

Selected  
Works of  
Korean  
Buddhism

# The Moon Reflected in a Thousand Rivers

by

**King Sejong the Great**

Annotated Translation and

Introduction by

**Thorsten Traulsen**



Jogye Order of Korean Buddhism



**The Moon  
Reflected in a  
Thousand Rivers**

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## The Moon Reflected in a Thousand Rivers

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The Samboryun (Three-Jewel-Wheeled) symbolizes the ideas of Jogye Order of Korean Buddhism: this symbol indicates faith in the Three Jewels of Buddhism; the Buddha, the Dharma, and the Sangha and Two Traditions of Seon (Meditation) and Gyo (Doctrine). It also symbolizes the harmonization of all the clergy and laypeople and the realization of the Pure Land of Buddha by way of religious propagation.

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## Foreword

Buddhism as a tradition of thought deepens humanity's spirit and religious culture, and as such, has deeply affected Korea's thought and culture for over 1,600 years. From the time of Korea's ancient kingdoms to the modern society, Buddhism yielded brilliant literature and eminent figures who led the spirit and the tradition of thought through turbulence and transitions in Korean history. Such literature and outstanding Buddhist masters gave life to the unique spirit of the Koreans, and from there, spawned the spread of Buddhist virtue.

Nonetheless, the uniqueness and beauty of Korean Buddhist thought and culture have not been published in a language that can be introduced to the world, and as a result, Korean Buddhism have not left the shores of the peninsula. Despite a sense of being late, it is fortunate that with the commitment to share the brilliance of the Korean Buddhist culture, the Jogye Order of Korean Buddhism has so far accomplished much through the publication of the *Collected Works of Korean Buddhism*, in thirteen volumes, and the *Collected Works of Modern Korean Buddhism*, in ten volumes.

The current *Selected Works of Korean Buddhism* in ten volumes is a result of many meetings and a process of careful selection from the many representative Buddhist texts extending from the Unified Silla all the way up to the early parts of the modern era. These selected texts

include a wide range of topics including that of Hwaeom philosophy, Seon (Zen), Buddhist culture, and even the lives of eminent monks and their thoughts, texts that can be considered to be foundational to Korean Buddhism.

Among the last four translations of the current ten selected texts, *Seon Thought in Korean Buddhism* is a combination of two compositions; the *Collection of the Essential Outlines of the Seon School* (*Seonmun gangyo jip* 禪門綱要集), which contains the essentials of the Linji and the Cloud-gate school (雲門宗), two of the five Chan schools of China, and the *Record of the Treasures of the Seon School* (*Seonmun bojang nok* 禪門寶藏錄), the recorded sayings of Seon monks that contain views oriented towards Seon. Next, Seongcheol's *The Orthodox Path of Seon* is literature that discusses the path leading to enlightenment, and which has left a long-lasting mark in the modern Korean Seon tradition. The third text, *The Moon Reflected in a Thousand Rivers* composed by King Sejong the Great, is about the life of the Buddha composed in poetry and is the very first printed book in vernacular Korean. While it marks a high point in the print culture of Buddhist literature, it is also recognized for its harmonization of religious and literary forms. Lastly, Koh Hyeonggon's *The Ontology of Seon* is a masterpiece that compares the thought of Seon with the prominent German existentialist thought of Heidegger, which expanded the horizon of Buddhist thought.

With the publishing of the ten volumes of representative texts of Korean Buddhism, it is hoped that the thought and culture of Korean Buddhism will spread throughout the world and provide fruitful outcomes. It will be an opportunity to have exchanges with the philosophies of the world and contribute to widening the spiritual horizon and make the culture of humanity all the more rich. Buddhism as part of this endeavor, I pray, will lead to the harmonization of opposing views and the lessening of disharmony and hostility.

In closing, I would like to take this opportunity to thank the translators and the proofreaders and those who, through their hard work, brought the translations to fruition. I would like to also extend

my deep gratitude to the Ministry of Culture, Sports and Tourism of Korea and its representatives who have given support to this project of globalizing Korean Buddhism.

With the Palms of My Hands Joined in Reverence

Daeryeon Jinwoo 大蓮 眞愚

The 37th President of the Jogye Order of Korean Buddhism  
President, Publication Committee of the *Selected Works of Korean Buddhism*

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## Editor's Preface

Buddhism which originated in India some 2,500 years ago and spread throughout East Asia has now become a global religion. Through the people of the Arian ancestry, Indian Buddhism came to be recorded in the ancient Indo-European language of Sanskrit and the Indo-Aryan language of Pali. Chinese Buddhism was then communicated through its long history using the ideograph sinoscript of the Han people. The differences of language and ethnic-culture led to diverse methods of practice of Indian and Chinese Buddhism. In Indian Buddhism, becoming a buddha was pursued by awakening to the Dharma through the repetition of practices in the cycle of samsara. The transcendent aims of Indian Buddhism were accepted by the Chinese after transformations that were fitting to their own ways. Different from the Indian method and despite the gap in time and space, the most effective means were to believe that everyone was born with the inherent nature that allowed, whoever it may be, to become a buddha. That is why, in Chinese Buddhism enlightenment was transformed from the aim of becoming a buddha to realizing the “nature of the Buddha,” of “inherently enlightened” human nature. After having gone through this transformation into this unique doctrine of original nature, there emerged two phenomena; in theory—Tiantai and Huayan schools of thought—and in practice—Pure Land and Chan Buddhism.

Chinese Buddhism that became established into individual schools of thought based on this doctrine of original nature was accepted into Korea and Japan, which shared the same culture that was based on the system of sinoscript. However, in Korea there developed a unique pattern in the acceptance of Chinese Buddhism. It is characterized by the tendency towards synthesis by finding what commonly permeates, leading to a realization of harmony, for example, among the theories unique to the individual schools and its diverging claims. Though the establishment of the individual schools of thought based on the doctrine of original nature is the achievement of Chinese Buddhism, the attempt at creative synthesis through finding what commonly permeates has been consistent on the Korean peninsula, a uniqueness of Korean Buddhism.

It has been several years that the *Collected Works of Korean Buddhism* (2012) was published by the Jogye Order of Korean Buddhism, which consists of representative Korean Buddhist literature selected from the *Complete Works of Korean Buddhism*, a compilation of 323 fascicles into a compositional archive that contains literature from the Silla all the way to the Joseon period. This was done as part of the effort to globalize Korean Buddhism with the generous support of the Korean government. With the intent to continue and to further develop this tradition, modern representative Buddhist compositions were selected, translated into English and published, again with generous government funding. It was with the aim of sharing with the world the intellectual legacy left behind by modern Korean Buddhism, which led to the publication of the *Collected Works of Modern Korean Buddhism* in 2017.

However, these two series do not contain all of Korea's pre-modern and modern Buddhist literature and it was suggested that translations of additional representative Korean Buddhist classics among the traditional and modern Buddhist literature be introduced for the purpose of globalizing Korean Buddhism. That is why starting from 2018 the Jogye Order of Korean Buddhism proceeded to publish English translations of selected Buddhist literature that can be considered to be the core of pre-modern and modern Korean Buddhism

in a series titled “Project for the Translation of Representative Korean Buddhist Literature,” once again with the generous support of the Ministry of Culture, Sports and Tourism of Korea.

For the operation of this project, the Jogye Order established the Compilation Committee for the Translation of Representative Korean Buddhist Texts (President: Ven. Jinwoo), a steering committee (President: Ven. Jiwoo), and an editorial committee (Director: Prof. Kim Jong-Wook). In particular, the editorial committee that is in charge of the management of translations and publishing operations, adopted the recommendations of over fifty experts of Korean Buddhism and selected five representative literature from the premodern era, including Silla to late Joseon, and five representative literature from the modern era—post-liberation from Japanese colonialism.

The first among the five compositions from the premodern era is titled *Questions and Answers on the Avataṃsaka-sūtra: An Early Korean Hwaeom Text* which is a compilation of the lectures of Uisang recorded by his students. It is exemplary of the Korean Hwaeom studies that has had a long tradition and has had far-reaching influences on the formation of Kegon studies early in Japanese history. The second, *The Moon Reflected in a Thousand Rivers* by King Sejong the Great, the life story of the Buddha composed in poetic form, is the highlight of Buddhist literature that harmonized religious and literary forms. The third is titled *Biographies of Eminent Monks of Korea*, which is a collection of three separate texts, *Haedong goseung jeon* by Gakhun, *Dongsa yeoljeon* by Gagan, and the *Jogye goseung jeon*, by Bojeong. Through this English translation, the international audience can gain a firm understanding of the important monks who appear in the history of Korean Buddhism. The fourth text is titled *Seon Thought in Korean Buddhism*, which consists of *Seonmun gangyo jip* and *Seonmun bojang nok* by the monks Hyesim and Cheonchaek, where the first of the two is a compilation of extracted sayings of various Seon masters and the latter is a summary of core Seon teachings. *Seon Thought in Korean Buddhism* will provide to the readers a comprehensive summary of the essential teachings in Korean Seon tradition. The fifth translation is

titled *Buddhist Apologetics in Early Modern Korea: Treaties and Memorials by Joseon Period Monks*, which is a translation of three Buddhist compositions, the *Hyeonjeong non* by Hamheo Gihwa, *Ganpye Seokgyo so* by Baekgok Cheoneung, and “Sang Han Neungju Pilsu jangseo” by Yeondam Yuil. These are apologetic texts that have refuted Confucian charges against Buddhism and argued for the legitimacy of Buddhism. Through this literature we can gather the tension that existed between politics and religion during the Joseon period.

The first among the five modern Buddhist literature is Toeong Seongcheol's *The Orthodox Path of Seon* where he critiqued Jinul's soteriological system of sudden awakening–gradual practice, which is often referred to as an important characteristics of Korean Seon Buddhism. In its place, Seongcheol claimed a system of sudden awakening–sudden practice, and by doing so he was intent on establishing a uniquely Korean method of *ganhwa* Seon. The second is Beopjeong's *The Pure and Fragrant: The Prose Anthology of Korean Buddhist Master Beopjeong*, which consists of fifty compositions that he selected from among all his writings and published in a book form. This translation opens up the world of simple and pure philosophy of Beopjeong who is much loved by modern Koreans.

The third translation is Koh Ikjin's *Buddhist Thought of Korea*. This book is a masterpiece in the history of thought where the author adopted an independent approach to history and has brought to light Korean Buddhism from psychological historical perspective. The fourth translation is Koh Hyeonggon's *The Ontology of Seon*. Although this is a portion of his original voluminous *Seon ui segye* (The world of Seon), it is the more exemplary of his intellectual thought of Seon. In this composition, he compares the main passages from Yongjia Xuanjue's *Chanzong Yongjia ji* (Yongjia's Collected Works of the Chan Tradition) with the phenomenology of Husserl and existentialism of Heidegger and investigates the ontology of Seon thought. The fifth text is Chin Hongsup's *Korean Buddhist Sculpture*. Here, he discusses the origins and forms of Buddhist statues, the tradition of Korean Buddhist statues and its stylistic transformations. With regard to studies of Korean

Buddhist statues, the text *Korean Buddhist Sculpture* is one of the most informative and historically comprehensive.

Through these ten translations, it was the intent of the editorial committee that the various faces of Korean Buddhism, including philosophy, literature, history, politics, and art, will be brought to light for the global audience.

In the work of translating these texts, world-renowned experts and specialists in the field of Korea Buddhism were invited, who were familiar with original sinoscript, and in doing so created a group of Korean and international scholars who combined their efforts in publishing the most authentic translations. Furthermore, based on the expertise of a team of translation editors, the translations were reviewed and the most precise expressions were ensured. In this way the editorial committee made sure that the translations most accurately reflected the deeper intentions of the original sinoscript compositions.

The highly esteemed translators include Richard D. McBride II, Thorsten Traulsen, Marek Zemanek, Henrik H. Sørensen, John Jorgensen, Sung-Eun Thomas Kim, Juhn Young Ahn, Matty Wegehaupt, Koh Seunghak, Kim Seong-Uk, and Ha Jungmin. The translation editors include Robert M. Gimello, Park Boram, Kim Kijong, Sem Vermeersch, Jin Y. Park, Daniel Kane, Sumi Lee, Kim Jong-Wook, Rhi Juhung, Kim Sunkyung. Furthermore, Kim Ryunseon was the administrative assistant who overlooked the entire process of translations and editing.

Yi Deokyeol worked tirelessly in copyediting the translated texts, and the entire publication was carried out by Bulkwang Media Co. It was due to the passionate efforts and contributions of these people that this project has come to fruition.

Above all, the endless initiatives and support from Ven. Jinwoo, the president of the Jogye Order of Korean Buddhism, the hosting organization of this project cannot be forgotten. Ven. Jinwoo, as the president of the Compilation Committee, has presided over the entirety of the project with much enthusiasm and interest. Moreover, the president of the steering committee, Ven. Jiwoo, and the director

of the Research Institute of Buddhist Studies, Ven. Deoklim, both gave generous and helpful advice for the smooth completion of the project from planning, to operations, and to the final stages of publication. Furthermore, the promotional efforts of Kwon Daesik, the deputy director of the Department of Education of the Jogye Order, have contributed tremendously to maintaining a relationship of cooperation with the government agency, and Park Sungsu from the Educational Bureau has been most dependable for resolving difficult administrative issues when they arose.

This project would not have been possible without the participation and contributing efforts of these people. In this process, it reminds us once again of the Buddha's law of dependent arising where all things come to fruition depending on the harmonization of innumerable conditions. Lastly, as the director of the editorial committee, it is my sincere hope that through the publication of the current series, the 1,700 years of the Korean Buddhist tradition consisting of the multifaceted aspects of philosophy, history, literature, and art will be brought to light. And as a result, it is hoped that Korean Buddhist culture will be held up in esteem on the global stage and assist in furthering the transmission of the Dharma to every corner of the world.

Kim Jong-Wook

Professor, Department of Buddhist Studies, Dongguk University

Series Editor & Chair of the Editorial Board,

*Selected Works of Korean Buddhism*

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## Acknowledgments

I would like to express gratitude to the Committee of Translation and Publication of Representative Texts of Korean Buddhism for giving me the opportunity to take part in this project and to focus my research on *The Moon Reflected in a Thousand Rivers* (*Worin cheon'gang-ji gok*), a work of paramount importance not only for Korean Buddhism, but also for its history of literature and linguistics. Above all I would like to express my deepest thanks to Professor Kim Kijong whose research on the text formed the ground work for this translation. Further, I thank Professor Richard D. McBride II and again Professor Kim Kijong who pointed me at many errors and inconsistencies in my manuscript and who substantially helped to correct and improve it. In addition, I would like to thank my former teacher Professor Werner Sasse who not only stirred my interest in Middle Korean language and linguistics but whose German translation of volume 1 of *The Moon Reflected in a Thousand Rivers* was my first encounter with this work and started a longstanding interest in this text. I would also like to express my gratitude to Yi Deokyeol and Kim Ryunseon for editorial support. Notwithstanding all the editorial support and corrections offered by these scholars and colleagues, all remaining errors of translation and interpretation are solely my responsibility.

Thorsten Traulsen  
Ruhr University Bochum

## Conventions

Ch.: Chinese, Kr.: Korean, Skt.: Sanskrit

The basis for this translation is Professor Kim Kijong's book *Yeokju Worin cheon'gang-ji gok* (Bogosa, 2018) which also includes the original Middle Korean cantos.

The cantos are not combined into episodes in the original text. The practice to do so in this translation is based on Kim Kijong's division of the cantos into individual episodes.

As common in Korean language, and so much more in poetry, subject or object phrases are frequently dropped in the original text. For convenience of the reader they are added here in square brackets if necessary for context following the interpretation of Kim Kijong.

*Selected Works of Korean Buddhism* series uses the standard Romanization systems for the transcription of East Asian Languages: Pinyin for Chinese, Revised Hepburn for Japanese, and Revised Romanization for Korean, with slight elaboration in some cases.

Proper names of persons, sites, and other cultural practices or institutions are transcribed according to its provenance, which in most cases here is India resulting in Sanskrit as the main language for names. However, if an Indian name was not traceable (or not extant) the Sino-Korean term occurring in the original text was used and transcribed according to current Korean pronunciation of the Chinese characters. Also, if the Chinese rendering of a Sanskrit name or term is based on a translation and not on a sound transcription this name or term is in most cases also translated into English here, e.g. "the World Honored One" for 世尊 instead of Sanskrit Bhagavat.

All Buddhist terminology that appears in Webster's Third New International Dictionary I regard as English and leave unitalicized. This includes such technical terms as dhāraṇī, stūpa, and tathāgatagarbha, which are here provided without diacritical marks. For a convenient listing of a hundred such words, see Roger Jackson, "Terms of Sanskrit and Pali Origin Acceptable as English Words." *Journal of the International Association of Asian Studies* 5 (1982): 141–142. In rendering Buddhist technical terms, where the Chinese is a translation, I translate; where it is a transcription, I transcribe. East Asian personal names appear with family names first.

As of the Romanization of Korean terms and names, this series has some exceptions for its application as far as the Revised Romanization system allows. Firstly, in cases where the persons' names mentioned in any part of the book have their own English transcription, they are spelled as they are regardless of the Revised Romanization System. Secondly, to avoid phonetic confusions, hyphens and apostrophes are used in some cases: an apostrophe is usually placed between letters to separate phonemes, but a hyphen is specifically used in a person's name. Lastly, the surnames, Kang, Noh, Shin and Yi are alternatively transcribed as such in order to avoid phonetic or semantic confusion.

The original texts used in the translations for this *Selected Works of Korean Buddhism* series may contain minor misprints and typos originating from their early twentieth century printed copies. The translators carried out corrections and revisions in the course of translation, with the editorial board's support and consultation. The translators usually noted significant changes in translation from the original source texts, but might have left minor revisions and corrections without noting them.



## Introduction to the *Worin cheon'gang-ji gok*

### 1. Author and Date of Publication

The *Worin cheon'gang-ji gok* 月印千江之曲 (The Moon Reflected in a Thousand Rivers) is the name of a song cycle composed by King Sejong and at the same time refers to the book containing these songs. In other words, it refers to both the book published in three volumes in 1447 or 1448 during the reign of King Sejong, and to its cantos also included in the *Worin seokbo* 月印釋譜 published in 1459 (5th year of King Sejo), a compilation of the cantos of the *Worin cheon'gang-ji gok* and their underlying base text in medieval Korean, the *Seokbo sangjeol* 釋譜詳節 (Abbreviated and Particularized Account of the Life of Śākyamuni). As for now, there is no transmitted preface to volume 1 of the *Worin cheon'gang-ji gok* but King Sejo in the *Worin seokbo* introduces its author and compilation process as follows:

Formerly, in the year of *byeongin* (1446, the 28th year of King Sejong), Queen Soheon passed away quickly, and I was at a loss for what to do with my sadness and sorrow. King Sejong said to me: “There is nothing like a compilation from the scriptures in order to commemorate [for the deceased] so you should compose an ‘account of the life of Śākyamuni’ (*seokbo* 釋譜) and translate it.” After receiving this order for commemoration I broadened my thinking and had the two vinaya masters Seungu and Doseon each compile one such account (*bo* 譜), but their ways of compiling and editing were too divergent. I merged these two accounts into the *Seokbo sangjeol*, translated it into Korean so that everyone could easily understand, and presented it to the king. Right after he saw it, he composed the chants of praise known as *Worin cheon'gang-ji gok*. How could one not hold them in high esteem now?

This quotation is part of the preface of the first volume of the *Worin seokbo* compilation. Through the underlined part it can be seen that the *Worin cheon'gang-ji gok* was composed “right after” King Sejong saw the *Seokbo sangjeol* he ordered to commemorate for Queen Soheon. However, there have been debates pointing out the fact that the preface of the *Worin seokbo* is a record of King Sejo's times, who revered Buddhism, and that no entry of the *Worin cheon'gang-ji gok* can be found anywhere in the *Sejong sillok* (Veritable Records of King Sejong), questioning the authorship of King Sejong “composing [the cantos] himself” (*chinje* 親製). In addition, it was argued that the vast amount of cantos in the *Worin cheon'gang-ji gok* could not have been composed “right after” and that they were composed not on the basis of the *Seokbo sangjeol* itself but the Chinese texts before they were translated into the transmitted *Seokbo sangjeol*.

However, the writing of syllable finals in the *Worin cheon'gang-ji gok* following King Sejong's individual spelling method, the record of a prayer included in volum 1 of the *Worin seokbo* stating that “King Sejong personally composed the *Worin cheon'gang-ji gok* (世宗御製月印千江之曲) [wishing to] achieve awakening together with Queen Soheon (昭憲王后同證正覺),” as well as an entry from the *Sejo sillok* (Veritable Records of King Sejo) stating that King Sejo shed tears listening to the *Worin cheon'gang-ji gok*, confirm that King Sejong composed the work himself. Furthermore, it has been shown in previous studies that the Han'geul font of the extant volumes of the *Seokbo sangjeol* is identical to the font used for the *Worin cheon'gang-ji gok*. Therefore, there is no other way than to regard King Sejong as the author of this work.

In order to estimate the details of its compilation and the publication date of the *Worin cheon'gang-ji gok*, several pieces of evidence have been presented in addition to the preface of the *Worin seokbo* which does not give exhaustive information on that issue. These evidences are: (1) the preface of the *Seokbo sangjeol* which is included in volume 1 of the *Worin seokbo*, (2) an entry from the *Sejong sillok* for the 2nd day of the 12th month of the 28th year of his reign (1446) saying that he “ordered the

official Gim Suon to edit and supplement the *Shijia pu* 釋迦譜 (Account of the Life of Śākyamuni)” (命副司直金守溫增修釋迦譜), (3) the date of the proofreading written above the text in volume 6 of the first edition of the *Seokbo sangjeol* as “9th to 12th day of the 9th month,” (4) the entries from the *Sejong sillok* for the 17th day of the 7th month to the 5th day of the 12th month in the 30th year of his reign (1448) related to the establishment of the Inner Buddha Hall (內佛堂) and Gim Suon’s *Sari yeongeung gi* 舍利靈應記 (Record of the Miracles of Buddha’s Relics).

In fact, the above data are more directly related to the compilation of the *Seokbo sangjeol* than to the *Worin cheon’gang-ji gok*. However, in the current state with the preface and postscript of the *Worin cheon’gang-ji gok* not being handed down, it is inevitable to estimate its completion and publication period through the compilation of the *Seokbo sangjeol*.

Evidence (2) states that King Sejong ordered Gim Suon to “supplement” (*jeungsu* 增修) the *Shijia pu*, the underlying Chinese core text of the *Seokbo sangjeol*. It is believed that “to supplement” here not only means to reconstruct the contents of the *Shijia pu* compiled by Sengyou 僧祐 (445–518) during the Liang dynasty, but also to select and arrange passages from the *Lotus Sutra*, the *Amitābha Sutra*, the *Sutra on Recompensing Grace* etc., related to the life of Buddha. If so, it can be said that the full-scale composition of the *Seokbo sangjeol*, based on the *Shijia pu* and supplemented by means of various other Buddhist scriptures, began in the 12th month of 1446.

Evidences (1) and (3) are related to the completion and publication date of the *Seokbo sangjeol*. As the preface of the *Seokbo sangjeol* was written by Prince Suyang (the later King Sejo) on the 25th day of the 7th month in the 29th year of the reign of King Sejong (1447) it appears that the date of the preface and that of the publication largely coincide. However, it seems more appropriate to regard this date as the date of completion of the *Seokbo sangjeol*’s manuscript, including the Korean translation, rather than the date of its publication. Since the full-scale compilation of the *Seokbo sangjeol* began only in the 12th month of 1446, it is unreasonable to assume that the total of twenty-four volumes were published already in the 7th month of 1447.

Considering like this that the completion of the manuscript was accomplished in the 7th month of 1447, the date of the proofreading of the galley proof as 9th to 12th day of the 9th month of 1448 in evidence (3) indicates that the date of the proofreading is the date of 1448, so the *Seokbo sangjeol* must have been published between those two dates. Therefore, it can be said that the *Seokbo sangjeol* was published before the 9th month of 1448, and after the Korean translation of the Chinese text had been completed in the 7th month of 1447. Then corrections and the production of the movable metal types in which it was printed were carried out. Among the entries from the *Sejong sillok* in evidence (4) the entries for the 5th day of the 12th month and for Gim Suon's *Sari yeongeung gi* also mention the inauguration ceremony for the Inner Buddha Hall newly constructed on the premises of the palace. It is noteworthy that the completion of the manuscript of the *Seokbo sangjeol* and the inauguration ceremony for the Inner Buddha Hall almost coincided. Furthermore, King Sejong's "personally composed new tunes" (*chinje sinseong* 親製新聲), which were performed at the inauguration ceremony, show affinity with the *Worin cheon'gang-ji gok*.

So far, we have looked at the compilation of the *Seokbo sangjeol*, focusing on the data from (1) to (4), and based on this, the completion and publication period of *Worin cheon'gang-ji gok* can be sketched out as follows.

Since the *Worin cheon'gang-ji gok* was composed by King Sejong based on the Korean version of the *Seokbo sangjeol*, the composition of the *Worin cheon'gang-ji gok* would have started in Korean around the time when the Korean translation of the Chinese version of the *Seokbo sangjeol* was completed. In addition, since pages with the center fold title indication "*Worin cheon'gang-ji gok* 1" have been squeezed into volume 6 of the *Seokbo sangjeol*, it can be seen that the *Worin cheon'gang-ji gok* was published as a book in the 8th month of 1448 the latest. Finally, the *Worin cheon'gang-ji gok* can be said to have been completed and published between the 7th month of 1447, when the manuscript of the *Seokbo sangjeol* was completed, and 8th month of 1448, the earliest possible date for the publication of the *Seokbo sangjeol*. This means that the *Worin cheon'gang-ji gok* was composed and published at about the

time of the proofreading and publication of the *Seokbo sangjeol*.

Although it is not certain yet, considering the relationship with the Inner Buddha Hall mentioned earlier, it can be assumed that the publication of the *Seokbo sangjeol* and the *Worin cheon'gang-ji gok* was completed before the 7th month of 1448, when the construction of the Inner Buddha Hall began. The *Worin cheon'gang-ji gok* was composed directly in Korean by summarizing and rephrasing the passages of the *Seokbo sangjeol*, and since it used the same movable font types as the *Seokbo sangjeol*, it would not have taken long to complete and publish it. The above quoted phrase “was composed right away” (*cheopje* 輒製) in the preface of *Worin seokbo* can be said to indicate this situation.

## 2. Status of the Sources

The only currently extant volume of the *Worin cheon'gang-ji gok* 1 contains the cantos 1 to 194. Fifteen more cantos from volume 1 and 2 are attached to the related parts in the *Seokbo sangjeol* 6, 9, and 13. Volume 6 of the *Seokbo sangjeol* contains the twelve cantos 145 to 154 and 174 to 175, and volume 9 contains the two cantos 254 and 255. One canto sandwiched between the pages of volume 13 does not have a canto number or a center fold title indication, but it matches canto 275 in volume 11 of the *Worin seokbo*.

Of the twenty-five volumes of the *Worin seokbo*, twenty volumes are currently handed down, with volume 3, 5, 6, 16, 24 missing. Included here are 377.5 cantos of the *Worin cheon'gang-ji gok*. The specific order and number of the cantos of the *Worin cheon'gang-ji gok* contained in the transmitted volumes of the *Worin seokbo* are summarized in the following table along with brief bibliographical information.

As can be seen in the table below, there are different editions of several volumes of the *Worin seokbo*, and the number and the numbering of the cantos of the *Worin cheon'gang-ji gok* included in these editions are not the same. Among the eight volumes 1, 2, 7, 8, 15, 17, 21, 23, for which several editions exist, this applies to all but

**Table** Transmitted editions of the 25 volumes of the *Worin seokbo*

Vol.	Edition	Number of pages	Stored at	Cantos
1	First edition Re-edition (1568)	108	Sogang Univ. Dongguk Univ.	1–11 (11 cantos)
2	First edition Re-edition (1568)	79	Sogang Univ. Dongguk Univ.	12–29 (18 cantos)
4	Re-edition (16th cent.)	66	Gim Byeonggu	67–93 (27 cantos)
7	First edition  Re-edition (1572)	80	Dongguk Univ.  Dongguk Univ.	178–211 (34 cantos) <b>177–211</b> <b>(35 cantos)</b>
8	First edition  Re-edition (1572) Re-edition (16th cent.)	104	Private  Kyujanggak(Seoul National Univ.) Korea Univ.	<b>212–250</b> <b>(39 cantos)</b>  216–250 (35 cantos)
9	First edition	66	Kim Minyeong	260 (line 2) (0.5 cantos)
10	First edition	122	Kim Minyeong	261–271 (11 cantos)
11	First edition	130	HO-AM Art Museum	272–275 (4 cantos)
12	First edition	51	HO-AM Art Museum	276–278 (3 cantos)
13	First edition	74	Yonsei Univ.	281–282 (2 cantos)
14	First edition	81	Yonsei Univ.	283–293 (11 cantos)
15	First edition	87	Sung Am Archives of Classical Literature  Seonunsa Temple	296–302 (7 cantos) <b>294–302</b> <b>(9 cantos)</b>
17	First edition  Re-edition	93	Sutasa Temple  Samseong Museum of Publishing	312–317 (6 cantos) <b>310–317</b> <b>(8 cantos)</b>

Vol.	Edition	Number of pages	Stored at	Cantos
18	First edition	87	Sutasa Temple	318–324 (7 cantos)
19	First edition	125	Kaya Univ. / Library	325–340 (16 cantos)
20	First edition	117	Privately	341–411 (71 cantos)
21	Re-edition (1542)	222	HO-AM Art Museum Gapsa Temple in ongju, Chung-cheongnam-do	<b>412–429</b> <b>(18 cantos)</b>
	Re-edition (1562) Re-edition (1569)			418–429 (12 cantos)
22	Re-edition	109	Samseong Museum of Publishing	445–494 (50 cantos)
23	First edition	106	Samseong Museum of Publishing  Bulgapsa Temple in Yeonggwang, Jeollanam-do Yonsei Univ.	<b>497–524</b> <b>(28 cantos)</b>
	Re-edition (1559)			<b>495–519</b> <b>(25 cantos)</b>
	Re-edition (1559)			500–519 (20 cantos)
25	First edition	144	Cultural Heritage Administration	577–583 (7 cantos)

**Note:** Actual “double page” or “sheet.” “Page” is used here for brevity with the individual single pages of a folded and bound double page specified as recto or verso only if this information is needed. Likewise page count is used for actual sheet count, e.g. (double) page 73 recto would correspond to page (proper) 145 in modern style books (72 double pages [144]+first page proper of sheet 73).

volumes 1 and 2. These differences are due to missing pages in the corresponding editions. This translation here includes the cantos of the *Worin cheon'gang-ji gok* as contained in the woodblock-printed editions without missing pages. In the table above, the bold-faced entries of the column “Cantos” indicate this.

However, in the case of volume 23, it is necessary to look more closely. This is because volume 23 is handed down in three different

editions including the first print, all of them with missing parts. In particular, there are differences between the first edition and the reprinted edition stored at the Bulgapsa Temple in regard to the included cantos due to differences in missing pages. The first edition contains the twenty-eight cantos 497 to 524, while the edition of the Bulgapsa Temple contains the twenty-five cantos 495 to 519. In the former, the pages 1 to 15 went missing, so the two cantos 495 and 496 are not transmitted, while in the latter, as a result of reprinting only up to page 98 of the first edition, cantos after number 520 were not recorded. The edition of the library of the Yonsei University contains the twenty cantos 500 to 519, overlapping with the previous two editions. In this situation with all three editions not perfect, it is inevitable to use both the first edition and the edition of the Bulgapsa Temple as textual basis. Therefore, the part of the *Worin cheon'gang-ji gok*, which we know of from volume 23 of the transmitted editions of the *Worin seokbo* consists of the thirty cantos 495 to 524.

Next, it can be pointed out that there are missing or damaged parts in all volumes that do not have several editions except for volume 11 and 12. Among them, the missing parts of volume 9, 13, 22 and 25 are directly related to the not transmitted parts of the *Worin cheon'gang-ji gok*. In volume 9, pages 1 to 4 are missing, and only the second half of canto 260 remains from the originally included cantos 251 to 260. In volume 13, page 1 is missing, so the cantos 279 and 280 are not transmitted. The missing cantos 254 and 255 of the *Worin cheon'gang-ji gok* 2 mentioned earlier must have been included in volume 9 of the *Worin seokbo*.

In volume 25 of the *Worin seokbo*, its last volume, the pages 1 and 2 as well as those from page 145 onwards are missing, and those from page 140 onwards are severely damaged. Considering the content of page 3 and the lay-out of the *Worin seokbo* which presents the cantos of the *Worin cheon'gang-ji gok* first followed by the corresponding passages of the *Seokbo sangjeol*, it seems that one or two cantos were included on the first missing pages. The *Worin cheon'gang-ji gok* part contains the seven cantos from 577 to 583, and after the first half of canto 583, there

are commentary annotations that are not part of the *Seokbo sangjeol*. Since the content is incomplete due to missing pages after page 144, it is not known exactly how many more cantos there were after canto 583 or whether 583 was the final canto. However, since cantos 582 and 583 contain content that is not in volume 24 of the *Seokbo sangjeol* and have the character of closing lines, canto 583 seems to be the last. In the end, it can be concluded that the total number of cantos in the *Worin cheon'gang-ji gok* is 583.

*Worin seokbo* volume 22, handed down as a reprint from the middle of the 16th century, conveys pages 1 to 72 without missing parts and includes the fifty cantos 445 to 494. However, considering the supplementary note under the title at the end of the volume reading “in total one-hundred nine double pages” (總百九張), and considering that the fifteen cantos after canto 429 (the last canto in volume 21) are not included, it can be assumed that volume 22 has been re-edited by removing a considerable part of the beginning of the first edition. In other words, volume 22 of the transmitted *Worin seokbo* was published by removing thirty-six pages of the first edition and making page 37 its page 1. It seems that these thirty-six pages of the first edition contained the content of the *Seokbo sangjeol* related to the fifteen cantos 430 to 444.

Lastly, there are those cantos of the *Worin cheon'gang-ji gok* that are not handed down due to the incompleteness of the transmitted volumes of the *Worin seokbo*. The number and numbering of the cantos that would have been included in these not transmitted volumes of the *Worin seokbo* can be estimated through the transmitted editions of other texts. It seems that volume 3 contained the thirty-seven cantos 30 to 66, volume 5 and 6 the eighty-three cantos 94 to 176, and volume 16 the seven cantos 303 to 309. Cantos 30 to 66 and 94 to 176 are handed down in the *Worin cheon'gang-ji gok* 1, and the content of cantos 303 to 309 is known through its base text, the *Lotus Sutra*. In case of the missing volume 24, it is difficult to estimate the number and numbering of the included cantos. This is because in the first edition of volume 23 the pages 106 onwards, containing the cantos after 524, are

missing, as well as the first two pages of volume 25. It can be assumed that among the not transmitted cantos 525 to 576 the forty-eight cantos 527 to 574 were included in volume 24 of the *Worin seokbo*. The content of these cantos can be roughly surmised through volume 23 of the *Seokbo sangjeol*, which with its content, constitutes the base text to the missing volume 24 of the *Worin seokbo*.

On the other hand, and unlike in the *Worin cheon'gang-ji gok* 1, there are cantos in the *Worin seokbo* that are partly damaged and illegible. Fortunately, some Korean linguists have reconstructed the damaged lyrics of these cantos in contemporary, i.e. medieval Korean. These reconstructions were based on the related passages from the *Seokbo sangjeol* and its underlying base texts, and it seems safe to use them here as a textual basis without any further concerns.

To conclude, the *Worin cheon'gang-ji gok* as it presents itself today comprises the 194 cantos handed down in the *Worin cheon'gang-ji gok* 1, the two cantos 254 and 255 on the loose pages from *Worin cheon'gang-ji gok* 2, and further 302.5 cantos included only in the material of the *Worin seokbo*, summing up to 498.5 cantos altogether.

### 3. Relationship between the *Worin cheon'gang-ji gok* 1 and the *Worin seokbo*

There are seventy-five cantos (1–29, 67–93, 176–194) among the *Worin cheon'gang-ji gok* 1 and the material of the *Worin seokbo*, that are identical in number and content. Through a comparative study of these seventy-five cantos it is possible to understand the relationship between the *Worin cheon'gang-ji gok* 1 and the material of the *Worin seokbo*. The differences between the cantos in the *Worin cheon'gang-ji gok* 1 and in the *Worin cheon'gang-ji gok* part in the *Worin seokbo* (hereafter *Worin* part) can be systemized in the following three points.

First, the usage of Chinese characters and the Sino-Korean pronunciation glosses is different. In the *Worin cheon'gang-ji gok* 1, Sino-Korean words are written in the Han'geul alphabet with the

corresponding Chinese characters written in small size below, whereas in the *Worin* part these words are written in Chinese characters and their pronunciation in small Han'geul letters below. In addition, the pronunciation glosses in the *Worin* part follow the artificial reading style of the *Dongguk jeongun* 東國正韻 (Standard Rimes of the Eastern Country),<sup>1</sup> while the *Worin cheon'gang-ji gok* 1 gives the actual pronunciation at the time. However, except for Sino-Korean words the spelling practice of in the *Worin* part is identical to the *Worin cheon'gang-ji gok* 1 and rather shows differences to the corresponding parts of the *Seokbo sangjeol* part in the *Worin seokbo* (hereafter *Seokbo* part).

Second, annotations on and glosses of the words of the lyrics were newly added in the *Worin* part. Among the seventy-five cantos that can be compared, thirteen have lexical glosses added in small characters.

Third, there are differences in the cantos' wording and numbering. The two cantos 14 and 83 show lexical differences between the version contained in the *Worin cheon'gang-ji gok* 1 and the version transmitted in the *Worin* part. Among the seventy-five cantos transmitted in both of these works these are the only two displaying any difference but their differences are purely lexical or grammatical and do not affect the content of the canto. Judging from this, it can be surmised that the scope of the editing of the cantos in the *Worin seokbo* after number 195 did not deviate greatly from the original cantos of the *Worin cheon'gang-ji gok*.

Next, it must be pointed out that from canto 176 of the *Worin cheon'gang-ji gok* 1 onwards the counting of the cantos in the *Worin* part is increased by one. As for the reason, most researchers believe that it is because one canto was newly added in the not transmitted volume 5 or 6 of the *Worin seokbo*. However, considering the facts pointed out above, rather than one newly composed canto added to the *Worin seokbo*, there is also the possibility that the cantos included in the not transmitted *Worin cheon'gang-ji gok* 2 or 3 changed their counting and this was adopted in the not transmitted *Worin seokbo* 5 or 6.

From the discussion above, it can be seen that the *Worin seokbo* tried to stick to the original *Worin cheon'gang-ji gok* as much as possible.

In addition to what has been discussed above, the characteristics of the format of the *Worin seokbo*, which uses the *Worin* part as its main text and the *Seokbo* part as a commentary, may be due to various reasons, but fundamentally it can be thought that this is because the *Worin cheon'gang-ji gok* was personally composed by King Sejong. Therefore, it can also be assumed that the *Worin cheon'gang-ji gok* was not recklessly modified. In addition, the phrase “How could one not hold them in high esteem now?” in the preface of the *Worin seokbo* and the fact that the spelling of the cantos it contains is the same as in the *Worin cheon'gang-ji gok* 1 except for sound glosses of Chinese characters can also be said to show the editorial attitude of *Worin seokbo*.

