

Suzuki Shōsan (鈴木正三, 1579–1655) : Method of Buddhist Practice Based on *Ki* (機)¹⁾

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ENGLISH SUMMARY

Suzuki Shōsan was a unique Buddhist monk who lived in the early Edo period (1603–1869). As a *bushi* of the Tokugawa Ieyasu camp (1543–1616), he participated in the Battle of Sekigahara (1600) and the Battles of Osaka (1614, 1615). At the age of 42 (1621), he became a Buddhist monk. After that, he preached Buddhism by means of his own *Niō* Zen.

There have been several attempts at describing Shōsan's *Niō* Zen, which, however, have not been able to exhibit a general structure of *Niō* Zen. I have endeavored here to show how and why Shōsan established *Niō* Zen practice, which can be summarized by three stages. First, one should direct one's attention to a Buddha statue. Second, one should keep a Buoyant Mind. Third, one should nourish one's *ki*. These three points are different from what is found in traditional Zen Buddhism. In particular, the Buoyant Mind was influenced by Japanese *nō* theatre, and the nourishment of one's *ki* was influenced by *shugendō*.

Key Words: *Niō* Zen, Buoyant Mind, Robust Mind, Valiant Mind, *ki*

Introduction

Suzuki Shōsan (1579–1655) was a unique Buddhist monk who lived in the early Edo period (1603–1868). As a *bushi* under Tokugawa Ieyasu (1543–1616), he participated in the Battle of Sekigahara (1600) and the Battles of Osaka (1614, 1615). At the age of 42 (1621), he became a Buddhist monk. After that, he preached Buddhism by means of his own *Niō* Zen. After the Christian Uprising of Shimabara (1637) was quelled by the Tokugawa *bakufu*, he preached Buddhism in Shimabara area.²⁾

Generally the thought of Shōsan has been characterized by three approaches. In 1959, Suzuki Daisetsu (1870–1966) introduced Shōsan to English-speaking academia for the first time with an article called, “Buddhist of Bushi-Zen”. In 1967, Nakamura Hajime (1911–1999) asserted, “Shōsan is a modern Buddhist who talked about the Buddhist professional ethics.” In 1961, Fujiyoshi Jikai (1915–1993) argued that Shōsan emphasized both Zen and *nembutsu* (念仏, the recitation of the name of Amida Buddha) in Japanese

Buddhist discourse.

In English-speaking academia, the publications of Royall Tyler's *Selected Writings of Suzuki Shōsan* in 1977, Winston L. King's *Death Was His Kōan* in 1986 and Arthur Braverman's *Warrior of Zen* in 1994 delved into Shōsan's thought and attracted some interests among Western scholars.

According to preceding studies, the Buddhist practice of Suzuki Shōsan has been called as "*Niō Zen* (二王禪)", "Valiant (*yūmō*) Zen (勇猛禪)" or "Duel Eye (*hatashi manako*)³ Zen (果たし眼座禪)" so as to emphasize its unique and original aspect and to lay stress on its valiancy. However we could ask, what is the structure of the Buddhist practice of Suzuki Shōsan? Or why did he emphasize *Niō Zen* as the method of Buddhist practice? The preceding studies answer these questions merely saying that it was natural because Suzuki Shōsan was a warrior, however they do not explain why Suzuki Shōsan emphasized *Niō Zen* as the method of Buddhist practice. In addition, they do not provide sufficient explanations for other characteristics of Suzuki Shōsan's thought such as Daily Duties as another method of Buddhist practice, the combination of Zen practice and *nembutsu*, etc. Therefore in this paper, I will analyze the method of Buddhist practice of Suzuki Shōsan and attempt to suggest a key concept that outlines the structure of his thought.

First, I will analyze Suzuki Shōsan's *Niō Zen* which is a core method of his method of Buddhist practice and show that it is based on *ki* (機).⁴ Second, I will examine the method of Buddhist practice based on *ki*, the goal of which is the attainment of Buddhahood (成仏).

1. What is *Niō Zen* (二王禪) ?

According to King, "*Niō Zen* is not so much a complete meditational system...it was a method of finding a way to the source of such energy and calling it forth."⁵ In line with this, Suzuki Shōsan's approach to Zen meditation includes three characteristics. First, one should discipline oneself "modeling [oneself] after a Buddha statue". Second, one should train oneself to cultivate a Robust Mind and Buoyant Mind. Third, Suzuki Shōsan emphasizes *ki* (機) saying, "One should use an animated *ki*.", "One should discipline oneself by means of valiant *ki*." and "One should reveal *ki* of meditation." Those characteristics are the core part of Suzuki Shōsan's Zen meditation, and they introduce a concrete method of his Zen meditation.

