supervisor] enters the hall and offers incense to Manjushri, bowing before and after. After bowing, he goes in *gasshō* to the *tsui chin*, bows, and hits it once, or sometimes does not hit it. The assembly unwraps and sets out their bowls.

The manner of setting out the bowls is: first *gasshō* and untie the knot on the wrapping cloths around the bowls.¹⁹ Take the bowl wiping cloth and fold it up, once horizontally and into three layers vertically. Then place it horizontally behind the eating bowls [between the bowls and yourself], along with the utensil bag. The wiping cloth is about 1.2 feet long (one standard cloth width).²⁰ Place the utensil bag above the wiping cloth and then stretch out the lap cloth over your knees. Next open up the wrapping cloth, with the corner that was toward you hanging out over the edge of the platform, and the corner that was facing out opened toward you and folded partly under itself [with the tip still showing].

Then the corners to the left and right should be folded under as far in as the bowl [with the corner tips still showing].

Next, with both hands open the place mat.²¹ With your right hand holding the edge of the place mat that is toward you so that it is over the bowls, lift the bowls with the left hand and place them down on the left side of the place mat [which is set down on the open wrapping cloth]. Then remove each bowl using both thumbs, starting with the smallest and setting them out in sequence, without making noise. If your seat is a little too narrow, only put out three bowls.²²

Next open the utensil bag and take out the spoon and chopsticks. In removing them, remove the chopsticks first; in inserting them, insert the spoon first. The bowl cleaning stick also is kept in the utensil bag.²³ Remove the spoon and chopsticks and place them horizontally behind the bowls with the points to the left. Then take the cleaning stick and place it vertically between the second and third bowls with the handle away from you, where a food offering can be placed. Next fold up the utensil bag and insert it behind the bowls horizontally together with the wiping cloth, under or behind the place mat.

Upon an occasion of a memorial meal being provided, [the donor] circumambulates and then gets down on one knee before an incense burner.²⁴ During this ceremony, remain in gasshō and do not talk, laugh, nod your head, or move around, but just sit silently. Then the inō hits the tsui chin once and says,

We give homage to the Bhagavat,
the perfect sutras,
and the Mahayana bodhisattva sangha,
with merit and virtue inconceivable.²⁵

This morning [a special meal] has been provided, and on behalf of the donor I would respectfully like to announce their dedication to the monks' hall. We humbly wish for great compassion to be manifested.

(After announcing the dedication [the inō] says,) "This dedication statement has been opened and completely announced.²⁶ May the impartial divine eye actually bestow clear illumination. Humbly, together with the esteemed assembly we chant."

At this time the monks gasshō and in a loud voice mindfully chant with the inō,

The pure Dharmakaya Vairocana Buddha,
the complete Sambhogakaya Rushana Buddha,
the ten trillion forms Nirmanakaya Shakyamuni Buddha,
the future Maitreya Buddha,
all buddhas, ten directions, three times,
the Mahayana, *Wondrous Dharma Lotus Flower Sutra*,
the great wisdom Manjushri Bodhisattva,
the Mahayana Samantabhadra Bodhisattva,
the great compassion Avalokiteshvara Bodhisattva,
all venerable bodhisattva mahasattvas,
maha prajna paramita.²⁷

If the tsui chin [which sounds before each name] is struck too quickly it hits the [previous] buddha's foot; if struck too slowly it hits the [next] buddha's head.

When a regular meal is served [instead of one given by a donor; rather than the dedication for the donor, and before the names of buddha, the inō] hits the tsui chin and says, "Humbly we consider the three treasures, may they acknowledge us." At that time, the homage to the Buddha, [and dharma and sangha] is not chanted.²⁸

After the ten names of buddha are chanted, the tsui chin is struck and the head monk chants the meal offering verse.²⁹ At breakfast time is recited:

The ten benefits of this morning meal
abundantly nourish practitioners
with unlimited rewards,
fulfilling eternal joy.

(The ten benefits are first, [healthy] color; second, strength; third, longevity; fourth, comfort; fifth, wholesome speech; sixth, good digestion; seventh, preventing colds; eighth, relieving hunger; ninth, relieving thirst; and tenth, suitable excretions: according to the Mahasanghika Vinaya.)³⁰

At lunchtime [the head monk] recites:

The three virtues and six tastes [of this meal]
we offer to buddha, sangha,
and all beings in the phenomenal world,
giving nourishment equally to everyone.

(The three virtues are first, soft; second, pure; and third, made according to dharma. The six tastes are first, bitter; second, sour; third, sweet; fourth, spicy; fifth, salty; and sixth, mild: according to the *Nirvana Sutra*.)³¹ The head monk, in *gasshō*, extends each tone during this chanting. If the head monk is not in attendance for the meal, [the *shoki* at] the next seat does the chanting.³²

After the offering verses, the *anja* who announces the meal comes in the front entrance.³³ After bowing in front of Manjushri, the abbot, and then the head monk, the meal announcer *anja* goes to the south [left] side, inside the front entrance, next to the head of the platform.³⁴ After bowing in front of Manjushri, the *anja* then stands in *shashu* and announces the meal. The words must be announced clearly with the names correct. If there is any discrepancy the dharma of receiving food is not complete, and it must be announced again.