Therefore, even if the transmitted cantos of the *Worin* part are not always in their original form, it is not too unreasonable to treat the cantos of the *Worin seokbo* and those of the *Worin cheon'gang-ji gok* 1 as one text.

Therefore, this English translation contains all transmitted 498.5 cantos from the *Worin cheon'gang-ji gok* 1 and the *Worin* part material. To be specific, cantos 1 to 194 are from the *Worin cheon'gang-ji gok* 1 while the cantos from 196 onwards (remember the above mentioned skip in counting) are from the *Worin* part. Cantos 14 and 83, which show a difference between the *Worin cheon'gang-ji gok* 1 and *Worin* part versions, are included according to the *Worin cheon'gang-ji gok* 1. In addition, cantos 254 and 255 from the loose pages of the otherwise not transmitted *Worin cheon'gang-ji gok* 2, which were found squeezed between the pages of *Seokbo sangjeol* 9, are also included.

#### 4. Composition and Thematic Consciousness

The *Worin cheon'gang-ji gok* can be divided into three parts: introductory lines, main text, and closing lines. Looking first at the introductory and closing lines in order of the canto number they present themselves as follows.

Canto 1 of the introductory lines states that the merits of Śākya-

muni are immeasurable and without limit and cannot be expressed in words. Canto 2 says that these immeasurable and limitless merits will be described focusing on Śākyamuni's deeds and words, and the listener (i.e. reader) is requested by the narrator to consider these as if they were right in front of his eyes and right in his ears. Canto 1 is not a simple praise of Śākyamuni's merits by the narrator but through this praise also presents these immeasurable and limitless merits as the subject of the *Worin cheon'gang-ji gok*. Canto 2 informs the reader that the subject in canto 1 will be presented focusing on Śākyamuni's deeds and words and suggests a similar attitude to the listener (i.e. reader) toward the *Worin cheon'gang-ji gok*.

Canto 582 of the closing lines begins with a question by the narrator. Śākyamuni's physical body has passed away but where did his dharma body come from and where did it go to, the narrator asks. Canto 583, taking up on this question, says that Buddha is right in front of our eyes even though the sentient beings are not aware of it. These two cantos 582 and 583, in form of a dialogue with oneself by the narrator, chant about the all-pervading omnipresence of Buddha's body and its ever-lasting permanence. This way, the fact that the closing lines of the *Worin cheon'gang-ji gok* sing about the all-pervading omnipresence of Buddha can be partly assumed by the title phrase *worin cheon'gang*, i.e. "the moon reflected in a thousand rivers."

Through the annotation to the title phrase *worin cheon'gang* 月印千江 in *Worin seokbo* 1 reading "Buddha's reincarnation and spiritual guidance in myriads of worlds is like the moon reflected in a thousand rivers" it can be seen that the phrase "the moon reflected in a thousand rivers" refers to Śākyamuni's merits of guiding all sentient beings. Śākyamuni's immeasurable and limitless merits mentioned in the introductory lines are this "moon reflected in a thousand rivers." However, in an annotation to canto 583, the phrase *worin cheon'gang* is used in a slightly different meaning:<sup>2</sup> "Looking at these his traces, it is correct that the Buddha emerges in past and future worlds, but looking at it from the perspective of the truth, he never came to this world and was [just] like the moon reflecting in a thousand rivers."<sup>3</sup>

Of course, this passage and the annotation in volume 1 of the *Worin seokbo* are not saying completely different things. However, there is a difference in that the annotation in volume 1 of the *Worin seokbo* emphasizes the fact that the moon is reflected in the rivers, while the annotation to canto 583 emphasizes that the moon reflected in all these rivers is one and the same. In other words, the former pays attention to the “function” of the dharma body guiding all sentient beings, and the latter to the “essence” of the dharma body that enables this action.

From this perspective, the phrase “the moon reflected in a thousand rivers” (*worin cheon’gang*) in the *Worin cheon’gang-ji gok* has the meaning of encompassing both the essence and the function of the dharma body that represents the truth. And while the introductory lines express its function, the closing lines express its essence. From the aspect of Buddha’s [physical] body, the introductory lines can be said to be the expression of Śākyamuni’s reward body and response body and the closing lines that of his dharma body. Therefore, the introductory lines and the closing lines are different expressions of the same content and the subject consciousness of the *Worin cheon’gang-ji gok* can be considered a concentrated presentation of Śākyamuni’s immeasurable and limitless merits and the all-pervading omnipresence of Buddha’s body.

As for the main text, it can be divided into the following six sections according to its narrative content. Each section can be further divided into episodes encompassing one or more events.

1. Attaining Buddhahood (cantos 3–97 [95 cantos])
2. Edification of the Śākya clan and non-believers (cantos 98–181 [83 cantos])
3. Expounding on removing suffering and giving joy (*balgo yeorak* 拔苦與樂) (cantos 182–271 [90 cantos])
4. Sermon at the assembly at Vulture Peak (cantos 272–340 [69 cantos])
5. Causes and conditions of attaining Buddhahood (cantos 341–519 [179 cantos])

## 6. Nirvana and the spread of Buddhism (cantos 520–581 [62 cantos])

The narrative content and theme of each section can be summarized as follows.

The section on attaining Buddhahood is subdivided into the episodes (1) former lives (cantos 3–11), (2) birth (cantos 12–29), (3) palace life (cantos 30–42), (4) renouncing home (cantos 43–57), (5) ascetic practices (cantos 58–64), (6) attainment of Buddhahood (cantos 65–82), and (7) first turning of the dharma wheel (cantos 83–97). It has been argued, that the episode on Buddha's former life stories encompasses cantos 3 to 18 but cantos 12 to 18 are about the conception and preparation for childbirth, and rather belong to his present life story, not his former life stories. As for (7), it may be questionable to include it in the section of "attaining Buddhahood" but its content and character are different from the following section "edification of the Śākya clan and non-believers." Also, in terms of narrative meaning and subject, it shows more affinity with episode (6). Episode (1) former lives to (5) ascetic practices, through poetic diction such as "auspicious signs" and "virtue of Buddha" as well as the narrator's commentary, emphasize the inevitability of Śākyamuni attaining Buddhahood, alluding to his virtue as the basis for it. And, (6) attaining Buddhahood and (7) first turning of the dharma wheel directly point out Śākyamuni's virtue through their specific narrative content and poetic use of the word "compassion."

The episodes of the section on the "edification of the Śākya clan and non-believers" are: (8) Kāśyapa Uruvilvā renouncing home (cantos 98–110), (9) expounding the dharma in the Bamboo Grove Monastery (canto 111), (10) Śāriputra and Maudgalyāyana renouncing home (canto 112), (11) Śākyamuni returning home (cantos 113–137), (12) Rāhula renouncing home (cantos 138–146), (13) Mahākāśyapa renouncing home (canto 147), (14) building the Jetavana Monastery (cantos 148–175), (15) Bhadrīka and Aniruddha renouncing home (canto 177), and (16) Nanda renouncing home (cantos 178–181). Most of these episodes are about Śākyamuni converting first his family

clan and then other non-believers to the dharma. Each episode shows the process of how the non-believers and the Śākya clan take refuge in Buddhism and give up various aspects of “desire,” namely “arrogance (8)→the desire for wealth and the ‘three poisons’ (9)→the desire for food, clothing, and shelter (11)→the bond between mother and child (12)→the desire for wealth (14)→the five desires (15)→lust (16).” The “cutting off desire” or “desirelessness” is presented through the narrative content and the narrator’s commentary as Śākyamuni’s representative meritorious virtues that he bestowed on all sentient beings.

The section on “expounding on removing suffering and giving joy” is structured in the following episodes: (17) edification of the poisonous dragon and of *rākṣasa* in the country of Nagarahāra (cantos 182–199), (18) expounding on the *Amitābha Sutra* (cantos 200–211), (19) expounding on the *Sutra on the Sixteen Visualization of Amitābha Buddha* (cantos 212–219), (20) Lady Wonang’s rebirth in paradise (cantos 220–250), (21) expounding on the *Bhaiṣajyaguru-sūtra* (cantos 251–260), (22) the decease of King Śuddhodana (cantos 261–266), (23) Queen Mahāprajāpatī renouncing home (canto 267), (24) edification of five hundred thieves (canto 268), (25) expounding the dharma at the palace of the dragon king Nanda (cantos 269–271). Most of these episodes deal with Śākyamuni expounding several sutras. In particular, episodes (18), (19), (21), and (25) in which Buddhist scriptures are specified in the title show through the lyrics at the beginning or end that the entire episode consists of the content of the sermon. It can be said that while the section on the “edification of the Śākya clan and non-believers” primarily describes the “immeasurable and limitless merits” of canto 1 focusing on the “deeds of the World Honored One” mentioned in the first line of canto 2, this section shows Śākyamuni’s virtues by focusing on the “words of the World Honored One” mentioned in the second line of the same canto.

Alongside, the aspect of the various sufferings, i.e. poverty and disease (17), death (18), (19), (21), (22), family separation (20), disease (24), drought and invading enemies (25) is presented in this section. The extinction of these various sufferings, i.e. “removing suffering and

giving joy,” is achieved through Śākyamuni’s sermons and supernatural faculties. In episodes (17) to (19) and (21) the aspect of “rejoicing,” in episodes (20) and (22) the aspect of “suffering,” and in episodes (24) and (25) the aspect of “removing suffering” is emphasized.

The section on the “sermon at the assembly at Vulture Peak” presenting the content of the *Lotus Sutra* can be divided into the following episodes: (26) Śākyamuni’s supernormal faculties (cantos 272–274), (27) expounding on the single Buddha-vehicle (cantos 275–302),<sup>4</sup> (28) expounding on having attained Buddhahood a long time ago (cantos 310–321), (29) practicing the way of bodhisattvas (cantos 322–340). Looking at the scope of cantos in this section, Buddha’s sermon on the single Buddha-vehicle is at its core, and herein, proof for the single Buddha-vehicle and its examples (cantos 283–302) are emphasized. Furthermore, it can be seen that the salvation of all sentient beings by the bodhisattvas is emphasized to the same extent as the sermon on the single Buddha-vehicle.

It is believed that the single Buddha-vehicle is emphasized because it was the original purpose of Śākyamuni’s appearance in this world. The further emphasis on the salvation of all living beings can be understood as being due to what the author of the *Worin cheon’gang-ji gok* identified as the purpose of Śākyamuni’s appearance. Since the single Buddha-vehicle conveys that anyone can attain Buddhahood, this section can be seen as pointing to the causes and methods related to the “causes and conditions of attaining Buddhahood” of the section on the “basis of attaining Buddhahood.” In other words, this section shows that the purpose of Buddha’s appearance in the Śākya clan is to enable everyone to attain Buddhahood and also to salvage all living beings. In the context of the entire work, it can be said to function as the premise for the next section on the basis of attaining Buddhahood.

The section on the “causes and conditions of attaining Buddhahood,” which accounts for about one third of the entire *Worin cheon’gang-ji gok*, consists of the following twelve episodes: (30) Mahākāśyapa transmitting the true dharma (canto 341), (31) expounding on the *Sutra on Recompensing Grace* (cantos 342–346), (32) Śāriputra’s

decease (cantos 347–348), (33) Prince Sudāna’s acts of charity (cantos 349–405), (34) Prince Sujāti’s acts of filial piety (cantos 406–411), (35) teaching in Trāyastrimśa Heaven and returning to Jambudvīpa (cantos 412–421), (36) Prince Kṣāntivādin’s acts of filial piety (cantos 422–429), (37) Lady Mṛgāra-mātrī’s meritorious acts (cantos 430–444), (38) Prince Good-Friend’s acts of charity (cantos 445–494), (39) expounding the transmission of the dharma (cantos 495–496), (40) Queen Mahāprajāpatī entering nirvana (cantos 497–499), (41) Maudgalyāyana’s acts of filial piety (cantos 500–519). The content of episode (37) is contained in the latter part of *Seokbo sangjeol* 11. As mentioned above in section 2 “edification of the Sākya clan and non-believers,” it appears to have been included in the first edition of the *Worin seokbo* 22, but since this volume is not handed down, cantos 430 to 444 are not transmitted.

Among these episodes, only the four episodes (31), (33), (34) and (36) directly show Śākyamuni’s causes and conditions for attaining Buddhahood. However, “charity” and “filial piety,” which are presented as the narrative meaning of these episodes, are also applicable to other episodes. In other words, this section shows the development of its narrative content along the aspects of “filial piety and charity (31)→charity (32), (33)→filial piety (34), (35)→filial piety and charity (36)→filial piety (37)→charity (38)→filial piety (40), (41).” The fact that, as in canto 341 of episode (30) concerning Mahākāśyapa’s transmission of the true dharma, canto 417 of episode (35) on the entrustment of the teaching of all sentient beings in the future, and canto 495 of episode (39) on the transmission of the dharma, the transmission of the dharma is repeated at regular intervals suggesting that this section is not only concerned with charity and filial piety as the causes and methods for attaining Buddhahood, but also with Śākyamuni’s transmission of the true dharma and him entrusting it further on. In other words, it can be said that the author of the *Worin cheon’gang-ji gok* grasped the core of Buddhism through the concepts of charity and filial piety.

Lastly, only nine cantos of the section on Buddha’s nirvana and the spread of Buddhism, i.e. cantos 520–524 and 577–581, are handed

down. However, the narrative content of this section can be surmised through these cantos as well as *Worin seokbo* 24 and the corresponding *Seokbo sangjeol* 23 as that even if Śākyamuni has passed into nirvana, his teachings, i.e. his dharma body, remains forever in this world. The narrative meaning and theme of this section is the “character of attaining Buddhahood” or the “essence of Buddha’s body” following section 4 and 5.

Through what has been said above, the content structure of *Worin cheon’gang-ji gok* can be understood as (1) the virtue of the Śākyamuni, (2) the merits of the Śākyamuni 1, (3) the merits of the Śākyamuni 2, (4) the foundations for attaining Buddhahood, (5) the methods of attaining Buddhahood, and (6) the essence of the Buddha’s body.

Each section can be summed up as structuring its theme as compassion→cutting off desire→removing of suffering→single Buddha-vehicle→charity and filial piety→the permanence of the dharma body. The themes of sections 1 to 3 correspond to the merits of the Śākyamuni, while sections 4 to 6 are related to the “omnipresence of Buddha’s body.” In other words, the theme of the *Worin cheon’gang-ji gok* can be understood as “the merits of the Śākyamuni and the omnipresence of Buddha’s body.”

Furthermore, the *Worin cheon’gang-ji gok* assumes the existence of a listener/reader. Considering this point and the fact that the ways to attain Buddhahood make up a large part of the cantos, it can be said that the purpose of the *Worin cheon’gang-ji gok* is not only to inform the listener/reader of Śākyamuni’s merits and the omnipresence of Buddha’s body, but through this also encourage him/her to practice charity and filial piety, the ways to attain Buddhahood.

The transmission of the true dharma as found in cantos 341, 417, and 495 repeatedly appears in the section on the ways to attain Buddhahood followed by the section on the essence of Buddha’s body. This supports the assumption that in the context of the unfolding of the *Worin cheon’gang-ji gok* the “true dharma” and “Buddha’s body” in the following section can be read as filial piety and charity.

On the other hand, although charity and filial piety are presented

in the *Worin cheon'gang-ji gok* in the development of its content as ways to attain Buddhahood, they can also be said to be the specific content of the meritorious virtues that Śākyamuni bestowed on all sentient beings. And charity is also a way of cutting off desire.

Finally, the thematic consciousness of the *Worin cheon'gang-ji gok* can be summarized as “the presentation of Śākyamuni’s specific merits (cutting off desire, removing of suffering, charity, filial piety) and their practice.” From this perspective, the *Worin cheon'gang-ji gok* is not a song that expresses the imagery of its author King Sejong or deals with the emotional stability and wishes of the royal family but through its compelling narrative content emphasizes and encourages the specific merits of Śākyamuni, i.e. the practice of the social ethics of cutting off desire, charity and filial piety.

## Notes

- 1 The *Dongguk jeongun* 東國正韻 (Standard Rimes of the Eastern Country, 1446), compiled by Sin Sukju 申叔舟 (1417–1475) and Seong Sammun 成三問 (1418–1456), was a Sino-Korean rime dictionary based on Chinese phonological theory and the first work to make use of the newly invented Han'geul alphabet (1443/44). Its pronunciations, however, were artificial, hyper-distinctive and not reflecting actual Sino-Korean phonology at that time. Nevertheless, it served as a standard for most texts in medieval Korean until the end of the 15th century.
- 2 The pages 143 recto to 144 verso of *Worin seokbo* 25 on which this annotation is contained are severely damaged and many letters are not legible. However, from the content of some of its parts it can be seen that this annotation is based on Hamheadang Gihwa's (1376–1433) *Geumganggyeong ogahae seorui* 金剛經五家解說誼 [Commentaries of Five Masters on the *Diamond Sutra*] 1.
- 3 Cf. Gihwa, *Geumganggyeong ogahae seorui*, in *Han'guk Bulgyo jeonseo* 韓國佛教全書 [Complete Works of Korean Buddhism] 7, ed. Dongguk daehakgyo *Han'guk Bulgyo jeonseo* pyeonchan wiwonhoe (Seoul: Dongguk daehakgyo chulpanbu, 1986), 25.
- 4 The seven cantos 303–309 as part of the not transmitted *Worin seokbo* 16 are not extant.



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**The Moon  
Reflected in a  
Thousand Rivers**

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## Introductory Lines

### Canto 1

Majestic and venerable! Buddha Śākyamuni,  
Unmeasurable and without limit, his meritorious deeds  
In kalpa<sup>1</sup> after kalpa—how could they all be reported?

### Canto 2

The deeds of the World Honored One<sup>2</sup> I will report,  
Although deeds from more than ten thousand miles away,  
Imagine to see them right before your eyes!

The words of the World Honored One I will report,  
Although words from more than thousand years ago,  
Imagine to hear them right in your ears!

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## Śākyamuni's Former Lives and Ancestors

### Canto 3

In a former life, in previous countless *asamkheya*<sup>3</sup> kalpas  
He rejected the throne  
And settled down in a hermitage.

Five hundred enemies from a former life  
Stole the country's treasury  
And passed by his hermitage.

### Canto 4

Since the king did not recognize his elder brother,  
Following the traces, he pierced him to a tree,  
And thereby ended his life.

Since Small Gautama<sup>4</sup> had no descendants,  
Big Gautama gathered his blood, poured it into bowls,  
And thereby brought forth a man and a woman.

## Canto 5

Hush! From the pitiful end of Small Gautama's life  
The Sugar Cane<sup>5</sup> clan succeeded—  
This Big Gautama achieved.

Hush! In a remote future  
Sumedha will become the Buddha Śākyaṃuni  
Said the Buddha of Universal Light.<sup>6</sup>

## Canto 6

Five hundred non-believers,  
Received the benevolent deeds of Sumedha,  
Became his disciples, and offered him silver coins.

The flower girl Gopī  
Recognized the intention of Sumedha  
And wishing to become his wife, she offered the flowers.

## Canto 7

Five flowers and two flowers  
Are floating in the air;  
The Eight Classes of Heavenly Beings praised this.

His clothes and his hair  
Sumedha spread on the road;  
The Buddha of Universal Light made a prophecy.<sup>7</sup>

## Canto 8

Due to the seven flowers  
The nuptial vow was profound  
And Gopī became the spouse of Sumedha in all future  
transmigrations.

Due to his five dreams,  
The prophecy became clear  
And Sumedha became the World Honored One of our times.

## Canto 9

When the kalpa of the renowned and meritorious<sup>8</sup> ones began,  
 To show the events of times to come  
 One thousand blue lotus flowers sprouted and blossomed.

The four dhyana heavens<sup>9</sup> saw this  
 And appraising from events in the past  
 They realized that one thousand world honored ones will be  
 born.

## Canto 10

Since all sentient beings were fighting each other,  
 The King of Balance<sup>10</sup> was put in place,  
 And Gautama is his family name.

Since the regal wife was bullying him,  
 Nūpura<sup>11</sup> left the palace,  
 And the Śākya clan stems from this.

## Canto 11

Since the first-born did not equal his father,  
When Nūpura went away,  
The people all followed him.

Since Nūpura was wise [he said]:  
“I go away,  
But my father recognizes me as the right one.”

# Śākyamuni's Birth

## Canto 12

[Sumedha] became the future buddha,  
Staid in the Tuṣita Heaven,<sup>12</sup>  
And taught the Dharma in all ten directions of the world.

The Śākya clan was powerful,  
So [Sumedha] descended into their country Kapila<sup>13</sup>  
To spread the dharma in all ten directions of the world.

## Canto 13

Since the five signs of decay and the five auspicious signs became  
visible,  
And he was about to be reborn in Jambūdvīpa,<sup>14</sup>  
All heavenly beings were sad.

Since he was about to set up the standard of Buddha truth and  
convoke a dharma assembly,  
And assemble celestial and human beings,  
All heavenly beings were glad.

## Canto 14

Hush! When the Puṣya constellation<sup>15</sup> rose,  
He entered a white elephant,  
And pierced through the bright light of the sun.

Hush! When heavenly music arose,  
And all devas followed him,  
Heavenly flowers descended.

## Canto 15

In Māyā's dream  
He entered through her right side;  
On the outside his shadow shone like beryl.

King Śuddhodana asked  
And the diviner concluded:  
A holy son will be born and he will achieve true awakening.<sup>16</sup>

## Canto 16

The trichiliocosm<sup>17</sup> was shining,  
 A towered palace took form,  
 And so his mother was not aware of him sitting and  
 wandering [in her womb].

All buddhas and bodhisattvas were coming,  
 And the devas and spirits were listening to him,  
 Preaching the dharma day and night.

## Canto 17

When day and month were full,  
 His mother went to see  
 The Lumbinī Garden.<sup>18</sup>

When the auspicious omens were abundant,  
 His father also went  
 To the tree without worries.

### Canto 18

Hush! In the fortune from the beginning  
Hell is emptying  
And the [auspicious] Puṣya constellation is descending.

Hush! In the bright light from the beginning  
All buddhas are reflecting  
And the bright moon pearl<sup>19</sup> is hanging [on the palace].

### Canto 19

A branch of the tree without worries leant down,  
Mother grasped it,  
And the birth from her right side was on the eighth day of the  
fourth month.

A lotus flower rose,  
The World Honored One treaded on it,  
And made seven steps in every direction.

## Canto 20

With the right hand and with the left hand,  
He pointed to heaven and earth,  
And “Only me thou shall worship,” he said.

Warm water and cold water  
Rose to his left and to his right;  
The nine dragons gathered and washed him.

## Canto 21

“The three realms are suffering from pain,” he said;  
Since his benevolence and mercy were deep,  
Heaven and earth shook tremendously.

“I will bring peace to the three realms,” he said;  
Since his vow was deep,  
The whole universe was illuminated.

## Canto 22

The Eight Classes of Heavenly Beings  
 Loved his virtue,  
 Sang songs, and were joyful.

Māra-Pāpīyān<sup>20</sup>  
 Envied his virtue,  
 Could not sit still and was worrying.

## Canto 23

The court women wrapped him in silk,  
 And came to the mother;  
 Great gods accompanied him.

The blue dressed servants reported the news,  
 The father is joyful,  
 And goes there with his clan.

## Canto 24

Hush! Several kings, blue dressed court servants, and virtuous men  
 Had sons born  
 And also several of the Śākya clan had sons born.

Hush! Elephants and cows, sheep and horses,  
 Had calves and cubs, lambs and foals born,  
 And also the white horse Kaṅṭhaka<sup>21</sup> was born.

## Canto 25

The errant brahmins  
 Noticed the virtue of Buddha,  
 And shouted “Long may he live!”

The *udumbara* tree<sup>22</sup>  
 Revealed the birth of Buddha,  
 And its golden flowers were blossoming.

## Canto 26

Auspicious omens there were many,  
And brightness there was much.  
And since they were without limit I can not report them today.

Devas and dragons<sup>23</sup> gathered in great number,  
Human beings and demons were many  
And since they were countless I can not report them today.

## Canto 27

The auspicious omen of King Zhao of Zhou<sup>24</sup>  
Suyou construed  
And so the king had a stone buried south of the capital.

The auspicious dreams of Emperor Ming of Han<sup>25</sup>  
Fuyi construed  
And so the emperor dispatched an envoy to Western Regions.

## Canto 28

In a dried out pond  
A huge dragon rolled around—  
How many worms and bugs were sucking his scales?

In a five-colored cloud  
Auspicious omens revealed Tathagata—  
How many living beings bowed their head to him?

## Canto 29

The dragon perceived the coming of the World Honored One,  
Rose and showed himself;  
“Change your old intentions!” the World Honored One said.

The dragon heard the words of the World Honored One,  
Looked around,  
And his body was transformed [into a human].

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## Palace Life

### Canto 30

Assembled in the Hall of Great Treasures

The physiognomist saw him

And recognized that he will renounce home and become a  
buddha.

Living in the Incense Mountains

Asita<sup>26</sup> saw him

And wept over his own old age.

### Canto 31

Mother's life on earth was short,

But ten months were enough,

So on the fifteenth of the seventh month Buddha descended  
from heaven.

The son was born

And seven days remained;

On the fifteenth day of the fourth month his mother ascended  
to heaven.

### Canto 32

The words the brahmins spoke  
Were endorsed by the heavenly deities  
And so his name was Sarva-siddhārtha.

The obeisance his father ordered  
Was rejected by the heavenly deities  
And so his name was God-of-Gods.

### Canto 33

The physiognomist said so,  
And the ascetic said so,  
So the king worried night and day.

He built him a Palace of Seven Treasures  
And selected 500 courtesans  
To appease him night and day.

### Canto 34

Water from the four seas was carried along  
And poured over his head,  
And the king established him as the crown prince.

The gold-wheel-treasure<sup>27</sup> came flying along;  
Everybody understood  
And all countries came by.

### Canto 35

Mitra<sup>28</sup> only knew the two scripts<sup>29</sup>  
That he had learned,  
And so he had nothing to report to the crown prince.

The crown prince knew sixty-four scripts  
Without learning  
And so he even taught Mitra.

### Canto 36

The Śākya clan said:

“If the crown prince renounces home  
The line of descendants will come to an end.”

The father said:

“Whose daughter shall I chose  
And make her my daughter-in-law?”

### Canto 37

Hush! The crown prince

Built a golden statue

And wrote on it the virtues of [his future] wife.

Hush! The daughter of Śākya Who Holds The Staff<sup>30</sup>

Is like the golden statue

And so she receives the crystal.

### Canto 38

The Śākya Who Holds The Staff was looking for a son-in-law,  
But did not believe in Sarva-siddhārtha's gifts  
And opposed the king's words.

The father was in doubt  
And questioned his son's gifts,  
And summoned people from all over the country.

### Canto 39

Nanda and Devadatta<sup>31</sup>  
Kicked the elephant and tossed him around;  
The power of the two of them was without difference.

The crown prince, all alone,  
Threw the elephant in the air and caught him again;  
At one go he outrivaled the power of the two.

### Canto 40

They misappraised their limitations,  
And so the arrows they shot  
Cut through only three drums.

His divine power was so strong  
That the one arrow he shot  
Cut through twenty-eight drums.

### Canto 41

When the arrow hit the earth  
A sweet well surged up  
And regaled all sentient beings.

When the arrow got stuck into a mountain  
It was stored in a heavenly stupa  
And transmitted eternally.

## Canto 42

He spread flowers,  
He spread a white blanket—  
The two sat together.

“The flowers will moisten  
And the white blanket be stained with dirt”—  
The two sat apart.<sup>32</sup>

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## The Crown Prince Renounces Home

### Canto 43

He is the Buddha from unmeasurable kalpas before—  
Incidents of dying,  
Even if he hasn't seen them, how could he not know about it?

But when he saw Śuddhāvasadeva, the lord of the Deities of the Pure  
Abodes,<sup>33</sup>

Turning into a dead worm,  
He acted as if to know only now.

### Canto 44

While strolling at the East and South Gates  
He saw an old man and a sick man  
And this stirred his heart.

While strolling at the West and North Gates  
He saw a dead man and a mendicant  
And this urged him even more.

### Canto 45

The crown prince spoke to his father,  
Announced his four wishes  
And set on to leave the house.

The father grabbed the hands of the crown prince,  
Shed tears from both eyes,  
And had the gates seized and blocked.

### Canto 46

With his heart full of filial piety  
The crown prince was concerned about the days to come,  
And pointed at Gopī's<sup>34</sup> belly.

With her heart full of worry  
Gopī feared that he will leave,  
And sat by his side.

### Canto 47

The father was concerned,  
And with lovely women and music  
The goodness of the [crown prince's] heart was suppressed.

By the supernormal faculties of the Deities of the Pure Abodes  
Into defiled women and music they were turned,  
And the greed of the [crown prince's] heart was suppressed.

### Canto 48

To have him rule the four worlds  
With the seven treasures and thousand sons—  
That was the father's intention.

To achieve true awakening  
And enlighten the whole universe—  
That was the son's intention.

### Canto 49

A young girl to seduce him  
Made up her face beautifully, entered  
And hang a wreath of Mallikā flowers on his body.

The crown prince stayed firm in his virtue,  
Looked her straight in the eyes,  
So she removed the Mallikā wreath again and threw it away.

### Canto 50

Hush! When the crown prince decided to renounce home  
His halo brightened heaven  
And all devas and spirits descended.

Hush! Now that he is about to renounce home  
“I will let the inner palace fall asleep,”  
The God of Sleep<sup>35</sup> said and appeared too.

## Canto 51

Young girls made-up  
With powder, rouge and flowers  
Made him listen to worldly music.

On the day the precious bottle,  
The fire bead and the Puṣya constellation appeared,—  
How was the heavenly music?

## Canto 52

Servants and horses,  
Who knows how many there are—  
But whom he was to take with him?

Chandaka and Kaṇṭhaka<sup>36</sup>  
Born on the same day [as him]—  
These two he took with him.

### Canto 53

In countless kalpas before  
He matured in self-cultivation,  
So he had no doubt to achieve his purpose.

Hush! Since to all future sentient beings  
He wished to show his undismayed advance  
He vowed not to return.<sup>37</sup>

### Canto 54

The worlds in all ten directions were shining;  
With the voice of a lion he spoke his words,  
Jumped over the wall and headed for the mountains.

The Four Heavenly Kings escorted him  
Propping the hooves of the horse—  
And riding through the air he reached the mountains.

### Canto 55

In the Forest of Ascetic Practice in the Snowy Mountains,  
With his head shaved,  
He wanted to overcome his afflictions.

Jeweled crown and necklace  
He gave to Chandaka—  
He would return only after having attained awakening.

### Canto 56

Yaśodharā wept  
But Śākra thought otherwise,  
And stored the crown prince's hair in a stupa.

His father grieved,  
But the Deities of the Pure Abodes thought otherwise,  
And dressed him in a monk's robe.

**Canto 57**

When the jeweled crown returned,  
The father saw it,  
Fell to the ground and wept.

When Kaṇṭhaka returned,  
The princess bride saw her,  
Hugged her neck and wept.

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## Asceticism and Practicing the Way

### Canto 58

From Ārāḍa Kālāma<sup>38</sup>

He learned for three years

The meditative concentration on non-application.

From Udraka Rāmaputra<sup>39</sup>

He learned for further three years

The meditative concentration on neither-perception-nor-non-perception.

### Canto 59

Since Yaśodharā in a former life

Fell behind by six lengths,

She could not give birth for six years.

Since Rāhula in a former life

Forgot for six days,

He could not be born for six years.

## Canto 60

When Rāhula was born,  
 A pit was dugged and a fire set—  
 The king and officials were full of doubt.

When Yaśodharā entered,  
 The water stagnated and a lotus blossomed—  
 The king and officials had no doubt anymore.

## Canto 61

At Mount Gayaśirṣa, practicing asceticism,  
 He sat for six years,  
 And on his head a magpie brought up her brood.

By the news of Kauṇḍinya<sup>40</sup>  
 All three were full of grief,  
 Loaded money on a cart and sent it to him.

## Canto 62

Even when weeds and brush are broken  
And hold into his face—  
Would his heart move?

Even when eating only one grain of rice  
And loosing flesh—  
Would his golden light change?

## Canto 63

He took a bath in the Nairāṅjanā River  
And when he thought of leaving it,  
A huge tree bent its branches.

He wanted to go to the bodhi tree  
And when he thought of eating,  
The daughter of an elder offered him mush.

## Canto 64

He grabbed the branch,  
And ascended ashore;  
The gods of the Tuṣita Heaven dressed him in a monk's robe.

He ate the mush,  
And threw away his alms-bowl;  
The Ruler of Heaven Śakra stored it in a stupa.

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## Attaining Buddhahood

### Canto 65

The diamond throne was decorated,  
The lion throne set up,  
And 80,000 buddhas sat down and showed themselves one  
by one.

The blind dragon opened his eyes;  
The dragon Kado<sup>41</sup> saw him  
And offered to his fourth buddha in a row.

### Canto 66

When he went alone  
To the pippala tree,  
The weight of his virtue was so great that the earth was shaking.

When he spread  
The auspicious grass with his hand  
The weight of his virtue was so great that the earth was shaking  
again.

### Canto 67

Since he would attain awakening,  
 His halo even reached hell:  
 “I will make [Māra-]Pāpīyan submit.”

[Māra-]Pāpīyan dreamt  
 And discussed with his underlings:  
 “I will make Gautama submit.”

### Canto 68

[Māra-Pāpīyan] sent his three daughters  
 Who said many nice words  
 And offered him sweet dew.<sup>42</sup>

[Māra-Pāpīyan] gathered all soldiers  
 Who assumed all kinds of shape  
 And tried to shake up his clean water bottle.

### Canto 69

With his *ūrṇā*<sup>43</sup> [the World Honored One] targeted the girls  
And what concealed their ugly bottom  
Was removed.

Not one hair he moved  
But the ruthless weapons of the demon warriors  
Could not approach.

### Canto 70

The girls were big worms at the belly,  
Small worms in the marrow,  
And clustered worms at their lower parts.

The girls were also a dog in the center,  
A snake and a fox at the shoulder,  
A child at the front and an old woman at the back.

## Canto 71

Māra[-Pāpīyan] was angry  
But since his way was wrong  
His countless armies could not shake up the clean water bottle.

The World Honored One, with compassionate heart,  
Entered samadhi  
And countless swords turned into lotus flowers.

## Canto 72

The eight classes of demon warriors from the six heavens  
Heard [Māra-]Pāpīyan's words  
And wanted to fulfill his wicked intentions.

The countless heavenly beings  
Perceived Buddha's halo  
And gained strength in their good heart.

### Canto 73

Removing his jeweled crown

Māra[-Pāpīyan] gathered all weapons from hell

And shouted: “Seize Gautama and do not fail!”

Lifting his *ūrṇā*

The World Honored One turned the hell into water

And all sinners came forth into the world of men.

### Canto 74

Māra[-Pāpīyan] with devious words

Approached Buddha—

How many days and delusion will resolve?

By the power of Buddha’s wisdom

Māra[-Pāpīyan] fell face down to the ground

And on the eighth day of the second month Buddha attained  
true awakening.

## Canto 75

Hush! When the Venerable Upagupta<sup>44</sup>  
 Spread the wonderful dharma  
 Māra[-Pāpīyan] opposed.

Hush! To the World Honored One and his great mercy—  
 Having not shown conduct  
 Māra[-Pāpīyan] regretted.

## Canto 76

[Māra] created a huge dragon  
 And when it wound around the body of the World Honored One  
 He remained silent with merciful heart.

[Māra] bound a wreath  
 And when he placed it on the head of Upagupta  
 With his divine power he bound it tightly around Māra's neck.

### Canto 77

[Māra's] cow broke [the monks] alms-bowl in vain,—  
 With his heart full of mercy  
 The [World Honored One] did not know any reproaches.

[Māra as] Buddha came forth from the forest in vain—  
 With his heart full of worship,  
 Upagupta forgot his vow.<sup>45</sup>

### Canto 78

Although he did not know any reproaches  
 Māra received the virtue of the World Honored One,  
 Discarded sin and left hell.

Although he had forgotten his vow  
 Māra surrendered to the words of the Venerable [Upagupta],  
 Bowed and returned to Heaven.

### Canto 79

He entered into meditation and emitted light,  
Attained the three insights,  
And was endowed with the six higher knowledges.

When the morning star shone  
He attained the eighteen dharmas,  
And obtained the ten divine powers.

### Canto 80

Buddha watched the events of this world  
And his understanding was vast  
When the earth was shaking.

Buddha's wisdom was bright  
And he was without fear  
When the heavenly drum rang on its own.

### Canto 81

The Eight Classes of Heavenly Beings surrounded him,  
The Deities of the Pure Abodes was full of joy,  
And auspicious clouds and a rain of flowers descended.

All heavenly beings came along,  
The immortals of the five supernormal faculties were full of joy,  
And heavenly music and sweet dew descended.

### Canto 82

When for a proof of his Buddhahood  
The bow shooting king<sup>46</sup> [Māra-Pāpīyan] asked,  
The earth-goddess Bhūmi rose and testified.

When the news of the buddha  
The earth-goddess told,  
The spirits in the air and gods in heaven knew too.

---

## The First Turning of the Dharma Wheel

### Canto 83

Having deeply self-cultivated in former lives  
Mañjuśrī and Samantabhadra  
Gathered like clouds around the moon.

To spread the wonderful dharma  
Vairocana with the fully-reward-body  
Taught the doctrine of sudden awakening of the *Avataṃsaka-sūtra*.

### Canto 84

The people did not understand the great dharma  
And so he intended to enter nirvana,  
But all devas begged him [to remain].

By suited guidance he will make the people understand  
And teach the three vehicles<sup>47</sup>  
And so all buddhas praised him.

### Canto 85

On the fourteenth day after obtaining enlightenment  
He went to the Heaven of the Self-Existence of Others<sup>48</sup>  
And taught the *Sutra on the Ten Stages*.<sup>49</sup>

On the forty-ninth day after obtaining enlightenment  
He went to the Kṣīriṇīka [forest],  
Sat down and assumed his meditative posture.

### Canto 86

Hush! The merchants<sup>50</sup>  
Could not go on their way  
And prayed to the heavenly spirits.

Hush! The forest spirit  
Stepped out on the way  
And made them aware of the World Honored One.

### Canto 87

For the three-fold offering [of the merchants]

There was no bowl,

So [the World Honored One] thought of buddhas previous lives.

That in bowls of seven treasures

He fills the [food] offerings

The Four Heavenly Kings requested.

### Canto 88

In ancient times the Four Heavenly Kings each received a bowl

And following the words of Vairocana

Waited until today.

Today, not having been able to fulfill their intention,

Following the words of King Vaiśravaṇa,

They achieved the wish of former days.

### Canto 89

The World Honored One in his merciful heart:

“If I take only one bowl  
Not all four hearts can be pleased.”

The World Honored One with his supernormal faculties

Pressed them into one  
And lumped them together.

### Canto 90

[The merchants'] intentions he considered right,  
And told them of Buddha, dharma and samgha,<sup>51</sup>  
Composed a gatha<sup>52</sup> and continued expounding.

