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## Myōe's *Nehan kōshiki*: An Annotated Translation

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### Translator's Note

The *Nehan kōshiki* (*Kōshiki* on the Buddha's passing) is part of the *Shiza kōshiki* (*Kōshiki* in four sessions), which consists of *Nehan kōshiki*, *Jūroku rakan kōshiki* 十六羅漢講式 (*Kōshiki* on the Sixteen Arhats), *Yuiseki kōshiki* 遺跡講式 (*Kōshiki* on the remaining traces), and *Shari kōshiki* 舍利講式 (*Kōshiki* on relics). The Kegon-Shingon monk Myōe 明恵 (1173–1232) composed the *Shiza kōshiki* in Kenbō 3 (1215) to be performed in a series during the memorial service of the Buddha (*Nehan* 涅槃會). The *Shiza kōshiki* became one of the most often performed works in the genre and is still performed today in Shingon temples. Depending on the time and place, clerics have performed the whole work or only one of the four *kōshiki*, mostly the *Nehan kōshiki*, as Myōe himself did in his final years.

My translation of the *Nehan kōshiki* is based on the version included in the *Taishō shinshū daizō kyō* (T 84, no. 2731), which is the most easily accessible source of the *Shiza kōshiki*. I additionally consulted the *kundoku* and annotation provided by Arai Kōjun, which is based on an edition of the *Shiza kōshiki* printed in Jōkyō 3 (1686) (ARAI 2008). Steven Nelson kindly shared his unpublished translation of the *kōshiki*'s first section with me. His translation served as a helpful reference point as I prepared my own rendition.

Because my article in this special issue focuses on the musical performance of the *Shiza kōshiki*, this translation also indicates the *kyokusetsu* 曲折 (melodic formulas) in order to give the reader an idea of the musical framework of the *kōshiki*. The *kyokusetsu* are indicated according to the Jōkyō edition (1686).<sup>1</sup>

### Translation

First, the communal obeisance:

[In] Kuśinagara [at the river] Ajitavatī<sup>2</sup>  
Under the twin trees of the Śāla Grove,  
[His] head to the north, facing to the west, [Śākyamuni] lay down on his right side.

1. For a facsimile, see ARAI (2008, 164–75).

2. Ajitavatī (Jp. Batsudaiga 跋提河) is the river Hiraṇyavatī (Jp. Shiranabachi 尸賴拏伐底), which runs through Kuśinagara. On the western bank of this river is the Śāla Grove, where Śākyamuni passed away.

In the middle of the night on the fifteenth day of the second month, [he] entered *nirvana*.<sup>3</sup>

We take refuge in Śākyamuni Tathāgata, the great compassionate teacher; may we meet him lifetime after lifetime.<sup>4</sup>

Next, the officiant takes his seat.

Next, the *Four Shōmyō Melodies*.<sup>5</sup>

Next, the pronouncement of intention:<sup>6</sup>

[First pitch level (*shojū*<sup>7</sup> 初重)] Humbly I address the great compassionate teacher Śākyamuni Tathāgata, the 80,000<sup>8</sup> sacred teachings that Śākyamuni left behind, the fifty-two kinds of beings [who were present] in the Śāla Grove, and the realms of the three treasures that are as small as single particles of dust or the tip of a hair and so wide as the ocean, so inexpressible; and say:

The dharma nature is beyond movement and stillness. From movement and stillness, things arise. The Tathāgata has neither birth nor death. [His] birth and death follow the condition of the mind [of the practitioner]. If we become like the layman Veṣṭhila,<sup>9</sup> who saw the Buddha body that eternally abides in the sandalwood stupa, or the monk Sāgaramegha,<sup>10</sup> who heard the scriptures of the Buddha's sermons on the compassionate eyes of Kannon (*fugen kaikyō* 普眼契經) from above the vast ocean, then each [of us] will hold a smile of delight about the [Buddha's] birth in the Lumbinī garden and weep tears of deep sorrow about the [Buddha's] death in the Śāla Grove.

3. The *Nehan kōshiki* attributed to Genshin contains a variation of this verse (*Dai Nippon Bukkyō zensho* 33: 183).

4. The assembly sings the communal obeisance and the words of worship.

5. The *Four Shōmyō Melodies* (*Hōyō* 法用) indicate the *Shika hōyō* 四箇法用, which is a ritual sequence that consists of the four *shōmyō* pieces *Praise of the Thus Come One* (*Nyoraibai* 如来唄, abbreviated as *Bai*), *Gāthā of Scattering Flowers* (*Sange no ge* 散華偈), *Gāthā of the Buddha's Voice* (*Bonnon no ge* 梵音偈), and *Gāthā of Priest Staff* (*Shakujō no ge* 錫杖偈). Therefore, I have rendered it here as *Four Shōmyō Melodies*. It is usually performed before the central part of a ceremony. The earliest documented performance of a *Shika hōyō* is its performance during the eye-opening ceremony of the Great Buddha at Tōdaiji in Tenpyō 17 (752) (*Tōdaiji yōroku*, 50).

6. The officiant recites the pronouncement of intention and the following five sections solo.

7. *Shojū* is not indicated in the text. However, because the *kōshiki* starts on this *kyokusetsu*, I inserted it here.

8. The Buddha is said to have given 84,000 teachings before he died. The number 80,000 is an abbreviation of 84,000 and indicates a very large number (ARAI 2008, 36).

9. The layman Veṣṭhila (Jp. Bishuchōja 鞞瑟長者) appears in the "Entering the Dharma Realm" chapter of the *Flower Ornament Sutra* (Jp. *Kegonkyō* 華嚴經). He is one of the guides who teaches Sudhana.

10. Like Veṣṭhila, Sāgaramegha (Jp. Kaiun biku 海雲比丘) is also one of the guides who teaches Sudhana in the "Entering the Dharma Realm" chapter of the *Flower Ornament Sutra*.

You should know this: the teaching method of the eight phases<sup>11</sup> of [Śākyamuni's] lifetime is a bright flame that awakens all kinds of beings who have slept for a long time; the 350 guidances (*shodo* 諸度) [of the Buddha] are a flying ladder<sup>12</sup> that saves all children who are submerged in *saṃsāra*. His radiance reaches far into the latter age.<sup>13</sup> His guidance does not abandon the *icchantika*.<sup>14</sup> Ah! How promising! How wonderful! If we have the virtue of believing in the teachings that we listened to, then we will awaken from the long night [of ignorance]. If we have the wholesome roots of karmic bonds (*kechien* 結緣), then we will surely cross the ocean of suffering.