(When everyone is served, the *inō* proclaims it with one hit of the *tsui chin*. Then the head monk bows to the food and after the contemplations, the assembly begins to eat.)³⁵ The *inō* goes around behind the Manjushri altar, bows to the head monk, and asks him to say the donation verse. Then the *inō* returns to the *tsui chin* and strikes it once, and the head monk says:

Material gifts and teaching are the two offerings
with immeasurable merit and virtue.
The perfection of generosity
is completely fulfilled.³⁶

This is the manner for serving food. If the serving is overly quick, those receiving it will feel rushed; if the serving is very slow, those sitting for a long time will be bothered. The servers use their own hands and do not let the monks take the food themselves.³⁷ Servers offer food beginning with the head monk, and go in order until they finish by serving the abbot. The servers should bow humbly.

When serving soup or gruel, give the ladle two or three shakes and pause a little so as not to dirty the monks' hands or the edge of their bowls. Do this bending over, holding your other hand [in a fist] against your chest. Follow each monk's wishes as to the quantity of food. Do not drop down your hands when carrying seasoning containers. If it feels like you will have to sneeze or cough when serving, turn your back. People who carry the serving pots should do so according to this dharma.

The manner for receiving food is to accept it respectfully. Buddha said, "Receive food with reverence." We should study this. If food has not yet come, do not hold out your bowl in advance in supplication. With both hands, lift your bowl up from the place mat and hold it out low. Keeping the bowl level and straight, accept your food. Take a satisfying amount that you will not have to leave unfinished, and whether it is a lot or a little, signal with your hand when to stop.³⁸ Generally, when receiving food, do not grab the utensils from the server's hands and pick out whatever you want. Do not take food by putting your utensils into the community food container, or giving them to the server to do so. An ancient said, "Receive food with right intention, accepting soup and rice with level bowls. Eat soup and rice

together, alternating with each other."³⁹ Do not receive food while supporting your arms on your knees. If a server is rushed and drops some grains or crumbs, or splashes some vegetable soup into your bowls, you must of course accept it. When the inō has not yet struck the tsui chin to announce that all have been served, do not make the offering [to the spirits]. When you hear the tsui chin, gasshō and bow to the food, and do the five contemplations.⁴⁰

First, regarding how great an effort [brought us this food], we consider where it has come from.

Second, we reflect on whether our virtue and practice are worthy of receiving this offering.

Third, to protect the mind, abandoning our mistakes from greed, hate, and delusion is essential.

Fourth, truly this good medicine is for healing our fragile bodies.

Fifth, now we receive this food for the sake of accomplishing Buddha's Way.⁴¹

After that, end the contemplations. Until you have done the contemplations, do not put out [food offerings] for the beings.⁴² For the spirit offerings, take seven grains of rice with the thumb and first finger of your right hand and place them on the tip of the handle of the bowl-cleaning stick, or on the edge of the place mat. Generally, when putting out spirit offerings, do not exceed seven grains of rice, or for things like rice cakes or noodles, do not exceed [the size of] half a large coin. (Now at breakfast we do not give spirit offerings, although they did so in ancient times. Do not put out spirit offerings with your spoon or chopsticks.) After the offerings to the spirits gasshō and remain still.

The manner for eating the early morning gruel is: receive the gruel in the first bowl and place it on its bowl stand. When it is

time [after the five contemplations], take the second bowl with the right hand, and place it level on your left hand, fingertips bent a little to support the bowl.⁴³ Next, with the right hand, take the spoon and scoop gruel from the first bowl into the second bowl. When doing this, hold the second bowl just to the left of the first bowl and then bring the second bowl near your mouth and eat the gruel with the spoon. Do so several times until the gruel is almost finished. After that, when the gruel in the first bowl is nearly gone, put the second bowl back on the place mat, pick up the first bowl, and finish eating the gruel. Then, after using the cleaning stick, put the first bowl down on its stand. Take the second bowl, finish the gruel still left in it, and use the cleaning stick for it also. Then wait for the water for washing the bowls.

The manner for eating at lunchtime is: raise the bowls near your mouth to eat. Do not eat by leaving your bowls on the place mat and putting your mouth over them. Buddha said, "Do not be arrogant while eating, but eat with reverence. If you express arrogance to each other you are just like a small child or even an indecent person."⁴⁴ The top half of the outside of the bowl is considered pure and the lower half considered impure. Place your thumb on the part of the bowl toward you and your first and second fingers touching the part of the bowl away from you, not using your last two fingers.⁴⁵ Follow this whether you take the bowls with your palm up or palm down.