[The merchants] words he considered right,  
Pulled out a hair for them  
And gave them a fingernail too.

## Canto 91

Unmeasurable kalpas before  
He met the Tathagata of the Burning Lamp,<sup>53</sup>  
And renounced home to attain the bodhi mind.

One single hair of his  
All heavens received  
And in billions of heavens offerings were made.

## Canto 92

[In previous lives] his heart was full of desire  
But just one single hair of his  
And they achieved nirvana through the merits of their offerings.

[Now] he is a fully awarded buddha;<sup>54</sup>  
One hair and one fingernail only—  
Where is the limit to the merit of this offering?

### Canto 93

He was King Good Deer<sup>55</sup>  
Willing to give away his life  
And so converted Brahmadata.

He was the ascetic Bearing All Sufferings<sup>56</sup>  
And although his arms and legs were chopped off,  
He wanted to save Kalirāja.

### Canto 94

There were causes in former lives,  
And when he turned the dharma wheel  
He first preached in the Deer Park.

There were predictions in former lives  
And when he salvaged all sentient beings  
He first saved Kauṇḍinya.

## Canto 95

The dragon, four thousand miles long  
Became a believer,  
And received the three refuges.<sup>57</sup>

The 80,000 numberless devas  
Listened to the four noble truths<sup>58</sup>  
And received the dharma-eye.

## Canto 96

He spread the jewel of Buddha,  
He spread the jewel of the dharma,  
He spread the jewel of the samgha.

The spirits of the earth praised him,  
The spirits of the air praised him,  
The Eight Classes of Heavenly Beings praised him.

## Canto 97

Revealing himself in the Vairocana body,  
Dressed in a robe with jewels—  
Who would understand the doctrine of sudden awakening?

Revealing himself in a sixteen-foot-body,  
Dressed in a worn-out robe—  
All understand the doctrine of gradual awakening.

---

## Kāśyapa Uruvilvā Renouncing Home

### Canto 98

Bimbisāra of Magadha<sup>59</sup>

Said to the World Honored One:

“Achieve the Way and liberate me!”

Kāśyapa Uruvilvā,<sup>60</sup>

To show his powers to the people of the country

Built a hall to raise a dragon.

### Canto 99

“Even if a tree is high,

If you chop off its roots,

You can pluck its fruits and eat them.”

“Although they say his magical powers are great,

When the dragon is subjugated

Will the non-believers not follow in?”<sup>61</sup>

## Canto 100

[Kāśyapa] asked his well-being  
And requested him to eat,  
But Buddha said: “Grant me a place to sleep!”

[Kāśyapa] did not offer a room  
And hindered Buddha with his magic,  
But Buddha said: “Grant me the dragon hall!”

## Canto 101

The dragon spat fire  
And did cruel things,  
So [Kāśyapa] blocked the hall.

He had already extinguished the fire of desire  
And there is nobody who could have hurt him,  
So [the World Honored One] entered the hall.

## Canto 102

He spouted poison,  
But when this turned into flowers  
The cruel dragon grew even more angry.

The fire was turned around,  
And when a cool wind blew,  
The cruel dragon's anger ceased.

## Canto 103

Hush! The dragon crept into the alms-bowl  
But not knowing this, [Kāśyapa's disciples] shed tears<sup>62</sup>—  
Are they not stupid?

Hush! They saw Buddha's bright aura  
But not knowing this, they wanted to die—  
Are they not pitiful?

**Canto 104**

To Pūrvavideha in the east and Jambudvīpa in the south,  
 To Godānīya in the west and Uttarakuru in the north he  
 travelled  
 And exposed himself to Kāśyapa.

Jambu and Harītakī fruits,  
 Āmalaka nuts and natural rice he brought with him  
 And had Kāśyapa eat them.

**Canto 105**

He wanted to brush his teeth—  
 The missing pond  
 Śakra set up.

He wanted to wash his clothes—  
 The missing stone  
 Śakra moved over.

### Canto 106

Only when he heard of the light of the Four Heavenly Kings,  
 Of the Ruler of Heaven Śakra, and of Brahmā,  
 Kāśyapa realized the truth.

Only when he asked for help  
 With setting a fire and extinguishing a fire and with the axe that  
 did not move  
 The meaning was revealed.

### Canto 107

He entered a pond  
 And when a big tree bent down,  
 He grabbed a branch and emerged.

He entered a river  
 And when the waves parted  
 From the raising dust he emerged.

### Canto 108

When Kāśyapa wanted to eat at the banquet  
His heart was full of envy  
So Buddha hid for seven days.

When Kāśyapa wanted to offer alms  
His heart was full of noble feelings  
So Buddha came forth at once.

### Canto 109

That Buddha was the Śākyamuni in a myriad of transformations  
And that his right path was noble  
Kāśyapa knew—in his heart—from the beginning.

As soon as he was ashamed of his own path  
One thousand brahmins joined him  
And on this day he finally bowed his head.

## Canto 110

When he made his body disappear  
And showed up in all five directions  
The one thousand monks revered him.

When he made his body reappear  
And expounded on the three manifestations<sup>63</sup>  
One thousand monks became arhats.

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## Expounding the Dharma in the Bamboo Grove Monastery

### Canto 111

When Bimbisāra entered the bamboo grove<sup>64</sup>  
[He said] “My body is free of desires”—  
The World Honored One noticed and came.

When Buddha entered the bamboo grove  
“All living beings will be free of desire,”  
He said to Ānanda.

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## Śāriputra and Maudgalyāyana Renouncing Home

### Canto 112

Aśvajit met with Śāriputra,  
He sang him one gatha,  
And made him forget his own master.

Maudgalyāyana met with Śāriputra,  
He heard the one gatha,  
And they came to join the new master at once.

---

## Śākyamuni Returning Home

### Canto 113<sup>65</sup>

When the son achieved Buddhahood  
The father missed him,  
And sent the brahmin Udaya to report this.

The son achieved Buddhahood  
And said that he will see his father  
And sent back the arhat Udaya.

### Canto 114

He saw the message of his father—  
“I will fulfill my first vow”  
He said and told Udaya to rush.

He heard the answer of his son—  
“I knew that he will fulfill his first vow”  
He said to Udaya crying.

### Canto 115

Hush! “In a bygone kalpa he practiced asceticism  
And only now he had achieved Buddhahood,”  
Udaya reported.

Hush! “For twelve years I was missing him  
And only today I hear the news,”  
The father said.

### Canto 116

When the father told stories from his son’s childhood  
Udaya was listening  
And the son was listening too.

Since [the father] did not know of the recent events  
Udaya reported  
And the son reported too.

### Canto 117

“He had adorned the house,  
 Decorated it with the seven treasures  
 And rested on a brocade pillow” [the king reported].

“He rested under a tree  
 And all the gods and spirits came by  
 And the devas and dragons offered him a jewel seat and a  
 monk’s robe” [Udaya reported].

### Canto 118

“Only delicious food of opulent extent  
 He ate pleasing his taste,  
 And when he slept music played along,” [the king reported].

“On collecting alms he fed  
 And for the sake of all sentient beings  
 Śakra and Brahmā showed in his samadhi absorption” [Udaya  
 reported].

### Canto 119

To a jewel adorned cart  
An elephant had been hitched up—  
[The crown prince] would not hurt his bare feet.

For a cart hitched up to [his] supernormal faculties  
There is no hindrance—  
An elephant cart can not go up a steep way.

### Canto 120

Since his dress was adorned  
And embellished with the seven treasures  
He looked lovely and graceful.

With the head shaved  
And dressed in rags—  
Why was he not ashamed?

## Canto 121

Not polishing the mind  
But adorning the clothes—  
Only of this one should be ashamed.

No matter how much adorned with the seven treasures  
One may call precious,  
Only the dress of the dharma is the dress of the truth.

## Canto 122

“Filled in golden and silver bowls  
Your many meals had been—  
How can you eat rice you had begged for?”

“The dharma became my taste  
And the many meals I have forgotten about—  
To save all sentient beings I beg for rice and eat it.”

### Canto 123

“The Hall of the Three Periods<sup>66</sup> was decorated  
And court women were following you—  
How much afraid have you been deep in the forests?”

“Life and death I have vanquished  
And I am free of grief—  
How could fear mean anything to me?”

### Canto 124

“In scented water you have been bathing,  
But when you resided between trees and grass,  
What water did you wash with?”

“The correct way has become my pond  
And since I bath in its waters  
The three poisons<sup>67</sup> have gone and pleasures are endless.”

### Canto 125

He loved his child

But since he did not understand the true dharma  
He spoke of it as the dust of the world.

He wanted to save the three realms<sup>68</sup>

And assumed a body in flesh—  
How little does he care of the dust of the world?

### Canto 126

Since Devadatta's character was evil,

[The World Honored One] walked in the sky  
And wanted to save him like the others.

He saw Buddha walking in the sky,

But since his original nature was evil to the bone,  
He said: "I want to practice magic in the same way."

### Canto 127

Hush! The celestial beings and dragon spirits followed him  
 And the scent of flowers was in the air—  
 The glories of this day—how could one report them all?

Hush! Withered trees bore fruits  
 And in desiccated rivers wells gushed;  
 The auspicious omens of this day—how could one report them  
 all?

### Canto 128

Since he was delighted to see his son  
 And he was full of affection  
 He could not revere him.

To save his father  
 He appeared transformed  
 And the father's mind was arisen to the principles of the  
 unsurpassed Way.<sup>69</sup>

### Canto 129

He heard the words of the Buddha,  
 And at the father's behest  
 The women too received the dharma-eye.

He saw the conduct of the brahmin,  
 And by order of the father  
 The clan relatives too became monks and nuns.

### Canto 130

Devadatta<sup>70</sup> removed his monk's hat  
 And not being able to overcome his heinous heart  
 He went to Avīci hell.

Kokālika,<sup>71</sup> whose elephant could not walk,  
 Lampooned Śariputra  
 And went to the Lotus hell.

### Canto 131

When Maudgalyāyana<sup>72</sup> went  
 To console Devadatta  
 “There are no agonies in hell,” he replied.

When for Devadatta’s well-being  
 The World Honored One asked  
 “Like the pleasures of the third dhyana heaven,” he replied.

### Canto 132

“Do you want to be released?” —  
 When Ānanda was sent,  
 “Only when he comes down here” he replied.

“Why would he come?”  
 Ānanda replied—  
 “If he does not come I will stay.”

### Canto 133<sup>73</sup>

A heart that does care for others  
Gathers countless blessings—  
The good deeds of the jiva bird I will report.

A heart full of greed  
Will have no single blessing—  
The evil deeds of the jiva bird I will report.

### Canto 134

Although their body was one,  
Since each had its own head,  
Each had its own intention.

Although their heads were two,  
Since their body was one,  
Their hunger was the same.

### Canto 135

When one head was asleep,  
One head was awake,  
And ate a wholesome flower for the sake of the other.

Two heads were awake,  
One head said "Sleep!"  
And ate a poisonous flower killing them both.

### Canto 136

The head that ate the wholesome flower,  
Garuḍa<sup>74</sup> was its name,  
The World Honored One's body was this soul.

The head that ate the poisonous flower,  
Upagaruḍa was its name,  
Devadatta's body was that soul.

## Canto 137

In front of the many clan relatives  
[Rāhula] showed sitting on a lotus flower,  
And the doubt of the people in the country already faded.

Hush! Among the many buddhas  
[Rāhula] recognized his father,  
And the doubt of the people of the country faded even more.<sup>75</sup>

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## Rāhula Renouncing Home

### Canto 138

[The World Honored One] sent Maudgalyāyana  
And left Yaśodharā a message:  
“Send me Rāhula by all means!”

Maudgalyāyana’s coming  
Yaśodharā heard  
And hid Rāhula deeply.

### Canto 139

Maudgalyāyana showed his supernormal faculties  
In front of her eyes  
And above all told her of the pleasures of eternity.

But in Yaśodharā’s loving heart  
There was no thought [of the distant future]  
And above all she spoke of the pitiful way of her life.

### Canto 140

“I became his wife  
And served him like heaven,  
But before three years were full he forsook the world.”

“He had sent Chandaka back  
And let me know his vow  
To come back when he had achieved the principles of the Way.”

### Canto 141

“He put on deer skin clothes,  
Practiced asceticism in the mountains  
And came back after six years.”

“He forgot about affections,  
Does not show any intimacy,  
And acts like a stranger from the road.”

### Canto 142

“Hush! I left my parents  
And settled with a stranger,  
And now me and my son live in distress!”

“Hush! How could I enjoy life?  
I am only waiting to die!  
Life is arduous and I can not die by my own hand.”

### Canto 143

“Hush! This sadness and sorrow,  
To whom will I compare?  
A human being I am and yet less than animal!”

“Hush! With my life being already like this,  
Shall I be bereft of my son?  
I became a wife and now all this sadness!”

### Canto 144

“Among all the sad things  
Separation is the worst,  
But how worse is the separation of mother and child!”

“The principles of the Way he had achieved  
And is spreading mercy now,  
But what mercy is this!”

### Canto 145

The words of King Śuddhodana  
Mahāprajāpatī spoke  
But she still did not understand and held her son tightly.<sup>76</sup>

The words of the World Honored One  
The transformed man<sup>77</sup> spoke  
And instantly she understood and with tearful eyes she let her son go.

## Canto 146

To delight Yaśodharā

Fifty children renounced the worldly life—

How noble the heart of the father and king.

When Rāhula defied

He expounded on the dharma again—

How merciful the heart of the World Honored One!

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## Mahākāśyapa Renouncing Home

### Canto 147

[Heaven] noticed the good intentions of Kāśyapa<sup>78</sup>  
And let him hear the word through empty space—  
Immediately he headed for the Bamboo Grove.

He noticed the coming of Kāśyapa  
So Buddha went to meet him—  
Immediately he became an arhat.<sup>79</sup>

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## Building the Jetavana Monastery

### Canto 148

Sudatta<sup>80</sup> from Śrāvastī  
Ordered a brahmin  
To find a bride for his young son.

Homi from Rājagṛha  
Recognized the brahmin  
And let his daughter give him alms.

### Canto 149

When the words of the brahmin  
Homi heard, he was delighted  
And decided to match his daughter with Sudatta's son.

When the note from the brahmin  
Sudatta saw, he was delighted  
And went to match his son with Homi's daughter.<sup>81</sup>

### Canto 150

When he heard of the banquet  
And asked for its reason,  
Homi told him in detail of Buddha's merits.

When he saw the sacred site  
And was blinded,  
A friend taught him to revere Buddha.

### Canto 151

When Sudatta did not know the etiquette  
And did not once circumambulate Buddha,  
The Deities of the Pure Abodes wanted to teach him.

When the Deities of the Pure Abodes, knowing the etiquette,  
Circumambulated Buddha three times,  
Sudatta saw and learned.

## Canto 152

He showed truthfulness

And when Buddha told him about the four noble truths,  
Sudatta immediately became a stream-enterer<sup>82</sup>

With truthfulness Sudatta invited him

And when he wanted to erect a monastery  
Buddha sent Śāriputra right away.

## Canto 153

Sudatta asked Śāriputra,<sup>83</sup>

And every sixty *li*<sup>84</sup> at the road  
He built a resting place.

Sudatta asked Jeta

And the garden of eighty *gyeong*<sup>85</sup>  
He wanted to cover in gold.

### Canto 154

Jeta was at court;  
He heard the words of the Deities of the Pure Abodes  
And reluctantly he sold the garden.<sup>86</sup>

Jeta received the price;  
He realized Sudatta's intention  
And deliberately did not sell the big tree.<sup>87</sup>

### Canto 155

Six masters<sup>88</sup> talked to the king,  
Depreciated Śāriputra,  
And wanted to hinder the construction of the new building.

Sudatta heard about this from the king  
And did not believe in Śāriputra anymore.  
He dressed in rags and gave in to grief.

### Canto 156

“Non-believers from all over Jambudvīpa  
 Will not be able to move one hair of me” —  
 Sudatta heard [Śāriputra’s words] and took a bath.

“The monk who came to my house  
 Will compete with the six masters” —  
 When Sudatta told this to the king, drums were beaten to  
 summon the people.

### Canto 157

Śāriputra, all alone,  
 Sat down under a big tree  
 And entered into quiet concentration.

The non-believers, myriads they were,  
 Stepped in front of the king  
 And talked loudly.

### Canto 158

Raktakṣa was of shallow mind:

A tree appeared,  
Petals sprouted and covered all the people.

Śāriputra was of supernormal faculties:

A whirlwind blew,  
Unrooted the tree and smashed it completely.

### Canto 159

[Raktakṣa] made a pond appear,  
Surrounded in all directions by the seven treasures  
And in its center manifold flowers.

A white elephant with six tusks appeared  
With flowers and beautiful girls on each tusk,  
Drank all the water and the pond disappeared.

### Canto 160

He made a mountain of seven treasures appear  
With rivers and trees,  
And covered with flowers and fruits.

A deva king appeared,  
Grasped his vajra  
Aimed it at the distance and straightaway the mountain  
crumbled.<sup>89</sup>

### Canto 161

He made a ten-headed dragon appear  
And with rains of manifold gems, thunder and lightning  
He made the people be startled.

The bird with golden wings appeared,  
Caught the dragon, tore it to pieces  
And ate it all up.

## Canto 162

He made a huge bull appear,  
With a large body and large legs  
And two horns sharp as knives.

The bull snorted and dug up the ground,  
And coming closer he attacked  
But a lion appeared, caught it and ate it all up.

## Canto 163

Raktakṣa's sorcery  
Gradually waned  
And into a goblin his body turned.

Śāriputra's supernormal faculties  
Gradually increased  
And he himself became Vaiśravaṇa.<sup>90</sup>

## Canto 164

With head and mouth on fire,  
His claws long and his tusks long,  
Frightening with eyes like blood.

Fire in all directions  
He did not know where to go  
And threw himself on the ground yelling “Let me live!”

## Canto 165

Walking and staying,  
Sitting and lying,  
Millions of transformations [Śāriputra] performed in the air.

Stream-enterers and once-returners,  
Non-returners and arhats,  
On this day millions of people achieved the four realizations.<sup>91</sup>

### Canto 166

Since he had supernormal faculties in abundance  
He not only defeated the magic illusion—  
How many sentient beings were transferred to nirvana?

Since his magic powers exhausted,  
He not only yielded to the supernormal faculties—  
How many who wished to become monks?

### Canto 167

Hush! When a praying mantis  
Opposes a cart,  
All people in the world are laughing.

Hush! When Raktakṣa the non-believer  
Opposes Śāriputra—  
I laugh even more!<sup>92</sup>

### Canto 168

Facing each other with the string in their hands  
 They surveyed the ground for the monastery,  
 Building a house in the six heavens.

Śāriputra, laughing by himself,  
 Talked of the virtues and merits of the monastery,  
 And had it placed in the Middle Heaven.<sup>93</sup>

### Canto 169

Ninety-one kalpas before  
 The elder showed sincere intentions—  
 Were his merits in any kalpa too little?

Hush! For seven buddhas  
 He built monasteries at this place—  
 Was his reverence to any buddha too less?<sup>94</sup>

### Canto 170

The life of an ant is long  
 And it does not know how to cultivate its body—  
 Śāriputra was sad about this.

When he pointed at the life of the ant  
 And recommended to cultivate one's body—  
 Sudatta too was sad.<sup>95</sup>

### Canto 171

Thousand detached chambers and a hundred belled chambers  
 Were splendidly completed,  
 He had the king report this in Rājagṛha.<sup>96</sup>

In the whole universe  
 His bright light radiated—  
 On the words of the king he came to Śrāvastī.

## Canto 172

Heaven shook

And earth shook too—

Who could tell all the auspicious omens in the world?

With the sound of music arising

The sick were healed—

Who could tell all the benefits for the sentient beings?

## Canto 173

Due to Sudatta's truthfulness

For the sake of eighteen *koṭis*<sup>97</sup> of sentient beings,

He taught the wonderful dharma.

Due to the princess' truthfulness

He appeared in the incomparable body

And taught the *Śrīmālādevi-sūtra*.<sup>98</sup>

### Canto 174

Sudatta missed him

And spoke to the World Honored One—

He received and stored a fingernail and a lock of his hair.

Sudatta was sick

But the World Honored One visited him

And prophesied that he would become a non-returner.<sup>99</sup>

### Canto 175

He ascended to Tuṣita Heaven,

His body became a Heavenly being

And he longed for Buddha's virtue.

He descended to the World Honored One,

His body radiating bright light,

And composing a gatha he praised the Buddha.

---

## Bhadrika and Aniruddha Renouncing Home

### Canto 176 [177]<sup>100</sup>

“Let’s adjourn it by seven years!”

He opposed renouncing the worldly life—  
Bhadrika’s words, aren’t they ridiculous?

“Let’s adjourn by seven days!”

He achieved renouncing the worldly life—  
Aniruddha’s words, aren’t they appropriate?<sup>101</sup>

---

## Nanda Renouncing Home

### Canto 177 [178]

“I will save Nanda”—  
He made him a monk  
And told him to protect an empty hermitage.

Since he missed his wife  
At a time when the World Honored One was away,  
He wanted to return to his old home.<sup>102</sup>

### Canto 178 [179]

When the water bottle fell over  
And the closed door opened  
He purposefully looked for an empty road and left.

When he met the World Honored One  
And a big tree was lifted  
He was compelled to see the Buddha and follow him.<sup>103</sup>

### Canto 179 [180]

When Buddha asked for the look of his wife's eyes,  
 And then asked for the look of a blind monkey,  
 He thought of the words of the World Honored One as  
 ludicrous.<sup>104</sup>

When Buddha showed him the Trāyastriṃśa Heaven  
 And then showed him hell,  
 He thought of the words of the World Honored One as joyous.<sup>105</sup>

### Canto 180 [181]

When seven days were not full yet  
 And he became an arhat,  
 The monks praised him.

Not only today,  
 But also in Kāsi he had saved him,  
 He told the monks.<sup>106</sup>

## Edification of the Poisonous Dragon and of *rākṣasa* in the Country of Nagarahāra

### Canto 181 [182]

The country Nagarahāra

Could not stand against the poisonous dragon and *rākṣasa*  
And all skills were useless.

King Pūrvavideha,

On the words of a brahmin and the spirits in the air,  
Reverently offered incense that turned into a golden canopy.<sup>107</sup>

### Canto 182 [183]

At a pond on top of the Beryl Mountain,

In the midst of the Seven Treasures Forest,  
In the silver cave there was a golden seat.

Kāśyapa was sitting on the golden seat

And five-hundred disciples  
Together with him polished their twelve *dhūta* practices.<sup>108</sup>

**Canto 183 [184]**

One hundred thousand dragons coiled up  
 And formed a place to sit;  
 The fire from their mouth turned into a seat made of the seven  
 treasures.

Under a jeweled canopy and banners  
 Sat Mahāmaudgalyāyana  
 Like a beryl he beamed inside and outside.<sup>109</sup>

**Canto 184 [185]**

In a White Jade Cave in the Snowy Mountains,  
 Śāriputra sat down  
 And five hundred novices sat down in the Caves of Seven  
 Treasures.

Śāriputra's golden body  
 Radiated golden light;  
 He talked of the dharma and the novices listened.<sup>110</sup>

**Canto 185 [186]**

Lotus flowers formed a golden platform,  
 Above there was a golden canopy,  
 Five hundred monks attended Kātyāyana.<sup>111</sup>

They were sitting together on top of the platform  
 Their bodies perspiring water  
 But when it dripped down between the flowers the soil did not  
 get wet.

**Canto 186 [187]**

This four disciples,  
 Attended by five hundred monks each,  
 Flew there too, in seating position.

One thousand two hundred fifty disciples  
 Also developed supernormal faculties  
 And like the king of the wild geese they came flying by.

**Canto 187 [188]**

He sent his disciples  
Grabbed his robe and bowl  
And went together with Ānanda.

When all devas followed,  
He spread a bright light  
And all buddhas went at once.<sup>112</sup>

**Canto 188 [189]**

Sixteen poisonous dragons  
Showed their evil nature  
And from their bodies fire emerged and hail rained down.

Five female *rākṣasa*  
Offered an ugly view  
And from their eyes fire emerged like flashes of lightning.

### Canto 189 [190]

When from the vajra of the deva king  
Fire emerged  
The poisonous dragon was frightened.

When from the shadow of the World Honored One  
Sweet dew sprinkled,  
The poisonous dragons came to senses again.<sup>113</sup>

### Canto 190 [191]

The deva king filling the air  
And holding a vajra,  
Even being ruthless dragons—how could they not be frightened?

The World Honored Ones filling the air,  
Radiating bright light,  
Even being ruthless dragons—how could they not be delighted?

**Canto 191 [192]**

The dragon king was frightened,  
Set up a sleeping place with seven treasures  
And said: "Oh Buddha, please come saving me!"

The king of the country was full of reverence,  
Spread a net made of white wool and pearls  
And said: "Oh Buddha, please enter!"

**Canto 192 [193]**

He lifted his feet  
And five-colored light shone,  
Flowers blossomed and bodhisattvas appeared.

He lifted his arms  
And jeweled flowers rose,  
Turning into the bird with golden wings and frightening  
the dragons.

### Canto 193 [194]

On a golden platform decorated with the seven treasures  
Lotus flowers appeared in the seven treasures—  
How many buddhas sat there with legs crossed?

In the middle of the Beryl Cave  
Beryl seats appeared—  
How many monks were there in flame-emitting samadhi?

### Canto 194 [195]

Hush! The king of the country saw the supernormal faculties  
And produced good thoughts  
And his officials did with him.

Hush! The dragon king was afraid of the vajra  
And changed his evil heart  
And the demon-spirits did with him.

### Canto 196

Offering an empty bowl—  
Buddha revealed his supernormal faculties  
And fed the numerous masses in plenty.

They ate the heavenly food,  
Entered the samadhi of mindfulness of the Buddha  
And listened to the words of all buddhas.

### Canto 197

The king of the country asked him to come,  
The dragon king asked him to stay—  
Which of these two words will he follow?

“I will stay” he told the dragon,  
“I will go” he told the king—  
At which of these two places will he reside?

### Canto 198

He smiled at the words of all devas  
And bright light issued from his mouth—  
Countless buddhas escorted bodhisattvas.

He sat in the cave of the dragon  
And entered the city of the king—  
In countless countries he taught the dharma.

### Canto 199

He displayed the eighteen transformations,  
Illuminated his shadow,  
And told [the dragon] to remedy his evil ways.

All devas came gathering,  
Made offers to his shadow,  
And listened to the wonderful dharma again.

---

## Expounding on the *Amitābha Sutra*

### Canto 200

Of the Land of Utmost Bliss  
And of Amitābha's merits  
The World Honored One recounted.

In the Jetavana Monastery  
A great assembly gathered  
And Śāriputra listened.

### Canto 201

Passing through one-hundred thousand *koṭis* of Buddha lands  
There is a world  
And its name is Land of Utmost Bliss.

Descended through ten kalpas  
There is one buddha  
And his name is Amitābha.

## Canto 202

This buddha's halo  
Shines in all directions  
And his long life is without end.

All sentient beings are full of bliss,  
Not knowing any sufferings,  
And their lives are without limit.

## Canto 203

Balustrades in seven rows,  
Pearl nets in seven rows,  
And on the rows of trees the four treasures.

Lotus ponds with seven treasures,  
Pavilions with seven treasures,  
And at the steps of all four sides the four treasures.

### Canto 204

Hush! In the water possessing the eight excellent qualities  
Lotus flowers blossom,  
Like wheels of a chariot.

Hush! In blue and yellow, red and white,  
A blue and yellow, red and white light,—  
Subtle, fragrant and pure.

### Canto 205

Six times at day and night  
*Māndārava* flowers descend,  
And heavenly music rings without end.

Everyday at dawn  
They collect *māndārava* flowers  
And offer them to many buddhas without end.

### Canto 206

Hush! All sentient beings in the stage of non-retrogression  
 And many to become buddha in their next lives—  
 Would there be a name for evil?

Hush! By the supernormal faculties of Amitābha Buddha  
 The sound of the dharma was widely spread  
 And so there appeared all kinds of birds in various colors.

### Canto 207

Hush! White geese and peacocks and parrots,  
*Śāris*<sup>114</sup> and *kalaviṅkas*,<sup>115</sup>  
 And *jīvaṃjīvaka*<sup>116</sup> there are.

Hush! The five roots,<sup>117</sup> the five powers,<sup>118</sup> the seven factors of enlightenment,<sup>119</sup>  
 And the eightfold noble path<sup>120</sup>  
 Are widely spread at day and night.

### Canto 208

When a gentle breeze goes through  
The pearl nets and the rows of trees,  
A subtle sound emerges vibrantly.

As if all kinds of, thousand kinds of,  
Many kinds of musical sounds  
Ring out at once.

### Canto 209

Hush! Listening to the sound in the trees,  
To the sound in the pearl nets,  
And to the sound of the birds.

The Buddha-minding heart,<sup>121</sup>  
The dharma-minding heart,  
And the samgha-minding heart is evoked.

### Canto 210

Hush! If the name of Amitābha  
Is invoked mindfully and with devotion,  
Merit will be without limit.

Hush! If for one day or for two days,  
If for three, four, five, six or seven days,  
Merit will be achieved.

### Canto 211

The day this life will come to an end,  
Amitābha and his crowd of sages  
Will show the way to go.

Above the lotus flowers of the ponds of the seven treasures  
Women transform into men  
And forget about matters of life and death.

---

**Expounding on the *Sutra on the Sixteen  
Visualization of Amitābha Buddha***

**Canto 212**

Vaidehī<sup>122</sup> requested

“I want to go to the Pure Land”—

He made her see all lands in the ten directions.

Vaidehī wished

“I want to go the Western Quarter”—

He made her listen to the *Sutra on the Sixteen Visualization of  
Amitābha Buddha*.

**Canto 213**

Seeing [the Pure Land] will be far?

If the virtuous heart is sound

You will clearly see it from where you sit.

Going to the Western Quarter will be far?

If the virtuous roots<sup>123</sup> are deep,

You will go there in the time of a finger snap.

## Canto 214

The first and the second contemplations  
Are visualizations of the sun and of water,  
The third contemplation is a visualization of the ground.

The fourth and the fifth contemplations  
Are the visualization of trees and of the water possessing the  
eight excellent qualities,  
The sixth contemplation is a composite visualization.

## Canto 215

The seventh contemplation is a visualization of the lotus throne,  
The eighth contemplation is a visualization of images,  
The ninth contemplation is a general visualization of all the  
physical characteristics [of the Buddha].

[Visualizations of] Avalokiteśvara and Mahāsthāmaprāpta  
Are the tenth and eleventh contemplations,  
A comprehensive visualization is the twelfth contemplation.

### Canto 216

A miscellaneous visualization is the thirteenth contemplation,  
And a contemplation of the grade—whether high, middle or low,  
Over the short or long haul will be like bliss.

A person of deep merits,  
Born on any level of the highest grade—  
In one day's time the lotus bud will open.

### Canto 217

The next deepest merit,  
Born on any level of the middle grade—  
In seven days' time the lotus bud will open.

The further deepest merit,  
Born on any level the lowest grade—  
In forty-nine days' time the lotus bud will open.

## Canto 218

When the World Honored One with his supernormal faculties  
Spoke these words,  
The Buddha of Immeasurable Life<sup>124</sup> showed in the sky.

When Vaidehī with her heart full of veneration  
Heard these words,  
She clearly saw the Western Land.

## Canto 219

“Magnificence like there!  
Delight like there!  
The Land of Utmost Bliss I desire!”

“Samsara<sup>125</sup> like here!  
Suffering like here!  
This Sahā world<sup>126</sup> I wish to leave behind!”

---

# Lady Wonang's Rebirth in Paradise

## Canto 220

In the country of Brahmala  
Holy Man Gwangyu<sup>127</sup>  
Taught in the Clean-Forest Monastery.

In the land of Western Heaven<sup>128</sup>  
King Sāla Tree  
Ruled over 400 countries.

## Canto 221

Brahmin Seungyeol<sup>129</sup>  
Was sent to the king's palace,  
And stomped his staff [on the ground].

Lady Wonang<sup>130</sup>  
Came out at the king's behest  
And offered him rice alms.

### Canto 222

When he rejected the rice,  
The king came forth  
And let the brahmin enter.

When he requested court ladies,  
The king was delighted  
And sent [with him] eight court ladies.

### Canto 223

The court ladies shouldered golden buckets  
And each day 500 times  
They drew water from the Sandalwood Well.

The court ladies cultivated their merits,  
And when three years were full  
They approached unsurpassed awakening.

## Canto 224

Brahmin Seungyeol

Came to the king's palace again  
And stomped his staff [on the ground].

Lady Wonang

Came out at the king's behest again  
And offered him rice alms.

## Canto 225

When he rejected the rice,  
The king came forth  
And let the brahmin enter.

“To become the monastery's steward  
I request the king”—  
The king was most delighted.

### Canto 226

“Parting from [my] 400 ladies  
I will leave,” he said  
And shed tears.

Parting from him  
Lady Wonang was sad  
And requested to go with him.

### Canto 227

The three of them set out on the road  
And when they passed the Bamboo Forest country  
The lady could not move anymore.

Towards the two others she felt sorry—  
“Please find a household  
And sell me there,” she requested.

### Canto 228

“Receive the price  
And together with my name  
Offer them to the holy man, please!”

Selling her was a sad thing  
And her words were sorrowful too—  
The two of them cried out loud.

### Canto 229

Elder Jahyeon's<sup>131</sup> house  
The three of them approached,  
Intending to sell a female servant.

Elder Jahyeon, on hearing this,  
The three of them he invited in,  
Asking how much the servant would cost.

### Canto 230

The lady said:

“The price of my body  
Is 2,000 *geun* of gold.”

The lady further said:

“The price of the child I am carrying  
Is also 2,000 *geun* of gold.”

### Canto 231

4,000 *geun* of gold  
Was set as the price  
And given to the two of them.

After one night's sleep  
They went out to the gate  
And the three of them were full of sorrow.

### Canto 232

The lady said:

“If this is not a dream,  
Where will we meet again?”

“If someone cultivates his good [faculties]

He will receive merits—

I teach you the ‘Gatha of Rebirth’ [in the Land of Utmost Bliss].”

### Canto 233

“When you were staying in the palace  
You did not know about worn-out clothes  
Neither did you suffer any hunger.”

“Reciting the ‘Gatha of Rebirth,’  
Worn-out clothes will be renewed,  
And an empty stomach will be filled.”

### Canto 234

“The name of the child,  
Whether a son or whether a girl—  
How should it be?”

“The name of their offspring  
Father and mother  
Together decide.”

### Canto 235

The king listened to her  
And shedding tears  
He felt pity for the lady's destiny.

“If it is a son  
Call him Allakguk,<sup>132</sup>  
And if a girl, Hyoyang!<sup>133</sup>”

### Canto 236

Outside the gate they stood  
And when the two of them left  
The king cried out in sorrow.

They came to the Clean-Forest Monastery  
And when the holy man saw them  
He was delighted and sent the king drawing water.

### Canto 237

Over his shoulders  
Carrying the golden buckets  
He fetched the water.

In his left hand  
Holding the “Gatha of Rebirth”<sup>134</sup>  
He chanted it on his way.

### Canto 238

A son was born  
And when he was age seven,  
He asked for his father.

His mother heard him  
And chokingly crying  
Told him about his father.

### Canto 239

The child flew,  
And wanting to see his father  
He headed for the Clean-Forest Monastery.

He arrived at a large water,  
Entered on straw bundles,  
And reached the country of Brahmala.

### Canto 240

Approaching [the monastery]

He met with the eight court ladies

Telling him that King Sāla Tree is coming.

Approaching closer

He met his father

And hugging his legs he cried out.

### Canto 241

The king asked:

“Who are you, child,

Hugging my legs and crying like this?”

Hush! When the child told him

And chanted the “Gatha of Rebirth,”

The father embraced him.

## Canto 242

“Once your mother  
Parted from me  
And lived in sorrow.”

“Now, your mother  
Has parted from you  
And lives in tears.”

## Canto 243

When the child bid farewell  
And parted from his father  
He wept in tears.

When the father grievously  
Sent his son away,  
He sang a song.

### Canto 244

“On this weary road  
Where even those who know their way are cut off—  
Whom did you under tears come to see?”

“The mandarin duck, <sup>135</sup> full of mercy,  
And me cultivating my merits,  
On the day we will attain enlightenment we will meet [again]!”

### Canto 245

On his way back  
He met a cowherd boy  
Singing a song:

“Allakguk  
Went to see his father  
And so, for she could not see him, his mother’s grieve was even worse.”

### Canto 246

Hush! The elder grew angry  
And was about to kill Lady [Wonang]  
When she sang this song:

“I cried bitterly  
Since I could not see my beloved one—  
Don't tell me now that I have a soul.”<sup>136</sup>

### Canto 247

The lady was gone,  
The three parts of her  
Disposed under a tree.

The child wept,  
Collected the three parts  
And joined his palms towards the Western Quarter.

### Canto 248

From the Land of Utmost Bliss  
 Forty-eight dragon boats  
 Came flying by through the sky.

Guiding the way to all sentient beings  
 Many great bodhisattvas  
 Received him on the lion throne.

### Canto 249

Holy Man Gwangyu  
 Is Śākyamuni,  
 And the brahmin [Seungyeol] is the Bodhisattva Mañjuśrī.

King Sāla Tree  
 Is the Tathagata Amitābha,  
 And Lady [Wonang] is Avalokiteśvara.

## Canto 250

The eight court ladies

Are the eight great bodhisattvas,

And Allakguk is [the Bodhisattva] Mahāsthāmaprāpta.

The 500 disciples

Are the 500 arhats,

And Elder Jahyeon went to the Hell of Interminable Suffering.<sup>137</sup>

## Expounding on the *Bhaiṣajyaguru-sūtra*

### Canto 254<sup>138</sup>

To good men and good women, pure in faith,

Mañjuśrī vowed:

“I will for sure let them hear the name of Bhaiṣajyaguru!”

To good men and good women, being asleep,

Mañjuśrī applied skillful means:

“I will for sure awaken them with the name of Bhaiṣajyaguru!”

### Canto 255

Worship the *Bhaiṣajyaguru-sūtra*

And keep it at a clean place,

And the Four Heavenly Kings and all devas will assemble  
there.

Hold to the original vow of Bhaiṣajyaguru

And listen to his name,

And there will be no untimely death nor any disease.

## Canto 260<sup>139</sup>

[line one illegible]

At the twelve vows<sup>140</sup> of Bhaiṣajyaguru

the Pure Land of Beryl<sup>141</sup> is like this!

The joys of being reborn [there]—are they any different?

---

## The Decease of King Śuddhodana

### Canto 261

Residing in the capital

The father missed his son and grandson

And wished to see them when he was sick.

Residing at Vulture Peak

Buddha, attended by his younger brother and son,

Came flying through the sky.

### Canto 262

When on seeing his bright halo

The people cried out,

Of the suffering in life and death Tathagata spoke.

When on seeing the three halos<sup>142</sup>

The father was at ease,

The coming of the Buddha the Great Announcer King

[Amṛtodana]<sup>143</sup> reported.

### Canto 263

The father raised his hand,  
Pointed at Buddha's foot,  
And said there is no reason to be sad.