Therefore, every year on this day [the fifteenth day of the second month], we expound four dharma lectures. In tears we long for the past of [the Buddha's] death in the Śāla Grove, and heartily we yearn for the virtue of the traces remaining in the present time. We console [our] grief of being orphaned after [his] death, and we arouse the great aspiration (*daigan* 大願) to meet a Buddha in the future.

[Lower pitch level (*geon* 下音)] In the following, I take the seat of the lecturer and disclose the central points one by one.<sup>15</sup> The first lecture is the opening session: the first teaching about nirvana. [First pitch level] Therein are five gates, which are [the Buddha's] entry into nirvana, [his] cremation, the cause and condition of nirvana, the holy site (*yuisseki* 遺跡) in the Śāla Grove, and the merit transfer of arousing the vow to save all living beings; and so I generally express [our] longing and grief.

#### FIRST SECTION

First, I express sorrow about [the Buddha's] entry into nirvana: The Tathāgata lived for eighty years. He was born in Kapilavastu, reached enlightenment in

11. The eight phases (*hassō* 八相) of the Buddha's life are (1) his descent from the Tuṣita heaven; (2) his entry into his mother's womb; (3) his birth; (4) leaving home; (5) subduing demons; (6) attaining enlightenment; (7) turning the wheel of the law, that is, preaching the dharma; and (8) entering final nirvana.

12. A flying ladder (*hitei* 飛梯) is a ladder made out of clouds (NAKAMURA 1985, 1127; ARAI 2008, 37).

13. The latter age (*matsudai* 末代) describes the final age of the dharma, in which the dharma is thought to have reached a state of total degeneration. This is the last phase of the three ages of the dharma: the first is the age of the correct or true dharma (*shōbō* 正法), during which practice and enlightenment were possible. The second is the age of the semblance dharma (*zōhō* 像法), during which practice seems superficially to be in a good state, but enlightenment is not possible anymore. The third is the age of the latter dharma (*mappō* 末法). In the Kamakura period, many Japanese clerics thought they lived in the period of *mappō*.

14. *Ichchantika* (Jp. *sendai* 闍提) are said to be living beings who are unable to reach enlightenment because of their karmic condition. Depending on the school of Buddhist thought, the category of *ichchantika* is interpreted differently. According to the *Nirvana Sutra* (Jp. *Daihatsu nehan kyō* 大般涅槃經), *ichchantika* can also obtain enlightenment.

15. In this sentence, I changed the order of the two clauses.

Buddhagayā, preached on the Vulture Peak, and entered nirvana in the Śāla Grove. All of these originated from [his] great compassion and all arose from skillful means (*zengō hōben* 善巧方便). [His] teaching methods—one causing joy, one causing sorrow—are different, but they were all opportunities to benefit living beings.<sup>16</sup> When he was just born he proclaimed, “I will surely save [all beings] from the sufferings of the three realms,”<sup>17</sup> and thus the children in the burning house were finally relieved of [their] fiery suffering. By saying that we will not see him again after he entered nirvana, the children who are drowning in the ocean of suffering are awash in tears of sorrow.

It is as a sutra says: “The Buddha said to Ānanda:<sup>18</sup> ‘Before long, in fifteen days, the Tathāgata will enter complete nirvana.’<sup>19</sup> At that time, there was a leader of the *yakṣa*<sup>20</sup> called Pañcāla (Jp. Hanjara 般遮羅). Together with one hundred trillion *yakṣas*, he cried out aloud, sobbed with grief and shed tears. He wiped away the tears with [his] hand and spoke a verse:

[Second pitch level] The World Honored One has a golden, shining body;  
 [His] face is like a full moon adorned with virtue;  
 He has the distinguished mark of a white tuft of shining hair between the eye-  
 brows.  
 Now for the last time, we worship [him] and prostrate [before him].”<sup>21</sup>

The sobbing with grief and shedding of tears of all eight kinds of heavenly beings<sup>22</sup> [intermediate pattern (*chūon* 中音)] were just like this. [First pitch level] Even before, when they heard the news that [the Buddha will] surely [enter] nirvana, the assembly was not able to endure the pain of longing. Moreover, day after day passed by and when the fifteenth and final day quickly approached,

16. The teaching method causing joy refers to the birth of the Buddha and the method causing sorrow to his death.

17. This sentence is based on a verse from the *Flower Ornament Sutra* in sixty fascicles (T 9: 533a20, 27).

18. Ānanda (Jp. Ananda 阿難陀) was a cousin of Śākyamuni and later became one of the Buddha's ten main disciples. He is acclaimed for his excellent memory and is said to have been able to recall the Buddha's sermons by memory.

19. The *Taishō* text has an 有 after 後 (如來不久後有十五日當般涅槃, T 84: 898b29–c1). The Jōkyō edition of the *Shiza kōshiki* does not contain an 有 in this sentence (ARAI 2008, 39).

20. *Yakṣa* (*yasha* 夜叉) were originally Indian tree spirits, who were thought to be “hostile toward people, particularly monks and nuns” (BUSWELL 2004, 2: 911). Later they were incorporated into the Buddhist pantheon and became protectors of Buddhism. They are considered to be one group of the eight kinds of spiritual beings and *nāgas*.

21. This is a quotation from the *Rengemen kyō* (*Lianhuamian jing*; T 12: 1073c14, 1074c09–12).

22. Eight kinds of heavenly beings (*shoten hachibu* 諸天八部) is an abbreviation of *tenryū hachibu* 天龍八部 (eight kinds of heavenly beings and *nāgas*). These are *deva* (*ten* 天), *nāga* (*ryū* 龍), *yakṣa* (*yasha* 夜叉), *gandharva* (*kendatsuba* 乾闥婆), *asura* (*ashura* 阿修羅), *garuḍa* (*karura* 迦樓羅), *kiṃnara* (*kinnara* 緊那羅), and *mahoraga* (*magoraga* 摩睺羅伽).

the Tathāgata also showed an appearance of sorrow, and the assembly knew that [his] end was approaching. What can their grief deep in their hearts be compared to?