Looking back to the decorum of Buddha in ancient India, the Tathagata and his disciples ate by rolling their rice into balls with their right hands. They did not use spoons or chopsticks. Buddha's children should know this. Emperors, sage wheel-turning kings, and rulers of nations also ate by using their hands to roll rice into balls. We should know this was the respectable manner. In India monks who were ill used spoons, but everyone else used their hands. They had not yet heard the name or seen the shape of chopsticks. We can see that chopsticks are used solely in coun-

tries this side of China. Now we use them in accord with the style of the land and the customs of the region. Although we are already descendants of the buddhas and ancestors and want to follow the decorum of Buddha, the deportment for eating with our hands long ago became obsolete, and so we do not have a teacher to show us the ancient Way. Therefore, for a while we have been using spoons and chopsticks and many bowls.⁴⁶

When taking up or putting down bowls, and also when picking up your spoon or chopsticks, do not make any noise. Do not dig out rice from the middle of the bowl when you eat [to rush or make it appear that you need more]. Unless you are sick, do not seek after extra soup or rice for yourself. Do not cover the soup with rice hoping to get more [by making it appear less]. Do not look into other monks' bowls, arousing envy. Just eat with your attention focused on your bowls. Do not try to eat balls [or mouthfuls] of rice that are too big. Do not throw balls of rice into your mouth. Do not take food and then leave it uneaten to be thrown away. Do not make noise when chewing your food. Do not [loudly] slurp up your food. Do not lick your food.⁴⁷ Buddha said, "We should not stick out our tongue or lick our lips when we eat." We must study this. Do not wave your hands around when you eat.⁴⁸ Do not support your elbows on your knees when you eat. Do not scatter your food [or play with it].⁴⁹ Buddha said, "While eating do not scatter your bread or rice like a chicken." Do not pick up [or eat] your food with dirty hands.⁵⁰ Do not make noise while eating by stirring up or sipping your food.⁵¹ Buddha said, "Do not heap up your food like a stupa."

Do not fill your bowls to overflowing. Do not mix soup into the rice in your first bowl. Do not stir side dishes into the first bowl to mix with your rice before eating it. Do not eat great mouthfuls, like a monkey storing up food in its cheek and gnawing on it. Generally, whether you are on the left or right side of the hall, do not eat your food too hurriedly or too leisurely. Def-

initely you must never rush your eating and then fold your arms and look around the assembly. When seconds have not yet been announced, do not wipe your bowls clean or salivate, thinking of eating more. Do not crudely leave over some food, waiting for more rice or soup to eat it with.

Do not scratch your head and let dandruff fall into your bowls. You should keep your hands clean. Do not shake your body, hold your knees, sit crouching over, yawn, or sniffle loudly. If you have to sneeze, cover your nose. If you have to remove something from between your teeth, you should cover your mouth. Place inedible scraps or fruit pits out of sight behind your bowls, where they cannot provoke your neighbors' distaste. If there is leftover food or fruit in your neighbor's bowl, do not accept it even if it is offered to you.⁵²

When it is hot in the hall, do not ask the serving monks to fan you. If your neighbor is someone who avoids breezes, do not use a fan [yourself]. If you yourself fear drafts, tell the inō and eat your meal in the outer hall. If there is something you need, point it out rather than calling out in a loud voice. After eating, if there is anything left in the bowls, wipe it up with the cleaning stick and eat it.⁵³

Do not open your mouth wide and try to eat huge spoonfuls so that the extra food falls down into your bowls or leaves a mess on your spoon. Buddha said, "While waiting to eat, do not open up your mouth. Also, do not speak while food is in your mouth."⁵⁴ Buddha said, "Do not cover your rice with soup, vegetables, or other side dishes hoping to get more." This should be studied. Buddha said, "When eating do not cluck your tongue or audibly clear your throat. Do not puff on your food to warm it, or blow on your food to cool it off." Please also study this. (At breakfast time, after you eat your gruel, wipe your bowls with your cleaning stick.)

Generally, take three small scoops of rice for each mouthful. Buddha said, "Do not eat an extremely small or extremely large portion, but a moderate portion of food." Eat with the spoon pointed straight into your mouth, with nothing falling off it. Do not let bits of miso [or other seasonings] or grains of rice fall onto your lap cloth. If some food does fall onto your cloth, put it together in a place where you can give it to a server. If there are still husks covering your rice, remove them with your fingers before eating. Do not throw away the rice, but do not eat it before removing the husks.

The Sutra of the Three Thousand Departments says, "If you see something that was not meant [to be eaten], do not eat it. But do not let your neighbors know about it. Also, do not spit in your food."⁵⁵ If there is extra food remaining in the bowls of reverend monks, it should not be stored for later but must be given to the servers.⁵⁶ After meals, dismiss that mind which thinks of food.⁵⁷ In general, during meals, just fully appreciate and contemplate the dharma of the principle of the Way not to waste a single grain.⁵⁸ This is exactly the manifesting of the sameness of dharma and food.