1.1 “Modeling [oneself] after a Buddha Statue”

Suzuki Shōsan states:

In terms of the practice of Buddha Dharma, one should discipline oneself modeling [oneself] after a Buddha statue. (*Zensyū*, p. 138)⁶⁾

Regarding a Buddha statue, he also states:

[In the temple gate], there are two statues of a guardian deity who has a thunderbolt-like power. In the parlor, there are the Twelve Deities, the Sixteen Good Deities, the Eight Deities who have a thunderbolt-like power, the Four Heavenly Deities and the Five Great Respects. Each of them shows a valiant countenance and they stand side by side having weapons such as spears, swords and bows. (*Zensyū*, p. 61)

As we can see from the abovementioned passages, Shōsan does not seem to have had in mind *tathāgata* (如来)⁷⁾ or *bodhi-sattva* (菩薩)⁸⁾ which are the core concepts of Buddhism⁹⁾; instead, he pays strong attention to the statues of all the deities who are ferocious-looking and carrying weapons. Among those statues, Shōsan emphasizes *Niō* (二王) or *Fudō* (不動) who looks fierce and valiant. Due to this, his Zen practice has been called *Niō Zen* or *Fudō Zen*.¹⁰⁾

Now, what is the practice or technique of “modeling [oneself] after a Buddha statue” or “directing one’s attention to a Buddha statue”? Shōsan states:

First, one should recognize the fact that one is able to receive the *ki* (機) of a Buddha statue. Without an ardent devotion [to the practice], this *ki* is not transferred [to oneself]. [Therefore] one should devotedly direct one’s attention to the Buddha statue and unflinchingly keep [practicing with] Diamond-hard Mind...one should exterminate bad desires while keeping *Niō* Mind. (*Zensyū*, p. 139)

Shōsan’s description shows that first, one should “receive the *ki*” of *Niō* or *Fudō* statue; second, one should “exterminate bad desires” through being disciplined. We need to pay attention to Shōsan’s discipline technique, in that he uses a Buddha statue in order to “receive the *ki* of Buddha statue”, because no such technique is found among Buddhist

discipline techniques.

Generally a Buddha statue, as a substitute for Buddha, has been used for reciting Buddhist sutras, Buddhist services, or as an aid for visualizing Buddha during Zen meditation. In addition, Zen Buddhist masters usually emphasize that the “What the mind is, what the Buddha is” (即心即仏), rather than becoming a believer of a particular Buddha such as Sākya-muni Buddha or Amitābha Buddha, so it is hardly possible to use a Buddha statue as “a model for Zen practice” in Zen Buddhist schools.

In that case, why does Shōsan emphasize a Buddha statue? Shōsan himself says, “A Buddha statue is a manifestation from the Buddha Mind (仏心). [One] manifested each mind of Buddha to the statue and named it.” (*Zensyū*, p. 182) That is to say, the Buddha statue itself is a manifestation of the Buddha Mind and the discipline of receiving the *ki* of the Buddha statue indicates that one can directly receive the *ki* state of Buddha Mind.

Why then does Shōsan choose *Niō/Fudō* statues as a manifestation of the Buddha Mind? It is because one should “exterminate bad desires” by means of the strong *ki* from *Niō/Fudō* statues, and this method is the most effective discipline technique for a beginner. He states:

A beginner should not do Tathāgata Zen meditation of directing [one’s] attention to the statue of the Tathāgata. [A beginner] should only start from doing *Niō* Zen meditation by directing [one’s] attention to *Niō/Fudō* statues and the like. (*Zensyū*, p. 138)

Following Shōsan description “exterminating bad desires” is the most important aspect for a beginner in Zen practice. In order to do this, the beginner had better choose the *ki* of *Niō* which is the strongest one of Buddha’s minds. In short, the purpose of Shōsan’s Zen practice, using a Buddha statue, is to make practitioners receive the *ki* of the Buddha statue, which manifests Buddha’s each mind. Among them, *Niō* or *Fudō* is the most valiant mind of Buddha, so a beginner needs to receive the strongest *ki* from those statues. This is a unique technique of Shōsan’s Zen practice.