Then finally, from between the *śāla* trees in the land of the Malla,<sup>23</sup> on the morning of the fifteenth day of the second month, [the Buddha] emitted light from his forehead and announced [his] final farewell to the fifty-two kinds of beings [who were present in the Śāla Grove]: from the bodhisattvas, the *śrāvakas*, the eight kinds of heavenly beings, the *nāgas* and the great bodhisattvas, who were as numerous as the sands of Ganges, to the innumerable insects. The *rakṣa* kings (*rasetsuō* 羅刹王), as numerous as the sands of eighty Ganges, were led by the Fearful Rakṣa King (Jp. Kai rasetsu 可畏羅刹, Bhīma).<sup>24</sup> The lion kings, as numerous as the sands of twenty Ganges, were led by the Lion Roar King (Jp. Shishikuō 師子吼王, Siṃhanāda).<sup>25</sup> Further, the species of wild duck, geese, mandarin duck, and the cohort of water buffalo, cows, and sheep,<sup>26</sup> all [of them] saw the light and heard [the Buddha's] voice, and every single one [of them] felt great distress. Humans and heavenly beings carried gold, silver, and precious jewels; birds and beasts brought flowers, stems, and tree leaves. They went [to the place] between the *śāla* trees<sup>27</sup> and gathered in front of the Tathāgata.<sup>28</sup> All were bathed in sweat and revered the august form [of the Buddha], [whose golden body] was shining like the full moon; everyone shed tears and listened to the marvelous correct dharma. This correct dharma [he expounded] was: [Second pitch level] “The *śrāvakas* and the *pratyeka* buddhas return in the same manner to the one state (*itsuka* 一果) [of universal buddhahood]. Those with the predetermined nature to become *śrāvakas*, *pratyeka* buddhas, or bodhisattvas (*jōshō* 定性), and those who do not have the capacity to reach enlightenment (*mushō* 無性) all have the same nature.<sup>29</sup> The diamond treasury is

23. Malla (Jp. Rikiji 力士) was a clan in Kuśinagara during Śākyamuni's lifetime (ARAI 2008, 39).

24. This sentence is based on the *Nirvana Sutra* (T 12: 368c27–28 and T 12: 608b7–8).

25. This sentence refers to the *Nirvana Sutra* (T 12: 369a16–17 and T 12: 608b26–27).

26. These sentences are based on the *Nirvana Sutra* (T 12: 369a20, 24, and T 12: 608b29, c04).

27. The *Nirvana Sutra* (southern version only) contains the same sentence (T 12: 607b06).

28. This is a quote from the *Dai hōshaku kyō* (Ch. *Da baoji jing*; T 11: 563b17).

29. *Jōshō mushō* 定性無性 is an allusion to the doctrine of five classes of beings (*goshō kaku-betsu* 五性各別), by which all beings are classified according to their soteriological potential. The first three classes are the groups of beings predetermined to become either *śrāvakas*, *pratyeka* buddhas, or bodhisattvas. These three categories correspond to the concept of the three vehicles—the vehicle of the *śrāvakas*, the vehicle of the *pratyeka* buddhas, and the vehicle of bodhisattvas—whereby only the bodhisattvas are thought to be able to realize full buddhahood. The fourth group of the five classes describes beings who have the potential to attain the goals of at least two of the first three groups. The last group includes beings who are thought to lack the capacity to reach enlightenment (*icchantika*).

in my possession; and I accomplished the three points (*sanden* or *santen* 三點) [the three merits of the dharma body, wisdom, and liberation] and the four virtues [of permanence, bliss, self, and purity].” Understanding the deep meaning, [all beings present in the Śāla Grove] felt a mixture of sorrow and joy. Knowing that it was his last teaching, [intermediate pattern] [their] long-ing was more and more intensified.

[First pitch level] Their faces expressed lament, and their voices cried words of anguish. The tears of the many heavenly beings and *nāgas* (*shoten ryūshin* 諸天龍神) floated on the ground and formed a river. The breath of the *yakṣas* and the *rākṣasas*<sup>30</sup> filled the air and was like a wind.

Gradually the night (*chūya* 中夜) [10 p.m. to 2 a.m.] deepened and the time of [the Buddha’s final] nirvana came. [His] face, which was like the full moon, expressed pity; and his eyes, which were like a blue lotus, showed great compassion. He removed the *saṃghāṭi* robe and so revealed [his] purple-golden chest. He addressed everyone in the assembly and said: “I am about to enter nirvana. The whole assembly of the heavenly beings and humans should wholeheartedly look at my physical body.” After he had said this three times, he rose one *tāla* tree high [approx. twenty-five meters] into the air from the seven-jeweled lion-seat. He addressed [the assembly] once again and said: “I am about to enter nirvana. You, the assembly should look at my physical body.” [After speaking he descended to the seven-jeweled lion-seat.]<sup>31</sup> In this manner, [he spoke, rose into the air, addressed the assembly, and returned to his seat] twenty-four times. [Then] he addressed the great assembly: “I am about to enter nirvana. You, the assembly should look at my physical body. Now is the last time to see [it]. After seeing [it] tonight, you will not see [my physical body] again.” Upon telling the great assembly this, he returned [to the seven-jeweled lion-seat], lifted up the *saṃghāṭi* robe, and arranged [it] as usual.<sup>32</sup>

The Tathāgata further addressed the great assembly and said: “Now my body is racked with pain. The time of [final] nirvana has come.” After speaking thus,<sup>33</sup>

30. *Rākṣasa* (*rasetsu* 羅刹) is a kind of demon who was thought to have “the power to influence and seduce humans, and then eat them” (DDB). They were later incorporated in Mahāyāna Buddhism as protectors of the dharma.

31. The *Daihatsu nehanyō gobun* (Ch. *Daban niepan jing houfen*) describes how the Buddha returned to his seat after having risen into the air. The sutra explains in detail how the Buddha rose several times in the air and spoke to the assembly (T 12: 904a3–20). But the *Taishō* edition translated here, as well as the *Jōkyō* edition, omits this detailed description. However, several older manuscripts contain an abbreviated citation from the *Daihatsu nehanyō gobun* (KINDAICHI 1964, 81).

32. This passage starting with “He removed the *saṃghāṭi* robe and so revealed [his] purple-golden chest...” is based on the *Daihatsu nehanyō gobun* (T 12: 903c11–14, 903c26, 903c29–904a3, 904a20–27, 904b4–5).