Buddha raised his hand,  
Touched his fathers head  
And spoke of the wonderful dharma.

### Canto 264

Although on his father's chest  
Buddha laid his hand  
He could not adjourn the day [of death] and the father went  
to the Deities of the Pure Abodes.

So much the more when people cannot beat greed  
And urge [through] life,  
They are deprived of their life—isn't this stupid?

### Canto 265

The Realm of Small Heaven, the Realm of Middle Heaven  
 And the Realm of Great Heaven trembled,  
 And the Heavens of the desire realm came for him too.

Vaiśravaṇa, Dhṛtarāṣṭra,  
 And Virūḍhaka gathered,  
 And Virūpākṣa came for him too.

### Canto 266

When the Four Heavenly Kings shouldered the coffin  
 And all people in the country wept,  
 When they went to the grave, Buddha preceded them.

When the arhats brought sandelwood  
 And the people in the country wept even more,  
 Committing him to the flames Buddha spoke of the dharma.

---

## Queen Mahāprajāpatī Renouncing Home

### Canto 267

Shaving a woman's head  
The Buddha disliked,  
And so he rejected Mahāprajāpatī's request three times.

By the noise of Mahāprajāpatī's crying  
Ānanda was moved,  
And so finally ordination for women was permitted.

---

## Edification of a Crowd of Five hundred Thieves

### Canto 268

The man manifested by Śākyamuni's power of skillful means,  
Alone on an elephant deeply entered [into the mountains],  
And with one arrow he overthrew a crowd of 500 thieves.

The bright light of the World Honored One  
Piercingly shone in all ten directions,  
And not one sentient being suffered any ailment.

---

## Expounding the Dharma at the Palace of the Dragon King Nanda

### Canto 269

At the palace of the Dragon King Nanda  
He showed his true powers,  
And all dragon kings gathered.

To Dragon King Gloriously Encircled [by Clouds as Vast as the  
Zhuangyan Ocean]<sup>144</sup>  
He told the dharani  
And made the five hindrances of rain all disappear.

### Canto 270

The dragon king had a heart of compassion,  
And for the sake of all sentient beings  
He asked for a way to give rain to Jambudvīpa.

The World Honored One with his majestic powers,  
Instructed the dragon king  
And told him the way to give rain to draught regions.

## Canto 271

He spoke of practicing great compassion—  
If there is someone practicing it  
Neither inner nor outer foes will be able to attack.

He spoke the names of all buddhas—  
If there is someone to keep them [in mind],  
Unmeasurable sufferings will disappear.

---

## Śākyamuni's Supernormal Faculties

### Canto 272

When heavenly flowers descended on Vulture Peak,  
Twelve thousand arhats and bodhisattvas,  
Devas, spirits and men were all assembled.

His *ūṃā* mark illuminated the East,  
And eighteen thousand worlds and hells  
And the heavens of form realm all were illuminated.

### Canto 273

All buddhas and bodhisattvas,  
Monks and all sentient beings they saw  
And heard the sound of the dharma too.

Giving alms and practicing self-cultivation,  
Attaining the Way and nirvana they saw,  
And the relic treasure stupas they saw too.

## Canto 274

Seeing [the World Honored One's] supernormal faculties  
Confused Maitreya,  
So he asked Mañjuśrī.

That [the World Honored One] will tell the great dharma  
Mañjuśrī knew,  
So he answered Maitreya.

---

## Expounding on the Single Buddha-Vehicle

### Canto 275

Arising from samadhi

He did not speak of the wonderful dharma,  
So Śāriputra requested it.

The fourfold assembly<sup>145</sup> too were confused,

And when [the World Honored One] intended to speak of the  
wonderful dharma

Pride in their [false] spiritual achievements made them step away.

### Canto 276

The fire in the house of the elder

The children did not fear,  
And so they did not listen to their father's words.

The fire of the afflictions in this world

The sentient beings do not fear,  
And so they do not listen to Buddha's words.

### Canto 277

Hush! Their ignorance was like that,  
So the father worried  
And appeased them with lies.

Hush! Delusion was like this,  
So Buddha worried  
And taught them by skillful means.

### Canto 278

He said “I will give you three carts”  
And they escaped the fire—  
Only then he delighted them by giving [them one] big cart.

He spoke of the three vehicles  
And they escaped the three realms—  
Only then he made them listen to the single-Buddha vehicle.

### Canto 281<sup>146</sup>

When the father, out of skillful means,  
Put on worn-out clothes,  
The son considered him close.

When the Buddha, out of skillful means,  
Spoke of the three vehicles,  
The sravakas considered it easy.

### Canto 282

When the end of his life approached,  
He gave all his treasures  
And the son was utmost delighted.

When he approached nirvana,  
He spoke of the one vehicle  
And the bodhisattvas were utmost delighted.

### Canto 283

Unmeasurable kalpas in the past  
 Buddha Mahābhijñā Jñānābhibhū  
 Took seat at the site of attainment of awakening.

At that time the King Brahmā  
 And the Four Heavenly Kings and all devas  
 Offered flowers and music to him.

### Canto 284

He defeated the demon army of Māra  
 But since the dharma did not show,  
 He sat there for a small kalpa.

When he had not renounced home yet  
 And resided in the world,  
 He had sixteen sons born to him.

### Canto 285

When he attained awakening  
His sixteen sons came forth  
And asked him to turn the dharma wheel.

Bright light shone [everywhere]—  
The Brahmā Heavens of all ten directions came gathering  
And worshipped him.

### Canto 286

All his sons  
Renounced home as children  
And asked to listen to the dharma.

Buddha heard them  
And for twenty thousand kalpas  
Taught the *Lotus Sutra*.

### Canto 287

For eight thousand kalpas he taught  
 And then for eighty-four thousand kalpas  
 He entered into meditation.

Sixteen novice monks,  
 For eighty-four thousand kalpas,  
 Continued to teach the *Lotus Sutra*.

### Canto 288

These sixteen persons  
 Achieved awakening  
 And appeared in all ten directions of the world.

The firstborn's name  
 Was Jñānākara,  
 And he was the Tathagata Akṣobhya in the land of Abhirati.

### Canto 289

Tathagata Akṣobhya  
And Tathagata Merukūṭa  
Appeared in the east.

Tathagata Siṃhaghoṣa  
And Tathagata Siṃhadhvaja  
Appeared in the south-east.

### Canto 290

Tathagata Ākāśapraṭiṣṭhita  
And Tathagata Nityaparinirvṛta  
Appeared in the south.

Tathagata Indradhvaja  
And Tathagata Brahmadvaja  
Appeared in the south-west.

### Canto 291

Residing in the west  
 Were Tathagata Amitābha  
 And Tathagata Sarvalokadhātū-padravodvegapratyuttīrṇa.

Tamālapatra-candana-gandhābhijña  
 and Merukalpa  
 Are the tathagatas in the north-west.

### Canto 292

Tathagata Meghasvaradīpa  
 And Tathagata Meghasvararāja  
 Showed in the north.

Sarva-lōkadhātupadravodvega-  
 pratyuttīrṇa  
 Showed in the north-east.

### Canto 293

His youngest son  
Is Śākyamuni,  
Who spreads the wonderful dharma in this Sahā world.

The sentient beings,  
That the sixteen novice monks had taught,  
Will enter the path of Buddha in the future world.

### Canto 294

To the names of the fifty-three buddhas  
Tathagata listened,  
And three thousand people in past kalpas learned.

From Buddha Padmaprabhā  
To Buddha Viśvabhū  
One thousand buddhas came forth in the glorious past kalpa.

### Canto 295

From Buddha Krakucchanda

To Buddha Rudita,

One thousand buddhas will come forth in the present fortunate  
kalpa.

From Buddha Sūryaprabha

To Buddha Merudhvaja

One thousand buddhas will come forth in the future  
constellation kalpa.

### Canto 296

The stupa adorned with seven-treasure

Hovered in the air

And Buddha Prabhūtaratna was in there.

When the World Honored One Śākyamuni

Spread the wonderful dharma,

Buddha Prabhūtaratna praised this.

### Canto 297

The confirmation [of the *Lotus Sutra*] that as a bodhisattva  
 He had entered nirvana and reached complete extinction<sup>147</sup>—  
 That was Buddha Prabhūtaratna's vow.

Paying homage to the treasure stupa  
 With flowers, fragrances and music—  
 That was the appreciation of all devas, spirits and men.

### Canto 298

To the Tathagata Prabhūtaratna  
 The fourfold assembly lifted their heads  
 And said “We wish to see you!”

Awaiting his transformation bodies  
 Prabhūtaratna was—  
 Only then he will show, said the tathagata.

### Canto 299

All worlds in the ten directions were bright,  
And the earth shone in crystal light—  
No-one could describe all the buddhas' magnificence.

The Sahā world was bright,  
And the earth shone in crystal light—  
No-one could describe all the buddhas' treasure seats.

### Canto 300

The Tathagata's original body  
Purified the worlds in all eight directions  
And wanted its transformation bodies to sit down.

The Tathagata's transformation bodies  
Came to the treasure seats in the worlds of all eight directions  
And sent their regards to its original body.

### Canto 301

[The World Honored One] opened the treasure stupa  
Hovering in the air—  
[Now] the two buddhas were sitting there together.

They watched the treasure stupa,  
Looking up in the air—  
The fourfold assembly was lifted up in the sky.

### Canto 302

Tathagata Prabhūtaratna  
Praised the *Lotus Sutra*  
Saying: “I came to make this the foundation.”

Tathagata Śākyamuni  
Entrusted the *Lotus Sutra*  
Saying: “Soon I will enter nirvana.”

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## Expounding on Having Attained Buddhahood a Long Time Ago

### Canto 310<sup>148</sup>

Hush! The Tathagata's attainment of Buddhahood was a long time ago  
And the kalpas that have past since then are innumerable—  
Will he enter and leave?<sup>149</sup>

Hush! When he deliberately applied skillful means  
For the sake of all sentient beings' roots of good merits,  
He displayed his extinction.

### Canto 311

Hush! [A doctor] could not teach all his children—  
“I will make them miss me and follow [my words],”  
[He said] and let them hear the news of his death.

Hush! [The World Honored One] could not save all sentient beings  
“I will make them miss me and understand,”  
[He said] and revealed his nirvana.

### Canto 312

When [the World Honored One] spoke of the Tathagata's long life—  
How may bodhisattvas and how many sentient beings  
Have received merits?

When [the World Honored One] spoke of the benefits of the  
bodhisattvas' dharma—  
How many splendors and how many veneration  
Revealed the auspicious omens?

### Canto 313

The [number of eons] of the semblance dharma  
Of the Tathagata Bhīmagarjitasvararāja  
Was like the number of dust grains in all four heavens.

Since the Monk Sadāparibhūta  
Never looked down on them  
He bowed to the fourfold assembly all the time.

### Canto 314

Sadāparibhūta said:

“You practice the bodhisattva path  
And certainly will become buddhas!”

Some angry monks said

“This monk is ignorant  
And this is a foolish prediction!”

### Canto 315

Even when he heard these curses

He did not know any anger  
And kept on saying [these words].

Even when he received beatings with a rod,

He stayed afar from them  
And spoke in louder voice.

### Canto 316

Hush! They looked down on Sadāparibhūta  
And [therefore] entered Avīci hell,  
From where they could not leave for thousand kalpas.

Hush! They met again with Sadāparibhūta,  
Received his teachings,  
And joined the great assembly.

### Canto 317

Hush! The Monk Sadāparibhūta—  
Will he be somebody else?  
Today he is the World Honored One.

Since from the Tathagata King with the Awe-Inspiring-Voice  
He had received the *Lotus Sutra*,  
Today he has become a buddha.

### Canto 318

When he had listened to the words of bodhisattvas [as many as] motes  
of dust [in all worlds]  
He protruded his broad and long tongue<sup>150</sup>  
And the transformation bodies in all eight directions did so too.

Only when hundreds of thousands of years were full  
He gathered his tongue  
And the transformation bodies in all eight directions did so too.

### Canto 319

Together with the tathagatas of all eight directions  
He made a sound—when it was heard,  
The earth quaked in all countries in the ten directions.

Together with Tathagata Prabhūtaratna  
He sat down—when this was seen,  
Joyful were all countries in the ten directions.

### Canto 320

When all devas in the ten directions  
Recounted the news—  
How many venerations came together?

The great assembly here  
Looked at the worlds in all ten directions—  
How many countries harmonized?

### Canto 321

The Tathagata raised his hand,  
Caressed the bodhisattvas  
And said to the tathagatas of all eight directions “Go [back to  
your home regions]!”

The bodhisattvas bent their bodies  
And when they spoke to Tathagata  
[The World Honored One] said to the tathagata in the treasure stupa:  
“Stay [as before]!”

## Practicing the Way of Bodhisattvas

### Canto 322

Hush! [The World Honored One] emitted a ray of light from his  
*uṣṇīṣa*<sup>151</sup> and *ūrṇā*,  
Shining on all worlds in the east,  
And illuminating the Buddha Land Adorned with Pure  
Radiance.

Hush! Tathagata Kamaladala-vimala-nakṣatra-rāja-  
*saṃkusumitābhijña*  
Dispatched the Bodhisattva Wonderful-Voice,  
Who came to the Sahā world.

### Canto 323

[Bodhisattva] Wonderful-Voice, resting still,  
Brought forth tens of thousands of flowers  
And made them appear next to the dharma seat [of the World  
Honored One].

When Tathagata Prabhūtaratna told him to come,  
Attending tens of thousands of bodhisattvas,  
He came showing his respects in front of the World Honored  
One.

### Canto 324

With innumerable auspicious omens he appeared  
And paid homage to the two of them;  
Bodhisattva Mañjuśrī saw this.

Having achieved virtues and merits without limit  
He saved all sentient beings—  
Bodhisattva Padmaśrī heard of this.

### Canto 325

[Bodhisattva] Akṣayamati asked:  
“For what reason  
Is his name [Bodhisattva] Avalokiteśvara?”

The World Honored One replied:  
“No matter what the suffering is,  
Chant ‘Avalokiteśvara’ and be freed of all of it.”

### Canto 326

Entering a fire,  
You will not burn,  
Entering a water, a shallow will appear.

Thrown into the land of demons,  
You will not suffer any harm,  
And no demon causing sickness will show.

### Canto 327

Even when climbing Mount Sumeru  
And being pushed by someone,  
You will linger in the air like the sun.

Even when chased by an evil person,  
And falling from the Diamond Mountain  
You will not get hurt one hair of your head.

### Canto 328

Even with hands and feet fettered and the body tied,  
These bonds will break on their own  
And the sword that is about to kill you will bust.

Even when meeting with enemies,  
You will forget your intentions to hurt  
And amend those with wrongful hearts.

### Canto 329

Even when cursed at,  
Or fed an evil poison,  
It will return to the wicked and they will fall.

Even when meeting with a tiger,  
Or meeting with a snake,  
They will retreat on their own and hide far away.

**Canto 330**

Be there thunder and lighting,  
Hail and downpour—  
Blue sky and bright sun will show at once.

Be there war and quarrel,  
Calamity and hell—  
Which misfortune will not be evaded?

**Canto 331**

Wishing for a son  
A son will be born indeed,  
And he will be born with good merits and wisdom.

Wishing for a daughter  
A daughter will be born indeed,  
And she will be born with beautiful appearance.

### Canto 332

Sixty-two *koṭis* of sand grains from the Ganges river—  
 The benefits of paying homage to [as many] bodhisattvas [as this]  
 Will be without limits in tens of thousands of *koṭis* of kalpas.

The good merits of holding  
 The Bodhisattva Avalokiteśvara's name—  
 Their limitlessness will be like this too.

### Canto 333

The [Bodhisattva] Akṣayamati asked:  
 “Wandering about and expounding the dharma,  
 What skillful means does [Avalokiteśvara] apply?”

The World Honored One replied:  
 “Depending on the sentient beings [he is to save]  
 He changes his appearance to teach [the dharma].”

### Canto 334

He appears as a buddha,  
 He appears as a pratyekabuddha,  
 And he appears as a sravaka.

He appears as Brahmā and Śakra,  
 He appears as Īśvara,  
 And he appears as Mahēśvara.

### Canto 335

He appears as the great commander of the devas  
 And as Vaiśravaṇa,  
 He appears as a minor king and a wealthy man.

He appears as a householder,  
 He appears as a state official,  
 And he appears as a brahmin.

### Canto 336

He appears as a monk or as a nun,  
And he appears as a layman  
Or as a laywoman.

He appears as the wife  
Of a wealthy man or a householder,  
Of a state official or a brahmin.

### Canto 337

He appears as a boy or a girl,  
As a deva or a *nāga*,  
He appears as a *yakṣa*.

He appears as a *gandharva* or as an *asura*,  
As a *garuḍa*,  
And he appears as a *kiṃnara*.

### Canto 338

He appears as a *mahoraga*,  
 In all these human and nonhuman forms,  
 And as deva king.

To save all sentient beings  
 In the Sahā world—  
 The power of his skillful means is like this.

### Canto 339

When to Avalokiteśvara Akṣayamati  
 Offered a necklace of precious stones,  
 The World Honored One told him to accept it.

To the World Honored One Avalokiteśvara  
 Offered the necklace of precious stones,  
 And to Buddha Prabhūtaratna he offered it too.

## Canto 340

From the Buddha land of King Ratna-tejo'bhyudgata  
The Bodhisattva Samantabhadra attended  
Countless bodhisattvas coming with auspicious omens.

At Mount Gṛdhrakūṭa  
The Bodhisattva Samantabhadra proposed:  
“I will make the wonderful dharma shine in after 500 years!”

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## Mahākāśyapa Transmitting the True Dharma

### Canto 341

At the great convention of his entering into nirvana  
[The World Honored One] would reveal to the fourfold assembly:  
He held the flower of Brahmā and lifted it up.

When Golden-Dhūta<sup>152</sup>  
Alone broke into a subtle smile  
[The World Honored One] entrusted him with the Treasury of the  
True Eye of the Dharma.

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## Expounding on the *Sutra on Recompensing Grace*

### Canto 342

Hush! When Ānanda begged for food,  
A brahmin scolded him  
And he did not know what to answer.

Hush! When Ānanda inquired,  
The World Honored One smiled  
And spoke of the *Sutra on Recompensing Grace*.

### Canto 343

Five-colored light  
Shone on all Buddha field lands,  
And the bodhisattvas assembled.

A lotus flower dais made from the seven treasures  
Surged from the earth,  
And the World Honored One climbed it and seated himself.

### Canto 344

Smoothing the Sahā world,  
 Removing all mountains and streams—  
 [The World Honored One] made the great assembly watch this.

Showing to the sentient beings in the five destinies,<sup>153</sup>  
 Displaying one's parents' kindness—  
 [The World Honored One] made the great assembly understand this.

### Canto 345

Bringing forth the five destinies all in one body,  
 Forth and forth again—  
 How could this be likened to [number of] tiny dust particles?

Suffering in past kalpas,  
 Suffering and suffering again—  
 How could a big thing like this be spared?

### Canto 346

Since [all sentient beings in the] five destinies were Tathagata's parents,  
They achieved awakening,  
And filial love was theirs through all their lives in all kalpas.

Since Tathagata was parents to [all sentient beings in the] five destinies,  
He showed his kindness,  
And compassion was his in all kalpas through all lives.

## Śāriputra's Decease

### Canto 347

When Tathagata entered nirvana  
Śāriputra knew [before],  
So he [first] burnt to death in the air.

When over Śāriputra's extinction  
The great assembly grieved,  
[The World Honored One,] by power of his mercy, remade  
[his body] and showed it to them.

### Canto 348

In a past kalpa the Great-Light Luminous King  
Was today's Tathagata;  
He abandoned his officials and offered himself.

At that time, one of the ministers  
Was today's Śāriputra;  
[He] grieved over the king[']s passing] and died first.

---

## Prince Sudāna's Acts of Charity

### Canto 349

In a past kalpa in the country of Sivi  
The true dharma spread  
And the people were peaceful and at ease.

King Sañjaya of that times  
Prayed to the divine spirits  
And obtained a crown prince.

### Canto 350

When the crown prince grew up  
Four wet-nurses  
Held him and raised him.

The crown prince grew up  
And served both father and mother  
As if they were heaven.

### Canto 351

He received the crown princess  
And decorated her with treasures—  
She gave birth to a brother and sister.

From his father he requested  
To open the storehouse—  
So he saved the beggars.

### Canto 352

In the country of enemies they heard  
And learned about the crown prince's benevolence—  
They craved for [the white elephant] Paccaya.

The crown prince's benevolence was deep  
And he forgot that it was a country of enemies—  
Readily he gave [to them the white elephant] Paccaya.

**Canto 353**

When about his givings to the enemies  
He reported everything,  
His father collapsed in shock.

When about the crimes of the enemies  
They inquired everything,  
[The king] sent his son away.

**Canto 354**

Twelve years at Mount Dantalokagiri—  
How will his suffering be?  
The crown prince wanted to leave the princess behind.

Six thousand *li*<sup>154</sup> away at Mount Dantalokagiri—  
How could she be aware of his regards?  
The princess craved to follow the crown prince.

**Canto 355**

With [his] two children  
He showed before his mother—  
How does the son feel?

Parting from one son  
She prayed to Heaven—  
How does the mother feel?

**Canto 356**

When the crown prince left the palace,  
Twenty thousand court ladies  
Gave him bright gems.

When the crown prince left the capital,  
Four thousand ministers  
Gave him precious flowers.

### Canto 357

Leaving through the northern gate  
He gave these to the people—  
The people spoke in grieve.

He sat on a large tree  
And parted from the people—  
The people returned in tears.

### Canto 358

Hush! Taking his two children  
He ascended a cart  
And had the horse bridled.

Hush! When he met a brahmin  
Who requested the horse,  
He unbridled it right away.

**Canto 359**

He sat the two babies [in the cart]  
And with the princess pushing  
The crown prince pulled it ahead.

He met four brahmins  
And giving them the cart,  
He took off his precious garments and handed them [too].

**Canto 360**

The crown prince carried his son on his back  
And the princess carried the daughter,  
But for hunger they could not walk.

Śakra erected a city—  
The people ushered them in  
And offered them food.

### Canto 361

When they could not cross a water  
He spoke with filial heart  
And a huge mountain surged.

When they had crossed the water  
He spoke with compassionate heart  
And the huge mountain disappeared.

### Canto 362

The mountains were high,  
The plants and trees full,  
And the bird's cries deeply moving.

A spring was flowing,  
The pond was clear,  
And the stream was beautiful.

### Canto 363

Fruits were abundant,  
Ducks were abundant,  
And geese were abundant too.

Hérons were abundant,  
Kingfishers were abundant  
And mandarin ducks were abundant too.

### Canto 364

The beasts in the mountains  
Saw the crown prince  
And welcomed him in joy.

The religious man on the mountain  
Recognized the crown prince  
And taught him with admiration.

### Canto 365

Eating fruits  
And drinking water  
Was their food and beverages.

He sat up brushwood  
And tied plants together  
To shelter from wind and rain.

### Canto 366

The son, dressed in hemp,  
Followed the father;  
He was seven at that time.

The daughter, dressed in deerskin,  
Followed the mother;  
She was six at that time.

### Canto 367

In a dried-out pond  
A spring gushed  
And fresh flowers bloomed on withered trees.

Wild beasts  
Fed on greens  
And lovely birds cried in a beautiful voice.

### Canto 368

The lion was gentle,  
So the child rode it for fun;  
The child fell to the ground and hurt its face.

The monkey had a good will,  
So he saw the child's wound,  
Wiped the blood and washed it with water.

### Canto 369

A wicked woman  
Moaned at her husband  
And told him to go to the crown prince.

The spineless brahmin  
Could not oppose his wife  
And came to the crown prince.

### Canto 370

A hunter saw him  
And worrying about the crown prince  
He tied the brahmin in anger.

The brahmin thought  
“Will he kill me?”  
And was released on a lie.

### Canto 371

The crown prince asked:

“Where do you come from?  
What are you looking for?”

The brahmin said:

“I come from Dunnivittha,  
And I am begging for two children.”

### Canto 372

The two children were out

So the crown prince called them  
And eagerly announced his wish to give them [to the brahmin].

The two children listened

And by the side of their father  
They eagerly told him how sad his wish is.

### Canto 373

“While mother is out,  
Picking up fruits,  
Our lives come to an end.”

“When mother returns  
And does not find her children,  
She will be like a cow bereft of her calves.”

### Canto 374

[The two children] returned and said:  
“As the grandchildren of the king  
We became the slaves of a brahmin.”

They further said:  
“What a sorrowful fate is ours!  
Tell this to mother, father!”

### Canto 375

“Without seeing mother,  
Parting forever—  
What have we done [wrong] in former lives?”

“Without seeing us,  
Grieving forever—  
How sad this must be [for mother]?”

### Canto 376

When they were given to the brahmin  
The two children grieved—  
The earth quaked to the sound of their crying.

When the brahmin was beating them  
The crown prince grieved—  
The earth shook where his tears dropped.

### Canto 377

“When our sins are all done away,  
We do not want to go through this [again]” —  
This was the wish of the pitiful children.

“[This] world is meaningless  
But in a future world we will be saved” —  
This was the wish of the crown prince.

### Canto 378

When the children went away,  
The beasts grieved,  
Fell on the ground and cried out loud.

When the children opposed,  
The brahmin beat them;  
They looked up to heaven and cried out loud.

### Canto 379

The princess' eyes shook,  
Her feet were itchy,  
And milk flowed out from her two breasts.

The princess' heart shook,  
She threw away the fruits,  
And came looking for her two children.

### Canto 380

The good merits of the crown prince  
Śakra intended to fulfill;  
He turned into a lion and blocked the road.

To the princess' sorrowful words  
Śakra listened  
But with her children far away he opened the way.

### Canto 381

The children were not in the hut,  
Nor were they at the river,  
And the pond was all dry.

The roe was crying,  
And the deer was crying,  
And lion and monkey were both grieving.

### Canto 382

“Before, when I returned  
My two children, facing each other,  
Cling side-by-side and dusted off their [dirty] clothes.”

“Now I return—  
Where have my two children gone?”  
When she heard the prince's words she cried full-throatedly.

### Canto 383

For she had forgotten her vow [from a former life]  
And her heart was disturbed  
[He] retold her previous words and made her stop crying.

In sorrow of parting  
She rolled on the ground  
But hearing her previous words she stopped crying.

### Canto 384

Śakra wanted to test [the crown prince's] heart:  
He turned into a brahmin  
And requested the princess to be given to him.

The crown prince listened firmly,  
Brought out the princess,  
And sent her away to the brahmin.

### Canto 385

All devas saw this  
And praised this  
And heaven and earth were shaking.

When Śakra returned  
And told the truth,  
The princess and prince stated their wishes.

### Canto 386

“I wish the children to return to the capital,  
I wish them to not suffer any hunger,  
And I wish that we too return to the capital soon,” [the  
princess said.]

“I wish all sentient beings to not know the four sufferings,  
I wish to spread alms,  
And I wish to go and see my parents,” [the prince said.]

### Canto 387

For the wish of the princess  
Was full of pity,  
Śakra intended to fulfill it.

For the wish of the crown prince  
Was of noble intention,  
Śakra praised it.

### Canto 388

The wicked woman  
Looked at the children  
And despising her husband she scolded him to sell them.

The wise people  
Looked at the children  
And with heartfelt sorrow they shed tears.

### Canto 389

The children, without going hungry,  
Went to the market of the capital—  
This was the effort of the Ruler of Heaven Śakra.

The father, fulfilling his intention for almsgiving,  
Knew [about this]—  
This was the order of the elder.

### Canto 390

The king was startled,  
The queen was startled,  
And, choked up, they could not stop crying.

The court ladies were grieving,  
The ministers were grieving,  
They could not stop crying and were choked up.

### Canto 391

When the king saw them  
He wanted to hug them,  
But they did not come into his arms.

When the king asked:  
“What is the price [for them]?”  
The brahmin could not answer.

### Canto 392

The firstborn said:  
“The price for me  
Is 1,000 silver coins and 100 oxen.”

The firstborn further said:  
“The price for my sister  
Is 2,000 silver coins and 200 cows.”

### Canto 393

“The court ladies  
Are strangers to the king,  
Yet the king considers them adorable.”

“The crown prince  
Is the only son of the king,  
Yet the king sent him away.”

### Canto 394

“Since you consider the court ladies adorable,  
You adorn them with treasures,  
So women must be valuable.”

“Since you sent the crown prince away  
To live in the mountains—  
Can you say a son is valuable?”

### Canto 395

“Are you blaming me?  
Are you afraid of the brahmin?  
Why don’t you come into my arms?”

“Once I was the king’s grandson,  
Now I am the slave of a stranger—  
This is why I don’t come into your arms.”

### Canto 396

3,000 gold and silver coins  
And 300 oxen and cows—  
[The king] paid as demanded.

He gave the price for the grandson,  
He paid the price for the granddaughter,  
Only then they came into his arms.

### Canto 397

Poor parents!

They missed their son  
And asked after him.

Heartrending children!

They listened to the words of their grandfather  
And gave their regards.

### Canto 398

“What did my son  
Eat in the mountains,  
What did he wear?”

“Father ate  
Fruits in the mountains  
And dressed in hemp.”

### Canto 399

When [the king] called for the crown prince,  
The springs ran dry,  
And the beasts fell to the ground and cried.

The people waited for him,  
Put up baldachins and banners,  
And welcomed him with flowers and incense.

### Canto 400

The crown prince returned  
And bowed his head—  
What is it that happened that day?

The father repented  
And had alms be spread—  
This is what happened today!

### Canto 401

The name of the crown prince  
Was Sudāna,  
And the name of the princess was Maddī.

The name of the son  
Was Jāli,  
And the name of the daughter was Kanhajinā.

### Canto 402

The father-king is [King] Śuddhodana,  
His wife is [Queen] Māyā,  
And Sudāna is the World Honored One.

Maddī is Gopī,  
Jāli is Rāhula,  
And Kanhajinā is the mother of the arhat Mallikā.

### Canto 403

The hunter is Ānanda

The religious man is Maudgalyāyana,  
And the Ruler of Heaven Śakra is Śāriputra.

The brahmin from Dunnivitta

Is Devadatta,  
And his wife is Cancamanusya.

### Canto 404

That a country collects wealth

Is to attend to the people;  
If there is no wealth, who would not be concerned?

That a country maintains its armament

Is to attend to enemy countries;  
If the armament is reduced who would not be concerned?

## Canto 405

Having no use for the elephant

The enemies returned him back by themselves—  
The words of that day, weren't they shallow?

Not quitting almsgiving

He attained true awakening—  
The words of that day will always be hilarious.

---

## Prince Sujāti's Acts of Filial Piety

### Canto 406

In a past kalpa the king of Benares<sup>155</sup>  
Sent his sons  
To be the kings of three countries.

At that time minister Rāhu  
Eliminated the king,  
Chased two of the sons and killed them.

### Canto 407

When the young king did not know about it,  
The divine spirits told him,  
But the wicked war horse [of the minister] was already coming.

Only followed by his wife,  
He held the crown prince,  
And went to hide in a remote country.

### Canto 408

On a trip of fourteen days  
With food for only seven days—  
These were the father's [wrong] skillful means.

One person dying  
Is better than three—  
This was the son's way of filial piety.<sup>156</sup>

### Canto 409

For when mosquitos gathered  
His aspiration was strong—  
Heaven and earth were quaking.

For when Śakra came  
His vow was strong—  
His golden appearance was restored like before.

### Canto 410

His efforts were courageous  
 And his attaining to Buddhahood swift—  
 This was the praise of the Ruler of Heaven Śakra.

His parents were saved  
 And returned to the country—  
 These were the meritorious virtues of the son.

### Canto 411

The name of crown prince  
 Was Sujāti;  
 Today he is the World Honored One.

The young king is Śuddhodana,  
 His wife is Māyā  
 And Śakra is Ājñāta-kaṇḍinya.

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## Teaching in Trāyastriṃśa Heaven and Returning to Jambudvīpa

### Canto 412

Śakra said

To the World Honored One

“Go to the Trāyastriṃśa Heaven and meet your mother!”

Mañjuśrī said

To Māyā:

“Go to the Nandanavana garden and meet your son!”

### Canto 413

Bright light radiated from his hair

And shone on the world;

Flowers rose and the Buddha sat down.

[Maya’s] milk entered his mouth

And the world quaked;

Flowers blossomed and fruits were born.

### Canto 414

When [Māyā] saw him,  
 She heard about nirvana  
 And parted from suffering.

When he taught the dharma once more  
 She accomplished [the level of] a stream-enterer  
 And parted from tears.

### Canto 415

When all buddhas and bodhisattvas, devas and dragons,  
 Assembled in Trāyastriṃśa Heaven,  
 The dharma prince<sup>157</sup> did not know their number.

In the past, present and future  
 [The Bodhisattva] Kṣitigarbha<sup>158</sup> salvages [all sentient beings]  
 That told the World Honored One and let them listen.

### Canto 416

When Kṣitigarbha's transformation bodies  
All came assembling,  
The World Honored One touched their heads.

Kṣitigarbha's transformation bodies  
Congealed in one body,  
Shedding tears to the World Honored One.

### Canto 417

Tathagata told Kṣitigarbha  
Tathagata's good merits  
And entrusted him all future sentient beings.

Kṣitigarbha told Tathagata  
Of his own good merits  
And wanted to save all future sentient beings.

### Canto 418

When the World Honored One did not appear,  
 King Udāyana and King Prasenajit  
 [Both] made a statue, of sandalwood and purple gold.<sup>159</sup>

When the World Honored One did appear,  
 Śakra had the gods  
 Build a golden staircase of the seven treasures.

### Canto 419

When the descending Buddha  
 Entered the treasure staircase,  
 The kings of heaven followed him after.

When the Buddha [image], going to meet them,  
 Mounted a white elephant,  
 The kings of the countries followed him after.

### Canto 420

When the fourfold assembly of Trāyastriṃśa Heaven  
All came along with him,  
A rain of flowers descended above Buddha.

When the fourfold assembly of Jambudvīpa  
All gathered,  
A rain of flowers descended below Buddha too.

### Canto 421

When the golden statue worshipped him,  
The World Honored One joined his palms,  
And hundred of thousand transformation buddhas joined their  
palms too.

That the golden statue will hold Buddhist services,  
The World Honored One praised this,  
And hundred of thousand transformation buddhas praised  
this too.

---

## Prince Kṣāntivādin's Acts of Filial Piety

### Canto 422

Hush! The son of the *gandharva*  
Sang out songs  
While playing the lute of seven treasures.

Hush! The World Honored One, by power of samadhi,  
Spoke of suffering, emptiness and impermanence,  
And the whole universe listened.

### Canto 423

Sravakas and pratyekabuddhas  
Danced joyfully  
And all sentient beings in the ten directions cultivated their filial piety.

Mount Sumeru joyfully  
Submerged and rose again,  
And all sentient beings in the ten directions came to the great assembly.

### Canto 424

The treasure stupa rose,  
It held the seven treasures.  
Maitreya asked about it.

The jeweled stupa made  
The hearts of many people be confused.  
The World Honored One spoke:

### Canto 425

“In a former kalpa, unmeasurable eons ago,  
The king of Vārāṇasī  
Sought for an heir apparent.”

“After twelve years  
His first wife  
Gave birth to an heir apparent.”

### Canto 426

“The crown prince was of kind nature,  
Did not know any anger,  
And took joy in giving alms.”

“The minister was evil,  
Envied his virtues,  
And schemed to get rid of him.”

### Canto 427

“When the father was severely sick  
And no medicine did work,  
[The crown prince] gave his life [for him].”

“The father grieved,  
Cremated [his son] with sandalwood,  
And worshipped him by building a treasure stupa.”

**Canto 428**

The crown prince's name  
 Was Kṣāntivādin,<sup>160</sup>  
 Today he is Tathagata.

The king of Vārāṇasī  
 Is Śuddhodana;  
 His wife is Māyā.

**Canto 429**

Since in a former kalpa he joyfully gave alms,  
 And fulfilled his filial piety,  
 He achieved awakening.

Since in this land he erected a treasure stupa  
 And worshipped the crown prince,  
 He rose to [the side of] the World Honored One.

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## Prince Good-Friend's Acts of Charity

### Canto 445<sup>161</sup>

Rays of light from the World Honored One's mouth  
Illuminated Akaniṣṭha Heaven  
And hell.

Devadatta suffered  
But due to the grace of [the World Honored One's] great compassion  
His body did not hurt.

### Canto 446

Enemies from his whole lifetime  
He saved like this—  
The great assembly praised this.

In previous lives [Devadatta] was evil,  
And of saving him  
The World Honored One recounted.

### Canto 447

Unmeasurable thousands of years before  
The king of Vārāṇasī  
Sought for a crown prince.

When twelve years were full,  
His first wife and his second wife,  
Both gave birth to a prince.

### Canto 448

His first wife's  
Original nature was bad,  
But in her pregnancy her nature became kind.

His second wife's  
Original nature was kind,  
But in her pregnancy her nature became bad.

**Canto 449**

Because her nature was kind,  
The prince she gave birth to  
Was called Good-Friend.<sup>162</sup>

Because her nature was bad,  
The prince she gave birth to  
Was called Evil-Friend.

**Canto 450**

Since Good-Friend was benevolent  
And readily gave alms,  
His parents loved him.

Since Evil-Friend was wicked  
And readily engaged in envy,  
He wished his elder brother harm.

### Canto 451

When Good-Friend went for a stroll  
And saw the sufferings of all sentient beings,  
He burst into tears.

When his father asked about it,  
He told him of the sufferings of all sentient beings,  
And requested to give alms.

### Canto 452

“To have something to eat  
And have something to wear,  
They plow their fields and weave the hemp.”

“When they plow the fields  
And bugs come forth,  
Crows pick them up and eat them.”

**Canto 453**

“Killing camels,  
Killing horses and cows,  
Killing sheep and pigs too,”

“Catching birds and fishes—  
By taking these lives  
They continue their lives.”

**Canto 454**

Hush! He saw all these things!  
With his heart full of compassion—  
How could he not shed tears?

Hush! They heard all these things!  
With the hearts of parents—  
How could they refuse these alms?

### Canto 455

Two thirds of the country's treasure  
[Good-Friend] gave away, but still  
He thought low of his alms.

Of the minister's three comments  
[Good-Friend] listened to one  
And wanted to obtain precious gems.

### Canto 456

500 men he took on board  
And released them on this shore of the sea  
To reach Mount Precious Treasure.

Many treasures he took on board  
And released them on that shore of the sea  
To sent them back to Vārāṇasī.

### Canto 457

Many people he sent  
To obtain gems,  
Passing through Mount Precious Treasure.

One guide he took,  
Asking for the way,  
And went to the dragon palace.

### Canto 458

For seven days they went,  
Crossed a knee-deep water,  
And on the fourteenth day they crossed a neck-deep water.

For seven more days they went,  
Crossed a water swimming,  
And on the twenty-first day reached the sea.

### Canto 459

Passing by the silver sand,  
They came to the silver mountains  
Where the guide lost his life.

Passing by the golden sand,  
He came to the golden mountains,  
Where he went the road alone.

### Canto 460

Treading on lotus flowers  
He passed by the beryl pond  
And reached the city of the seven treasures.

Entered through the outer gate  
He passed by the middle gate  
And reached the palace of the dragon king.