Do not make noise scraping your spoon or chopsticks on your bowls, or thereby damage the bowls' shine. If a bowl's surface is chipped, grime will stick in it, making it difficult to clean. When you drink the hot water you had received in the first bowl, do not slosh it around in your mouth and make sounds. Do not spit it out into the bowls or elsewhere. Do not use your lap cloth to wipe your face, head, or hands.

The manner for cleaning bowls is: first, do not touch your bowls with your robe sleeves. Receive water in your first bowl. (Now we use hot water). Use the bowl cleaning stick, and turning the bowl clockwise, attentively wash away the grime until it is clean. Then pour the water into the second bowl and turn the first bowl with the left hand, while the right hand washes both

the inside and outside of the first bowl with the cleaning stick. After you have washed it in this manner, take the bowl in your left hand, and taking the wiping cloth with your right hand, unfold it over the bowl. Wipe and dry the first bowl by rotating it clockwise in both hands. Then put the wiping cloth into the bowl without any of it hanging out of the bowl.

Put the first bowl on its stand, wash the spoon and chopsticks in the second bowl, and wipe them with the wiping cloth. While doing this, do not let any of the wiping cloth stick out of the bowl. Insert the dried spoon and chopsticks into the utensil bag and place it horizontally between yourself and the bowls. In order to wash the second bowl in the third bowl, pick up the second bowl and cleaning stick in the left hand, and with the right hand move the third bowl to where the second bowl had been. Then pour out the water [into the third bowl] and wash the second bowl. Similarly wash the third and fourth bowls.

Do not wash the spoon and chopsticks and other bowls in the first bowl. First wash the first bowl, then the spoon and chopsticks, and then the second, third, and fourth bowls. Wipe the bowls completely dry and put them in the first bowl [in the same order] as they were [originally]. Then dry the cleaning stick and put it in the utensil bag.

Until you have poured out the cleaning water [into the servers' buckets], do not fold your lap cloth. Do not pour the leftover water on the floor.⁵⁹ Buddha said, "Do not leave extra food in the bowl cleaning water." We should study this. When the water bucket comes, first gasshō and then pour your water into the bucket. Do not pour the water on the robe sleeves of the server. Do not wash your hands in the water. The water should not be discarded on bare ground.⁶⁰

The bowls after the first bowl should be placed inside the bigger bowls with both thumbs [and index fingers].⁶¹ Next, take the bowls with the left hand palm up [and thumb on top] and place

them in the center of the wrapping cloths. With the right hand palm down, take the near edge of the place mat and then, with both hands, fold it above the bowls and set it on top of them. Next, fold the corner of the wrapping cloth that is toward you out over the bowls, and then fold the corner hanging over the edge of the platform back over towards yourself.⁶²

Next, put the utensil holder on the lap cloth [which has been folded and placed on top of the wrapping cloth]. In older times the cleaning stick was put above the wrapping cloth, but now it is inserted in the utensil holder.⁶³ Then unfold the wiping cloth above the utensil holder. [The wiping cloth had been held folded up in the left hand while the bowls were stacked together.] With your hands take the left and right corners of the wrapping cloth and tie them together over the center of the bowls. Tie the corners so that both ends point to the right. One reason for this is to indicate which side of the bowls should be towards yourself; another is to make it easy to untie the cloths.

After wrapping up the bowls, *gasshō* and sit silently, listening for the signal to leave the hall, which is the *tsui chin* being struck (by Manjushri's *jisha*). Manjushri's *jisha* sits in the outer hall in the place after the abbot's *jisha*. When it is time for [Manjushri's] *jisha* to hit the *tsui chin*, first he gets down from his seat and bows, then enters the inner hall in *gasshō* and bows in front of Manjushri. Then he passes to the south side of the incense stand, goes to the west side [or rear] of the *tsui chin*, and bows. The *jisha* waits in *shashu* for the abbot and the whole assembly to finish wrapping up their bowls, goes to the *tsui chin*, and hits it. Then the *jisha gasshōs*, covers the *tsui chin* with its cloth wrapper, and bows again.

(Now, in the case of Eiheiji,) hearing the *tsui chin*, the *inō* chants the "Existing in the World" verse. This is the traditional ritual of Bishop Yōjō [Eisai], so we are following it for now.⁶⁴ After this the abbot leaves the hall. As the abbot gets down from

his chair, Manjushri's *jisha* withdraws from the *tsui chin* to behind the curtain around Manjushri, so as not to be visible when the abbot bows to Manjushri.

Next the assembly rises and hangs up their eating bowls. First, with both hands raise the bowls, then stand and turn toward the *katatan* nameplate at the back of the platform. With the left hand supporting the bowls, hook them onto the hanger with your right hand. Then *gasshō* and turn toward the front of your place and get down from the platform. Deliberately lower your feet, put on your sandals, and bow to your neighbors [by bowing to your seat], the same procedure as when tea is offered in the monks' hall, when entering or leaving the hall, or when getting up or down from the seats.⁶⁵ Then put your *zafu* down under the platform and leave the hall.