33. This passage starting with “The Tathāgata further addressed...” and ending with “After speaking thus” is a variation of the *Daihatsu nehanyō gobun* (T 12: 904 b7–8).

he entered various states of *samādhi* in an order of his choosing.<sup>34</sup> After he arose from *samādhi*, he expounded the marvelous dharma for the assembly and said: [Second pitch level] “The fundamental nature of ignorance has always been that of liberation. I now abide in peace, eternally in the radiance of quiescence. This is called the *mahā-parinirvāṇa*.”<sup>35</sup> After he spoke to the assembly, he leaned his whole body over and lay on his right side; his head to the north, his feet to the south, facing the west with his back to the east.<sup>36</sup> [Intermediate pattern] Then he entered the fourth stage of *samādhi* and achieved *mahā-parinirvāṇa*. [Third pitch level (*sanjū* 三重)] He closed his lotus blue eyes, and his smile of compassion disappeared forever. His lips, red as the fruit of the *bimbā* tree, were sealed and finally his pure, compassionate voice went silent.<sup>37</sup>

[Second pitch level] At that time, the arhats, who had extinguished all defilements, forgot the joy (*kangī* 歡喜) that they had attained through pure practices (*bongyō iryū* 梵行已立). The bodhisattvas who had reached the first stage of a bodhisattva<sup>38</sup> relinquished the insight that all dharmas are non-arising. The warrior Guhyapāda (Jp. Misshaku rikiji 密迹力士) threw away [his] *vajra* and cried to heaven. The Mahābrahma king (Jp. Daibon tennō 大梵天王) flung aside [his] jewel net-banner and fell to the ground. The *rakṣa* kings, as numerous as the sands of eighty Ganges, stuck out [their] tongues and fainted in agony. The lion kings, as numerous as the sands of twenty Ganges, threw themselves on the ground and roared bitterly. The species of wild duck, geese, and mandarin duck were overcome with sorrow. The kinds of poisonous snakes and venomous scorpions were all filled with grief.<sup>39</sup> Lions, tigers, boar, and deer stood together, forgetting [their] hostility. Monkeys and big dogs licked [each others] napes, consoling [each other] in [their] sadness. The sound of the waves of the Ajitavātī River expressed the lament of separation [from the Buddha], and also the voice of the wind in the Śāla Grove evoked the feeling of sorrow. [Intermediate pattern] The whole earth shook and the great mountains split open. The ocean

34. The *Daihatsu nehanyō gobun* explains in detail in which order Śākyamuni entered the various stages of *samādhi* (T 12: 904b9–18, c1–14).

35. These words of the Buddha are a quotation from the *Daihatsu nehanyō gobun* (T 12: 904c16, 18–19). Between this sentence and the previous sentence, we find a *naishi* 乃至 written in smaller font in the text. Because it indicates here that Myōe skipped a few sentences in the quotation from the *Daihatsu nehanyō gobun*, I decided to not translate it.

36. This is also a quote from the *Daihatsu nehanyō gobun* (T 12: 905a2–3).

37. These lines are a variation of a verse from the *Jūmujin'in shari kōshiki* (ARAI 1977, 89; MSS: 26, 85). Moreover, the whole passage, starting with “The Buddha further addressed the great assembly...” is based on the second section of the *Jūmujin'in shari kōshiki* (ARAI 1977, 89; MSS: 25–26, 85).

38. The first stage of a bodhisattva (*tōchi* 登地) is the first of ten stages of a bodhisattva. It is also called the stage of joy (*kangī ji* 歡喜地).

39. The *Taishō* edition gives a wrong character for snake (阤 instead of 蛇; T 84: 899a17).

water sprung up and the rivers dried up. [First pitch level] Grasses, trees, and forests all brought forth the voices of lament. Mountains, rivers, and the whole earth all cried words of distress. A sutra describes the scene of despair of the assembly and states [as follows]:

There were those who followed the Buddha and died. There were those who fainted. There were those whose body and mind trembled. There were those who held each other's hands, whimpered, and shed tears. There were those who constantly beat their breasts and cried loudly. There were those who lifted [their] hands, beat [their] heads, and tore their own hair.<sup>40</sup> There were those on whose whole bodies blood appeared and [their blood] spilled on the ground. In this way, the distinct sounds of the different kinds of beings and the lamenting voices of the whole assembly shook all worlds.<sup>41</sup>

[Second pitch level] Truly reflecting [on the Buddha's passing, we understand that] in the burning house of the eight kinds of suffering,<sup>42</sup> the most difficult to endure is the feeling of separation. The dharma king of the three thousand [worlds] (*sanzen no hōō* 三千法王) has left [us]. [Intermediate pattern] To what can [our] anguish be compared? [First pitch level] Therefore, wiping away the tears of sadness and withholding [our] sorrow, we should intone a verse and perform prostrations.

We are like a newborn child;  
 If we lose our mother, we will surely die before long  
 Why does the World Honored One abandon us?  
 Alone he left the three realms and obtained peace and bliss.<sup>43</sup>  
 We take refuge in the great compassionate teacher, Śākyamuni Tathāgata; may  
 we meet and venerate him lifetime after lifetime.<sup>44</sup>

## SECOND SECTION

Second, I expound on the grief about the [Buddha's] cremation. When the blue lotus ceased to blossom and the lips of the fruit [of the *bimbā* tree] ceased to

40. Between this sentence and the next, we find a *naishi* as an interlinear note written in smaller font. It indicates that Myōe skipped here a few sentences that describe other expressions of deep lament. Therefore, I did not translate *naishi* here.

41. This is a quotation from the *Daihatsu nehagyō gobun* (T 12: 905c3–6, 12–14).

42. The eight kinds of suffering (*hatsuku* or *hakku* 八苦) are the sufferings of birth, aging, sickness, death, separation from whom or what we love, association with what we hate, inability to fulfill our desires, and the instability of the five *skandhas* (form, feeling, perception, impulse, and consciousness).