### Canto 461

He saw a poisonous green serpent  
And entered his compassionate heart<sup>163</sup> —  
The serpent could not come at him.

He saw a poisonous dragon  
And spoke with compassionate heart—  
The dragon gave the road free.

### Canto 462

He saw the pretty women  
And delivered the words:  
“The Crown Prince Good-Friend has arrived!”

The dragon king heard this  
And rejoicing over his good merits [he said:]  
“May the Crown Prince Good-Friend enter!”

### Canto 463

The dragon king set up a seven-treasure table,  
Let the crown prince take a seat  
And requested to be elucidated.

He listened to the good dharma,  
Offered him precious gems  
And sent [him back] by his supernatural faculties.

### Canto 464

[Good-Friend] returned to the shore  
Where he met Evil-Friend  
And asked about his companions.

“The ship has sunk  
And everybody has died,  
Only I made it out alive.”

### Canto 465

Good-Friend's nature was upright;  
He trusted Evil-Friend  
And told him about the gems he had obtained.

Evil-Friend's nature was wicked;  
He envied Good-Friend  
And wanted to steal the gems.

### Canto 466

Evil-Friend said:  
“On this rough road  
Let's take care [of the gems] together!”

Good-Friend said:  
“When we are sleeping,  
We will take care of the gems in turns.”

### Canto 467

When Good-Friend was asleep,  
[Evil-Friend] committed theft,  
And drove nails in his elder brother's eyes.

Good-Friend awoke,  
Took [Evil-Friend] for a bandit,  
And called eagerly the name of his younger brother.

### Canto 468

Evil-Friend remained silent  
And [Good-Friend] shouted at the top of his voice:  
“Is my younger brother dead?”

The spirits of the trees heard this  
And in loud voice said to him:  
“Your younger brother is the evil thief!”

**Canto 469**

Evil-Friend returned,  
And when he met with his parents,  
He deceived them by telling lies:

“Good-Friend has died.”  
When the parents heard this  
They believed his lies.

**Canto 470**

The parents grievingly  
Fell on the ground and cried,  
Scolding Evil-Friend.

Evil-Friend was afraid  
And buried the gems,  
Not telling his parents.

### Canto 471

With his eyes blinded,  
Who would remove the nails?  
He rolled about at the sea shore.

With his stomach empty,  
Who would supply him with rice?  
Where should he go?

### Canto 472

Neither living  
Nor dying,  
He came to a country.

Neither mentioning his parents,  
Nor mentioning his younger brother,—  
Whom would he tell what?

**Canto 473**

The name of the country  
Was Isipatana,  
And its king raised a daughter.

Earlier she was promised  
To marry the crown prince  
Of Vārāṇasī.

**Canto 474**

A virtuous cow herd,  
In pursuit of water weeds,  
Drove five hundred cows.

The pitiful crown prince  
Begged for food on his way  
When he encountered the five hundred cows.

### Canto 475

The cattle king shielding [the crown prince],  
Making the many cows passing by  
And licking with his tongue he took out the nails.

The cow herd, seeing this,  
Became aware of [Good-Friend's] noble appearance,  
And bringing him to his home he took care of [him].

### Canto 476

The housewife said:  
“This is a poor house,  
How can we accommodate him for any length of time?”

The crown prince said:  
“I am a stranger,  
How could I stay for any length of time?”

**Canto 477**

[Good-Friend] came to a big city  
Where he played the zither;  
Its sound was gentle and refined.

The people listened to him  
And offered him food;  
The food was sufficient.

**Canto 478**

The guard of the palace garden  
In charge of the fruits,  
Thought of chasing the birds as arduous.

Seeing the crown prince  
He said "I will give him food"  
And had him chasing the birds.

### Canto 479

He wanted to obtain fine food,  
Sat beneath a tree,  
Grabbed the strings and made them vibrate.

Without any worries  
He played the zither  
And hearing its sound was full of joy.

### Canto 480

The princess took a stroll,  
Went to the garden,  
And looked around it.

The princess saw him,  
Inquired the crown prince  
And considered him lovely.

**Canto 481**

She wanted to become his wife  
And they took the meals together—  
“Even if I die I will achieve my will.”

She opposed her father’s words,  
And did not leave [from his side]—  
That day she achieved her will.

**Canto 482**

When [the princess] left and returned  
The crown prince was full of doubt,  
But [she] replied with a vow:

“If my intentions are sincere,  
One eye [of yours] will be able to see again!”  
Immediately one eye of him was able to see again.

### Canto 483

“[I] am Good-Friend” he said,  
And the princess was full of doubt.  
But [he] spoke a vow:

“If I am [really] Good-Friend,  
[My] two eyes will be able to see again.”  
Immediately both eyes were able to see again.

### Canto 484

When the king learned about this,  
He was very repentant  
And [Good-Friend] spoke of the cow herd's virtue.

The king recognized the cow herd  
And rewarded him generously.  
The people put their hearts to giving alms.

**Canto 485**

The crown prince had in his homeland  
Raised a wild goose  
And strolled about with her.

The crown prince's mother,  
Seeing a wild goose,  
Expressed her longing [for him].

**Canto 486**

When the wild goose grieved  
And turned around,  
The mother attached a note to her.

The wild goose rose up  
And flew to the sea  
To descend and sit down at the crown prince's [side].

### Canto 487

[The crown prince] unbound the note,  
Read his mother's words  
And learnt about his parent's intentions.

He wrote a note himself  
And sent back the wild goose,  
Letting them know about his affairs.

### Canto 488

His parents were full of joy,  
Locked up Evil-Friend  
And sent a messenger.

The king of Isipatana, being concerned,  
Dressed up Good-Friend,  
And married him to his daughter.

### Canto 489

When he returned to his homeland  
And met with his parents,  
He greeted the people.

When he did not see Evil-Friend,  
And asked his king father about him  
He opened the gate of the prison.

### Canto 490

He met with Evil-Friend,  
Chained and with a pillory [around his neck].  
He had his chains and pillory removed at once.

He hugged Evil-Friend,  
Asked for the gems,  
And received the gems back.

### Canto 491

He took a bath,  
    Changed his clothes  
        And made a vow to the gems:

“For the sake of all sentient beings  
    I have endured sufferings  
        And obtained these gems.”

### Canto 492

In the east a great storm  
    Cleansed the air  
        And no cloud was to be seen.

Nowhere in Jambudvīpa  
    Was anything dirty to be found  
        And the rain-sprinkled rice reached to the knees.

### Canto 493

Garments and beads,  
Bracelets and flowers,  
Silver and gold and all seven treasures appeared [from the air].

Not only this,  
Music as well appeared [from the air]—  
How was the majestic power of the gems?

### Canto 494

The name of the father  
Was Mahārāja,  
Today he is Śuddhodana.

His wife is Māyā,  
Good-Friend is the Tathagata  
And Devadatta is Evil-Friend.

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## Expounding Transmitting the Dharma

### Canto 495

“May the Bodhisattva Maitreya and  
The bodhisattva of the present good kalpa,  
Be entrusted with the true dharma,” [the World Honored One] said.

“[You] sixteen arhats and  
[You] one hundred *koṭis* of arhats,  
Protect the Buddha dharma!” [the World Honored One] said.

### Canto 496

If a human life is ten years,  
[The sixteen arhats] just show for a moment;  
If it is one hundred years, they will practice edification.

If a human life is sixty thousand years,  
[The sixteen arhats] will [rise] in the air and enter nirvana;  
If it is eighty thousand years, Maitreya will descend!

## Queen Mahāprajāpatī Entering Nirvana

### Canto 497

When nirvana was close [for the World Honored One]  
[Queen] Mahāprajāpatī was in grief,  
And wished for extinction.

When by his supernormal faculties [the World Honored One] knew,  
[Queen] Mahāprajāpatī requested  
And he granted her extinction.

### Canto 498

[Queen] Mahāprajāpatī, with supernormal faculties,  
Displayed eighteen transformations  
And five hundred *bhikṣuṇī* entered extinction at once.

Ānanda spread the news  
In all four directions  
And one thousand arhats assembled at once.

## Canto 499

When Śakra opposed, [the World Honored One said]

“I will return her kindness!”

Ascended a bench and flew away.

“Women are filthy,

But her self-cultivation was good” [the World Honored One] said,

Received her relics and praised [her].

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## Maudgalyāyana's Acts of Filial Piety

### Canto 500

Once their lived in Rājagṛha  
The Elder Busang<sup>164</sup>  
And his riches were beyond count.

His wife Cheongje<sup>165</sup>  
Lived alone,  
And her riches were decreasing by the day.

### Canto 501

Of three thousand coin strings  
His son Nabok<sup>166</sup>  
Took one thousand to go into business.

One thousand coin strings  
He was told to give to his mother  
And one thousand coin strings to offer to the three treasures.

## Canto 502

Mother was wicked;  
She bought an animal, killed it  
And offered it to demons.

When a monk came along,  
She drove him away, lashing a whip,  
Despising the three treasures.

## Canto 503

[Nabok] went to the Golden Land,  
Engaged in business,  
And returned with three thousand coin strings.

Outside of Rājagṛha  
He sat beneath a tree  
And sent a servant first.

### Canto 504

“If things turn out well,  
I will go to mother  
And give her the money!”

“If things turn out bad,  
For the sake of mother,  
I will spend the money on alms.”

### Canto 505

She knew a servant would come,  
Hung out ceremonial banners  
And did as she was serving an endowment meal to a monk.

The servant was sent back  
And told the son:  
“She served an endowment meal to a monk.”

**Canto 506**

Nabok listened [to his servant],  
Rejoiced over mother's will,  
And bowed a thousand times.

He met the people of the village,  
Learned about his mother,  
And fell, collapsing on his knees.

**Canto 507**

Hush! Mother came to meet him,  
Grabbed his hand, raised it,  
And made a vow:

“If my words are lies,  
I shall, before seven days' time,  
Fall into Avīci hell.”

### Canto 508

Nabok rose,  
Delighted in his heart,  
And trusted her vow.

He returned home,  
But before seven days' time,  
Mother's life ended due to a sickness.

### Canto 509

When he had finished mourning,  
He wished to renounce home,  
And went to Vulture Peak.

The World Honored One shaved his head  
And changed his name  
To Mahāmaudgalyāna.

### Canto 510

Buddha said:

“Among my ten main disciples  
His supernormal faculties are highest.”

Buddha further said:

“The merits of building a treasure stupa  
Will not match up renouncing home.”

### Canto 511

“I wish to go to another mountain  
And cultivate my merits,” [Mahāmaudgalyāyana said]  
But the World Honored One told him to stay.

He went to a hermitage,  
Assumed the lotus position,  
And looked into all heavenly palaces.

## Canto 512

Since his father, in his lifetime,  
 Cultivated the six paramitas,  
 He appeared full of joy in the heavenly palace.

Since his mother, in her lifetime,  
 Only engaged in shamanism,  
 She did not appear in the heavenly palace.

## Canto 513

“World Honored One! My mother  
 Served five hundred meals to monks,—  
 Why is she absent in the Heaven of the Pleasure of Transformations<sup>167</sup>?”

“Maudgalyāyana! Your mother  
 Did not believe in the three jewels,  
 This is why she is in hell.”

**Canto 514**

Mahāmaudgalyāyana cried in grief,  
Searched the six hells,  
But could not find his mother.

Since it was a very severe place,  
The Avīci hell did not open,  
And he returned to the World Honored One.

**Canto 515**

He put on the World Honored One's robe,  
He received the World Honored One's bowl,  
And stomped the World Honored One's staff three times [on the  
ground].

The gates of hell opened on their own,  
The master of hell paid homage,  
And the master of hell released his mother.

### Canto 516

The World Honored One wanted to save her;  
He rose in the air  
And bright light illuminated the hell.

King Yama saw this,  
Opened the gates of hell  
And the sinners went to heaven.

### Canto 517

Others went to heaven,  
But since her sins were very severe,  
[His mother] was transported to the hell of darkness.

He read and read the Mahayana scriptures  
But since her sins were very severe,  
[His mother] was transported to the destiny of hungry ghosts.

### Canto 518

He lighted a lamp and released animals,  
 But since her sins were very severe,  
 [His mother] was transported to the realm of animals.

He performed a ritual feeding of hungry ghosts,  
 And although her sins were very severe,  
 [His mother] was released from the realm of animals.

### Canto 519

Hush! Attending his mother,  
 He showed her to the World Honored One,  
 And they listened to the five hundred precepts.

Hush! The Mother of the Devas descended  
 And [his mother] went to Trāyastriṃśa Heaven  
 And enjoyed the pleasures there.

## Śākyamuni Entering Nirvana

### Canto 520

Once, in former times, when [Māra-]Pāpīyān  
Requested nirvana [from the World Honored One],  
[The World Honored One] said “Non-believers have not been  
submitted [yet].”

One day, in later times, when [Māra-]Pāpīyān  
Requested nirvana,  
[The World Honored One] said “Wait for three months!”

### Canto 521

The earth quaked,  
And Ānanda was startled,  
But Ānanda’s request [the World Honored One] did not fulfill.

[The World Honored One] went to the scented stupa  
And the monks assembled,  
He said to the monks: “Stop crying!”

### Canto 522

Since the true dharma has spread  
 And, in the north, will last a long time,  
 [The World Honored One] said “Turn your seats and bow to the  
 north!”

Life is brief,  
 But since Buddha nature will last a long time,  
 [The World Honored One] wanted to enter extinction at the river  
 Ajitavatī.

### Canto 523

For the sake of all sentient beings,  
 He uttered a loud voice,  
 And reached the heavens of form realm.

Since he attuned to all sentient beings,  
 They understood his loud voice,  
 And listened to the *Mahāparinirvāṇa-sūtra*.

## Canto 524

Hush! At the two sala trees  
He spread his bright light  
And the whole universe illuminated.

Hush! The six destinies of all sentient beings  
Encountered the bright light,  
And there were no sins nor afflictions.

## King Aśoka Spreading the Dharma

### Canto 577<sup>168</sup>

On [the World Honored One's] way to Rājagṛha  
Jaya,<sup>169</sup> with sincere heart,  
Offered one handful [of dirt].

Under the heaven of Jambudvīpa  
The merits of King Aśoka  
Consisted of eighty-four thousand treasure stupas.

### Canto 578

The Venerable Upagupta,<sup>170</sup>  
Concerned that insects may die,  
Came attended by eighteen thousand arhats.

The Venerable Piṇḍola-bharadvāja,<sup>171</sup>  
Flying like a wild goose,  
Came attended by an unmeasurable number of arhats.

### Canto 579

Hush! For having given dirt as alms [in a previous life]  
 [King Aśoka's] looks were ugly—  
 This Upagupta recounted.

Hush! [Piṇḍola-bharadvāja] carried a mountain,  
 And [the World Honored One] told him to not enter nirvana—  
 This Piṇḍola-bharadvāja recounted.

### Canto 580

When a wicked brahmin  
 Turned into a four-faced [demon]  
 [The novice] Danjeong devoured [all the food].<sup>172</sup>

When [Aśoka's] wicked wife  
 Had [the crown prince] pull out [his] two eyes,  
 A spirit made them whole again.<sup>173</sup>

## Canto 581

Vakkula<sup>174</sup> had not spoken a word [of the dharma];  
His upright nature came forth  
But [King Aśoka] gave not a single coin.

King Aśoka's vow was strong,  
And when Jambudvīpa appeared,  
With one hundred thousand *koṭis* he gave plenty of gold.

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## Closing Lines

### Canto 582

Speaking of his physical body—  
He descended to a royal palace,  
And extinguished into nirvana at the river Ajitavāṭī.

Speaking of his dharma body—  
Where did he come from?  
Where did he go to?

### Canto 583

Would you say that he is gone?  
When before [them], fully filling the eyes,  
The sentient beings in their befuddlement can not see him.

## Notes

- 1 Kalpa (*geop* 劫). An unmeasurable long period of time. An eon.
- 2 The World Honored One (Sejon 世尊, Skt. Bhagavat). A honorific designation for Buddha. *The Moon Reflected in a Thousand Rivers* frequently switches between the World Honored One, (Buddha) Śākyamuni (釋迦[佛]), Bodhisattva (菩薩), Tathagata (如來) and occasionally Gautama (瞿曇, e.g. canto 67) when referring to its protagonist (his personal name Sarva-Siddhārtha [薩婆悉達多] is mentioned only once in canto 32). This is maintained here for sake of translational truthfulness. In cantos where the protagonist has to be added as the subject or object I use “the World Honored One.” Remember: the moon reflects in thousands of rivers (i.e. thousands of incarnations and names) yet it is the same moon (i.e. Buddha).
- 3 *Asamkheya* (*aseunggi* 阿僧祇). A countless, incalculable number (of kalpas).
- 4 Since the name of Buddha’s spiritual master in this episode is Gautama (Gudam 瞿曇) Buddha is called Small Gautama (and his master in analogy Big Gautama). This is also the family name of the historical Buddha Siddhārtha Gautama (6th or 5th century BCE).
- 5 Thanks to Big Gautama’s deed Small Gautama was able to establish a family line even after his death and became the progenitor of the Gautama clan, also called the Sugar Cane (Gamja 甘蔗, Skt. Ikṣvāku) clan after the fact that he built his hut in a sugar cane grove.
- 6 Buddha of Universal Light (Bogwangbul 普光佛, Skt. Dīpaṃkara), also known as the Tathagata of the Burning Lamp (Yeondeung yeorae 燃燈如來, cf. canto 91). A buddha of the past. The Buddha of the time when this episode takes place.
- 7 A prophecy about a future Buddhahood (*sugi* 授記).
- 8 The kalpa of the renowned and meritorious (*myeonghyeon geop* 名賢劫). The current kalpa during which 1,000 buddhas will be born. To signal this, at its very beginning 1,000 lotus flowers came into bloom.
- 9 The four dhyana heavens or four meditation heavens (*saseon cheon* 四禪天, Skt. *catur-dhyāna-bhūmi*). The four heavens that are perceived by practitioners of meditation. Here referring to the four Deities of the Pure Abodes (Jeonggeo cheon 淨居天, Skt. Śuddhāvāsadeva), cf. canto 43.
- 10 The King of Balance (Pyeongdeung wang 平等王), the impartial judge who

was put in place when thoughts of possession disturbed the original peace and harmony in the universe. Not to be confused with Yama, one of the ten ruler of the underworld.

- 11 Nūpura (Niru 尼樓) was the youngest of the four sons King Virūḍhaka (Goma wang 鼓摩王) had with his second wife. He left the court when the king's first wife put her son with limited capabilities on the throne. Many people followed Nūpura (see next canto) and he became the progenitor of the Śākya (Seokga 釋迦) clan.
- 12 Tuṣita Heaven (Dosolcheon 兜率天), the fourth highest of the six heavens within the desire realm, the lowest of the three realms of existence. The abode of the future buddha who resides here waiting for his time to descend to the world.
- 13 Kapila (Gaiguk 迦夷國). A country ruled by King Śuddhodana (Jeongban wang 淨飯王, lit. pure rice king) of the mighty Śākya clan. Chosen by Buddha as the place of his next descendance. King Śuddhodana's wife Queen Māyā (Maya 摩耶) was to become his mother.
- 14 Jambūdvīpa (Yeombuje 閻浮提) according to Buddhist cosmology is the southern of the four continents surrounding the central world Mount Sumeru (Sumisan 須彌山).
- 15 Puṣya constellation (Bulseong 沸星). The “Buddha Star” constellation. Referring to Gwiseong 鬼星, one of the twenty-eight lunar mansions (*isippal su* 二十八宿) in East Asian astronomy. A heavenly constellation in spring when the constellation of Cancer and fullmoon are in conjunction. Since both events, Buddha's attainment of awakening and his renouncing of home to become a monk, fall on the eighth day of the second month under the sign of Puṣya it is considered an auspicious constellation in Buddhism.
- 16 True awakening (*jeonggak* 正覺, Skt. *sambodhi*). Perfect enlightenment. The omniscience of Buddha.
- 17 Trichiliocosm (*samcheon daecheon* [segye] 三千大千 [世界], Skt. *tri-sāhasra-mahā-sāhasro* [lokadhātuh]). The whole Buddha universe. Literary a “three-thousandfold great thousandfold world system” and usually translated as trichiliocosm.
- 18 Lumbinī Garden (Biramwon 毗藍園). A garden 15 miles east of the capital Kapilavastu. The place where Śākyamuni was said to be born under an Aśoka tree (*muusu* 無憂樹), a “tree without worries.”
- 19 The bright moon pearl (*myeongwolju* 明月珠, Skt. *maṇi-ratna*). An emblem of Buddhism.
- 20 Māra-Pāpīyān (Mawang pasun 魔王波旬, also just Māra or Pāpīyan). The king of hell and demon king of the period of Śākyamuni. Also styled “the slayer” (*salja*

- 殺者).
- 21 Kaṅṭhaka (Geonteuk 蹇特). The particularly white horse with jewels in his mane, on which Buddha one day will leave the palace.
  - 22 The *udumbara* tree (*udamballa* 優曇鉢羅) is known for producing fruits without flowers. It is said to flower only once in 3,000 years to announce rare events hence it is a symbol for the rare appearance of a buddha.
  - 23 Dragon (*yong* 龍). In Indian religions nagas are (semi-)divine half-human, half-serpent beings of the netherworld with positive connotation that also serve as guardians upon Mount Sumeru and are ruled by Virūpākṣa, one of the Four Heavenly Kings. In Chinese Buddhism naga is commonly translated as *long* 龍 (dragon). This practice is followed here.
  - 24 According to the *Record of Wonders in the Book of Zhou* (*Zhoushu yiji* 周書異記) several signs appeared to King Zhao 昭 (r. 1052 – 1003 BCE), the fourth king of the of Zhou dynasty (1122 – 249 BCE), on the eighth day of the fourth month. The astronomer and diviner Suyou 蘇由 interpreted these signs in the way that the teachings of a great sage from the West will reach China in thousand years. King Zhao had this prophecy engraved onto a stone and buried it in front of the heavenly altar south of the capital.
  - 25 According to the preface of the *Sutra in Forty-Two Chapters* (*Sishier zhang jing* 四十二章經, ca. 3rd cent. CE) Emperor Ming 明 (r. 58 – 75) of Later Han (後漢, 25 – 220) dreamt of a big person with light radiating from his head in his garden. When he asked his ministers about it Fuyi 傅毅 remembered Suyou's prophecy from thousand years ago. Emperor Ming dispatched a group of envoys to India who on their return brought with them the *Sutra in Forty-Two Chapters*. The emperor had the Baima Temple (白馬寺), the first Buddhist temple in China, built in the west of the capital and Buddhism began to gain foothold in East Asia.
  - 26 Asita (Asata 阿私陀), who lived in the Incense Mountains (Mountain Xiang [香山], Skt. Gandhamādana), one of the ten fabulous mountains in Chinese Buddhism. He was granted audition in the palace where he noticed the 32 physical marks (*samsibi sang* 三十二相, Skt. *dvātriṃśadvāra lakṣaṇa*) of a “wheel-turning king” (*yunwang* 輪王, Skt. *cakravartī*), esp. of the Buddha. However, when realizing that he, already old in age, will not live long enough to experience the newborn's Buddhahood he started to weep.
  - 27 When the king had his son established as the crown prince and the appropriate ceremony held the gold-wheel-treasure (*geumnyunbo* 金輪寶), one of the seven treasures and emblems of sovereignty of the golden-wheel-king (*geumnyun wang* 金輪王), i.e. the highest of the wheel-kings (*jeollyun wang* 轉輪王, Skt.

*cakravartī-rāja*) and superior to the iron-, copper- and silver-king, flew along. In all countries this sign was perceived and understood and envoys were sent to pay tribute to the ruler of the World.

- 28 Mitra (=Viśvāmitra, Kor. [Bisa 毘奢] mildara 蜜多羅, original name: Bhadrani, Kor. Baltarani 跋陀羅尼). A great brahmin and the teacher of the young Śākyamuni, When he wanted to teach him writing Śākyamuni asked which of the 64 scripts that he already knew from former lives he was about to learn. So the teacher became the disciple and the disciple became the teacher.
- 29 The two ancient Indian scripts Brāhmī (梵書) and Kharoṣṭhī (佉留書).
- 30 According to the *Lalitavistarasūtra* (*Puyao jing* 普曜經), Gopī (Gui 瞿夷) re-emerged in form of Yaśodharā (Yasutara 耶輸陀羅), the daughter of the Śākya Who Holds the Staff (Jipjang 執杖, Skt. Śākya-Daṇḍapāni, i.e. the “Śākya of jurisdiction”). She met the model of the prince’s golden statue and was to become Sarva-siddhārtha’s wife. As a symbol of their engagement she received a crystal from Sarva-siddhārtha.
- 31 Devadatta (Jodal 調達/Jebadalda 提婆達多). Sarva-siddhārtha’s cousin, who became jealous of the gift and threw the elephant around and killed him. Not long after, his brother Nanda (Nanta 難陁/Nanjega 難提迦) came along, saw the dead elephant blocking the road and rolled him over to the side of the road.
- 32 Soon after the wedding Sarva-siddhārtha had to think of the transitoriness of all things and started to neglect his wife.
- 33 Deities of the Pure Abodes (Jeonggeo cheon 淨居天, Skt. Śuddhāvāsa). The Deities of the Pure Abodes are the highest of the four heavens in the form realm (*sakgyeo* 色界) and the place where those beings who have left behind the sensation of pain and pleasure and attained the stage of a non-returner (*bulhwan gwa* 不還果, Skt. *anāgāmi-phala*), are reborn. Also a designation for the deities and heavenly beings living there. Their lord is Śuddhāvasadeva (Jobyeong cheonja 澡餅天子/Jakbyeong cheonja 作瓶天子, lit. son of Heaven water pot) who also serves as Sarva-siddhārtha’s guardian angel by pointing him in the right direction and ensuring him leaving the family and becoming a monk. When Sarva-siddhārtha once left the palace and encountered a farmer, he turned into a worm that was dug out and exposed by the farmers plow and then picked up and eaten by a bird.
- 34 Gopī, Sumedha’s wife (cf. canto 6) in all his future transmigrations, here refers to Yaśodharā, Sarva-siddhārtha’s wife.
- 35 God of Sleep (Osoman 烏蘇慢), also known as Kumbhāṇḍa (Gubanda 鳩槃荼). One of the deities that descended with Śākya (釋迦), as the Hinduist deity Indra is usually referred to in Buddhism, i.e. the Lord of Heaven and of the

- Thirty-Three Heavens (Samsipsam cheon 三十三天, Skt. Trayastrimśa) to help Sarva-siddhārtha.
- 36 Chandaka (Chanik 車匿) and Kaṇṭhaka (Geonteuk 蹇特). Sarva-siddhārtha decided to take with him his servant Chandaka and the white horse Kaṇṭhaka (cf. canto 24), both of them born on the same day as him.
- 37 Sarva-siddhārtha vowed not to return before he had achieved true awakening (cf. canto 55).
- 38 Sarva-siddhārtha's first teacher was the ascetic Ārāḍa Kālāma (Aramgaran 阿藍迦蘭) from whom he learned the meditative concentration of non-application (*buryongcheojeong* 不用處定) also known as *akiñcanāyatana* (*musoyuchojeong* 無所有處定), a meditative concentration to reach the stage of the place of no existence (*musoyucho cheon* 無所有處天, Skt. *ākincanyāyatana*), the third of the “four stages (lit. heavens) of emptiness” (*sagongcheo cheon* 四空處天).
- 39 After three years of studying with Ārāḍa Kālāma Sarva-siddhārtha moved on to Udraka Rāmaputra (Uldurambul 鬱頭藍弗), another brahmin ascetic to whom miraculous powers were ascribed and from whom he learned the meditative concentration on neither-perception-nor-non-perception (*bibisangcheojeong* 非非想處定, Skt. *naivasanjñānasañjñāyatana*, an abbreviation for *bisangbibisangcheojeong* 非想非非想處定).
- 40 In the meantime his father, his aunt and his wife were concerned and sent out Kauṇḍinya (Gyojinyeo 憍陳如/Gyojinna 憍陳那/Gurin 拘鄰), sometimes called Sarva-siddhārtha's uncle and a prince of Magadha, with a cart full of money to lure him back. Of course, Kauṇḍinya failed and later became the first disciple of the Buddha.
- 41 The dragon Kado (Gada 迦茶) was woken up from a long sleep by the vibrations, saw Sarva-siddhārtha, was delighted and having offered to three former buddhas in ancient times before, now continued to offer flowers and incense to the fourth buddha, i.e. Sarva-siddhārtha.
- 42 Sweet dew (*gamno* 甘露, Skt. *amṛta*), also known as “nectar of the Gods” (*cheonju* 天酒) or “nectar of immortality” (*bulsayak* 不殺藥). In Buddhism used as a metaphor for the teaching of the Buddha.
- 43 White tuft mark (*baekho* 白毫, Skt. *ūṛṇā*). A curl of white hairs between the eyebrows of the Buddha, from where he emits a ray of light. One of the thirty-two signs of Buddhahood.
- 44 Upagupta (Ubagukda 優婆鞠多/優婆鞠多) is reputed as the fourth patriarch of Buddhism (after Mahākāśyapa, Ānanda and Śāṅkavāsa) in Mahayana Buddhism and lived under Emperor Aśoka (Ayuk wang 阿育王, 304–232 BCE), the great Indian patron of Buddhism, and whose spiritual teacher he was

according to the *Aśokavadana* (cf. cantos 578–579).

- 45 On Upagupta's request Māra went into the forest and assumed Śākyamuni's body on the condition that Upagupta will not bow to him. When Māra came forth from the forest Upagupta, who lived after the death of Śākyamuni, felt an urge to worship the physical appearance of Śākyamuni and bowed to him, i.e. to Māra. When Māra complained about this broken vow Upagupta explained: "To bow to a statue of the Heavenly gods or Buddha made from soil or wood is not bowing to soil and wood. Likewise I bowed to the Buddha, not to you." Immediately Māra changed back to his own shape, bowed to the Venerable Upagupta and returned to Heaven.
- 46 "Bow shooting king" (*tanwang* 彈王), an allusion to the bow and arrows Māra threatened Buddha with (cf. *Buddhacarita* 13). However, apart from this epithet bow and arrow do not appear neither in the cantos nor in the related passages from the *Worin seokbo* 4.
- 47 Three vehicles (*samseung* 三乘, Skt. *triyāna*), i.e. the three kinds of sentient beings grappling with the dharma: voice-hearers (*seongmun* 聲聞, Skt. *śrāvaka*), i.e. disciplined monk-practitioners who contemplate the principle of the four noble truths; solitary realizers (*yeon'gak* 緣覺, Skt. *pratyeka-buddha*) who had attained enlightenment on their own; and bodhisattvas (*bosal* 菩薩) who unlike the other two develop the ability to salvage others by compassion. Hence, voice-hearers and solitary realizers are referred to as the two lesser vehicles (*iseung* 二乘, Skt. *dvīyāna*), bodhisattvas as the Great Vehicle (Daeseung 大乘, Skt. *Mahāyāna*).
- 48 The Heaven of the Self-Existence of Others (Tahwa jajae cheon 他化自在天, Skt. *Paranirmita-vaśavartin*), i.e. the sixth of the six heavens or spheres of desire and the realm of Māra, the lord of hell. The "heaven of transforming other's joy into one's own pleasure" where the joy of others can be turned into one's own pleasures at will.
- 49 The *Sutra on the Ten Stages* (*Shidi jing* 十地經, Skt. *Daśabhūmika-sūtra*), the twenty-sixth chapter of the *Avataṃsaka-sūtra* (cf. canto 83).
- 50 The two merchant brothers Trapusa (Jeribus 帝梨當娑) and Bhallika (Balliga 跋梨迦), leading a group of 500 carts, passed by the tree under which Buddha meditated when the oxen that were dragging the carts were hindered on their way by the forest spirit in order to draw the merchants attention to Buddha. Seeing Buddha's appearance after weeks of meditating and fasting they offered him food but Buddha had no bowl to receive their offer. The Four Heavenly Kings passed him bowls made from the seven treasures but Buddha declined these too precious objects. Then the Four Heavenly Kings remembered having

once received a stone bowl each from Vairocana, the center of the five wisdom buddhas, with the instruction to store these until the Buddha will appear. They realized that this moment has come. Buddha, however, did not want to favor one them over the others and so he took all four bowls and pressed them into one. Trapusa and Bhallika realized whom they were facing. After he had taught them about the Buddha, the dharma and the samgha as well as the five precepts they requested a relic to worship in their homeland. Buddha gave them a hair and a fingernail of his. When the merchants seemed disappointed by this trivial gift Buddha recounted the episode of Sumedha's meeting with the Tathagata of the Burning Lamp (cf. cantos 5–8, 91). They understood and went back to their homeland where they worshipped the relics in a stupa. Thus, they became known as Buddha's first lay followers.

- 51 After Śākyamuni had received the offerings of the two merchants he taught them about the three jewels (*sambo* 三寶, Skt. *triratna*), i.e. Buddha (Bul 佛), dharma (*beop* 法), and samgha (*seung* 僧). When the merchants asked him for a relic, he gave them one hair and a fingernail.
- 52 Gatha (*ge* 偈), a (religious) song or chant.
- 53 The Tathagata of the Burning Lamp (Yeondeung yeorae 燃燈如來), another name for the Buddha of Universal Light (Bogwangbul 普光佛), i.e. Dīpaṃkara (Daehwa galla 大和竭羅), the twenty-fourth predecessor of Śākyamuni. Buddha told the two disappointed merchants about Sumedha who once spread his hair to cover the way for the Buddha of Universal Light. Thereafter the Buddha told Sumedha that one day he will become the next buddha (cf. cantos 5–8).
- 54 Fully awarded buddha (*sammyak sambulta* 三藐三佛陀, Skt. *saṃyaksam buddha*), i.e. a buddha who has achieved universal knowledge.
- 55 In a former life Buddha was the leader of a herd of deers. When one day a pregnant deer cow was about to be slaughtered he offered himself instead. Moved by this selflessness the despot Brahmadata (Beommadal 梵摩達), king of Kanyakubja (Gyenyoi 罽鋹夷) in Central India, converted and announced a prohibition on killing animals in the Deer Park (Nogyawon 鹿野苑, Skt. Mṛgadāva). Brahmadata is said to be a former incarnation of Devadata, Sarva-siddhārtha's cousin and brother-in-law (cf. canto 39).
- 56 In another former incarnation Buddha was an ascetic named Bearing All Sufferings (Inyok seonin 忍辱仙人, Skt. Kṣānti ṛṣi). One day a concubine of the evil King Kaliṅga (Gari wang 歌利王) visited him whereupon the king was so full of anger that he had the ascetic's arms and legs chopped off. However, even that he bore with patience and indulgence and foretold that the king will

- be reborn as Buddha's disciple Kauṇḍinya (cf. endnote 40).
- 57 The three refuges (*samgwi* [ui] 三歸[依], Skt. *triśaraṇa*), also referred to as the three jewels or three treasures are the Buddha, the dharma, i.e. Buddhist teachings, and the samgha, i.e. the community of monks and nuns. They are sometimes also referred to as the field of bliss (*bokjeon* 福田).
- 58 The four noble truths (*saseongje* 四聖諦, Skt. *catvāri āryasatyāni*), i.e. the truth of suffering (*goje* 苦諦, Skt. *duḥkha*), the truth of the arising of suffering (*jipje* 集諦, Skt. *samudaya*), the truth of the cessation of suffering (*myeolje* 滅諦, Skt. *nirodha*), and the truth of the path to the cessation of suffering (*doje* 道諦, Skt. *mārga*).
- 59 When Sarva-siddhārtha wandered from his first teacher Ārāḍa Kālāma to his next teacher Udraka Rāmaputra (cf. canto 58) he passed by the kingdom of Magadha (Magalta 摩竭陀) in Central India where he met with King Bimbisāra (Byeongsa wang 瓶沙王) who offered him the reign. When Sarva-siddhārtha rejected the king asked him to achieve awakening and then to come back and liberate him.
- 60 As asked for, Buddha returned to the kingdom of Magadha where a fire-worshipper named Kāśyapa Uruvilvā (Gaseop Ulbira 迦葉鬱卑羅, not to be confused with Mahākāśyapa in canto 147) was keeping a fire-spitting dragon to show his powers to the people.
- 61 Śākyamuni is pondering on his strategy of how to convert Kāśyapa Uruvilvā's followers.
- 62 Kāśyapa's disciples mistook Buddha's bright aura for the fire of the dragon and thought Buddha had been burnt to death and wanted to die for grief.
- 63 The three manifestations (*samsihyeon* 三示現, Skt. *triprātihārya*) are the three physical appearances in which Buddha performs the three means of guidance (*samjong sido* 三種示導/*samsido* 三示導, Skt. *trīṇipratihāryāni*) in analogy to his three miraculous powers (*samjong sinbyeon* 三種神變/*samsinbyeon* 三神變, Skt. *triprātihārya*), i.e. those powers that are, unlike the six supernormal faculties (*yuksintong* 六神通, Skt. *ṣaḍ-abhijñā*) attained through the fourth degree of dhyana meditation, only attributed to a buddha. These three sets of "threes" can be connected as follows: (1) the "physical manifestation of supernormal faculties" in which Buddha is "guiding by means of his supernatural powers" based on his "miraculous power of appearing at will in any place"; (2) the "physical manifestation of instructing" in which Buddha is "guiding by means of sincere instructing" based on his "miraculous power of instruction"; (3) the "physical manifestation of expounding the dharma" in which Buddha is "guiding by means of explaining without forgetting" based on his "miraculous power of supernatural cognition," i.e. the ability to read the mind of others (this is the

- least obvious correspondence between these three sets).
- 64 When King Bimbisāra of Magadha (cf. canto 98) heard that Kāśyapa was following Śākyamuni he too converted to the teachings of Buddha and donated him the Karaṇḍaveṇuvana bamboo grove where he is said to have constructed a residence for the monks and which became a first center of teaching, the Bamboo Grove Monastery (Jungnim jeongsa 竹林精舍, Skt. Veṇuvana-vihāra), for Buddha after his awakening. The Karaṇḍaveṇuvana grove is also the place where Buddha taught his most learned disciple Ānanda (Ananta 阿難陀). Ānanda is said to have lived there after the death of Śākyamuni.
- 65 Siddhārtha's father King Śuddhodana of Kapila missed his son and sent the brahmin Udaya (Utaya 優陀耶) to deliver this message. When Udaya arrived he became one of Siddhārtha's disciples. Siddhārtha sent him back to tell his father that he will return to Kapila and pay a visit as he had promised (cf. canto 55).
- 66 The three periods (*samsi* 三時), i.e. past, present, and future. In Buddhism, in particular in the Pure Land school, these are understood as (1) the period of the true dharma (*jeongbeop* 正法) during which doctrines, practices, and enlightenment exist; (2) the period of the semblance dharma (*sangbeop* 像法) during which only doctrines and practices exist, and (3) the period of the degenerate dharma (*malbeop* 末法) during which only doctrines exist and practices and enlightenment have vanished.
- 67 The three poisons (*samdok* 三毒, Skt. *triviṣa*), i.e. the three basic afflictions greed/desire/craving (*tamyok* 貪欲, Skt. *rāga*), hatred/anger (*jine* 瞋恚, Skt. *dveṣa*), and delusion/folly (*uchi* 愚癡, Skt. *moha*) from which all other afflictions derive.
- 68 The three realms (*samgye* 三界, Skt. *traiḍhātuka/trailokya*) of samsara in which the living beings dwell, i.e. (1) the desire realm (*yokgye* 欲界, Skt. *kāma-dhātu*), where one is preoccupied with physical gratification; this realm consists of the four continents, the eighth burning hells, and the six heavens of desire realm; (2) the form realm (*saekgye* 色界, Skt. *rūpa-dhātu*), where one is free of desires and which is the place of the four dhyana heavens/four meditation heavens (*saseon cheon* 四禪天, Skt. *catur-dhyāna-bhūmi*, cf. canto 9); and (3) the formless realm (*musaeogye* 無色界, Skt. *ārūpya-dhātu*) of pure spirit, where there are no "forms" like bodies, places, things, etc. This is the highest level.
- 69 The king was about to understand his son's teachings but for his love and affection to him he was not able to revere him as the Buddha. Buddha noticed his father's conflict and transformed. Then the father understood.
- 70 Devadatta was Buddha's cousin and of evil character with whom Siddhārtha had a competition of powers before he attained Buddhahood (cf. cantos 39–41).