When there is no meeting after breakfast, the *hōsan* bell is struck three times. If there will be a morning meeting [*chōsan*] the bell is not struck. If there was a donor for the meal, then also after three hits of the *hōsan* bell [releasing the monks], the abbot goes up to the dharma hall [to give a lecture for donors]. Also, after tea offered in the monks' hall, the abbot bows before Manjushri and leaves, and then the *hōsan* bell is hit three times.

When the director or head monk has offered tea in the hall, after escorting the abbot out they return to the front of Manjushri and bow to the monks on both sides of the hall. Then the cups are taken out and the bell is hit three times for leaving the hall. Then the monks get down from their seats and leave the hall in the same dignified manner as they entered.⁶⁶ Taking a half-step with each breath is the dharma of walking for people emerging from meditation.

Notes

1. "Food" in the title is, literally, breakfast and lunch. In Sōtō monasteries from Dōgen's time to the present, optional evening food was available, called *yakuseki* [medicine stone]. It is served informally, not in the monks' hall, and is considered medicine, not a meal.

The initial quotation is from the *Vimalakirti Sutra*. Shakyamuni asked his disciples to call on the enlightened layman Vimalakirti during the latter's illness. They all declined because of being embarrassed during previous encounters with Vimalakirti. Subhuti, who was known for the deepest understanding of emptiness, declined because of an episode during which Vimalakirti questioned Subhuti's understanding of equanimity while begging for food and made the above statement. See Robert A. F. Thurman, trans., *The Holy Teaching of Vimalakirti: A Mahayana Scripture* (University Park: Pennsylvania State University Press, 1976), p. 27.

2. This is a quotation from the *Lankavatara Sutra*, chapter 3. See D. T. Suzuki, trans., *The Lankavatara Sutra: A Mahayana Text* (London: Routledge & Kegan Paul, 1932).

3. Principle is *ri*, a technical term in Buddhism contrasted to phenomena, *ji*. *Ri* refers to the fundamental source or universal reality beyond discrimination. These meanings of these terms derive from Huayan Buddhist philosophy and dialectics, derived from the *Avatamsaka Sutra*, which were a great influence on Mazu and other early Chan masters. Mazu made this statement immediately after giving the preceding quote from the *Lankavatara Sutra*. See Cheng Chien Bhikshu, trans., *Sun-Face Buddha: The Teachings of Ma-tsu and the Hung-chou School of Chan* (Berkeley: Asian Humanities Press, 1992), p. 66.

4. "Parity" here is *tōkin*, which is the equivalence of two separate things. "Equality" is *tōryō*, which is the equal measure of two different quantities. "Awakening to the true sameness [of all things]" is *shōtōkaku*, the usual Chinese translation for *samyak sambodhi*, the true nondualistic enlightenment of a buddha. This is the impartial attitude towards all distinct things as essentially the same, not having any inherent existence separate from the one interdependent reality.

5. "The ultimate identity of all the suchnesses from beginning to end" is itself the last of the ten suchnesses in the *Lotus Sutra*, and is the sameness of all ten. This is from the "Expedient Devices" chapter of the *Lotus Sutra*, which Dōgen refers to in the rest of this paragraph. The *Lotus Sutra* says, "Concerning the prime, rare, hard-to-understand dharmas, which the Buddha has perfected, only a Buddha and a Buddha can exhaust their reality, namely, the suchness of the dharmas, the suchness of their marks, the suchness of their nature, the suchness of their substance, the suchness of their powers, the suchness of their functions, the suchness of their causes, the suchness of their conditions, the suchness of their effects, the suchness of their retributions, and the absolute identity of their beginning and end." From Leon Hurvitz, trans. (from the Chinese of Kumarajiva), *Scripture of the Lotus Blossom of the Fine Dharma* (New York: Columbia University Press, 1976), pp. 23–24.

6. Three roll-downs are *san'e*, a common signal in the monastery with seven, then five, then three slowly and evenly spaced hits, each followed by a series of rapidly accelerating hits that culminate with one, two, and then three hits.

7. "Procedure" is the translation of the same character *hō* that is used for dharma. (See also "Model for Engaging the Way," note 1.) This character also is used in Japanese for ordinary meanings such as method, procedure, model, or manner. But since Dōgen states that "food is itself dharma," this usage implies that these manners for taking meals are also dharma, or teachings.

8. The places for meals are usually the same as for sitting and sleeping. Years since ordination, or ordination age, is *kairo*, literally, "the end of the year that precepts [were received]."

9. "Monastic practice period" is *ango*, literally "peaceful abiding." These are ninety-day training periods of concentrated practice without traveling; they date back to the summer rainy season retreats of Shakyamuni's time. In Japan they have been held twice a year, in summer and winter.

10. "Turn around," *juntan*, always means turning clockwise. "Clockwise" here is *jōken*, which is literally "the left shoulder." A clockwise turn, "to the right" as we would say in English, is leading *from* the

left shoulder, not turning *toward* the left. In the text of the Shohon (but not the Rufubon) version the phrase “jōken is with the left” is inserted after the first “jōken,” although we have not included it in our translation to avoid confusion.