1. 2 Keeping Your Buoyant Mind (*ukabu-kokoro*, 浮心), Robust Mind (*tsuyoki-kokoro*, 強き心) and Valiant Mind (*yūmō-sin*, 勇猛心)

In regards to the second characteristic of Shōsan’s approach to Zen practice he states:

There is no other way except for only using a Robust Mind...keeping a Buoyant Mind

all the time, one should always defeat everything. (*Zensyū*, p. 138)

Here Shōsan states that one should make up two states of mind which are Buoyant Mind (*ukabu-kokoro*, 浮心) and Robust Mind (*tsuyoki-kokoro*, 強き心).

In terms of a strong discipline, not only Shōsan but also other Buddhist sectors require ardent disciplines for Buddhist practitioners. However the expressions of Buoyant Mind, Robust Mind, or Duel Eyes Zen are so unique that even other Zen Buddhists criticized Shōsan's Zen practice. For example, according to *Tendaishōshikan* (The Record of a Series of Lectures Given on Meditation by Zhiyi)¹¹, the Buoyant Mind is one of the Four Evil Categories (sinking, buoyant, impetuous and lazy minds) and means a light or frivolous state of mind. Such a mind is likely to arise and become an obstacle for Zen practice. For this reason, Buddhist practitioners should avoid it.

Generally speaking, people become happy or sometimes sad. The Buoyant Mind can be juxtaposed with being happy and the Sinking Mind can be juxtaposed with being sad. However, Shōsan defines the Buoyant Mind by seventeen examples. He states:

[Buoyant Mind means] first, the mind that protects life, second, the mind that recognizes a debt of gratitude, third, the mind that dashes in a battle formation, fourth, the mind that recognizes the principle of cause and effect, fifth, the mind that contemplates life as an changing illusion, sixth, the mind that contemplates this body as being unclean, seventh, the mind that thinks much of time, eighth, the mind that believes Three Holy Treasures, ninth, the mind that sacrifices this body to a lord, tenth, the mind that protects one's own body, eleventh, the mind that readily puts oneself at the risk of one's life, twelfth, the mind that recognizes one's wrong, thirteenth, the mind when standing in front of a lord or a noble man, fourteenth, the mind that protects virtue and righteousness, fifteenth, the mind that pays attention to the words of the Buddha and Masters, sixteenth, the mind of being honest and merciful, seventeenth, the mind that is thinking about Greatest Cause. (*Zensyū*, p. 66–67)

In short, the Buoyant Mind indicates having a good mind in daily life (2, 3, 9, 10, 11, 12, 13 and 14) ; simultaneously it indicates the state of mind which Buddhist practitioners should direct attention to (1, 4, 5, 6, 7, 8, 15, 16 and 17).

Then why does Shōsan name these good minds Buoyant Mind? Shōsan seems to have taken a hint from “a buoyant tone” of Japanese art. Echū wrote in *Roankyō* (Donkey Saddle

Bridge) :

[Master said,] “There is either a buoyant action or a sinking action during [*nō*] play; likewise in a vocal tone, there is either a buoyant tone or a sinking tone.” [Then he began singing], “*Takasagoya, kono urafuneni hoo agete...* (Takasago! Let’s sail a ship on this port...)”, and he said again, “This is a buoyant tone.” (*Zensyū*, p. 261)

And Shōsan says again:

When we are free from all ideas and thoughts, we can interact with everything. For example, if we sing to the rhythm, we can find ourselves getting on the rhythm. Again if we are singing a song of *nō* play, “I am the monk who has looked around countries...”, we could feel ourselves becoming that monk on the spot. (*Zensyū*, p. 160)

According to Shōsan’s explanation about *nō* plays, both the expressions — “a buoyant tone” and “singing to the rhythm and getting on the rhythm” are used in the same context. They do not just mean “keeping time or singing to the rhythm”; rather they mean “singing with a throbbing tension of life” as well as “a player and music becoming in a unity”. Within this context Shōsan created his own concept of the Buoyant Mind. In short, the Buoyant Mind means the active state of mind, by which one can voluntarily practice the good things seen in Shōsan’s seventeen examples. In addition, the Buoyant Mind is based on the Robust Mind. It is a single aspect of the worldly mind, but simultaneously it produces the Robust Mind.