43. This verse is a quote from the *Daihatsu nehagyō gōbu* (T 12: 906b18–19).

44. As in the following sections, the assembly sings the verse and the words of worship during the performance of the *Nehan kōshiki*.

breathe, [the Buddha] was dressed in fine white cotton and placed to rest in a gold coffin.<sup>45</sup> The whole assembly wanted to lift the holy coffin up and take it into the city. Sixteen great Malla with great supernatural powers [tried] to carry [it], but the holy coffin did not move at all.<sup>46</sup> At that time, the sacred coffin flew by its own accord into the sky and so rose from the Śāla Grove. Slowly floating through the air, it entered Kuśinagara through the west gate. The assembly of bodhisattvas, *śrāvaka*, as well as heavenly beings and humans filled the whole earth and sky, wailed and mourned. At that time, the holy coffin exited Kuśinagara through the west gate, turned to the right and entered the city through the south gate. It exited through the north gate and floated through the air. It turned left, returned and entered Kuśinagara through the west gate. After finishing three rounds in this way, it returned and entered through the west gate. Then, it exited through the east gate and entered through the north gate. It exited through the south gate, turned right, returned and entered through the west gate. In the same way, it turned left or right in Kuśinagara. After seven times it slowly reached the place of cremation. It flew down and rested on the seven-jeweled lion throne.<sup>47</sup> The great assembly of heavenly beings and humans circumambulated the holy coffin, wept bitterly, and made offerings. Their voices of sobbing shook the one billion worlds.<sup>48</sup> Every single one of the assembly covered [their] hands with fine white cotton. Together they lifted up the treasure coffin of the great saint and placed it on a decorated fine fragrance tower.<sup>49</sup> They wanted to light the fire and cremate the Buddha.<sup>50</sup> At that time, every single one of the whole assembly held a torch,<sup>51</sup> made of seven jewels and as big as a cart wheel, sobbed with grief, wept bitterly, and put [the torch] on the fragrance tower. [However,] the fire extinguished by

45. The blue lotus is a metaphor for the Buddha's eyes, and the phrase "the blue lotus ceased to blossom" refers to the Buddha closing his lotus blue eyes. The lips of the fruit of the bimbā tree is a metaphor for the Buddha's lips.

46. The *Daihatsu nehanyō gobun* describes how first four and then eight Malla tried to move the coffin but it did not move (T 12: 909a6–10).

47. This passage starting with "At that time, the sacred coffin flew ..." is based on the *Daihatsu nehanyō gobun* (T 12: 907 b4–18, c13–15). The lines from "After finishing three rounds in this way..." to "In the same way ..." are not included in all manuscripts. According to Arai, the texts of the Shingi tradition do not include these (ARAI 2008, 45).

48. One billion worlds is a translation of *daisen* 大千, an abbreviation of *sanzen daisen sekai* 三千大千世界. These two sentences are not a direct quotation from the *Daihatsu nehanyō gobun*. But the sutra describes that the humans and heavenly beings wept bitterly and their voices shook the whole world and that they made offerings (T 12: 908a15–16, 19–20).

49. These two sentences are a variation of the *Daihatsu nehanyō gobun* (T 12: 908a23–24).

50. This is a quotation from the *Daihatsu nehanyō gobun* (T 12: 908a28).

51. Here I follow the Jōkyō edition, which states torch (*kōko* 香炬) (ARAI 2008, 46). The *Taishō* version, however, gives *kōro* 香爐 (censor) instead (T 84: 899b29).

itself. The fires [lit by] all heavenly beings and the fires [lit by] the deities of the oceans were all like this as well.<sup>52</sup>

Then, Mahākāśyapa<sup>53</sup> arrived at the place of the [Buddha's] cremation, and the holy coffin opened by itself. The thousand *chō* of fine white cotton and *tūla* cotton all fell down, and [the Buddha] showed [his] purple-golden physical body. Kāśyapa together with the many disciples saw this, fainted, and fell to the ground. After sobbing with grief and making offerings, they washed the Buddha with fragrant water and dressed [him] in white cotton. Then the coffin lid immediately closed. When Kāśyapa spoke a verse and wept bitterly, the Tathāgata again revealed himself and stuck out both feet, one on the top of the other. He emitted one thousand rays of bright light from the one-thousand-spoked wheels [on the soles of his feet] and thus widely illuminated all worlds of the ten directions. Kāśyapa spoke a verse, mourned, and said:<sup>54</sup>

[Second pitch level] The Tathāgata's great compassionate heart is unsurpassed.  
The radiance of [his] indiscriminating compassion illuminates as no other.  
He empathizes with living beings and surely responds [to them].  
He showed us the one-thousand-spoked wheels of [his] two feet.  
From the one-thousand-spoked wheels he emitted one thousand light rays,<sup>55</sup>  
Widely illuminating all Buddha lands of the ten directions.<sup>56</sup>

[Intermediate pattern] At that time both feet returned into the coffin. [The coffin was] sealed as before.<sup>57</sup>

[First pitch level] Thereafter [all] threw large burning torches made out of seven jewels [onto the funeral pyre], but every single one was extinguished. Due to the power of [his] great compassion, the Tathāgata let a fire break out from [his] chest and he was gradually cremated. After seven days, the fine fragrance tower had burned down. How great was the grief at that time? [Second pitch level] How can it be measured? The [Buddha's] face, which was like the perfect circle of the full moon, immediately was engulfed by the smoke of the sandalwood. The purple-golden skin was burned dreadfully by the flame that leaves nothing behind. There was such deep mourning and [intermediate pattern] no end to the sorrow. The grief of the assembly truly had a reason! [First pitch level]

52. These two sentences refer to a passage in the *Daihatsu nehangyō gobun* (T 12: 908b5–8).

53. Mahākāśyapa (Jp. Daikashō 大迦葉), in short Kāśyapa (Jp. Kashō 迦葉), was one of the Buddha's ten main disciples. He is well known for his ascetic discipline and is said to have been the head of the Buddhist community after the Buddha's death.

54. This paragraph is based on the *Daihatsu nehangyō gobun* (T 12: 908c20, 29, 909a1–3, 7–14, c1–3, 7).

55. At the beginning of this line, we find again a *naishi* in smaller font (T 84: 899a1). Because it indicates that Myōe skipped two lines in this quotation, I did not translate *naishi* here.

56. This verse is a quotation from the *Daihatsu nehangyō gobun* (T 12: 909b8–9, 11).

57. This sentence is a quotation from the *Daihatsu nehangyō gobun* (T 12: 909c5–6).

Thereafter, the assembly of heavenly beings and humans separated and took the relics. All returned to [their] own land and strove to outdo the others in the size of their offerings. Brush and ink cannot record the grief of each and every one. Therefore, every single one [of us] should focus on the thought of longing and yearning, intone a verse, and perform prostrations.

Ahh! The great venerable sage  
 Śākyamuni entered nirvana.  
 Now you only hear his name.  
 How sorrowful! We cannot see him [anymore].<sup>58</sup>  
 We take refuge in the great compassionate teacher, Śākyamuni Tathāgata; may  
 we meet and venerate him lifetime after lifetime.