11. “Director” here is *kan’in*, which is the name formerly given to the one person who did the work that was later divided between the director (*tsūsu*), assistant director (*kansu*), and treasurer (*fūsu*), the first three of the six temple administrators, *chiji*, who sit together on the outer hall’s upper side. Smaller temples still have just one *kan’in* position. Some larger temples have an additional *kan’in* administrator, whose job includes receiving important guests. On the lower side of the outer hall are two of the monastic department heads or *chōshūi*: the guest manager and the bath attendant. Also sitting there are the infirmary manager, *dōsu*; the fire and fuel manager, *tanjū*, who is responsible for tending the fire for warmth and maintaining fuel supplies; and the supply provider, *gaibō keshu*, responsible for soliciting donations and acquiring food provisions.

12. At Dōgen’s time the *mokugyō*, literally “wooden fish,” was a long, hollow, fish-shaped wooden drum hanging in the outer hall that was struck with a long wooden pole. Now this instrument is called the *hou*, “fish drum.” *Mokugyō* currently refers to a spherical wooden drum used during chanting. It is often painted red, and has the stylized image of two fishes with dragon heads, together holding a round jewel in their mouths. This spherical *mokugyō* was introduced to Japan by the Chinese monk Yinyuan (1592–1673), founder of the Japanese Ōbaku School.

Presumably those who were too late to enter the *sōdō* for meals ate either in the outer hall [*gaidō*] or in the kitchen offices.

13. “Nameplate” is *katan*, literally “the tan where you hang your belongings,” at the back of which is hung a nameplate for the monk staying there. In modern Sōtō Zen, a black lacquer plaque is used with white ink that is easily erasable.

14. When not in use, the eating bowls are hung from long hooks hanging down from a horizontal rod above the cabinets at the back of the platform.

15. This *kasshiki anja* later calls out the courses as they are served.

During the offering, the *anja* carries the meal tray with small portions of that meal’s food in miniature monk’s bowls. This is carried around behind *Manjushri* to the *jisha*, who offers the food.

16. *Tsui chin* is a wooden sounding block used in rituals. It usually consists of a thin, eight-sided block a few feet high, with a small block, a few inches high, set on top of it to be used as a mallet. It stays to the left of the *Manjushri* altar, and when not in use the smaller block is covered by a cloth (in modern times usually purple).

17. Usually in modern Sōtō Zen, at this point the bell is rung seven times.

18. “Hold up bowls” is *takuwatsu*, which means to hold up the bowls at nose height with the thumb and first two fingers of both hands. *Takuwatsu* also refers to the customary monks’ begging rounds, in which the bowls are also held in this way to receive donations.

19. “Bowls” here is *hatsu-u* (sometimes pronounced *hau*), a set of five eating bowls with wrapping cloth, wiping cloth, lap cloth, utensil bag with utensils, and lacquered paper place mat. It is also called *ōryōki*, literally, “container for the appropriate amount,” a word used for the whole set or just for the largest bowl (although Dōgen does not use the word *ōryōki* in “Fushukuhanpō”). *Ōryōki* is more commonly used today than the word *hatsu-u*. There are different terms used in “Fushukuhanpō” for the various bowls. The largest bowl is *zuhatsu* [head bowl], which has rounded edges and is currently referred to in the West as the “buddha bowl.” The tiny bowl stand on which the *zuhatsu* sits (which is slightly concave and made of black lacquered wood, as all the bowls are in modern times), is called *hatettsu*. All the other bowls are referred to as *kunsu*, and the largest of these is called *zukan*.

20. The original measurement is one *shaku*, almost exactly one foot, and two *sun*, one-tenth of a *shaku*.

21. “Place mat” is the *hantan*, a lacquered piece of paper on which the bowls are set to protect the cloth from water. Between meals it is folded up and sits on the bowls inside the wrapping cloth.

22. “Both thumbs” might also be interpreted as “[some] finger tips from both hands.” The method using both thumbs is to lift each bowl with the thumbs on opposite inside edges. The meaning of the sentence

about putting out three bowls is unclear. Dōgen quotes it exactly from *Zen'en Shingi*, chapter 1, the "Taking Meals" section. It seems to refer to crowded sitting platforms and the space to one's sides, but this would not affect the width of the place mat. Sometimes only three bowls are put out, depending on the number of courses served.

23. "Bowl cleaning stick" is *hassetsu*, or *setsu* for short. It is a wooden stick about seven inches long with a changeable cloth tip and is used for wiping the bowls after meals.

24. "Memorial meal" is, literally, "fortune food," which may be either good or bad fortune, e.g., offered by the donor to commemorate someone's birthday or someone's death day.

25. "Give homage" is, literally, "make prostration." "Bhagavat" is Sanskrit, meaning "World-Honored One," an epithet for a buddha.

26. The dedication statement, including the name of the person memorialized, is written on a paper, which is physically opened and read.