Now what is the Robust Mind? According to Shōsan, one can exterminate the Desires of Six Senses by means of the Robust Mind, so one should not be weak in one’s will. (*Zensyū*, p. 63) That is to say, the Robust Mind is produced during Zen practice; at the same time, one can exterminate bad desires by means of it.

Then what is the Valiant Mind (勇猛心) ? The Valiant Mind goes one step further from the Buoyant Mind in that it indicates “the mind of unflinching progress” with which one keeps practicing with a firm and steadfast will. In order to attach great importance to “unflinching progress” Shōsan describes it as “valiant (勇猛)”. A “valiant” discipline through “the mind of unflinching progress” manifests the “*ki* of “valiant”” and “unflinching progress”. This appears when one unflinchingly performs a strong discipline so as to exterminate bad desires.

Echū states:

[Master said,] “One should exterminate bad desires by [*Niō Zen*] practice.” [And he himself] set a dual eye, clench his fist and gnash his teeth, saying, “When you keep [doing like this] with a war-waging tension, no [bad desires] show their face. From beginning to end, [*Niō Zen*] practice will be completed by this single valiant *ki*.” (*Zensyū*, p. 138)

In conclusion, *Niō Zen* practice of Shōsan includes two aspects: “modeling [oneself] after a Buddha statue” and “holding fast the Buoyant Mind, Robust Mind and Valiant Mind”. Both of these aspects are concentrated on the discipline that produces *ki* of the Buddha statue and *ki* of valiant and unfailing progress.

Now, we should ask what is *ki* and what is *ki* practice.

2. What is Shōsan’s Zen Practice based on *Ki*?

According to Morohashi’s *Daikanwajiten* and Nakamura’s *Bukkyōgo Daijiten*, *ki* (機) means, (1) the key, main point, pivotal point to something; (2) mechanism, works, device; (3) a spring, an impulse, chance, opportunity, occasion; (4) sign, indication, omen, symptom; (5) talent, ability; (6) ability to receive Buddha truth; (7) a method to enlighten practitioners.

Shōsan mostly uses the seventh meaning of the abovementioned definitions of *ki*. For example, *ki* (機) or *zenki* (禪機) was used in Zen Buddhism as a method or opportunity to enlighten practitioners such as Zen masters’ banging and bawling in rebuke of a student. However we can find some particular meanings of *ki* in Shōsan’s writings. For Shōsan the *ki* of *Niō/Fudō* or the *ki* of valiant and unfailing progress can be transferred to practitioners, or they can receive or nourish it.

In detail, Shōsan uses *ki* in following three contexts:

First, “not to relieve *ki*”, “not to reduce *ki*” and “to activate *ki* stronger”

Second, “to reveal *ki*”, “to nourish *ki*” and “to ripen *ki*”

Third, “to transfer *ki* (気, 機)” and “to receive *ki* (気, 機)”

Now we can examine the meanings one by one in more detail.

2. 1. The first case: “not to relieve *ki*”, “not to reduce *ki*” and “to activate *ki* strongly”

In Shōsan’s writings we can find some examples as follows:

All the time, one should not relieve *ki* in coping with everything, keep [doing like this] with a war-waging tension and exterminate bad desires. (*Zensyū*, p. 139)

Or

Someone says that one will be free from all ideas and thoughts if one does not think. [However] this is a big error. Those who practice like this will get sick or go crazy owing to the reduction of *ki*. (*Zensyū*, p. 160)

According to Shōsan, even though everyone has *ki*, some relieve it and others maintain it. Once one relieves themselves of *ki*, they will become troubled with all manner of bad desires because those desires break into one’s mind. If one falls into the Sinking Mind, one’s *ki* becomes weak and blocked, which leads to troubling oneself. In such a case one becomes physically sick or even crazy. This is the reason why one should not relieve *ki* even in daily life. Moreover during Zen practice one should more steadfastly maintain *ki*.

As an active example of “robust *ki*”, Shōsan emphasizes *shiki* (*ki* ready for death (死機)) or “valiant *ki*”. The stronger one activates *ki*, the stronger *ki* can become. Shōsan states:

In activating *ki* strongly, one should keep contemplating ‘None, None, None’ towards everything and should not stop [activating *ki*]. Particularly [if you do like this], you will not fail to keep up *shiki*. (*Zensyū*, p. 140)

In this context, *ki* is not the goal of Zen practice. Rather it seems to indicate a certain strong stamina necessary to perform Zen practice, and it becomes stronger as one makes progress in the practice itself. In that case how does Shōsan apply this *ki* to Buddhist practice?