### THIRD SECTION

Third, I expound on the cause and condition of nirvana. The Tathāgata moved the wings of wisdom and so cleared the clouds of life and death, but he was bound by the chains of compassion and did not yet escape the hands of living beings. He returned into the burning house and guided the playing young children; he swam in the ocean of suffering and saved the drowning people. [His] vast compassion exhausted the realm of the living beings. [His] unlimited great vow does not tire of benefiting others. If he were to detest our shortcomings and eternally close the door to final nirvana (*muyo* 無餘), then even [his] vow to “make [all living beings] equal to me, without any difference” would have no ground.<sup>59</sup> How deep is the joy regarding [his statement], “Now I have already fulfilled [this vow]!”<sup>60</sup> You must know this! He reacted to the cause of bliss and showed [his] appearance in this world. He warned against an arrogant mind and entered nirvana. The *Flower Ornament [Sutra]* says: “I wanted living beings to be delighted, and therefore I appeared in this world. I wanted living beings to grieve and to yearn, and therefore I manifested [my entry into] nirvana.”<sup>61</sup> The *Lotus Sutra* says: “Because ordinary people are deluded, I say that I have entered nirvana although in fact I am here. For if they could always see me, they would become arrogant.”<sup>62</sup> The layman Veṣṭhila explained the essence of the dharma gate of having arrived at the state of non-extinction (*fumetsudosai* 不滅度際) and said: “When I widely cast my eyes upon, I see the Buddhas of

58. This verse is taken from the *Dai hōshaku kyō* (T 11: 9c16–17). However, the sutra gives 釋迦大寂滅 for the second line instead of 釋迦入寂滅.

59. This is a quotation from the *Lotus Sutra* (Jp. *Myōhō renga kyō* 妙法蓮華經; T 9: 8b05). For a translation of the whole passage see KUBO and YUYAMA (2007, 35–36).

60. This is a quotation from the *Lotus Sutra* from the same passage (T 9: 8b06).

61. This citation is a quote from the sixty-fascicle *Flower Ornament Sutra* (T 9: 628b19–21).

62. This citation is a quotation from the *Lotus Sutra* (T 9: 43c27–28).

the past, future, and present in all worlds of the ten directions, there is none who has entered nirvana. They have avoided complete extinction (*metsudo* 滅度) as a skillful means to guide living beings.<sup>63</sup> The great master Xiangxiang 香象 [Fazang 法藏 (643–712)] explained as follows: “[The Buddha] transforms the minds of others and lets them see [his] appearance and disappearance in this world. In reality the eternal body (*jōshin* 常身, Sk. *dharmakāya*) has neither appearance nor disappearance.”<sup>64</sup> Further, [Xiangxiang] was able to widely explain various meanings of nirvana in [the *Kegonkyō tangen ki*], such as that the manifestation is extremely profound (*kengen jinjin* 顯現甚深), that the appearance and disappearance are without any obstacles (*shutsumotsu muge* 出沒無礙), the excellent work of a Buddha (*kōdai butsuji* 廣大佛事), and proper timing (*mizō shitsuji* 未曾失時).

Thus, [second pitch level] the nirvana of the Tathāgata is not an abandonment of living beings; he only corrected the shortcomings that are difficult to transform and evoked the feeling of mourning. The fragrant promise of the *Dai hōshaku kyō* [says,] “Now you only hear his name. How sorrowful! We do not see him [anymore].”<sup>65</sup> And the teaching of the *Lotus Sutra* [says,] “All are filled with longing and yearning [for me].”<sup>66</sup> When you see and hear [this], then the sadness and delight are very deep. How glad! Soon we will be caught in a single mesh of the dharma net. Why do we not escape the waves of the ocean of suffering? Needless to say, [his] manifestation in the world and [entrance into] nirvana are like water and waves. The ten gates of general and specific<sup>67</sup> interpenetrate each other completely.

The wind of longing and yearning is cool on the shore of the Ajitavatī River. The clouds of arrogance and laziness clear up on the sky of the Śāla Grove. On the peak of the mountain of nirvana, [we] wait for the moon of the appearance in this world; on the floor of the ocean of life and death, [we] obtain the jewel of *bodhi* (*bodai* 菩提); [Intermediate pattern] why is this so difficult? [First pitch level] Therefore, we should focus on the thought of longing and yearning, intone a verse, and perform prostrations.

63. This is a quote from the *Flower Ornament Sutra* in sixty fascicles (T 9: 717c3–4).

64. This is a slightly changed quotation of the *Kegonkyō tangen ki* (Ch. *Huayanjing tanxun ji*; T 35: 471b12–13).

65. This sentence is a quotation from the *Dai hōshaku kyō* (T 11: 9c17).

66. This is a quote from the *Lotus Sutra* (T 9: 43b21).

67. The ten gates of general (that is, substance) and specific (that is, form) (*sōbetsu jūmon* 總別十門) stand here for the Huayan doctrine of *riji muge jūmon* 理事無礙十門, which describes the ten gates of the relationship of *ri* 理 (substance) and *ji* 事 (form). The relationship of *ri* and *ji* is often described by the metaphor of water and wave, wherein neither can be separated from the other (ARAI 2008, 51; DDB).

Because ordinary people are deluded  
 I say that I have entered nirvana although in fact I am here.  
 For if they could always see me,  
 They would become arrogant.<sup>68</sup>  
 We take refuge in the great compassionate teacher, Śākyamuni Tathāgata;  
 may we meet and venerate him lifetime after lifetime.

## FOURTH SECTION

Fourth, I expound on the holy site in the Śāla Grove. We cry because of the sorrow of [living] after the [Buddha's] passing. When do we smile [again] because of the fortune of seeing the Buddha? Due to [our] surplus of mourning, [we] are jealous of the birds and beasts of middle India (Jp. Chūten 中天) [who were able to see the Buddha]. Due to the depth of [our] longing, we are left with the resentment of the people of the borderland [Japan]. Therefore, we briefly imagine the place of the Śāla Grove and forcibly relax the sorrowful breath. The Śāla Grove is in the northwest of Kuśinagara and on the west shore of the Ajitavatī River. These trees were like oak (*kashiwa* 欏); their bark was green and their leaves white. The four trees were especially high. This was the place where the Tathāgata passed away. A sutra says:

After the World Honored One of the great enlightenment entered nirvana, the two trees in the east and west of the [four] *śāla* trees united and became one. The two trees in the south and north [also] united and became one. They dangled over the jeweled seat and covered the Tathāgata. Due to agony these trees turned white. They were like white cranes. The branches, leaves, blossoms, and fruits exploded and fell down. [Then] they gradually withered. They rotted and nothing remained.<sup>69</sup>

A record further says:

These trees were five *jō* high. The roots were connected with each other below, and their branches met each other above. It resembled an entwinement. Their leaves were thick and the blossoms were [as big as] wheels. The fruits were as big as vases. The sweetness of its flavor was like honey.<sup>70</sup>

[Second pitch level] [This was] the place to where Queen Māyā descended from heaven and wept about the Tathāgata's [passing].<sup>71</sup> [This is] the site where

68. This verse is a quotation from the *Lotus Sutra* (T 9: 43c27–28).

69. This passage is a slightly changed quotation from the *Daihatsu nehanyō gobun* (T 12: 905a8–12).

70. This passage is a variation of Guanding's 灌頂 (561–632) commentary to the *Nirvana Sutra* (Jp. *Daihatsu nehanyō sho*; T 38: 44b25–27).