27. The Dharmakaya *hosshin* is the universally pervading, dharma or reality body of buddha. The Sambhogakaya, *hōshin*, is the meditative bliss, reward body of buddha. The transliterated name for the Sambhogakaya, *Rushana*, is another version of Vairochana, which is transliterated as *Birushana* for the Dharmakaya. Although there is no distinction in the original Sanskrit, the Dharmakaya and Sambhogakaya were considered as two different aspects of Vairochana in the East Asian Tendai tradition (in which Dōgen had begun his monkhood and studies). The Nirmanakaya, *kesshin*, is the transformation body of buddha, appearing in numerous useful historical manifestations. The name Manjushri is transliterated in Japanese as Monju. Samantabhadra, the bodhisattva of beneficial activity in the world, is translated into Japanese as *Fugen*, meaning "Universally Worthy." The bodhisattva of compassion, Avalokiteshvara, is translated into Japanese as *Kanzeon*, meaning "Regarder of the Sounds of the World."

28. "Homage to the Buddha" here is *tanbutsu*, the previous four-line verse praising the three treasures.

29. "Meal offering" here is *sejiki*, short for *sejikige* or meal-offering verse.

30. The list of ten benefits is from the twenty-ninth chapter of the Vinaya (or disciplinary regulations) of the Mahasanghika school, an early Indian precursor of the Mahayana.

31. The list of three virtues and six tastes is from the first chapter of the *Mahāparinirvāna Sūtra*.

32. The shoki, or scribe, who is one of the six monastic department managers, *chōshū*, always sits next to the head monk in the sōdō, and also assists the head monk in various other ways.

33. "Anja who announces the meal" is *kasshiki anja*. As servers enter, this anja bows in shashu and announces the names of the courses at breakfast and lunch, i.e., "gruel" and "vegetables" at breakfast, and "rice," "soup," and "vegetables" at lunch. The anja also announces when servers enter to provide second helpings, to collect lunch spirit offerings [*saba*], to distribute water for cleaning bowls, and to provide buckets for collecting the water.

34. The four heads of the platform are the occupants of the seats closest to the altar and entrances. The head of the platform where the *kasshiki anja* stands, by the south, at the left "lower" side of the monks' hall, is the *seido* [west hall], originally a former abbot of another temple, now used for any highly respected visiting teacher. The head of the platform opposite this, by the back entrance on the south, lower side of the hall, is the *tantō* [head of the tan], the god's assistant. In the upper, north side of the hall, the heads of the platform are the head monk [*shuso*] by the front entrance, and the *godō* [back hall], who is the head of training and sits by the back entrance. As described in "The Model for Engaging the Way," the abbot's chair is between the head monk and the front entrance.

35. For "contemplations," see the five contemplations below.

36. "Teaching" here is "dharma." Traditionally, laypeople offer material donations; monks offer teaching. In this essay, of course, Dōgen emphasizes that material food and the forms for giving and receiving it are also dharma. "The perfection of generosity" is written with the Japanese transliteration of the Sanskrit *dāna paramita*, one of the six perfections or transcendent practices in Mahayana Buddhism. This same verse commonly is chanted now also in response to dona-

tions during takuhatsu begging rounds, with the additional line, "In the limitless dharma realm it reaches everywhere."

37. "Servers" are *jōnin*, literally, "pure people."

38. In modern Sōtō Zen, the usual signal to stop serving is to raise one's extended hand with palm up.

39. "Receive food with right intention . . ." along with the previous quotation, is from the "Hyaku Shugaku" ["The hundred dharmas for monks to study"] in volumes 20 and 21 of the *Shibun Ritsu* [The four-part *Vinaya* (Rules of discipline)] of the Dharmaguptaka school of Indian Buddhism. This was the most popular version of the *Vinaya* in China.

40. "Do the five contemplations" (or reflections) and "end the contemplations," below, suggest that these possibly may have been done silently and not chanted, as they commonly are today.

41. "Accomplishing Buddha's Way" is *jōdō* [achieve the Way], used for Shakyamuni's enlightenment.

42. The "offerings for the beings," also called spirit offerings, is *saba* [beings' food]. They are for beings in the unfortunate realms, especially the hungry ghosts or spirits. They are usually put outside after lunch for animal "spirits" to eat.

43. "First bowl" is *zuhatsu*; the "second bowl" is *zukunft*.

44. "Indecent person" is our somewhat interpretive translation here for *imyo*, literally, a licentious woman, commonly used to translate the Sanskrit word for "prostitute."

45. "The top half of the outside . . . using your last two fingers" is a direct quote by Dōgen from *Zen'en Shingi*. The meaning of the first sentence, about the top and bottom halves of the bowls, is unclear.

46. "Many bowls" is *kunsu*, all the bowls besides the largest. In India and South Asia monks only used one large bowl.