Shōsan emphasizes “a will”, “truth” and “righteousness”. According to his writings:

One should devotedly keep fast the power of accomplishing a vow; with one’s own will, one should manifest the truth and practice righteousness in a correct manner. First of all, what is called a will is the beginning of enlightenment. What is called the truth is to determine the mind for enlightenment; what is called righteousness is a sword for

cutting off bad desires...If Buddha Way practitioners do not practice these three, they hardly can leave off bad desires. (*Zensyū*, p. 82)

“A will” means the will to seek the Buddha Dharma (仏法), with which one can begin to practice for enlightenment. “Truth” indicates to determine the mind for enlightenment, which is only caused by the activated *ki*. To practice “righteousness” means to exterminate bad desires in daily life.

In short, Shōsan emphasizes that one should not reduce *ki* at the beginning of Zen practice. Then one should direct this practice towards enlightenment with the three norms — a will, truth and righteousness, which is a beginning for Buddhist practice.

2.2. The second case: “to nourish *ki*” and “to ripen *ki*”

Now, what is the meaning of “to nourish *ki*” and “to ripen *ki*”? According to Shōsan, one already has *ki*, but it becomes weaker in the absence of discipline. For this reason, a beginner should activate *ki* strongly. Then we can ask how one can activate *ki* strongly, which is the next stage of Shōsan’s Zen practice. The answer is that one should “nourish” one’s *ki*. Shōsan writes:

What is called Zen practice is that one should nourish *ki*. Therefore old masters said that one should nourish oneself for a long time. (*Zensyū*, p. 140)

One can cultivate *ki* by means of Zen practice or discipline. As one continues practicing, *ki* ripens. Shōsan also states:

As *ki* becomes ripe, naturally one’s sincere mind reaches extremities; then one can attain the faith for [Buddha Way] in the end. If one pushes it to extremities, unconsciously one can enter the state of no-ego, no-others and no-abiding, and then the true Buddha within oneself can be manifested. (*Zensyū*, p. 71)

As *ki* becomes ripe, one’s *ki* becomes exceedingly taut like drawing a bow, which Shōsan himself called “a taut *ki*”; later one’s *ki* becomes stable while maintaining the same tension. This is the state of nourished *ki*. And at the same time, one can advance from the mind of *Niō/Fudō* to the mind of Enlightenment or Tatāgatha in this state. Shōsan himself confesses:

This year I feel that my *ki* state becomes a little stable, and it does not seem to slacken. Therefore I think [my *ki* state] becomes a little ripe. (*Zensyū*, p. 151)

According to Shōsan, one should nourish and ripen *ki*. When *ki* becomes ripe enough, something great occurs under the navel,¹²⁾ and the chest becomes full enough to feel difficult to breathe. (*Zensyū*, p. 154)

As examined so far, one might say that the practice of Shōsan was influenced by Taoist practice rather than Zen Buddhism. However we can find some clues that Shōsan was influenced by *shugenja* who train themselves in the mountain. He himself confessed that he established *Niō* Zen after watching the practice of *shugenja* in Yoshino. He says:

A few days ago, I saw *yamabushi*, a mountain priest, who was practicing *kakeide* on the Ōmine Mountain in Yoshino. He was using a pilgrim's staff with two big swords across on the waist. When I saw him passing by with all his efforts, I thought, 'What a great *shugendō* monk Enno Gyōjya was!' Right then, his *ki* was transferred to me. [Thus] I thought that a sincere practice of being at the risk of a life should be just like this. From this [experience], I established *Niō* Zen.¹³⁾ (*Zensyū*, p. 186)

2. 3. The third case: “to transfer *ki* (氣, 機)” and “to receive *ki* (氣, 機)”

What is the meaning of “to transfer *ki*” and “to receive *ki*”? Shōsan describes it in the following way:

In terms of the Buddha Way practice, one should practice while receiving strong *ki* of *Niō* and *Fudō*. That's all. (*Zensyū*, p. 139)

He continues,

If one is standing by [a Buddha statue], the *ki* of [the Buddha statue] will be transferred to oneself. In terms of *ki*'s transferring, only the valiant *ki* will be transferred. That's all. (*Zensyū*, p. 171)

According to Shōsan, *ki* can not only be nourished within a practitioner but also be transferred to others. Therefore practitioners should choose a good statue such as *Niō* or Buddha, and they should make efforts to receive *ki* from it, which is the most effective

technique of Zen practice based on *ki*.