71. This account is based on the *Taitō saiiki ki* (Ch. *Datang xiyu ji*), which explains how the Buddha's mother descended from heaven when she heard that her son had passed away (T 51:

the *vajra*-wielding god (*shūkongōjin* 執金剛神) descended to the earth and threw away the golden *vajra*.<sup>72</sup> Such remaining traces were consecutively lined up like the scales [of a fish].

If you cross the river in the north of the city [Kūśinagara] and proceed around three hundred steps, you will find the place where the Buddha was cremated. Now the earth [there] is yellow and black. The soil is mixed with ash and coal. [Intermediate pattern] If you search sincerely, you surely will find relics.<sup>73</sup> [Third pitch level] Likewise, the dharma master Deng (Tō hosshi 燈法師)<sup>74</sup> passed through the vastness of the shifting sands and crossed the high peaks of the snowy mountains.<sup>75</sup> He renounced the sympathy of the six close relatives<sup>76</sup> and died under the twin trees.<sup>77</sup> [Second pitch level] People who saw [this] wept tears of sadness, and those who hear [about it] are moved by grief.

Now we see the painting of the [Buddha's] nirvana in the Śāla Grove.<sup>78</sup> The Tathāgata lays with [his] head to the north, facing the west. The assembly surrounds him in the front and back as well as on the left and right. The lions, tigers, and wolves control [their] savage threatening. The bodhisattvas and the *śrāvakas* lower [their] faces of doleful crying.

[Intermediate pattern] First, I paid respect [to the nirvana image] and [my] body hair stood on end immediately. Next, [first pitch level] I performed the opening statement,<sup>79</sup> and [my] heart was racing instantly. Then, I offered incense

904a29–b10). For an English translation, see LI (1996, 189–90). This account is not included in the Pali or Chinese translations of the *Nirvana Sutra* (ARAI 2008, 53).

72. This sentence is based on the *Taitō saiki ki* (T 51: 0904a10–16). For an English translation, see LI (1996, 188).

73. These lines are a variation of a passage in the *Taitō saiki ki* (T 51: 904b11–13).

74. The dharma master Deng is the Tang monk Da-sheng Deng 大乘燈. A biography is included in the *Taitō saiki guhō kōsō den* (Ch. *Datang xiyu qiufu gaoseng zhuan*; T 51: 4b18–c14). He was ordained by Xuanzang 玄奘 (Jp. Genjō, 602–664) and died in Kūśinagara.

75. The shifting sands refers to the Taklamakan and snowy mountains to the Himalayas. These two lines seem to be a quote from the biography of the monk Daoxi 道希, which is also included in the *Taitō saiki guhō kōsō den* (T 51: 2a28–b14, citation 2b1–2). However, all monks who traveled from China to India needed to cross the Taklamakan and the Himalayas. Therefore, this passage does not necessarily need to be interpreted as a quotation from the biography of the monk Daoxi.

76. The six close relatives (*rokushin* 六親) are father, mother, wife, children, and older and younger siblings.

77. The twin trees (*sōrin* 双林) are the *śāla* trees under which the Buddha passed away.

78. Usually, the *Nehanè* is performed before an image depicting the passing of the Buddha in the Śāla Grove. According to the *Nehanè hosshiki* analyzed in my article, Myōe also performed this ritual in front of such a painting.

79. The opening statement (*keibyaku* 啓白) explains the intention of the ritual. Myōe read the opening statement at the beginning of the Buddha's memorial service after the assembly had sung the *Four Shōmyō Melodies* (*Nehanè hosshiki*, archive of Kōzanji. See my translation and analysis in the article of this special issue; see <http://dx.doi.org/10.18874/jjrs.43.1.2016.89-130>).

and flowers [in front of the nirvana image], and so [our offerings] reached [also] the animals and *rākṣasas*; [this] is [paying] respect for having received the last teaching. I express longing, and so [our longing] extends to the Śāla Grove and Ajitavātī River; this is yearning for the holy site of the Tathāgata[’s passing]. [Second pitch level] Today’s ceremony truly appeals to ears and eyes and expresses [our] grief.

Further, when we skim through the holy teachings of the nirvana section [of the Buddhist canon], there are many characters with the abbreviated water or mouth radical. These are the appearance of the bitter weeping of bodhisattvas and *śrāvakas* and [intermediate pattern] the form of the running tears of hungry ghosts, animals, and asuras. If it is so, then [first pitch level] the abbreviated water [radical] fills the river of tears that [consists of tears accumulated on the ground until they] reach the knees [of all beings] and spread for five *yojana*. The mouth radical proclaims the loud voices that are the voices of the assembly bitterly weeping and that shake the three thousand worlds. When untying the cord [of a sutra scroll of the nirvana section], grief arises easily; when seeing the characters, it is difficult to suppress the tears of sadness! Why do we need to hear a lecture from the wise and talented in order to feel longing? [Why do we need to] wait for a detailed exegesis in order to express yearning? Therefore, we should wipe away the tears of sadness, repress the sorrow, intone a verse, and perform prostrations.

Next we visit the place of the [Buddha’s] nirvana

And see the Buddha’s final body.

Under the *śāla* trees,

[He] benefited all living beings (*gunjōrui* 群生類).<sup>80</sup>

We take refuge in the site of the Ajitavātī River in the city Kuśinagara and the *śāla* twin trees under which the Tathāgata entered nirvana.