47. "Do not dig out rice" to "Do not lick your food." is all quoted verbatim from *Zen'en Shingi*, which in turn is extracted directly, with attribution, from volumes 20 and 21 of the *Shibun Ritsu*, the section called "The Hundred Dharmas for Monks to Study." The rules quoted up to here are numbers thirty-one to thirty-six and thirty-nine to forty-four. More continue, as noted, in the following passage, interspersed

with other instructions by Dōgen. The *Zen'en Shingi* only gives the rules themselves, omitting the *Shibun Ritsu* anecdotes that necessitated each rule, and the examples of exceptions to each rule. Although Dōgen is here applying these rules to meals in the monks' hall, they were originally invoked for Indian monks who were eating in different contexts, e.g., being served by laypeople during begging rounds.

48. "Do not wave . . ." is number forty-five of the "hundred dharmas" of the *Shibun Ritsu*.

49. "Do not scatter . . ." is number forty-six of the "hundred dharmas" of the *Shibun Ritsu*.

50. "Do not pick up . . ." is number forty-seven of the "hundred dharmas" of the *Shibun Ritsu*.

51. "Do not make noise . . . sipping your food" is quoted from *Kyōkai Ritsugi* [Teachings on rules and forms], chapter 44, "The Dharma for Eating."

52. "Do not scratch your head . . . even if it is offered to you" is quoted from the part of the *Zen'en Shingi* immediately following the quoted extracts from the *Shibun Ritsu*.

53. "If your neighbor is someone who avoids . . . cleaning stick and eat it" is an exact quote of what follows immediately in the *Zen'en Shingi* after the previous quote.

54. "While waiting to eat . . . food is in your mouth" is a direct quote from *Zen'en Shingi*.

55. For *The Sutra of the Three Thousand Departments*, see note 16 of "The Model for Engaging the Way."

56. "Reverend monks" is *jōza*, a translation for *thera*, the Sanskrit word for "elders" in the old Theravada tradition. *Jōza* originally meant senior monks who had been ordained over twenty years. Gradually it has come to refer to increasingly junior monks, and in Sōtō and Dōgen's usage, refers to those who have not yet been head monk.

57. "Thinks of food" is, literally, "salivate."

58. This is a difficult sentence, which perhaps also suggests "fully to appreciate and contemplate the dharma of not wasting a single grain of the principle of the Way."

59. "Do not pour . . . on the floor," is from the *Zen'en Shingi*.

60. "Bare" ground is, literally, "unclean" or "impure" ground. Unless this is a repetition of the instruction not to pour the water on the *sōdō* floor, it likely refers to the servers' disposing of the water after the meal, which is usually done where it can be used by plants.

61. For the method of handling bowls using both thumbs, see note 22. "Thumbs" here may also refer to index fingers, which should be used as well if needed for steadiness. The point is to do this carefully and quietly, as with all eating activities.

62. "The bowls after the first bowl should be placed . . . back over towards yourself" is quoted almost verbatim from the *Zen'en Shingi*, with just a few conjunctive characters added by Dōgen.

63. The practice of putting the cleaning stick in the utensil holder was a change made since the *Zen'en Shingi*, which says to place it above the wrapping cloth.

64. *Eiheiji* here is called *Kichijō* [Auspicious Fortune], which is the *sangō* or mountain name of *Eiheiji*. East Asian Buddhist temples traditionally have both a mountain name and a temple name, *jigō*.

The "existing in the world" verse goes: "Existing in the world like vast space, like a lotus flower not attached to [muddy] water, the Mind's purity goes beyond. We prostrate ourselves to the unsurpassed World-Honored One." It is from the *Transcendent Sunlight Samādhi Sutra*.

Dōgen's statement here indicates his great respect for *Myōan* [Yōjō] *Eisai*. "Bishop" here is *sōjō*, traditionally the highest rank in the hierarchy of monks' supervisors in Japanese temples.

65. "Tea offered in the monks' hall" is *daiza chato*, a ceremony in which tea is offered to the assembly by the abbot or director four times a year: the winter solstice, New Year's day, and the beginning and ending of the summer practice period. "The same procedure . . . down from the seats" is a quote from *Zen'en Shingi*.

66. The long passage, "When there is no meeting after breakfast, the *hōsan* bell is struck three times. . . . leave the hall in the same dignified manner as they entered" is a quote from *Zen'en Shingi*.

Regulations for the Study Hall (*Shuryō Shingi*)

for *Kichijōsan Eiheiji Temple*

Decorum in the study hall should respect the precepts of the buddhas and ancestors, follow the [instructions for] deportment of the large and small vehicles, and match the *Pure Standards of Baizhang*.¹ The *Zen'en Shingi* says, "All matters, whether large or small, should be in accordance with regulations." Therefore you should study the *Brahma Net Sutra*, the *Jewel Ornament Sutra*, and also the *Sutra of the Three Thousand Deportments*.²

In the study hall, read the Mahayana sutras and also the sayings of our ancestors, and naturally accord with the instructions of our tradition to illuminate the mind with the ancient teachings. My late teacher [Tiantong Rujing] said in a lecture, "Have you ever studied the *Sutra of the Last Instructions*?"³ The whole pure assembly should abide in mindfulness that everyone in the