Furthermore one can receive *ki* from everywhere such as the four seasons, mountains, rivers, gods and so forth. Shōsan says:

If one first disciplines [one's own *ki*] stronger and later only trains his mind, even the *ki* of the four seasons, unclean *ki* or *ki* of no form would be transferred to one. However mostly *ki* becomes afloat and is not transferred so fast. [Therefore] without the robust *ki* one can hardly complete Zen practice. (*Zensyū*, p. 157)

Also we also find,

One should visit sacred temples and shrines and use the faith in gods and Buddha to the full. And one should purify oneself by means of receiving a pure and sacred *ki*. One also should receive a pure *ki* facing towards mountains, rivers, plants and mysterious stones. (*Zensyū*, p. 77)

The method of nourishing and ripening *ki* can be said to be an inner technique, which means one can activate *ki* within oneself. On the other hand, the method of receiving *ki* from others can be said to be an external technique in that one can receive *ki* from external things. On this point we see Shōsan confesses the following:

When I was practicing Zen meditation, *ki* (or feeling) — ‘I’ll die, I’ll die.’ came to rise in a short time...in this case, *ki* was given to me from the inside...But when such *ki* did not come to rise, I received *ki* from the outside. (*Zensyū*, p. 143)

As examined so far, it is apparent that Shōsan's Zen practice is different from those of usual Zen monks such as *angya* (wandering of Zen monks), *takuhatsu* (religious mendicancy) and *kotsujiki* (begging). *Angya* (wandering of Zen monks) aims to search for one's own master, to join Zen Buddhism and to ask a question about the Dharma. Through practicing *takuhatsu* and *kotsujiki* Zen monks pursue almsgiving practice. On the contrary, Shōsan asserts to wander (*angya*) around to receive a pure *ki* from mountains, rivers, plants, trees, sacred temples or sacred shrines. Therefore we can simply assume that his idea of *angya* was influenced from *shugendō* or *hijiri bukkyō* (Pilgrim Buddhism).

In conclusion, Shōsan's *ki* does not just mean “an opportunity for spiritual

enlightenment”, a psychological mechanism or a method to enlighten Zen practitioners, but yet it is something that fills the universe, that is activating one’s body and soul, and that bolsters one’s stamina for Zen practice. And the primary goal of Shōsan’s Zen practice is to nourish this *ki*.

Conclusion

In this paper, I have examined the nature of Shōsan’s *Niō* Zen practice. According to preceding studies, Shōsan’s Zen practice has been called “a warrior Zen” so as to emphasize its unique method and its valiancy, and they also laid stress on the fact that Shōsan’s earlier carrier was that of a warrior. The preceding studies certainly helped us to outline Shōsan’s Zen practice; however they failed to show how and why Shōsan established *Niō* Zen practice. In this paper, I have attempted to answer these questions, which can be summarized into three points:

First, one should direct one’s attention to a Buddha statue.

Second, one should keep fast a Buoyant Mind.

Third, one should nourish one’s *ki*.

I have also shown that these three points are different from traditional Zen Buddhism. In particular the Buoyant Mind was influenced by Japanese *nō* theatre, and the nourishment of one’s *ki* was influenced by *shugendō*.

In Shōsan’s *Niō* Zen practice, *ki* of “valiant and unfailing progress” plays a pivotal role, rather than *zazen* (seated meditation). In other words, it seeks *samādhi* (定)¹⁴⁾ of “unfailing progress” rather than *samādhi* of *dhyāna* (禪 or 定) meditation.