Later he became Buddha's disciple but only to achieve supernatural powers (cf. canto 126). Since he was not able to overcome his evil nature driven by the five heinous crimes (*oyeok* 五逆, Skt. *pañcānantariya*) he went to the Avīci hell (Abi jiook 阿鼻地獄), i.e. the hell of incessant suffering.

- 71 Devadatta also talked his friend Kokālika (Gugari 瞿伽離/Hwari 和離) into making an elephant drunk and inciting him to attack Buddha. However, the elephant was paralyzed by the mental power of Śāriputra. Kokālika lampooned Śāriputra and went to the Lotus hell (Yeonhwa 蓮花/Hongryeon 紅蓮 jiook 地獄, Skt. Puṇḍarīka), the lowest of the eight cold hells, where the flesh of the sufferers bursts open like red lotuses.
- 72 When Buddha, full of mercy, sent Maudgalyāyana (Mok[geon]ryeon 目[犍]連) to solace Devadatta, the latter only sneered at him with mordant remarks likening his place of abode to the third dhyana heaven (*samseon cheon* 三禪天).
- 73 Canto 133 – 136 serve as a parable for the karmic origin of the conflict between Buddha and Devadatta exemplified by the story of the two-headed jiva bird (*gibajo* 耆婆鳥, Skt. *jīvaṃjīvaka*).
- 74 The “good head” was named Garuḍa (Garuda 迦嚙荼) and its soul was now incarnated in Buddha while the “evil head” Upagaruḍa (Ubagaruda 優婆迦嚙荼) and its soul was now incarnated in Devadatta.
- 75 After having displayed his supernormal faculties the clan relatives still harboured doubt about Rāhula being the World Honored One's son because twelve years had passed since the crown prince had renounced home. At that time Rāhula was age seven (having remained in gestation in his mother's womb for six years until the day his father achieved Buddhahood). His mother Yaśodharā took a ring from her finger, gave it to him and asked him to give it to his father. Immediately Rāhula approached the World Honored One and gave him the ring. The doubt of the people faded.
- 76 Buddha's father King Śuddhodana sent Mahāprajāpatī (Mahapasapaje 摩訶波闍波提, also known as The One on Way of Great Love [Daedoea 大愛道]), the sister of Buddha's mother who had raised him after the early death of his mother (cf. canto 31), to Yaśodharā to tell her to let her son go to his father. Yaśodharā, however, resisted.
- 77 After Mahāprajāpatī's failure to convince Yaśodharā Buddha in the transformation of a human being (*hwain* 化人, Skt. *nirmita/nirmitaka*) appeared and reminded her of the vow she gave as the flower girl Gopī (cf. canto 6). She immediately understood and let her son go.
- 78 Kāśyapa (Gaseop 迦葉), a brahmin of Magadha with a good heart (and not to be confused with Kāśyapa Uruvilvā from canto 98 – 109), heard about the

arrival of the Buddha. Immediately he set out for the Bamboo Grove in which Buddha was teaching.

- 79 Buddha in return was aware of Kāśyapa's coming and went to meet him. Kāśyapa became an arhat (lit. received the arhat fruit [*naban gwa* 羅漢果], Skt. *arhat-phala*) after only eight days and later directed the first council. Hence he is called "The Great/Elder Kāśyapa" (Maha gaseop 摩訶迦葉, Skt. Mahākāśyapa). He is also regarded as the first patriarch of Chan Buddhism.
- 80 Sudatta (Sudal 須達), a wealthy and generous merchant from Śrāvastī (Sawiguk 舍衛國) at the time when Buddha was teaching there, had a wandering brahmin look out for a suitable bride for his son. When the brahmin saw the beautiful daughter of Homi 護彌, a rich merchant from Rājagrha (Wangsaseong 王舍城), the capitol of Magadha and the site of the preaching of many important sutras, he told Sudatta.
- 81 Homi's daughter arranged a banquet for Buddha and his disciples. When Sudatta saw the preparations he asked for the reason of all this. Homi told him of Buddha and his merits and virtues. Now curious Sudatta went to the site where Buddha was teaching but he was blinded and turned around again about to leave. The spirit of a friend from a former life, however, told him revere Buddha.
- 82 Sudatta immediately reached the first level of arhathood and became a "stream-enterer" (*sudawon* 須陀洹, Skt. *srota-āpanna*). He also asked to donate a monastery in Śrāvastī. Because of Sudatta's truthfulness Buddha agreed and put Śāriputra (cf. canto 112) in charge.
- 83 Sudatta asked Śāriputra what distance Buddha covers on a daily trip and then had accommodations built at that distance along the road. In Śrāvastī Sudatta looked out for a proper site for the monastery he had promised. He found a garden belonging to Prince Jeta (Gita 祇陀), son of King Prasenajit (Pasanik wang 波斯匿王), that matched his ideas. However, Jeta did not want to sell the garden and demanded as a price to cover the whole ground of the garden with gold coins.
- 84 At King Sejong's time one *li* 里 was 374.31 m.
- 85 At King Sejong's times one *gyeong* 頃 was 25,945 m<sup>2</sup>.
- 86 When Sudatta agreed to the price and Jeta still did not want to sell the case went to court where the Deities of the Pure Abodes presided as judge. He decided that if a seller announces a price he has to agree to the purchase at this price. Reluctantly Jeta gave in.
- 87 Meanwhile Jeta knew whom Sudatta that he wanted to grant the garden to Buddha. When Sudatta ran short of gold coins Jeta decided to exempt the space of a big tree from the purchase and donate it himself to the Buddha.
- 88 Six formerly reputable spiritual masters of six philosophical schools were

envious of Śāriputra, went to the king, slandered on their rival and tried to stop the construction of the new building. The king proposed a spiritual contest between them and Śāriputra. When Sudatta heard about that he lost all hope and grieved.

- 89 Next Raktakṣa had a mountain appear, made of the seven treasures and covered with rivers and trees, flowers and fruits. Śāriputra sent a deva king (vajra-warrior [*geumgang yeoksa* 金剛力士]), a supernatural being protecting the Buddhadharmā, with his weapon the “diamond-scepter” vajra (*geumgangjeo* 金剛杵) who destroyed Raktakṣa’s mountain from the distance.
- 90 Raktakṣa slowly used up his magic power of illusion and his body reacted to his waning strength by turning into a goblin (*yacha* 夜叉, Skt. *yakṣa*), i.e. evil spirits of the earth and in the air. Śāriputra supernatural powers, however, gradually increased and in the end he became Vaiśravaṇa (Bisamun [cheon] 毘沙門[天]), the Heavenly King of the North but here rather functioning as ruler of the *yakṣas*.
- 91 After his six-fold victory Śāriputra, like a buddha, showed in the sky in millions of transformations (cf. canto 109) and millions of people witnessing these transformations attained different levels of the four fruits of the Great Vehicle (*daeseung sagwa* 大乘四果), i.e. the four stages of realization of the truth that lead to enlightenment. These are: (1) stream-enterer (*sudawon* 須陀洹/*imnyu* 入流, Skt. *srota-āpanna*): the stage of entering one’s own karmic flow into the stream that leads to enlightenment; (2) once-returner (*sadaham* 斯陀含/*il[wang]rae* 一[往]來, Skt. *sakṛd-āgāmin*) who will only be reincarnated one more time; (3) non-returner (*anaham* 阿那含/*bulhwan* 不還, Skt. *anāgāmin*) who will not be reincarnated anymore in this world of desire; (4) arhat (*araham* 阿羅漢), the final stage of attaining Buddhahood.
- 92 King Sejong quotes the parable from Zhuangzi 莊子 (369–286 BCE) of the praying mantis that out of inane hubris tried to oppose a cart (and eventually was run over). The people laughed at this stupidity. Now King Sejong is laughing even more about the same hubris and stupidity that Raktakṣa displayed when opposing Śāriputra.
- 93 Śāriputra and Sudatta surveyed the ground for building the monastery. When Śāriputra laughed to himself Sudatta asked for the reason. Śāriputra replied that this monastery will also serve as a home in the six heavens or spheres of desire (*yugyok cheon* 六欲天 or simply *yuk cheon* 六天, Skt. *devalokas*, cf. canto 72). He asked Sudatta where he want to have the monastery built. Sudatta replied in the “middle” forth heaven, the Tuṣita Heaven (Dosol cheon 兜率天) where the future Buddha is reborn and the dharma is constantly taught.
- 94 At the place where Sudatta wanted the monastery to be built he had temples

- built for seven previous buddhas in his former lives stretching over ninety-one kalpas, however, without finding liberation from the circle of reincarnation.
- 95 Śāriputra saw an ant that had lived long before at the place where the moastery was to be built. He noticed that the ant had no chance to cultivate its mind and to escape the circle of reincarnation. He pointed that to Sudatta and urged him to exert himself not to be like the ant, Sudatta understood and was concerned too.
- 96 Sudatta reported to the king that the monastery was completed. The king then sent an official to Rājagṛha inviting the Buddha to Śrāvastī. When Buddha set out on his way his bright radiance illuminated the whole universe.
- 97 *Koṭi* (eok 億). A very large number, variously specified as one hundred thousand, ten million, or one hundred million.
- 98 Buddha often resided in the monastery Sudatta had built for him and taught the wonderful dharma (*myobeop* 妙法, Skt. *sad-dharma*). One of his disciples there was Princess Śrīmālā (Seungman 勝鬘), daughter of King Prasenajit, who composed hymns of praise for the Buddha. Delighted by this, Buddha appeared before her in his incomparable body (*mubisin* 無比身, a reference to his transformation body [*hwasin* 化身, Skt. *nirmāṇa-kāya*], i.e. the body he assumes to teach and save sentient beings) and expounded on the *Lion's Roar of Queen Śrīmālā Sutra* (*Shengman jing* 勝鬘經, Skt. *Śrīmālādevī-sūtra*).
- 99 Sudatta often missed the Buddha when the latter was wandering through the world spreading the dharma. One day he asked him for a token of remembrance and Buddha gave him a fingernail and a lock of his hair which Sudatta stored in a stupa. One day when Sudatta was sick the Buddha came to him and told him that he will attain the stage of a non-returner (*anaham* 阿那含, Skt. *anāgāmin*, cf. canto 165).
- 100 From canto 176 of the *Worin cheon'gang-ji gok* onwards the counting of the same cantos in the *Worin seokbo* is increased by one (cf. page 11).
- 101 Bhadrīka (Balje 跋提) and Aniruddha (Anayul 阿那律), two cousins of Buddha, wanted to join him and receive ordination. While Bhadrīka wavered in his determination to renounce the worldly life Aniruddha was more determined and convinced Bhadrīka to leave almost immediately.
- 102 In order to save his half-brother Nanda (Nanta 難陀) Buddha wanted to make him leave his family and become a monk. Nanda, however, was reluctant. Buddha told him to take care of an empty hermitage but when he went away Nanda missed his wife and wanted to return home.
- 103 Although Nanda decided to return home he did not want to leave the hermitage out of order. But when he filled up one of the water jars and turned to the other one the first one fell over. When he refilled it the other one fell over so that

Nanda gave up filling the jars. Likewise, when he closed the front door the back door opened and when he closed the back door the front door opened again. Once again he gave up and left without locking the place. He chose a side road in order not to run into Buddha but when the latter appeared just on this road he hid behind a tree. The tree, however, lifted up in the air, Buddha saw him and Nanda was compelled to follow him back.

- 104** Knowing about Nanda's struggle, Buddha tried to convince him by applying a parable. First he asks about the eyes of his wife and then about the eyes of a blind monkey—which pair of eyes would be more beautiful? Nanda did not understand and thought of this comparison as ridiculous.
- 105** Next Buddha showed him the place for him in the Thirty-Three Heavens (Doricheon 忉利天, Skt. Trāyastriṃśā) on top of Mount Sumeru and then showed him the place for him in hell in case he would not follow the Buddha. Now Nanda understood and was delighted.
- 106** After not even seven days Nanda attained arhathood and the monks praised him. Buddha told them that he had saved Nanda once before in a previous life in the country Kāsi (Gasiguk 迦尸國).
- 107** The country Nagarahāra (Nageonharaguk 那乾訶羅國) was haunted by an evil dragon and demon-spirits (*nachal* 羅刹, Skt. *rākṣasa*). All skills were useless and the people were at a loss. When King Pūrvavideha (Bulpabuje wang 弗波浮提王) heard about it from a brahmin and the spirits in the air he burnt incense to revere the Buddha. The scent worked as a protective shield.
- 108** To help the people from Nagarahāra Buddha sent Kāśyapa, one of his ten principle disciples (*siṃḍae jeja* 十大弟子), who together with his five hundred disciples appeared there in a silver cave at the Beryl Mountain (Yurisan 瑠璃山, Skt. Vaiḍūrya Mountain) perfecting the twelve kinds of practices of intensified discipline (*duta* 頭陀, Skt. *dhūta*), i.e. rules of restraint concerning food, clothing and dwelling. Specifically, these are (1) staying at a monastery, (2) living on alms, (3) begging for food in the order of houses (not selecting them preferentially), (4) receiving only one meal a day, (5) eating a limited amount, (6) not eating after noon, (7) dressing in rags, (8) wearing only the three garments, (9) dwelling in or near cemeteries, (10) sitting under a tree, (11) dwelling in the open air, (12) never lying down.
- 109** The next principle disciple sent to Nagarahāra by Buddha was Mahāmaudgalyāyana (Daemokgeonryeon 大目犍連, cf. canto 112, 131, etc.). He appeared sitting on a throne made of one hundred thousand fire-spitting dragons under a canopy decorated with jewels.
- 110** The next principle disciple sent to Nagarahāra by Buddha was Śāriputra (Saribul

- 舍利弗). With his golden body radiating golden light he sat down in a cave in the Snowy Mountains (Seolsan 雪山, Himalaya) where he expounded on the dharma in front of five hundred Buddhist novices (*sami* 沙彌, Skt. *śrāmaṇera*).
- 111 Next was Kātyāyana (Gajeonyeon 迦旃延), another one of Buddha's ten principle disciples, accompanied by five hundred monks (*bigu* 比丘, Skt. *bhikṣu*).
- 112 At last Buddha himself went to Nagarahāra accompanied by another principle disciple, Ānanda (cf. canto 111). All deities and buddhas followed him when he shone in bright light.
- 113 The deva king (*geumgangsŏn* 金剛神, Skt. *vajra-pāṇi*, cf. canto 160), a guardian of Buddhism, used his indestructible diamond scepter (Skt. *vajra*) and the dragons were frightened. But from the shadow of Buddha "sweet dew" dripped and the dragons were appeased.
- 114 *Śārī* (*sari* 舍利). A black bird able to talk like a human.
- 115 *Kalaviṅka* (*gareungbin'ga* 迦陵頻伽). A bird with a melodious voice.
- 116 *Jīvaṃjīvaka* (*gongmyeong ji jo* 共命之鳥). A bird with two heads.
- 117 The five roots (*ogeun* 五根) or five (cultivable) spiritual faculties that lead one to liberation: (1) faculty of faith (*sin'geun* 信根); (2) faculty of effort (*jeongjin'geun* 精進根); (3) faculty of mindfulness (*yeomgeun* 念根); (4) faculty of concentration (*jeonggeun* 定根); (5) faculty of wisdom (*hyegeun* 慧根). Practicing these roots leads to obtaining the five powers.
- 118 Five powers (*oryeok* 五力, Skt. *pañca-balāni*), i.e. (1) the power of faith (*sillyeok* 信力, Skt. *śraddhā-bala*); (2) the power of effort (*jeongjinnyeok* 精進力, Skt. *vīryabala*); (3) the power of mindfulness (*yeomnyeok* 念力, Skt. *smṛti-bala*); (4) the power of concentration (*jeongnyeok* 定力, Skt. *samādhi-bala*); (5) the power of wisdom (*hyeryeok* 慧力, Skt. *prajñā-bala*).
- 119 The seven factors of enlightenment (*chilbori[bo]* 七菩提[寶], Skt. *saptabodhy-aṅgāni*). The seven methods for wisely examining and choosing between true and false, good and evil while practicing the Buddha Way. Also called the seven limbs of enlightenment (*chilgakji* 七覺支).
- 120 The eightfold noble path (*paljeongdo* 八正道/*palseongdo* 八聖道, Skt. *āryāṣṭāṅga-mārga*), i.e. the eight practices attain awakening for oneself and others as taught by Śākyamuni in his first sermon. One of the cornerstones of Buddhist practice. These are: (1) right view (*jeonggyeon* 正見, Skt. *samyag-drṣṭi*) free from delusion; (2) right intention (*jeongsayu* 正思惟, Skt. *samyak-saṃkalpa*); (3) right speech (*jeongeog* 正語, Skt. *samyag-vāc*) avoiding false and idle talk; (4) right action (*jeongeop* 正業, Skt. *samyak-karmānta*); (5) right livelihood (*jeongmyeong* 正命, Skt. *samyag-ājīva*) avoiding the five immoral occupations; (6) right effort (*jeongjeongjin* 正精進, Skt. *samyag-vyāyāma*) to

- progress in the way of nirvana; (7) right mindfulness (*jeongyeom* 正念, Skt. *samyak-smṛti*) retaining the true and excluding the false; (8) right concentration (*jeongjeong* 正定, Skt. *samyak-samādhi*).
- 121 The Buddha-minding heart (*yeombul* 念佛), i.e. recollecting the Buddha and chanting the name of Amitābha.
- 122 Vaidehī (Wijehui 韋提希), wife of King Bimbisāra of the country of Magadha.
- 123 The virtuous roots (*seon'geun* 善根, Skt. *śuklāṃśā*) that bring forth good deeds resulting in positive retribution. The three primary good roots are the absence of covetousness (*mutam* 無貪), the absence of antipathy (*mujin* 無瞋), and absence of ignorance (*muchi* 無癡) counteracting the three poisons (Skt. *triviṣa*) greed (*tam* 貪, Skt. *rāga*), anger (*jin* 瞋, Skt. *dveṣa*) and ignorance (*chi* 癡, Skt. *moha*).
- 124 The Buddha of Immeasurable Life (Muryangsubul 無量壽佛), an epithet for Amitābha. Also called the Buddha of Immeasurable Light (Muryanggwangbul 無量光佛).
- 125 Samsara (*yunhoe* 輪廻), the Indian idea that all living beings repeatedly pass through life and death.
- 126 The Sahā world (Saba segye 娑婆世界, Skt. Sahā-loka-dhātu), i.e. the “world that must be endured.” The world in which all sentient beings live and must endure suffering, agony, hunger and thirst, cold and heat. Also called Land/World of Karmatic Causes (Into 因土/In'gye 因界).
- 127 Gwangyu 光有.
- 128 Country of Western Heaven (Seocheon'guk 西天國), i.e. India.
- 129 Seungyeol 勝熱.
- 130 Wonang 鴛鴦, cf. canto 244.
- 131 Jahyeon 子賢.
- 132 Allakguk 安樂國, i.e. Land of Peace and Bliss, another name for the Pure Land.
- 133 Hyoyang 孝養, i.e. Cultivating Filial Piety.
- 134 Holding a sheet of paper containing the lyrics of the “Gatha of Rebirth” in his left hand and chanting the song the king fulfilled his duties.
- 135 *Wonang* 鴛鴦 means “mandarin duck,” a bird that unlike other species of ducks is believed to form lifelong couples. Hence, mandarin ducks are a symbol for fidelity in East Asian culture frequently featured in art.
- 136 I.e. living or dying, what difference does it make now?
- 137 The Hell of Interminable Suffering (Mugan jiok 無間地獄), another name for the Avīci hell (cf. canto 130).
- 138 Cantos 251 – 253 not transmitted.
- 139 Cantos 256 – 259 not transmitted.
- 140 The twelve (great) vows (*sibi[dae]won* 十二[大]願) Bhaisajyaguru, also known

- as the Healing Buddha or Master of Medicine, Beryl Radiance Tathagata (Yaksa yeorae yurigwang 藥師如來琉璃光), gave to salvage all sentient beings.
- 141 The Pure Land of Beryl (Jeong yuri 淨瑠璃), i.e. the Eastern Paradise where Bhaiṣajyaguru resides. Being reborn there is said to be as joyful as being reborn in Amitābha's Western Land of Utmost Bliss.
- 142 First the people recognized the bright halo of Buddha, then the three halos of Buddha, his younger brother and his son.
- 143 “The Great Announcer King” (Daeching wang 大稱王), announcing Buddha's arrival. According to the related passage from the *Shijia pu* 釋迦譜 he is one of the three younger brothers of King Śuddhodana (Jeongban wang 淨飯王 [lit. pure rice king]), together with Śuklōdana (Baekban wang 白飯王 [white rice king]) and Droṇodana (Gokban wang 斛飯王 [measure bowl of rice king]). Thus he is identifiable as Amṛtodana. The *Worin seokbo* 10 (pages 3 verso – 4 recto), however, uses Daeching wang without any annotation. Even more, Droṇodana is said to be Ānanda's father in this passage (4 verso), not Amṛtodana, as most accounts go. His name in Chinese characters is usually Gamroban wang 甘露飯王 (sweet nectar rice king) as he appears in *Worin seokbo* 2 (page 1 verso).
- 144 The Dragon King Gloriously Encircled by Clouds as Vast as the Jangeom Ocean (Mubyeon jangeom hae'un wideok yun'gae yongwang 無邊莊嚴海雲威德輪蓋龍王), the greatest of the assembled dragon kings.
- 145 The fourfold assembly (*sajung* 四衆, Skt. *catasrah paṛśadaḥ*) or four types of monastic community consisting of monks (*bigu* 比丘, Skt. *bhikṣu*), nuns (*biguni* 比丘尼, Skt. *bhikṣuṇī*), male devotees (*ubasae* 優婆塞, Skt. *upāsaka*), and female devotees (*ubai* 優婆夷, Skt. *upāsikā*).
- 146 Cantos 279 – 280 not transmitted.
- 147 “Extinction (of mental activity); cessation; liberation” (*myeoldo* 滅度, Skt. *nirvāṇa*). Literal translation of Sanskrit *nirvāṇa*, more commonly rendered in Chinese as *niepan* (Kor. *yeolban*) 涅槃, an approximate sound transliteration of its Indic vulgar form *nibban*. Its meaning is to be liberated of the sufferings of the circle of life and death and having crossed the sea of agony. The term extinction is usually used in the context of the death of a buddha, bodhisattva, arhat or other enlightened person.
- 148 Cantos 303 – 309 not transmitted.
- 149 I.e. entering and leaving life and death in the circle of reincarnation does not apply to him anymore.
- 150 A broad and long tongue (*gwangjangseol* 廣長舌). One of the thirty-two physical marks of a buddha (*samsibi sang* 三十二相).
- 151 Excrescence, fleshy protuberance on the crown of a buddha's head (*yukgye* 肉髻).

- Skt. *uṣṇīṣa*). One of the thirty-two marks of a buddha.
- 152** I.e. Kāśyapa.
- 153** The five destinies (*ochwi* 五趣) are the five worlds in which sentient beings are reborn according to their deeds as (1) a hell-being, (2) a hungry ghost, (3) an animal, (4) a human being or (5) a god. Also called the “five paths” (*odo* 五道). If the destiny of an asura is added they become the six destinies/six paths (*yukchwi* 六趣/*yukdo* 六道).
- 154** About 2,200 km (cf. canto 153).
- 155** Benares (Nasa 羅闍) is another name for the country of Vārāṇasī in North India which also appears in the more common transcription Baranae 波羅捺 in cantos 428, 447, 456 and 473. To account for the divergent transcription Nasa 羅闍 used in the original text of canto 406 the name Benares is used here.
- 156** When the father wanted to kill his wife to supply himself and his son the crown prince with more food by eating her body, the son offered himself instead. Even more, he suggested not to be killed at once but slices of meat to be cut of day by day to supply his parents as long as possible with fresh meat. The father followed through and survived together with his wife.
- 157** Dharma prince (*beobwangja* 法王子, Skt. *dharma-yauva-rājya*), referring to Bodhisattva Mañjuśrī (Munsu bosal 文殊菩薩), the Bodhisattva of Wisdom and commonly depicted on Buddha’s left side holding the sword of wisdom. Since Mañjuśrī is regarded as the chief of the bodhisattvas and Buddha’s chief disciple he is also called dharma prince.
- 158** Kṣitigarbha (Jijang 地藏, lit. earth store), a bodhisattva who vowed to save all sentient beings, even those in hell, and save them from the time of Śākyamuni’s enlightenment to the advent of the future Buddha Maitreya. Associated with the earth as its guardian.
- 159** When Buddha ascended to Trāyastriṃśa Heaven to meet and teach his mother, King Udāyana (Ujeon wang 優填王) missed his spiritual teacher and had a statue of Śākyamuni made from sandalwood. King Prasenajit (cf. canto 153, endnote 83) too had a statue made from the purple colored alluvial gold (*jageum* 紫金) said to be found in the rivers of the Jambudvīpa continent (Jambudvīpa Gold [Yeombuje geum 閻浮提金]). Both are purported as the first Buddha images. When Buddha returned from Trāyastriṃśa Heaven and faced the golden statue it came alive and Buddha praised the virtue of making images of him (cf. canto 421).
- 160** Lit. acquiescence.
- 161** Cantos 430 – 444 not transmitted.
- 162** Good-friend (*seonu* 善友, Skt. *kalyāṇamitra*), i.e. a spiritual mentor. As this term is here used in opposition to “evil-friend” the translation does not apply

the well-established Sanskrit word.

- 163 I.e. samadhi.
- 164 Busang 傅相, lit. marks of a teacher.
- 165 Cheongje 青提, lit. green dipper.
- 166 Nabok (Ch. Luobu) 羅卜 (turnip), the child name of the main protagonist more commonly known under the name Maudgalyāyana (Mokgeonryeon 目犍連), Mahamaudgalyāyana (Daemokgeonryeon 大目犍連, lit. great Maudgalyāyana) or its abbreviated form Mokryeon (Ch. Mulian) 目連, when he became one of Buddha's principle disciples (see canto 509).
- 167 Heaven of the Pleasure of Transformations (Hwarak cheon 化樂天, Skt. Nirmāṇarati-deva). The fifth of the six heavens of the desire realm above Mount Sumeru where the transformation in every form at will is possible. It is one level above the Tuṣita Heaven (cf. canto 12) and below the Heaven of the Self-Existence of Others (Tahwa jajae cheon 他化自在天, Skt. Paranirmita-vaśavartin, cf. canto 85).
- 168 Cantos 525–576 not transmitted.
- 169 Jaya (Saya 闍耶), a former incarnation of King Aśoka (Ayuk wang 阿育王, r. 268–232 BCE), who as a child encountered Śākyamuni and felt the urge to offer him. Playing at a riverside at that moment he offered him a handful of dirt.
- 170 Once Upagupta took the king on a tour to several sacred historical Buddhist sites including the stupa of Ānanda, and the stupa of Vakkula (cf. canto 581). Thereafter Aśoka had eighty-four thousand stupas erected in the empire.
- 171 Piṅḍola-bharadvāja (Binduro 賓頭盧). A prominent monk-disciple of the Buddha and one of the sixteen arhats (*sibyuk nahan* 十六羅漢, Skt. *ṣoḍaśa-arhantaḥ*) who vowed to stay in this world and protect the true dharma. Piṅḍola-bharadvāja is known for his long white hair and eyebrows.
- 172 King Aśoka continuously fed 20,000 monks in his palace which made the brahmins in his country jealous. One of them named Imadalla 夷摩旦羅, skilled in magical powers, created a four faced demon to threaten the kingdom, and demanded to be served a banquet for him and the 20,000 brahmins (500 according to John S. Strong, *The Legend of King Aśoka: A Study and Translation of the Asokavadana* [Princeton: Princeton University Press, 2014]) who attended him. When King Aśoka did so the brahmin, however, complained that brahmins only feed on Buddhist monks. The 13-year old Buddhist novice Danjeong 端正, volunteered but on the condition of being served first the meals declined by the brahmins until he is full. He consumed all them, then all remaining food from the palace kitchen. When he then still was not full he devoured the 20,000 brahmins one after another. Imadalla surrendered and together with his

(reemerging) 20,000 brahmins he received ordination. Thereafter Aśoka fully supported Buddhism.

- 173** On the same day King Aśoka had the eighty-four thousand stupas erected throughout his country (cf. canto 577), his wife Padmāvātī (Yeonhwa 蓮華, lit. lotus flower) gave birth to his good-looking son Kuṇāla (Gunara 鳩那羅 [bird with beautiful eyes], also known as Dharmavivardhana, appearing as Crown Prince Beobik 法益, lit. benefits of the dharma, in the related passages in *Worin seokbo* 25 [page 140 recto]). When Kuṇāla grew up, his step-mother Tishyarakshā felt more and more attracted to his beauty. When Kuṇāla rejected her unbecoming approaches she was looking for a way to harm him.

Once, when Kuṇāla was on a mission to the rebellious city Takṣaśilā (Seoksilguk 石室國), Tishyarakshā was taking advantage of a severe illness of the king and sent a letter in his name to Kuṇāla who by now was successfully ruling, telling him pull out his eye balls. Believing that the letter was indeed by his father Kuṇāla followed through. When the blinded Kuṇāla returned to the palace and Aśoka saw what happened to his son's eyes he was devastated. He found out that his wife Tishyarakshā was behind it and he wanted her to be tortured and killed. But Kuṇāla intervened and told his father not to answer sin with sin. Thereupon his eye sight was fully returned by a spirit. Nevertheless, Aśoka burnt his wife to death after all. Thereafter King Aśoka laid down his crown and Kuṇāla followed his father to the throne. After six years, however, he asked his father for permission to renounce home and receive ordination. Aśoka granted his son this wish.

- 174** Vakkula (Bakgura 薄拘羅). One of Buddha's monk-disciples and one of the sixteen arhats (cf. endnote 171). He was declared by the Buddha as foremost among those who enjoy good health (*mubyong* 無病, Skt. *ārogya*) and was endowed with the "pure and white" (*cheongbaek* 清白, Skt. *śukla*) goodness of the Buddha-truth but was also known for not speaking much about the dharma.

On the tour with Upagupta, King Aśoka bestowed a great largess at every place except the stupa of Vakkula, where he gave not a single coin. When asked why, he said Vakkula had few obstacles to surmount and not spoken one word of the dharma to others, so he has done little to inspire and salvage the sentient beings. Note how Aśoka's verdict on the "silent" Vakkula makes it fitting topic for the last canto of an epic on the life of Buddha and the dharma.

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# Appendix

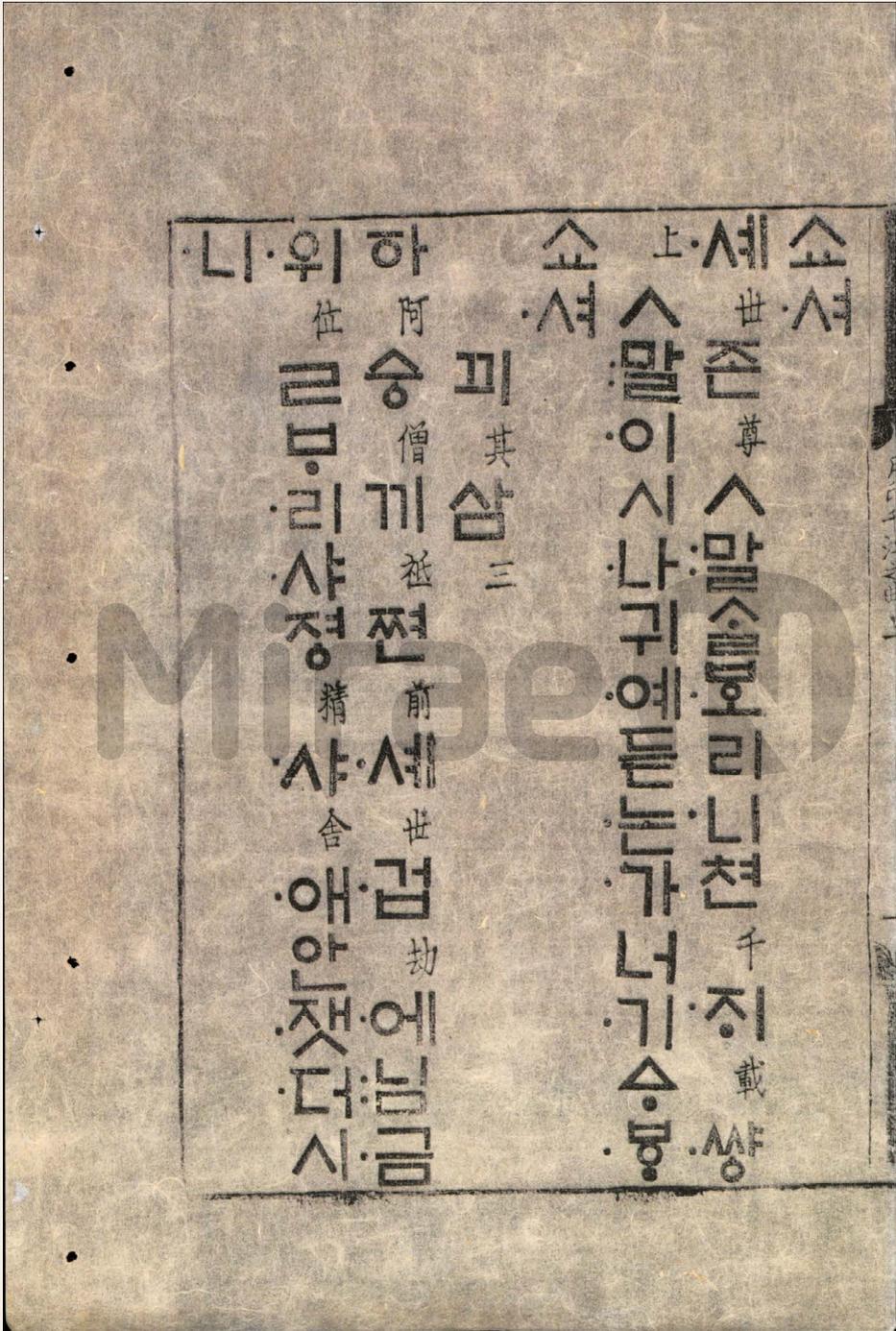
*Worin cheon'gang-ji gok 1*

月印千江之曲 (上)

- \* This is a photographic reprint of the first of three and only extant volume of *Worin cheon'gang-ji gok*.
- \* The original copy printed in movable metal types is owned by MiraeN Co., Ltd. Publication courtesy of the copyright holder.