#### FIFTH SECTION

Fifth, we wish to transfer the merit to all living beings. May [our] great wish of seeing the Buddha and hearing the dharma be certainly fulfilled through the wholesome roots of our longing and yearning. The Buddha has neither appeared nor disappeared in this world. [Whether he is] hidden or revealed depends on karmic connections (*en* 縁). In Jambudvīpa (Jp. Enbukai 閻浮界) he showed the teaching method of entering nirvana, but in other realms, he [still] expounds the dharma [using a] physical body. Responding to the capacity of [each] person, he appears just like the waning and waxing of the moon, or like the rising and sinking of the sun and moon in the four continents [Jambudvīpa, Pūrvavideha,

80. This is a verse from the *Dai hōshaku kyō* (T 11: 9c13–14).

Aparagodāniya, and Uttarakuru]. Serving living beings, he manifests birth or death, similar to the stars hiding at day or showing at night. [Second pitch level] We now raise the voice of longing, and it reverberates in the space of nirvana without residue (*muyo* 無餘).<sup>81</sup> We exhale the breath of grief, and it knocks on the window of nirvana. The venerable teacher Śākyamuni left the abode of perfect extinction (*enjaku* 圓寂). Śāriputra<sup>82</sup> and Maudgalyāyana<sup>83</sup> went to the gate of great compassion. [Living beings] came as many as stars and gathered like clouds. The assembly from the time when the Buddha expounded the *Flower Ornament Sutra* (*kegon kaie* 花嚴海會) dwells in the vast sky, and the holy assembly of the Vulture Peak<sup>84</sup> fills the whole earth. Why do we doubt the evidence of the Buddha's truth? Why is the understanding based on wisdom empty? Moreover, the [Buddha's] physical body has become one with the dharma realm; [therefore, when there is] discerning wisdom (*kanchi* 觀智) [then this time] is the Buddha age (*busse* 佛世). [Intermediate pattern] [Our] essential nature (*taishō* 体性) exhausts the absolute reality (*jissai* 實際); [therefore, when we have] the opportunity to receive the dharma due to our wholesome roots [then this place] is the site of realization (*dōjō* 道場).<sup>85</sup>

Now [third pitch level] we decorate the boat of [our] great wish [to see the Buddha and hear his teaching] and swim in the tears of longing. We raise the sail of correct faith and sail away with the breath of yearning. In the ocean of suffering of life and death, [the practice of] no thought (*munen* 無念) is the path in the morning. [Having arrived] on the other shore of nirvana, [resting in] non-arising (*mushō* 無生) is the abode in the evening. [Second pitch level] In between, [we] leave the obstacle of close evil friends and make all buddhas and bodhisattva our friends. [We] abandon the obstacle of not listening to the correct dharma and hold the supreme great dharma in our hearts.

Further, in this life and the next life, [intermediate pattern] may our wish be fulfilled to equally benefit the worlds, numerous as the sands of Ganges, inside

81. *Muyo* is here an abbreviation of *muyo nehan* 無餘涅槃, which means nirvana without residue or final nirvana.

82. Śāriputra (Jp. Shinshi 身子) was one of Śākyamuni's ten great disciples. He is considered to be the wisest among the ten disciples. His name is often translated as Sharihotsu 舍利弗. It is said that he had entered the Buddha's community together with Maudgalyāyana.

83. Maudgalyāyana (Jp. Mokuren 目連) was another one of Śākyamuni's ten great disciples. He is considered to have possessed great magical power.

84. The Buddha is thought to have preached the *Lotus Sutra* on Vulture Peak (Jp. Ryōzen 靈山; also translated as Eagle Peak).

85. These two sentences are very ambiguous. I translated them based on the Keigi's 景義 commentary on the *Shiza kōshiki* (*Shiza kōshiki chūkai* 四座講式註解; in *Zoku Shingonshū zensho* 30: 404).

the iron circle [mountain range].<sup>86</sup> [First pitch level]<sup>87</sup> Therefore, we intone a verse and perform prostrations.

All virtues of the Tathāgata's nirvana  
Are truly profound, excellent, and immeasurable.  
He empathizes with living beings and surely responds [to them].  
Ultimately, he lets them obtain great enlightenment (*daibodai* 大菩提).<sup>88</sup>  
We take refuge in the purple-golden wondrous body that finally entered  
nirvana in the Śāla Grove.

Next, the *section for protecting deities*.<sup>89</sup> Next, the *Transfer of Merit to Six Offerings*.<sup>90</sup>

## REFERENCES

### ABBREVIATIONS

- DDB *Digital Dictionary of Buddhism*. Ed. Charles A. Muller, 1995–2015. <http://buddhism-dict.net/ddb>.
- T *Taishō shinshū daizō kyō* 大正新脩大藏經. 85 vols. Ed. Takakusu Junjirō 高楠順次郎 and Watanabe Kaigyoku 渡辺海旭 et al. Tokyo: Taishō Issaikyō Kankōkai, 1924–1932.
- MSS *Myōe Shōnin shiryō* 4 明恵上人資料 4. Ed. Kōzanji Tenseki Monjo Sōgō Chōsadan 高山寺典籍文書綜合調査團. Tokyo: Tōkyō Daigaku Shuppankai, 1998.

### PRIMARY SOURCES

*Daihatsu nehanyō gobun* 大般涅槃經後分. T 12, no. 377.

*Daihatsu nehanyō sho* 大般涅槃經疏. T 38, no. 1767.

86. The iron circle mountain range (Tetchi 鐵圍; Sk. Cakravāda) is the outer circular mountain range that encloses the Buddhist cosmos, at whose center Mount Sumeru is located. Between the iron circle mountain range and Mount Sumeru are seven mountain ranges and eight seas. The eighth sea is directly encircled by the Cakravāda mountain range and in it are the four continents of Jambudvīpa, Pūrvavideha, Aparagadāniya, and Uttarakuru and adjacent islands.

87. The text does not give the name of the *kyokusetsu* here. Instead, the change of the *kyokusetsu* is indicated by an *ioriten* 〰.

88. The source of this verse is unknown. However, the third line can also be found in the *Daihatsu nehanyō gobun* (T 12: 909b08).

89. The “Section for protecting deities” (*jinbun* 神分) invites protecting deities into the ritual space. It differs depending on the ceremony and/or temple.

90. The clerics sing the *Transfer of Merit to Six Offerings* (*Rokushu ekō* 六種回向) in order to transfer the merit produced through the performance of the ritual. During this chant, six offerings are presented.

- Dai hōshaku kyō* 大寶積經. T 11, no. 310.
- Flower Ornament Sutra*. T 9, no. 278.
- Jūmuji'n shari kōshiki* 十無尽院舍利講式. MSS: 7–129; ARAI 1977, 84–97.
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