- 1) The part of this paper was presented in Asia Pacific Week 2006, The Australian National University, 1 February 2006. In this paper, I use the Hepburn system for Japanese romanization.
- 2) For the life of Suzuki Shōsan, refer to Arthur Braverman, *Warrior of Zen: The Diamond-hard Wisdom mind of Suzuki Shōsan* (New York: Kodansha International, Kodansha America Inc., 1994), pp. 3–14.
- 3) “[About *hatashi manako*] Shōsan’s basic advice was to clench the fists, grit the teeth, and glare straight ahead as though into the eyes of an enemy.” Royall Tyler, *Selected Writings of Suzuki Shōsan* (Ithaca NY: China-Japan Program, 1977), p. 107.
- 4) Shōsan usually uses a Chinese character, *ki* (機); it literally means, “a pivotal point to something”, “a mechanism”, “an opportunity”, “an omen”, “a talent”, “an ability to receiving Buddha truth”, “a method to

enlighten practitioners”, and so forth. For details, see the chapter 2. Shōsan also uses other Chinese character, *ki* (気) instead of *ki* (機) in some contexts. *Ki* (気) literally means “air”, “will”, “a vital energy”, “material”, and so forth. *Ki* (機) is usually translated into “energy” in English. (Royall Tyler, Arthur Braverman and Winston L King). In this paper, I will adopt the meaning of “a vital energy” for both *ki*.

- 5) Winston L. King, *Death was His Kōan: The Samurai-Zen of Suzuki Shōsan* (Berkeley, California: Asian Humanities Press, 1986), p. 296.
- 6) I quoted all of the passages from the book, Suzuki Shōsan, *Suzuki Shōsan Dōnin Zensyū* [The Complete Works of Suzuki Shōsan] (Tokyo: Sankibō, 1962). And all of the translations are my own.
- 7) *Tathāgata* (如来), which literally means “one who has thus come”, usually includes the meanings that such a one has attained True Being, and that the liberated soul has transcended categories of being and non-being.
- 8) *Boddhi-sattva* (菩薩), which literally means “enlightenment (‘bodhi’) being (‘sattva’)”, indicates a being who is dedicated to attaining Enlightenment.
- 9) “This, for Shōsan, is the *Niō* spirit: making effort from moment to moment. The *Niō* do not practice vigorously with the object of becoming Buddhas. Vigorous practice is their nature; they see delusion everywhere and guard against its attack.” Arthur Braverman, *Warrior of Zen: The Diamond-hard Wisdom mind of Suzuki Shōsan* (New York: Kodansha International, Kodansha America Inc., 1994), p. 20.
- 10) Among the deities and *boddhi-sattva* in Buddhism, *Niō* indicates the two guardian deities who stand on either side of the temple gate. Each of them has a thunder-bolt power. *Fudō* or *Acalanātha* literally means “immovable”. He is always angry and a central figure of the Five Respects. The other deities also have fierce and valiant looks according to esoteric Buddhism.
- 11) Zhiyi, *Shushusikan Zazenbōyō* [The Record of a Series of Lectures Given on Meditation] *Taishōshinshūdaizōkyō* Vol. 46, (Tokyo: Taishōshinshūdaizōkyōkankōkai, 1962), p. 467. *Shushusikan Zazenbōyō* is another title of *Tendaishōshikan* in *Taishōshinshūdaizōkyō*.
- 12) See Winston L. King, *Death was His Kōan: The Samurai-Zen of Suzuki Shōsan* (Berkeley, California: Asian Humanities Press, 1986), p. 304.
- 13) The Ōmine Mountain ranges from Yoshino to Kumano in Nara prefecture. Ōmine *kakeide* practice is a training of *shugenjya* monks who lead an ascetic life in the mountains. Enno Gyōjya is the founder of Ōmine *shugendō*.
- 14) *Samādhi* (定) describes a non-dualistic state of consciousness in which the consciousness of the experiencing subject becomes one with the experienced object, and in which the mind becomes still (one-pointed or concentrated) though the person remains conscious.

Reference:

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論文要旨
鈴木正三一機の修行論
加藤みち子

鈴木正三は、江戸時代初頭に活躍したユニークな仏教者である。その前半生においては武士として関が原の戦いや大坂の陣に参戦したが、42才の時出家し、その後二王禪という独自の修行法を説いた。

正三の二王禪についてはさまざまな研究動向が存在するが、二王禪の基本構造については十分な検討がなされていない。そこで、本論文では、なぜ、いかにして正三が二王禪を考案したかということ、三つのポイントから論じた。第一は仏像に注意を注ぐという点。第二は浮心を維持しようとする点。第三は機を育てるという点である。これらの三つの点は、伝統的な禅仏教の修業方法とは異なるものである。特に浮心は日本の能の稽古法の影響を受けたものである。また、機を育てるというのは、修験道に影響を受けたものである。

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