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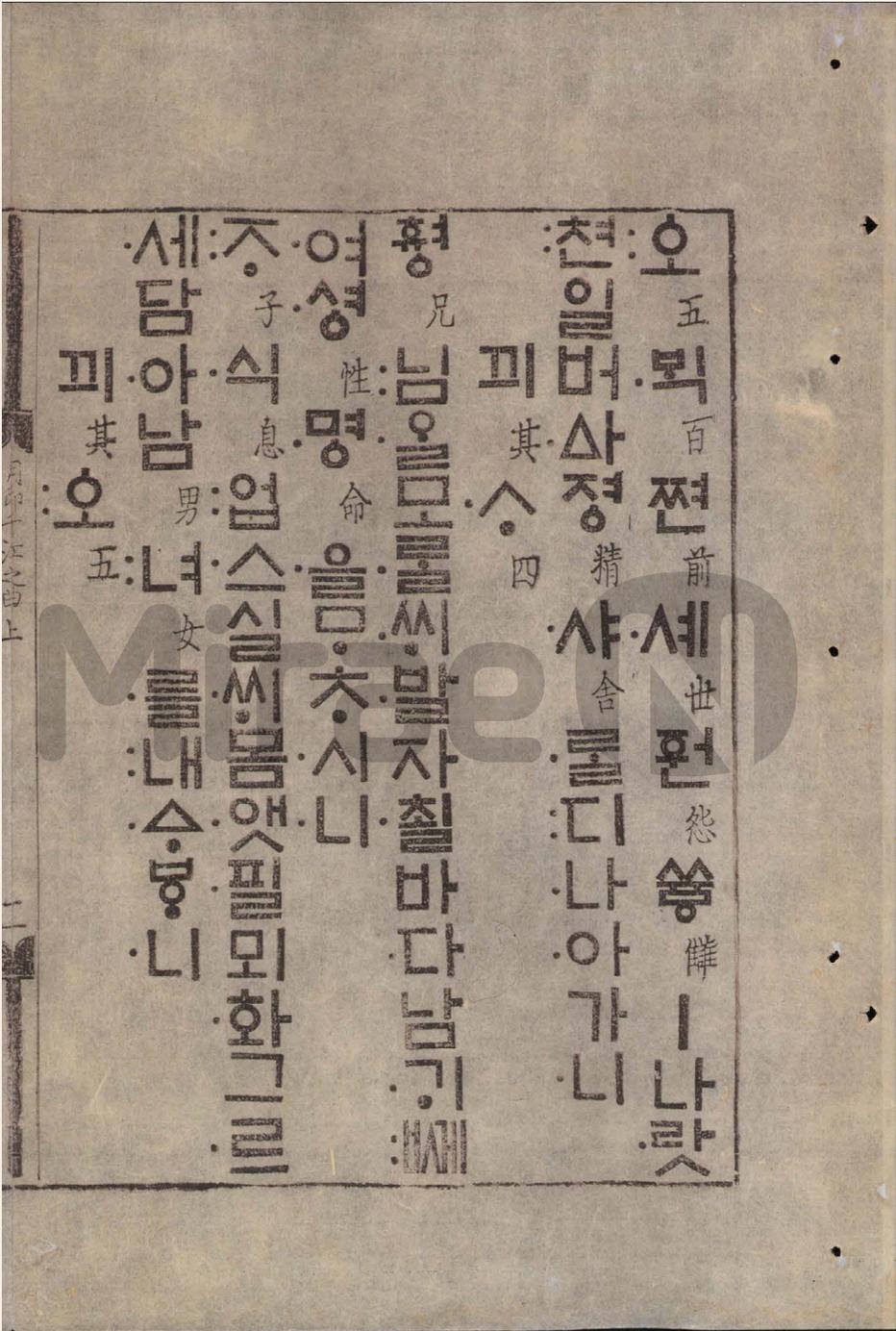
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오 五 백 百 전 前 세 世 원 怨 송 送 나 나 략 략

천 天 일 日 버 버 △ △ 정 精 사 舍 를 를 디 디 나 나 아 아 가 가 니

피 其 스 四

형 兄 님 님 으 으 로 로 를 를 씨 씨 발 발 자 자 칠 칠 바 바 다 다 남 남 기 기

영 性 명 命 음 음 초 초 시 시 니

조 子 식 息 업 업 스 스 실 실 씨 씨 봄 봄 앳 앳 필 필 미 미 화 화 느 느 르

세 세 담 담 아 아 남 남 녀 녀 를 를 내 내 수 수 봉 봉 니

피 其 오 五

江之由上

외	피	다	아	다	니	어
外	其	외	독	아	수	영
평	록	심	후	독	샤	브
道	六	도	홍	홍	몰	신
인		포	세	세	때	명
人		普	世	世	大	命
오		광	예	예	꾸	중
五		佛	석	석	瞿	終
백		이	가	가	曇	에
百		니	迦	迦	曇	감
이		르	佛	佛	이	자
선		시	니	니	일	蔗
善		니	이	이	우	氏
혜		이	도	도	니	氏
慧		이			이	

△德득·德님·방방·제제·자자·의의·야야·은은

銀돈·을을·만만·즈즈·닝닝·니니

매매·화화·녀녀·구구·이이·선선·혜혜·△△

뜻뜻·아아·수수·방방·부부·체체·원원·으으·르르·니니·초초·만만

즈즈·닝닝·시시·니니

피피·其其·칠칠·七七

다다·스스·긋긋·두두·고고·지지·공공·중중·어어·머머·물물·어어·늘늘

천천·룡룡·맑맑·부부·간간·탄탄·호호·수수

天 龍 八 部 讚 嘆

二

동니

옷과마리물로<sub>路</sub>등<sub>中</sub>에<sub>記</sub>펴아시<sub>記</sub>놀<sub>記</sub>포

普<sub>光</sub>광<sub>佛</sub>뵈<sub>授</sub>이<sub>授</sub>쏘<sub>授</sub>송<sub>授</sub>그<sub>記</sub>기<sub>記</sub>호<sub>記</sub>시<sub>記</sub>니

피<sub>其</sub>말<sub>八</sub>

닐<sub>因</sub>림<sub>因</sub>고<sub>因</sub>출<sub>因</sub>인<sub>因</sub>호<sub>信</sub>야<sub>信</sub>신<sub>信</sub>세<sub>誓</sub>기<sub>誓</sub>포<sub>誓</sub>실<sub>誓</sub>

씨<sub>世</sub>세<sub>世</sub>씨<sub>世</sub>세<sub>世</sub>여<sub>妻</sub>채<sub>妻</sub>권<sub>眷</sub>이<sub>眷</sub>드<sub>眷</sub>의<sub>眷</sub>시<sub>眷</sub>니

다<sub>因</sub>스<sub>因</sub>심<sub>因</sub>을<sub>因</sub>인<sub>因</sub>호<sub>授</sub>야<sub>授</sub>송<sub>授</sub>그<sub>記</sub>기<sub>記</sub>보<sub>記</sub>니<sub>記</sub>실<sub>記</sub>

씨<sub>日</sub>금<sub>日</sub>수<sub>日</sub>심<sub>日</sub>을<sub>日</sub>인<sub>日</sub>에<sub>世</sub>세<sub>世</sub>존<sub>尊</sub>이<sub>尊</sub>드<sub>尊</sub>의<sub>尊</sub>시<sub>尊</sub>니



月氏十江之曲上

四

세·승·봉·니·꾸  
瞿  
팜  
曇  
씨  
氏  
그·성  
姓  
이·시

겨·지·비·하·라·놀·니  
尼  
릉  
樓  
!·나·가·시·니

석·가·씨·일·로·나·시·니  
釋  
迦  
氏  
一

피·삼·황  
其  
十  
一

당·싱·인·불·승·호·씨·놈·이·나·아  
長  
生  
不  
肖

간·돌·백·성·돌·히·놈·을·다·조·츠·니  
百  
姓

니·릉·는·현·호·씨·내·아·간·돌·아  
尼  
樓  
賢

바.님.이.나.똥.을.탄.호.시.니

其. 십. △. 이. 二

보. 補 처. 處 닙. 의. 사. 등. 竟 송. 率 천. 天 에

겨. 사. 十 십. 방. 方 세. 世 개. 界 예. 법. 法 을. 니. 에

르. 더. 시. 니

석. 釋 중. 種 이. 盛 흥. 迦 가. 이. 夷 귀. 國

에. 누. 리. 사. 十 십. 방. 方 세. 世 개. 界 예. 법. 法

을. 퍼. 려. 호. 시. 니

月 廿二 亥 上

五

피 其 십 十 삼 三

오 五 쉬 衰 오 五 쉬 瑞 몸 體 묘 妙 염 閻 뽕 浬

떼 提 나 提 나 시 提 나 씨 提 나 지 提 나 천 提 나 이 提 나 다 提 나 츠 提 나 기 提 나 너 提 나

기 法 니

법 法 황 幢 법 法 회 會 몸 體 샹 天 천 天 신 人

이 法 모 法 도 法 린 法 씨 法 지 法 천 法 이 法 다 法 기 法 스 法 뽕 法 니

피 其 십 十 스 四

불 沸 성 星 도 道 동 東 제 濟 백 白 상 象 을 淸 시 示 니

빛·광·光·명·明·을·배·시·니·이·다

현·天·악·樂·을·축·奏·커·늘·져·諸·현·天·이·소

쥬·봉·니·하·날·나·지·드·르·니·이·다

피·其·십·十·오·五

마·摩·야·耶·스·심·안·해·右·흥·脇·으·로·드

르·시·니·맛·기·르·메·瑠·리·璃·근·다·시

나·淨·번·飯·이·무·러·시·占·놀·者·점·一·판

정·淨·번·飯·이·무·러·시·占·놀·者·점·一·판

戶部千江之曲上

判 覺 呼·승·보·딩·성 聖 子 一·나·샤·정 正 各

일·우·시·리

피·其·십·十·륙·六

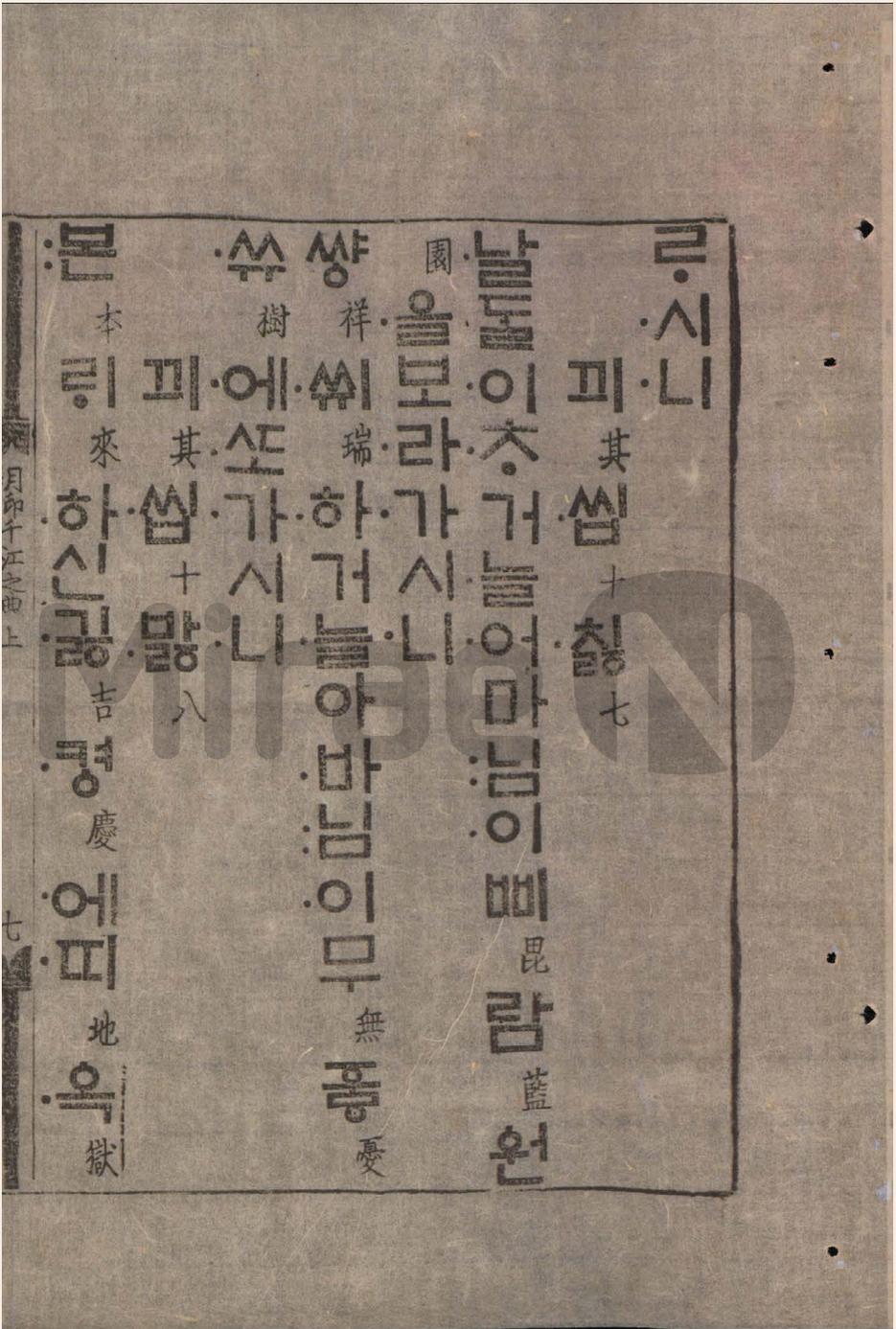
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殿 이·일·어·늘·안·중·권·노·매·어·마·님·모·로

시·니

저 諸 佛 菩 薩 이·오·시·며·천 天 과

귀 鬼 왜·늘·중·거·늘·밤·과·낮·과·법 法 을·니



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날·이·초·거·늘·어·마·님·이·베  
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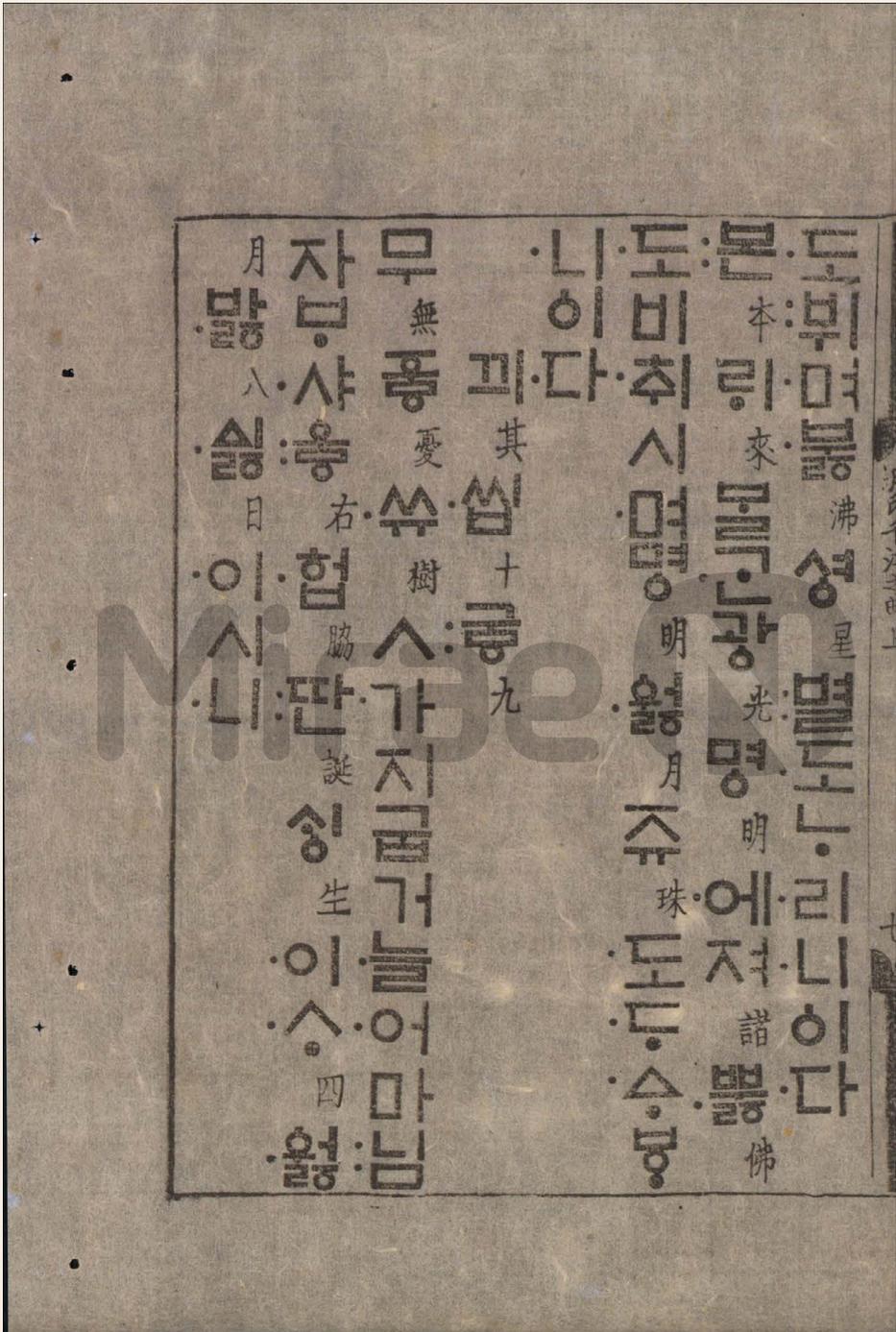
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月如千江之曲上

七



도·취·머·분  
本·성·별·도·나·리·니·이·다

본·리·來·목·은·광·명·明·에·저·諸·佛

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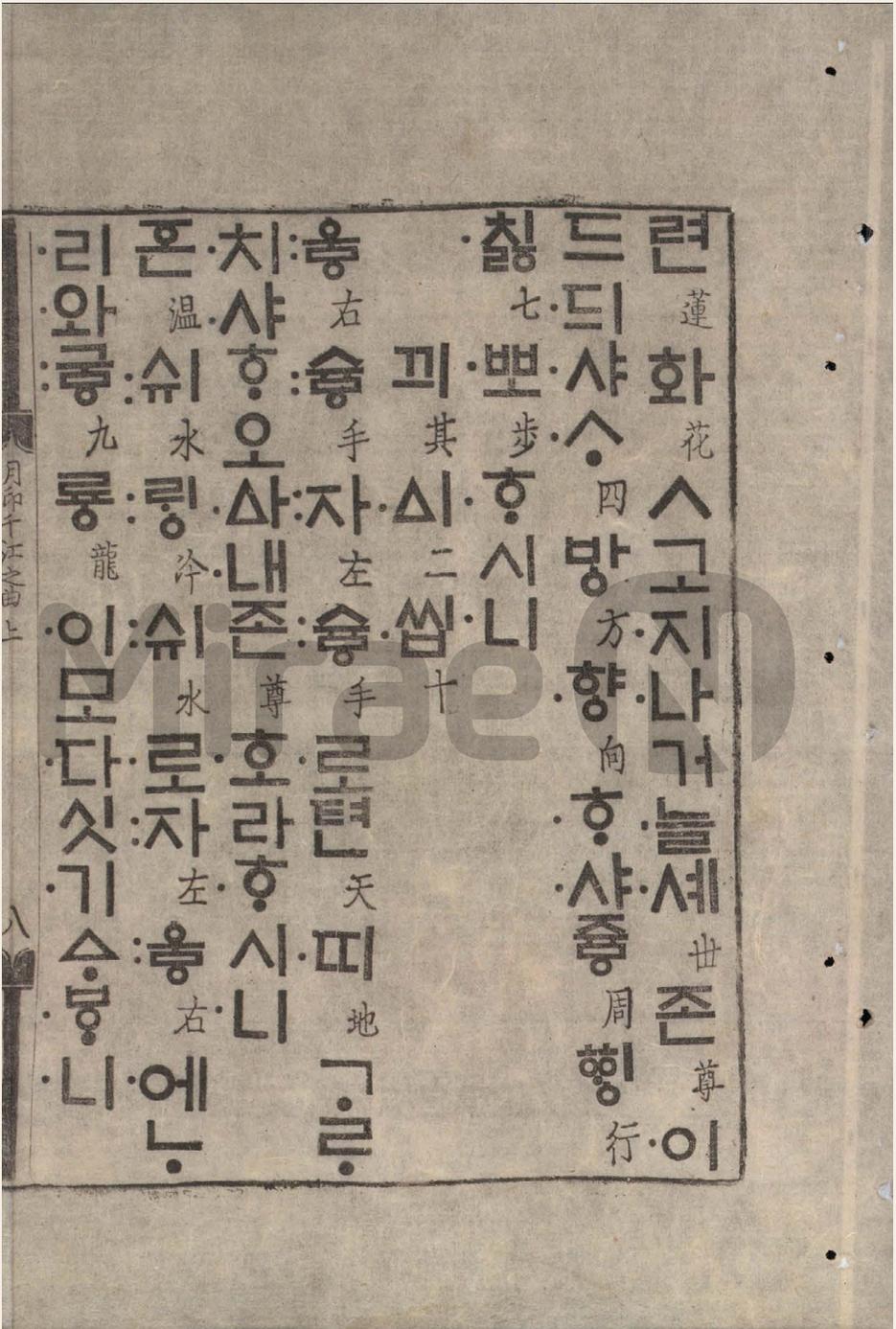
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자·부·샤·홍·右·협·脇·판·誕·생·生·이·스·四·월·영

月·말·八·심·日·이·시·니



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드 디 샹 △ 四 방 方 향 向 향 샹 증 周 흥 行

칠 七 뵤 步 호 시 니

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치 溫 샹 호 오 사 내 존 尊 호 라 호 시 니

온 溫 슈 水 링 冷 슈 水 로 차 左 웅 右 에

리 와 룡 九 룡 龍 이 모 다 싯 기 승 뵤 니

月印千江之面上

八



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<small>衣</small>	때	<small>女</small>	앗	王	늘	<small>龍</small>
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을	썬	배	호	썬	를	똥
스	<small>神</small>	안	야	旬	러	<small>部</small>
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놀	히	방	름	큰	허	<small>德</small>
아	모	어	호	덕	더	음
바	시	마	더	음	니	수
님	수	님	니	새	랑	랑
것	모	의		오		
스	니	오				

月印千江之面上

九





나수 數 업슬 씨 오 노 들 문 숨 노

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중 周 송 昭 왕 王 가 嘉 씨 瑞 료 蘇 소 由 응 由

아라슬 방 노 남 南 궁 郊 애 노 들 호 무 르

시 니

한 漢 명 明 데 帝 스 吉 궁 吉 몽 夢 을 傳 부 傳 의

아라슬 방 노 서 西 천 天 에 使 스 者 자 者

보 내 시 니

피 其 △ 二 십 十 망 八

여·원·못·가·온·디·몸·커·니·우·늘·롱 龍·을·현

맛·벌·에·비·늘·을·생·라·표

오 五 ·식 色 ·온 雲 ·가 瑞 ·온·디·쑤 相 ·양 相 ·이·미

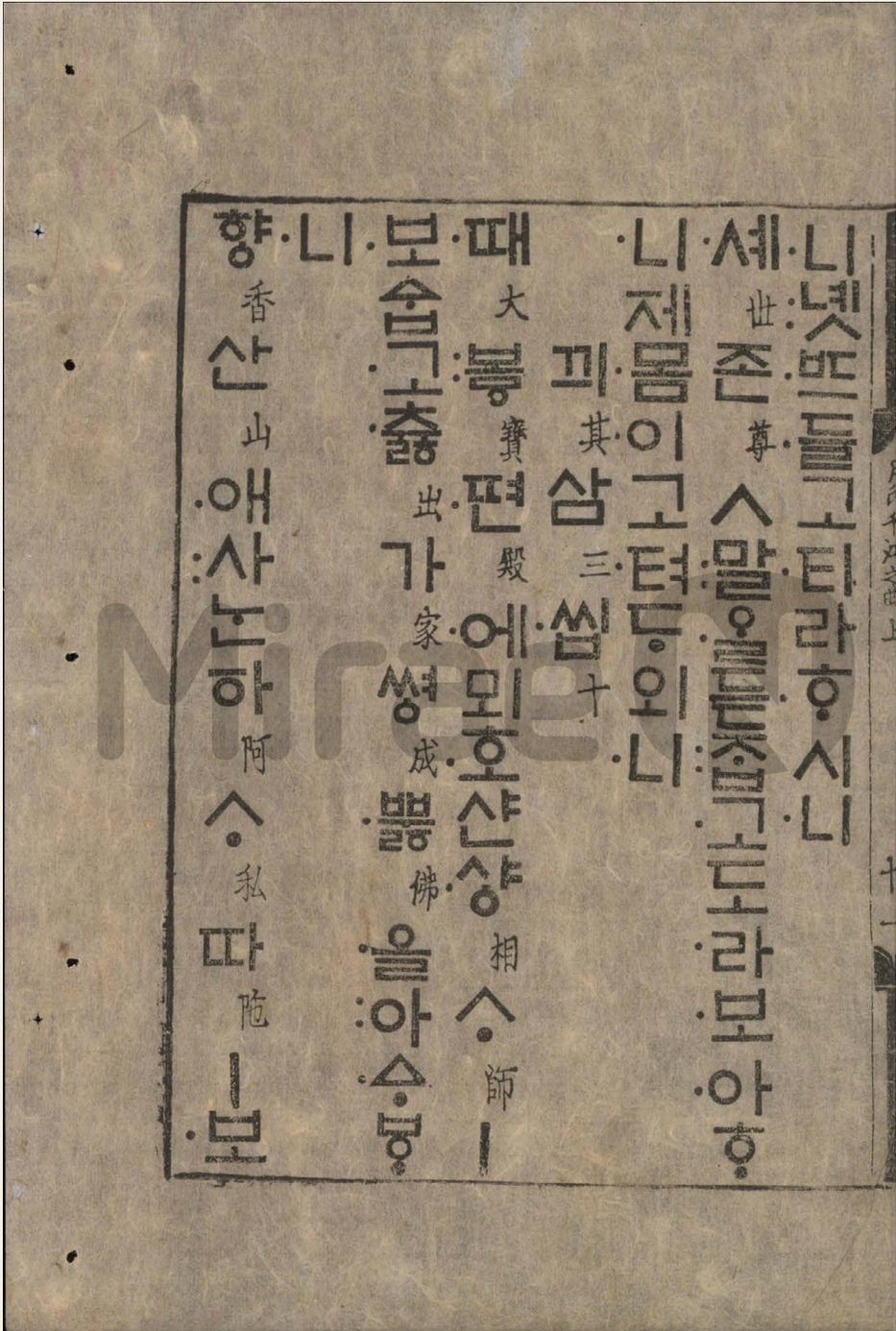
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머·리·죽·스·방·표

피 其 △ 二 십 十 금 九

세 世 ·존 尊 ·오·샤·몰·아·습·고·소·사·미·승·당

月和十江之面上



니.넷.보.고.티.라.호.시.니

세.존.말.을.은.조.노.라.모.아.호

니.제.몸.이.고.터.다.의.니

피.삼.십

때.대.봉.편.에.미.호.상.사.노.아.호

보.습.고.출.가.성.불.을.아.수.부

향.산.애.사.노.아.사.파.노

숨고저의 불고물우승. 니

피 其 삼 三 십 十 일 一

어마님판 短 명 命 호시나열도의주. 람

씨칠 七 월 月 스모름 天 애련 天 하 下 애. 니

리시. 니

아돌님판 誕 잉 生 호시고닐웨기를씨

스 四 월 月 스모름 天 애련 天 상 上 애우.

시. 니

同和士之由上

十一

月江之田

十一

의 其 삼 三 십 十 이 二

빠 婆 라 羅 몬 門 슌 尊 말 言 을 天 씌 神 이

도 道 타 多 씨 慈 샹 祥 빠 婆 실 悉 팔 達 이 意 흠 歆

이 伊 시 施 니

아 阿 바 巴 님 命 명 엿 葉 절 絶 을 天 띠 天 이 意 말 言 이

수 水 울 雲 씨 慈 띠 天 둥 中 띠 天 이 意 일 日 흠 歆 이 意 시 施 니

의 其 삼 三 십 十 삼 三

상 相 스 師 도 道 슌 尊 며 仙 션 仙 신 人 도 道 니 尼 를

下	금	습	△	피	피	칠	씨
	金	습	四	其	七		
아	륜	고	히	삼	봉	밤	나
습	輪	태	海	三	寶	나	즐
고	寶	조	△	십	편	분	문
나	寶	子	물	十	殿	分	별
라	寶	를	이	△	수	別	호
히	寶	세	여	四	미	호	더
다	寶	승	오		며	더	시
오	寶	봉	나		오	시	니
승	寶	시	놀		五	니	
봉	寶	니	마		백		
니	寶		리		女		
	天		예				
	天		못				
	하						

凡月千江之曲上

十三

피 其 삼 三 십 十 오 五

밀 蜜 다 多 라 羅 노 諾 그 格 을 乙 비 比 화 化 아 阿 알 唵

태 太 조 子 슌 諄 말 末 을 乙 문 文 순 遵 붕 崩 니 尼

태 太 조 子 논 論 여 耶 손 孫 내 內 그 格 을 乙 아 阿 니 尼 비 比 화 化 아 阿

리 利 실 唵 밀 蜜 다 多 라 羅 돌 突 소 小 그 格 리 利 치 叱 시 示

니 尼

피 其 삼 三 십 十 륵 六

석 釋 종 種 이 伊 슬 斯 보 保 디 底 태 太 조 子 | 출 出

가<sup>家</sup> 호<sup>子</sup>시<sup>孫</sup>면<sup>子</sup>조<sup>孫</sup>. 이<sup>子</sup>그<sup>孫</sup>츠<sup>孫</sup>리<sup>孫</sup>이다.  
 아<sup>子</sup>바<sup>孫</sup>님<sup>孫</sup>니<sup>孫</sup>리<sup>孫</sup>. 샐<sup>子</sup>디<sup>孫</sup>늬<sup>孫</sup>쑈<sup>孫</sup>을<sup>孫</sup>을<sup>孫</sup>히<sup>孫</sup>야<sup>孫</sup>샤<sup>孫</sup>며<sup>孫</sup>.  
 놀<sup>子</sup>이<sup>孫</sup>그<sup>孫</sup>외<sup>孫</sup>야<sup>孫</sup>오<sup>孫</sup>리<sup>孫</sup>야.

피<sup>其</sup>삼<sup>三</sup>십<sup>十</sup>칠<sup>七</sup>

태<sup>太</sup>조<sup>子</sup> 피<sup>妃</sup>조<sup>子</sup> 스<sup>子</sup>금<sup>金</sup> 샐<sup>像</sup>을<sup>像</sup>

밍<sup>鳴</sup>그<sup>婦</sup>르<sup>婦</sup> 샐<sup>婦</sup>뵙<sup>婦</sup> 득<sup>德</sup>을<sup>德</sup> 쓰<sup>德</sup>시<sup>德</sup>니<sup>德</sup>이다.

집<sup>執</sup>땅<sup>杖</sup> 석<sup>釋</sup>의<sup>釋</sup>쑈<sup>釋</sup>이<sup>釋</sup>금<sup>釋</sup> 샐<sup>像</sup>이<sup>像</sup>근<sup>像</sup>

호<sup>水</sup>샤<sup>精</sup>쑈<sup>精</sup> 정<sup>精</sup>을<sup>精</sup>바<sup>精</sup>드<sup>精</sup>시<sup>精</sup>니<sup>精</sup>이다.

庚申年十月十四日

十四

피 其삼 三십 十팔 八

사 회 를 는 히 야 직 조 들 문 미 다 는 들 만  
을 거 스 수 봉 니

아 바 님 이 의 疑심 心 하 샤 직 조 들 만  
은

샤 나 랫 사 롬 을 다 미 호 시 니

피 其삼 三십 十구 九

난 難파 隨풍 調팔 達은 象쌍 象을 體치 體며

니 아 리 회 나 들 히 힘 이 달 오 미 언 다 니

十四

태 太 · 조 子 · 난 · 호 · 오 · 사 · 상 象 · 을 · 나 · 무 · 티 · 며  
 바 · 다 · 시 · 고 · 들 · 희 · 힘 · 을 · 호 · 기 · 배 · 이 · 기 · 시 · 니  
 피 其 · 십 四 · 십 十  
 제 · 간 · 을 · 더 · 리 · 모 · 들 · 씨 · 들 · 희 · 쏜 · 살 · 이 · 세 · 날  
 뽕 · 쏜 · 배 · 여 · 디 · 니  
 신 神 · 륜 力 · 이 · 이 · 리 · 세 · 실 · 씨 · 호 · 면 · 쏜 · 살  
 이 · 네 · 날 · 그 · 무 · 피 · 배 · 여 · 디 · 니  
 피 其 · 십 四 · 횡 一

月印十江之西上

十五

사·해·살·이·배·여·늘·레  
體  
 아·중·싱·생·을·중·교·하·더·시·니  
 모·해·살·이·막·거·늘·턴·하·다·시·니  
塔  
 초·아·왕·세·를·통·편·하·승·보·니  
傳  
 피·其·소·심·십·이·二  
 고·졸·노·하·시·며·백·뎡·을·노·하·샤·량  
白 蠶  
 兩·뎡·이·하·다·안·조·시·니  
分  
 못·이·슬·저·즈·리·라·백·뎡·뎡·뎡·무·느·리  
白 蠶



호니로모시고. 숨을 내시니

세<sup>西</sup>·북<sup>北</sup>·문<sup>門</sup>·노니·샤매·즈그니·베<sup>比</sup>

릉<sup>立</sup>·승<sup>僧</sup>·을·모·시고·더·욱·바·치·시·니

피<sup>其</sup>·<sup>四</sup>·십<sup>十</sup>·오<sup>五</sup>

아·바·님·기·말·을·방·내·원<sup>願</sup>·을·청<sup>請</sup>·하·샤

지·물·나·아·가·려·터·시·니

태<sup>太</sup>·즈<sup>子</sup>·스·손·자·부·샤·두·눈·물·디·샤·문

門·을·자·펴·막·즈·르·시·니

피 其 四 십 十 륵 六

흥 孝 · 롱 道 · 호 · 실 · 무 · 숨 · 애 · 나 · 가 · 흥 · 후 後 · 날 · 을 · 문

分 · 별 別 · 호 · 샹 · 구 俱 · 이 夷 · 비 · 룰 · 기 · 르 · 치 · 시

니

어 · 옛 · 브 · 신 · 무 · 숨 · 애 · 나 · 가 · 실 · 가 · 저 · 호 · 샹 · 태

太 · 조 子 · 스 · 겨 · 티 · 안 · 창 · 봉 · 시 · 니

피 其 四 십 十 칠 七

아 · 바 · 님 · 문 分 · 별 別 · 호 · 샹 · 구 · 호 · 각 · 시 · 도 · 관

同和十工書上

十七

天命千江之上

봉 風 流 上 소리로 선 善 心 음 마 나

시 니 淨 거 居 天 의 신 神 力 에 더 러 온

정 淨 거 居 天 의 신 神 力 에 더 러 온

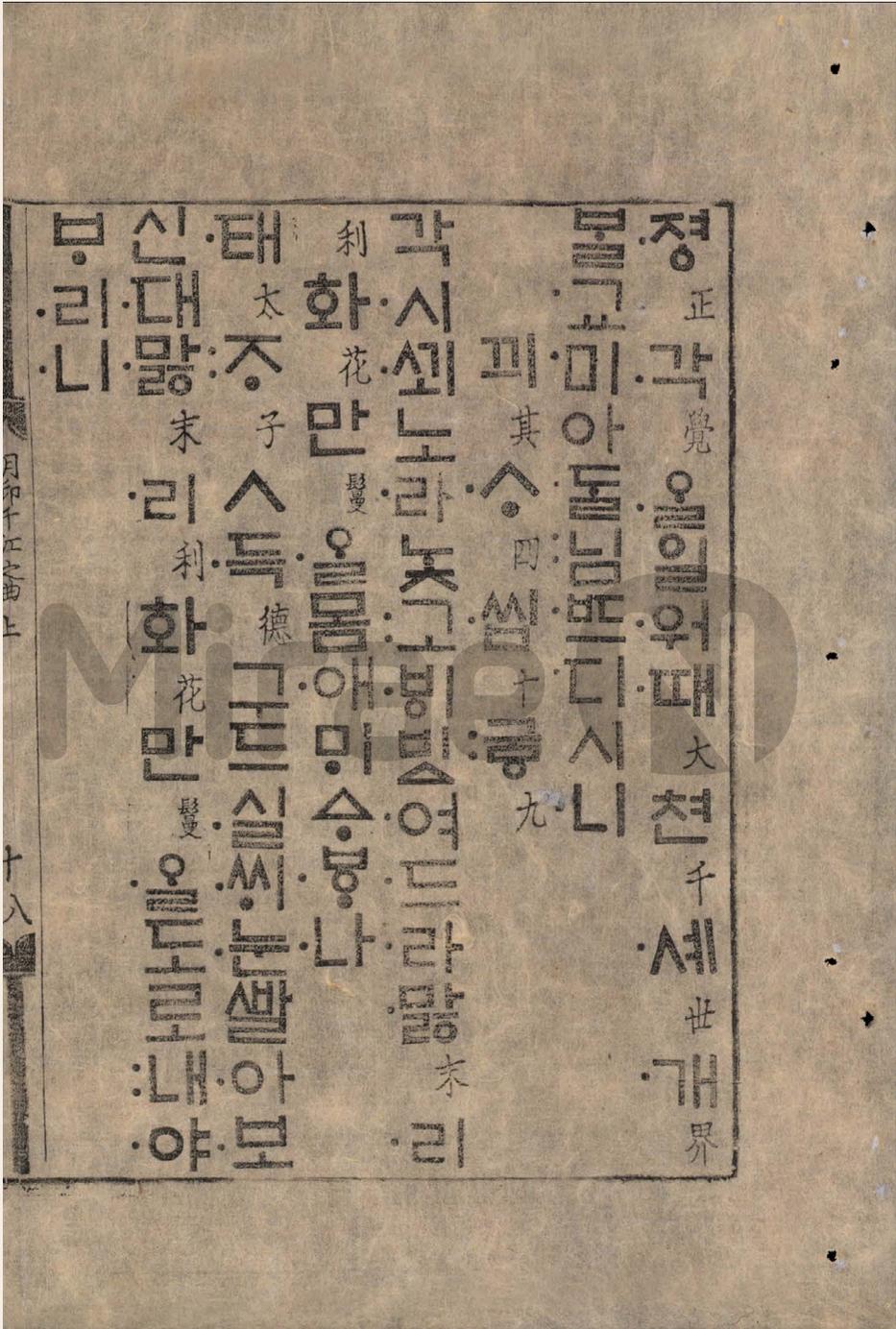
각 시 돌 과 봉 風 流 上 소리로 욕 欲 心

心 음 학 스 봉 니

피 其 四 십 十 八

칠 七 봉 寶 천 千 조 子 로 스 四 天 下

다 스 료 미 아 바 님 또 디 시 니



정 正 각 覺 율 律 율 律 위 威 때 大 천 千 세 世 개 界

불 佛 고 高 미 美 아 阿 돌 兜 님 尼 보 波 디 提 시 施 니

파 其 소 四 십 十 구 九

각 各 시 詩 쇠 所 노 羅 라 囉 노 囉 구 九 빙 氷 빙 氷 여 耶 드 都 라 羅 말 末 리

刹 刹 화 花 만 曼 음 音 애 愛 미 美 승 僧 봉 奉 나

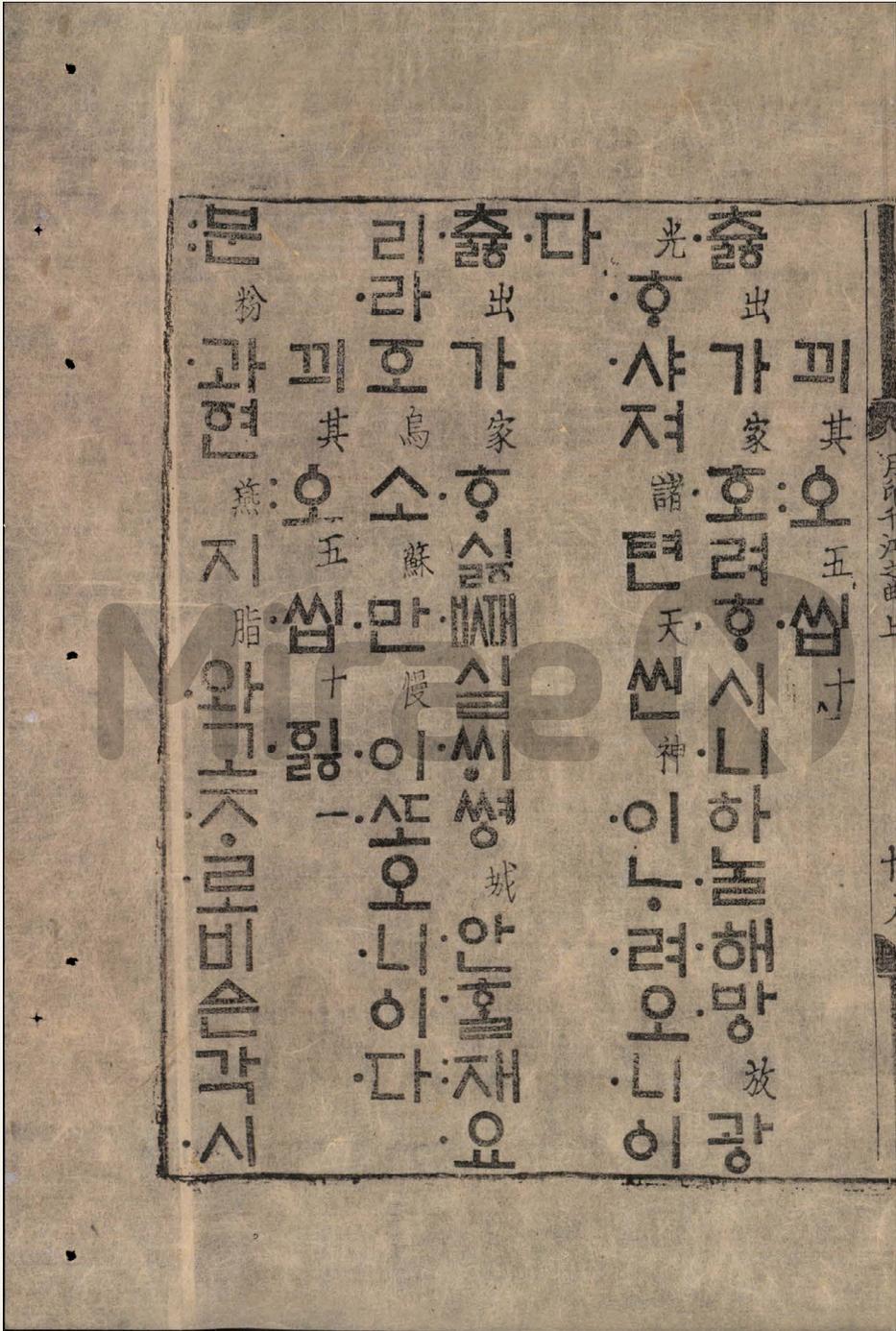
태 太 조 子 스 斯 득 德 그 各 르 爾 실 室 씨 施 는 能 샅 索 아 阿 보

신 新 대 大 말 末 리 利 화 花 만 曼 음 音 도 都 로 羅 내 能 야

부 夫 리 利 니

月和十江之海上

十八



其 五 十  
 其 五 十

출 出 가 家 호 呼 려 嚮 시 示 하 下 놓 落 해 海 망 放 광 光

光 호 呼 사 沙 저 諸 천 天 썬 神 이 伊 노 嚮 오 吳 니 伊

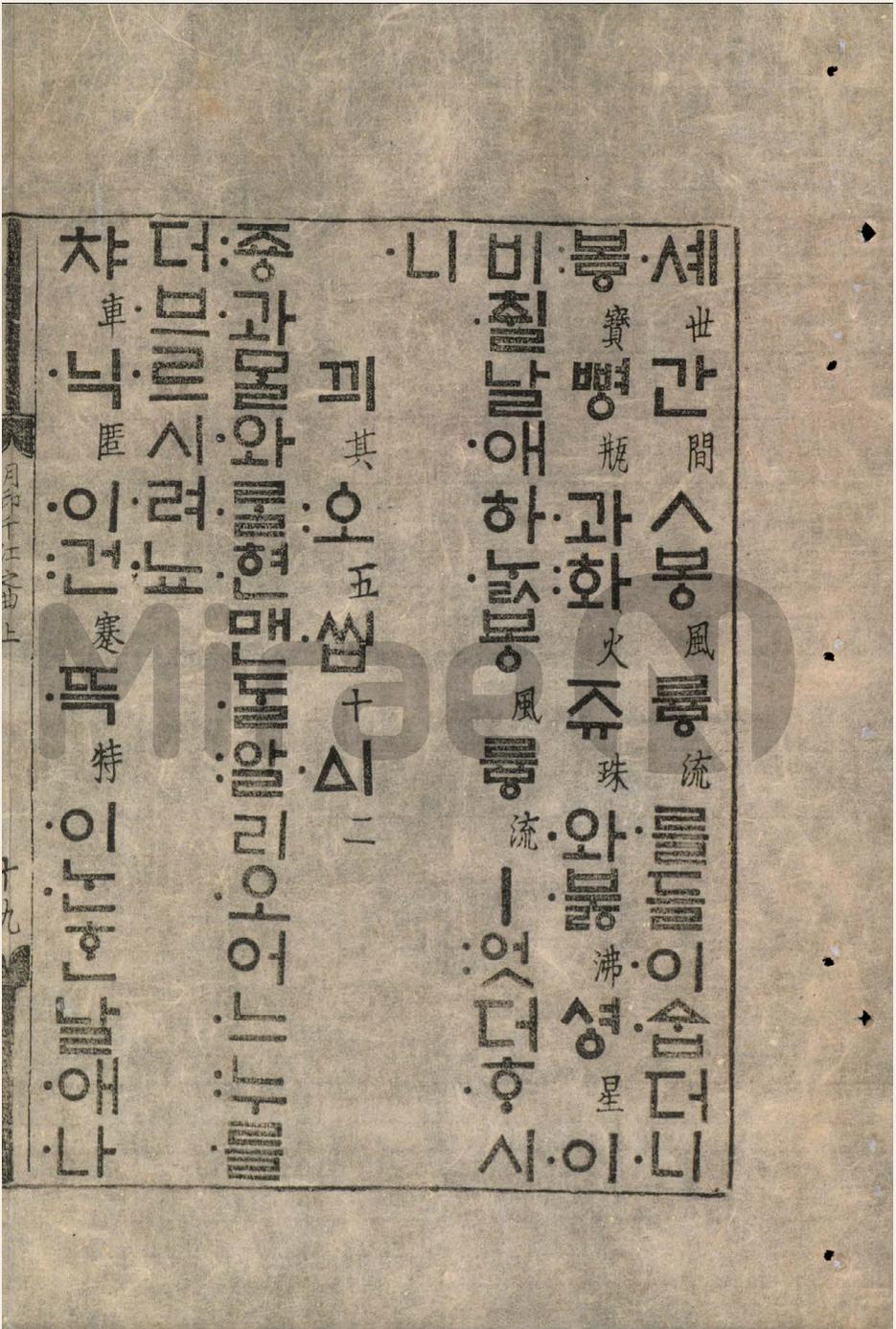
다 出 가 家 호 呼 실 實 배 配 실 實 썬 城 안 安 호 呼 재 在 요 有

출 出 가 家 호 呼 실 實 배 配 실 實 썬 城 안 安 호 呼 재 在 요 有

리 里 라 羅 호 呼 소 蘇 만 慢 이 伊 쏘 蘇 오 吳 니 伊 다 大

피 其 오 五 십 十 횡 一

분 粉 과 瓜 현 燕 지 脂 안 安 고 古 스 斯 루 魯 비 比 손 孫 각 各 시 示



세 世 간 間 > 몽 風 통 統 름 統 들 이 습 더 니

봉 寶 병 瓶 과 화 火 주 珠 와 沸 병 星 성 星 이

비 칠 날 애 하 늘 봉 風 통 流 | 잇 더 후 시

니 피 其 오 五 십 十 이 二

중 과 물 와 료 현 만 노 알 리 어 가 는

다 드 르 시 려 노

차 車 닙 匿 이 건 蹇 특 特 이 건 후 갈 애 나

月和十江之由上

十九

수·호·씨·이·동·호·하·다·브·르·시·니

其 其 오 五 십 十 삼 三

디·나·건·무·無·량·量·검·劫·에·승·修·행·行·이

니·그·심·씨·몬·일·우·음·갓·의·疑·심·心·이·업·

스·시·나

미·未·리·來·엿·중·衆·싱·生·동·호·정·精·진·進

을·모·시·립·씨·아·니·우리·라·명·盟·씨·誓·후

시·니·이·다

戶部千江之由上

十九

<p>피 其 오 五 십 十 오 五</p>	<p>르 르 시 니</p>	<p>천 天 이 바 다 허 虛 콩 空 트 트 샤 山 산 이 니</p>	<p>소 四 천 天 왕 王 이 묘 습 그 말 말 을 쳐 諸</p>	<p>호 시 니</p>	<p>聲 말 말 호 샤 성 城 을 남 아 산 山 을 향 向</p>	<p>십 十 망 方 세 世 개 界 보 고 소 獅 조 子 성</p>	<p>피 其 오 五 십 十 소 四</p>
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초	뜬	야	피	시	봉	지	설
스	달	耶	其	며	寶	시	雪
뵈	아	輸	오	정	관	며	산
니	태	니	왕	正	冠	뻐	山
	太	니	王	각	형	煩	코
	子	울	십	覺	瓔	능	苦
	子	어	륙	일	락	惱	행
	사	신	六	위	珞	브	行
	마	마		도	으	러	림
	리	룬		라	차	모	林
	로	데		가	車	료	애
	를	帝		려	닉	려	마
	탑	석		하	匪	호	리
	탑	釋		시	일	시	를
	애	은		니	주	니	무

아·바·님·을·홍·신·도·를·정·거·룸·천·온·뜰  
淨 居 天  
 달·아·태·조·스·몸·애·가·사·니·피  
太 子 袈 裟  
 스·뎡·니·피  
 피·其·오·五·십·十·칠·七  
 등·寶·관·이·오·나·늘·아·바·님·모·시·고·짜  
冠 妃  
 해·디·영·아·르·시·니·子  
 건·蹇·特·독·이·오·나·늘·피·妃  
子  
 고·고·갠·안·아·아·르·시·니·子  
 보·시

一千九百一十一年

피 其 오 五 십 十 많 八

하 阿 람 藍 가 迦 란 蘭 이 그 에 불 不 용 用

처 處 평 定 을 삼 三 년 年 을 니 기 시 니

홍 鬱 등 頭 람 藍 불 弗 의 그 에 비 非 비 非

상 想 처 處 평 定 을 삼 三 년 年 을 쏘 니 기

시 니

피 其 오 五 십 十 글 九

야 耶 슈 輸 | 전 前 세 世 예 六 리 里 돌



프니남남신 臣 하 下 의 疑 심 心 아 니

호시니

피 其 륵 六 십 十 일 一

까 伽 싸 閣 산 山 크 苦 행 行 애 六 륵 六 년 年

을 안 조 샤 마 리 우 희 가 치 샷 기 치 니

공 僑 띠 陳 셔 如 우 무 에 삼 三 뿐 分 이 슬

호 샤 술 위 우 희 천 시 러 보 내 시 니

피 其 륵 六 십 十 이 二

잡雜·층草·목木·것·거·다·가·노·출·거·우·수

·문·도·도·도·숨·잇·든·뫼·우·시·리·여

·호·날·밭·을·좌·샤·솔·히·여·위·신·도·들·금金·쇠

·잇·든·가·시·시·리·여

피其·륙六·십十·삼三

니尼·련連·쉬水·예·목沐·욕浴·호·샤·나·리

라·너·기·시·니·즘·게·남·기·가·지·들·구·피·니

·보·菩·떼·提·쑤·樹·에·가·려·호·샤·좌·상·것·스

月印千江面上

二十三

량·홍·시·니·당·長·자·者·  
|·쪼·이·죽·粥·  
을·만

즈·뎡·니

피·其·  
육·六·  
십·十·  
스·四

가·지·를·자·부·샤·무·티·다·거·시·늘·둥·  
兜

천·天·  
이·가·  
사·  
니·피·수·뎡·니

죽·粥·  
을·좌·시·고·바·리·들·더·다·시·늘·  
天

데·帝·  
석·釋·  
이·탑·  
애·  
초·수·뎡·니

피·其·  
육·六·  
십·十·  
오·五



바	요	방	정	제	공	득
<small>波</small>		<small>放</small>	<small>正</small>		<small>吉</small>	<small>德</small>
썬	리	광	각	피	상	똥
<small>旬</small>	라	<small>光</small>	<small>覺</small>	<small>其</small>	<small>祥</small>	<small>重</small>
이		홍	을	록	똥	호
심		샤	일	<small>六</small>	<small>重</small>	샤
을		바	우	십	호	사
쉬		<small>波</small>	시	<small>十</small>	샤	히
고		썬	릴	칠	히	드
신		<small>旬</small>	씨	<small>七</small>	손	러
<small>臣</small>		이	마		으	치
하		를	<small>魔</small>		로	니
<small>下</small>		향	궁		셔	
와		<small>降</small>	<small>宮</small>		르	
의		히	에		시	
					실	

議  
 은  
 論  
 하  
 야  
 구  
 瞿  
 탐  
 曇  
 이  
 를  
 향  
 降  
 히  
 요  
 리  
 라

피  
 其  
 륵  
 六  
 십  
 十  
 많  
 八

세  
 솔  
 을  
 모  
 내  
 야  
 여  
 러  
 말  
 수  
 동  
 며  
 감  
 廿  
 로

露  
 물  
 권  
 勸  
 호  
 수  
 닐  
 니

중  
 衆  
 병  
 兵  
 을  
 모  
 화  
 온  
 양  
 樣  
 조  
 子  
 一  
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야  
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 淨  
 병  
 瓶  
 을  
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피  
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 十  
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 九

月  
 和  
 千  
 江  
 之  
 南  
 上

二  
 十  
 五

백<sup>白</sup>·홍<sup>毫</sup>·문<sup>文</sup>·견<sup>堅</sup>·지<sup>止</sup>·시<sup>示</sup>·니<sup>尼</sup>·각<sup>各</sup>·시<sup>示</sup>·다<sup>大</sup>·려<sup>麗</sup>·뫼<sup>妙</sup>·아<sup>阿</sup>

래<sup>來</sup>·린<sup>林</sup>·거<sup>居</sup>·시<sup>示</sup>·업<sup>業</sup>·게<sup>各</sup>·도<sup>道</sup>·외<sup>外</sup>·니<sup>尼</sup>

황<sup>一</sup>·홍<sup>毫</sup>·도<sup>道</sup>·아<sup>阿</sup>·니<sup>尼</sup>·무<sup>無</sup>·시<sup>示</sup>·니<sup>尼</sup>·귀<sup>鬼</sup>·병<sup>兵</sup>·도<sup>道</sup>

진<sup>震</sup>·삼<sup>三</sup>·개<sup>各</sup>·나<sup>拿</sup>·아<sup>阿</sup>·드<sup>大</sup>·디<sup>地</sup>·문<sup>文</sup>·게<sup>各</sup>·도<sup>道</sup>·외<sup>外</sup>·니<sup>尼</sup>

피<sup>其</sup>·칠<sup>七</sup>·십<sup>十</sup>

각<sup>各</sup>·시<sup>示</sup>·견<sup>堅</sup>·미<sup>美</sup>·영<sup>映</sup>·계<sup>界</sup>·멸<sup>滅</sup>·어<sup>兒</sup>·골<sup>骨</sup>·슈<sup>髓</sup>·영<sup>映</sup>·호<sup>好</sup>·단<sup>丹</sup>

멸<sup>滅</sup>·어<sup>兒</sup>·미<sup>美</sup>·트<sup>吐</sup>·니<sup>尼</sup>·영<sup>映</sup>·계<sup>界</sup>·멸<sup>滅</sup>·어<sup>兒</sup>·려<sup>麗</sup>·니<sup>尼</sup>

간<sup>干</sup>·시<sup>示</sup>·견<sup>堅</sup>·나<sup>拿</sup>·어<sup>兒</sup>·보<sup>保</sup>·니<sup>尼</sup>·하<sup>下</sup>·엇<sup>逸</sup>·니<sup>尼</sup>·영<sup>映</sup>·미<sup>美</sup>·영<sup>映</sup>·호<sup>好</sup>·단<sup>丹</sup>

앞뒤헌아히할미러니

피其칠七십十일一

마魔왕王이노怒호도들통道리理거출

씨무無수數호군軍이정淨병瓶을을본

무우니

세卍존尊이쥁慈심心오로삼三미昧

예드르시니무無수數호도들히련蓮화

花  
니도오니

卷之二十一

二十六

月印千江之上

二十六

피 其 칠 七 십 十 삼 三 이 二

륙 六 천 天 망 八 병 部 귀 鬼 병 兵 이 兵 바 波

쑤 旬 의 意 말 語 느 爾 러 來 와 來 모 母 리 里 피 皮 돌 石 을 也 유 有 우 有 려 려

터 土 니 尼 수 數 천 天 조 子 천 天 녀 女 부 婦

무 無 수 數 천 天 조 子 천 天 녀 女 부 婦

광 光 명 明 보 보 수 水 방 方 도 道 호 湖 숨 息 을 也 내 內 혁 赫 수 水

부 夫 니 尼 명 明 보 보 수 水 방 方 도 道 호 湖 숨 息 을 也 내 內 혁 赫 수 水

피 其 칠 七 십 十 삼 三

月 印 千 江 之 由 上  二 十 七	現 日 之 迷 惑 不 理	魔 王 之 迷 惑 不 理	其 七 十 四	間 愛 之 罪 人 之 罪 人	白 毫 之 罪 人 之 罪 人	瞿 曇 之 罪 人 之 罪 人	寶 冠 之 罪 人 之 罪 人	地 獄 之 罪 人 之 罪 人
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습·던·일·을·마·왕·이·뉘·이·츠·니·이·다

피·其·칠·七·십·十·륙·六

큰·룽·을·지·아·세·존·스·몸·애·감·아

늘·쌍·비·심·으·로·말·아·니·하·시·니

화·花·만·을·링·기·라·존·자·스·머·리

예·연·자·늘·신·통·특·으·로·모·기·르·구

디·미·니

피·其·칠·七·십·十·칠·七

月印千江之曲上

二十八

月印千江之曲上

二十八

바리짖. 리난. 쇠가. 출어. 마른. 쯤. 慈 비 悲

심 心 . 인. 로. 구. 지. 동. 모. 르. 시. 니.

수. 플. 에. 나. 난. 부. 테. 거. 출. 연. 마. 른. 공. 恭 경

敬 심 心 . 인. 로. 피. 약. 期 . 은. 니. 주. 니.

其 其 . 칠 七 . 십 十 . 망 八 .

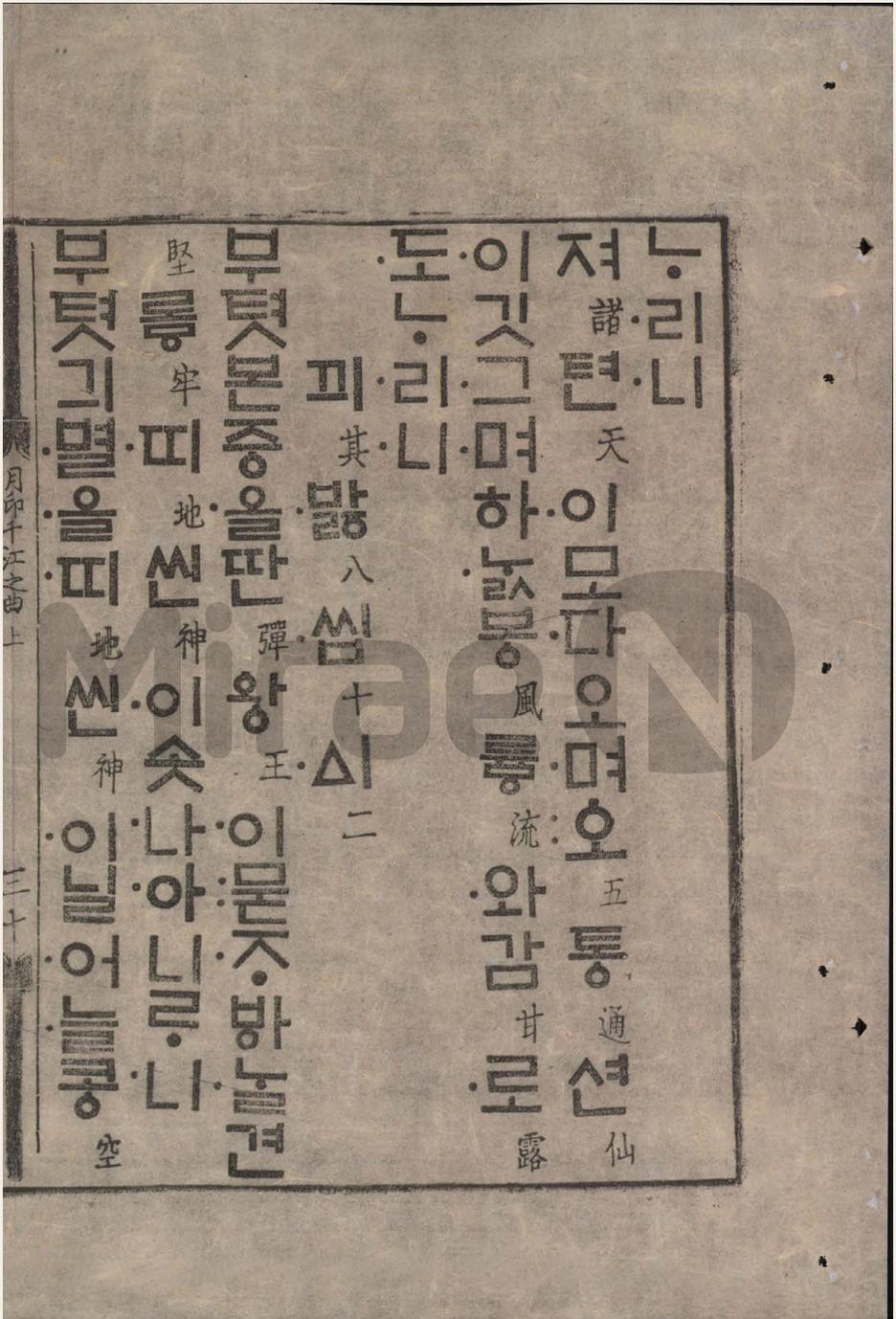
구. 지. 동. 모. 르. 사. 도. 세. 卍 존. 尊 스. 덕. 德 님

스. 방. 죄. 罪 를. 버. 서. 띠. 地 옥. 獄 을. 옥. 아. 나

니







느리니

저<sup>諸</sup>현<sup>天</sup>이모다오며오<sup>五</sup>통<sup>通</sup>선<sup>仙</sup>

이깃그며하<sup>風</sup>날<sup>流</sup>풍<sup>流</sup>와감<sup>甘</sup>로<sup>露</sup>

도느리니

피<sup>其</sup>망<sup>八</sup>십<sup>十</sup>이<sup>二</sup>

부텃본중을판<sup>彈</sup>왕<sup>王</sup>이문즈방<sup>空</sup>놀<sup>空</sup>견

부<sup>堅</sup>텃<sup>牢</sup>지<sup>地</sup>핀<sup>神</sup>이<sup>神</sup>숫<sup>神</sup>나아<sup>空</sup>니<sup>空</sup>라<sup>空</sup>나<sup>空</sup>

부텃<sup>堅</sup>지<sup>地</sup>핀<sup>神</sup>을<sup>神</sup>피<sup>神</sup>지<sup>地</sup>핀<sup>神</sup>이<sup>神</sup>닐<sup>空</sup>어<sup>空</sup>놀<sup>空</sup>콩<sup>空</sup>

月印千江之曲上

三十一

八月十日江之曲上

三十一

신 神  
천 天  
신 神  
이 소 우 히 알 의 니

피 其  
망 八  
십 十  
삼 三

전 前  
생 生  
애 愛  
승 修  
행 行  
기 記  
프 신 문 文  
수 殊

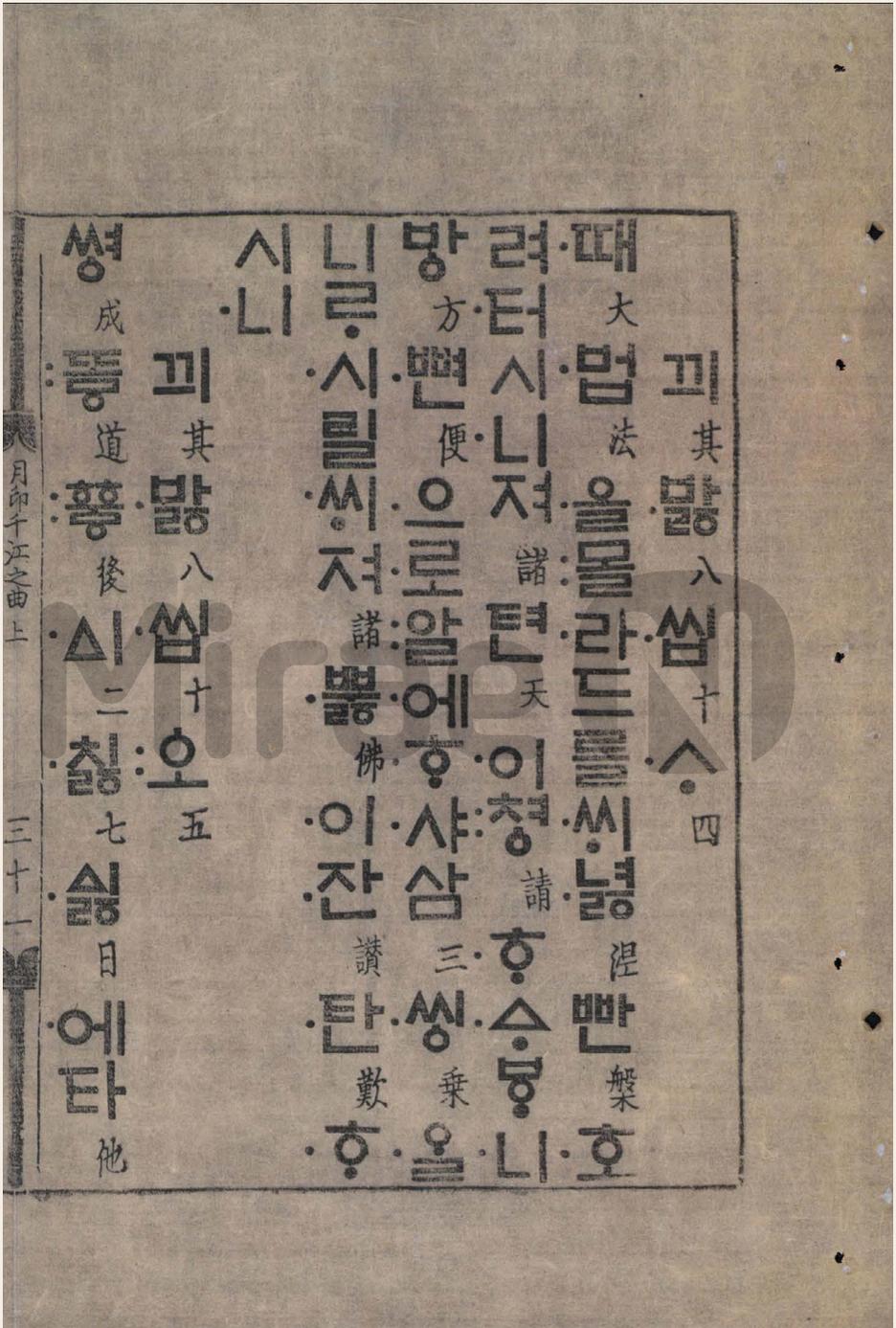
포 普  
현 賢  
돌 獨  
히 已  
느 能  
느 能  
니 能  
니 能  
더 더

시 니

세 世  
개 界  
예 妙  
법 法  
퍼 리 라  
원 圓  
만 滿

불 報  
신 身  
로 盧  
샤 舍  
나 那  
화 華  
엄 嚴

경 經  
을 頓  
문 頓  
공 教  
로 羅  
니 尼  
시 니



피 其 八 십 十 四

대 大 法 을 몰 라 드 름 씨 녕 涅 槃 호

려 터 시 니 저 諸 天 이 청 請 호 스 뵈 니 호

방 方 변 便 으 로 알 에 하 샷 삼 三 씩 乘 으

니 리 시 립 씨 저 諸 佛 이 잔 讚 탄 歎 호

시 니

피 其 八 십 十 五

성 成 道 후 이 二 칠 七 일 日 에 타 他

大月印千江之曲上

三十一

戶部千江表曲上

三十一

화 化 自 在 天 地  
화 經 自 在 天 地

경 經 自 在 天 地  
경 經 自 在 天 地

성 成 道 後 四 十 九 日 後  
성 成 道 後 四 十 九 日 後

차 差 梨 尼 迦 加 加 加 加  
차 差 梨 尼 迦 加 加 加 加

좌 坐 安 坐 安 坐  
좌 坐 安 坐 安 坐

피 其 八 十 六  
피 其 八 十 六

홍 洪 洪 洪 洪 洪 洪 洪  
홍 洪 洪 洪 洪 洪 洪 洪

스 斯 斯 斯 斯 斯 斯 斯  
스 斯 斯 斯 斯 斯 斯 斯





八 月 卽 千 江 之 曲 上

三 十 一

넷·날·애·바·리·를·어·더·베  
毗로·자·나

那·말·로·우·날·일·을·기·드·리·습·더·니

우·날·또·들·문·일·위·베  
毗사·문·왕

王·이·말·로·넷·날·원·을·일·우·스·뵈·니

其·망·入·심·十·궁·九

世·존·尊·入·慈·비·悲·심·心·에·호·나·호

바·드·면·네·入·숨·이·나·入·디·문·호·리

世·존·尊·入·神·통·通·力·에·호·디·누

르시니네바리브터어우니

피其공九십十

쁘드들올히너기샤뵤佛법法승僧니르

시고계偈지샤쏘니르시니

말을올히너기샤터리뵤쥬시고손

투뵤쏘쥬시니

피其공九십十일一

무無량量겁劫우희션燃등燈셔如리

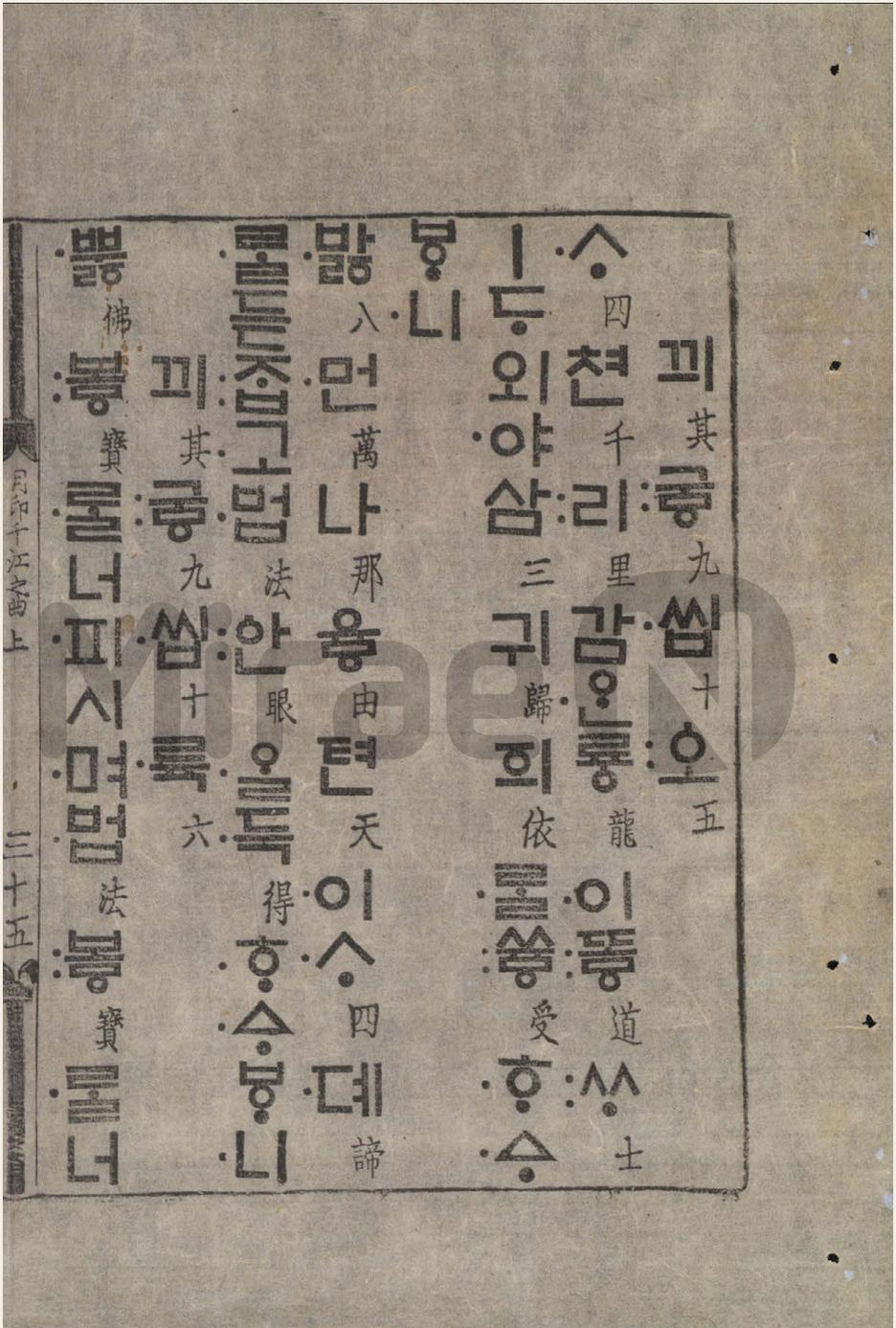
月印千江之上

三十三









피 其 九 公 十 五

천 千 里 龍 道 士

외야삼귀의의의의

만나웅천이사대

법안을득하사보니

피 其 九 公 十 六

불 보 물 니 피 시 며 법 보 물 니

月印千江之海上

三十五

땅 丈 륙 六 신 身 이 모 샤 현 으 슬 니 브 샤	돈 頓 공 教 를 뉘 아 라 든 즈 뎡 리	샤 舍 나 那 신 身 이 모 샤 보 비 웃 니 브 샤	피 其 궁 九 십 十 칠 七	이 讚 탄 歎 하 며 천 天 룡 龍 말 八 뎡 部	피 地 신 神 이 讚 탄 歎 하 며 궁 空 면 天	피 시 며 승 僧 뎡 寶 물 쏘 너 피 시 니
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점 漸 교 教 을 을 아 아 다 다 아 아 라 라 든 든 스 스 님 님 니 니

피 其 구 九 십 十 망 八

마 摩 곱 竭 따 陀 스 斯 병 瓶 사 沙 | 세 世 존 尊

스 尊 기 스 보 보 디 디 퉁 道 을 을 일 일 우 우 샤 샤 날 날 령 令 救

호 호 쇼 쇼 셔 셔 호 호 니 니

가 迦 섬 葉 흥 興 비 卑 라 羅 | 귀 國 신 人

을 을 뫼 뫼 리 리 라 라 지 지 물 물 지 지 스 스 룡 龍 을 을 치 치 더 더 니 니

피 其 구 九 십 十 구 九

月如十江之面二

三十六

남기 높고 구름이 휘돌아 하얀 여름을 다

따먹느니

술術 법法 이 높다 호놀릉龍 응향降 백

服 히면 외 동道 고돌아 니스 조공 리

피其 횡一 백百

한 안 불否 를 문 주고 변飯 좌 소 성 청請

커 늘 자 리 를 밀 이 라 하 시 니

방房 을 아 니 만 스 방 법法 으 로 막 습 거

늘<sup>龍</sup>·당<sup>龍</sup>·을<sup>龍</sup>·밀<sup>龍</sup>·이<sup>龍</sup>·라<sup>龍</sup>·하<sup>龍</sup>·시<sup>龍</sup>·니<sup>龍</sup>

피<sup>其</sup>·황<sup>一</sup>·백<sup>百</sup>·황<sup>一</sup>

룡<sup>龍</sup>·이<sup>龍</sup>·불<sup>龍</sup>·을<sup>龍</sup>·토<sup>龍</sup>·호<sup>吐</sup>·야<sup>龍</sup>·모<sup>龍</sup>·단<sup>龍</sup>·일<sup>龍</sup>·을<sup>龍</sup>·호<sup>龍</sup>·씨<sup>龍</sup>

룡<sup>龍</sup>·당<sup>龍</sup>·을<sup>龍</sup>·말<sup>龍</sup>·이<sup>龍</sup>·습<sup>龍</sup>·더<sup>龍</sup>·니<sup>龍</sup>

욕<sup>欲</sup>·화<sup>火</sup>·를<sup>龍</sup>·홍<sup>龍</sup>·마<sup>龍</sup>·쁘<sup>龍</sup>·샤<sup>龍</sup>·해<sup>害</sup>·호<sup>龍</sup>·수<sup>龍</sup>·몽<sup>龍</sup>·리<sup>龍</sup>

업<sup>龍</sup>·슬<sup>龍</sup>·씨<sup>龍</sup>·룡<sup>龍</sup>·당<sup>龍</sup>·이<sup>龍</sup>·드<sup>龍</sup>·러<sup>龍</sup>·가<sup>龍</sup>·시<sup>龍</sup>·니<sup>龍</sup>

피<sup>其</sup>·황<sup>一</sup>·백<sup>百</sup>·시<sup>二</sup>

독<sup>毒</sup>·기<sup>氣</sup>·를<sup>龍</sup>·내<sup>龍</sup>·니<sup>龍</sup>·고<sup>龍</sup>·지<sup>龍</sup>·드<sup>龍</sup>·외<sup>龍</sup>·어<sup>龍</sup>·늘<sup>龍</sup>·머<sup>龍</sup>·리<sup>龍</sup>

月印千江之曲上

三十七

龍 龍 이노 怒 를다하니

를이도라디그초름물어늘머리롱

龍 이노 怒 를그치니

피 其 횡 一 뱀 百 삼 三

바리에들어늘물라눈물디니그아니

어리니잇가

광 光 명 明 을보습고물라주구려하니

그아니어엇브니잇가

戶部千江之曲上

三十七

가	가	가	가	야	불
<small>迦</small>	<small>勒</small>	<small>閻</small>	<small>迦</small>	<small>耶</small>	<small>弗</small>
피	섬	짜	섬	니	우
<small>其</small>	<small>葉</small>	<small>自</small>	<small>葉</small>	<small>尼</small>	<small>于</small>
핍	일	스	일	홍	떼
<small>一</small>	<small>然</small>	<small>呵</small>	<small>鬱</small>	<small>逮</small>	<small>逮</small>
백	기	레	모	단	염
<small>百</small>	<small>粳</small>	<small>蠡</small>	<small>單</small>	<small>閻</small>	<small>百</small>
오	니	록	니	형	뽕
<small>五</small>	<small>米</small>	<small>勒</small>	<small>越</small>	<small>浮</small>	<small>四</small>
	롤	과	에	떼	와
	<small>阿</small>	<small>摩</small>	<small>提</small>	<small>提</small>	<small>瞿</small>
	가	하	녀	와	꾸
	<small>阿</small>	<small>摩</small>	<small>提</small>	<small>瞿</small>	<small>瞿</small>
	져	마	러	오	샤
	<small>阿</small>	<small>摩</small>	<small>提</small>	<small>瞿</small>	<small>瞿</small>
	오	샤	오	샤	샤
	<small>阿</small>	<small>摩</small>	<small>提</small>	<small>瞿</small>	<small>瞿</small>
	샤	샤	샤	샤	샤
	<small>阿</small>	<small>摩</small>	<small>提</small>	<small>瞿</small>	<small>瞿</small>

月印千江之曲上

三十八

양 楊 지 枝 ㅅ 들 호 려 호 시 니 네 업 전 마

스 데 帝 석 釋 이 일 위 내 니

우 슌 셸 오 처 호 시 니 네 업 전 돌 호 데 帝

석 釋 이 움 겨 오 니

피 其 황 一 백 百 륙 六

ㅅ 四 천 天 왕 王 천 天 데 帝 석 釋 뱀 梵 천

의 비 츠 든 습 구 사 셸 實 으 아 수 봉 니

혀 는 들 ㅅ ㅅ ㅅ 들 메 운 북 귀 료 비 수 방 사

피·내·일·아·니

피 其 횡 一 뵈 百 칠 七

무·새·드·르·시·니·증·게·남·기·금·거·늘·가·지  
를·자·바·나·시·니

그·롬·애·드·르·시·니·물·결·이·같·아·디·거·늘  
드·들·에·소·사·나·시·니

피 其 횡 一 뵈 百 망 八

이·바·될·머·구·리·라·새·움·무·송·을·낸·대·를

月印千江之曲上

三十九

웨. 돌. 숨. 엿. 다. 시. 니

공. 供 양. 養 응. 應 수. 호. 려. 도. 하. 기. 무. 숨. 으. 난

대. 즉. 卽 세. 時 예. 나. 아. 오. 시. 니

피. 其 횡. 一 뵈. 百 글. 九

천. 千 뵈. 百 욱. 億 면. 變 화. 化 | 샹. 正 통

도. | 노. 포. 신. 돌. 아. 래. 브. 터. 무. 숨. 애. 아. 수.

보. 디

제. 통. 道 리. 理 못. 그. 리. 다. 가. 횡. 一 천. 千 뵈

梵  
 지·志  
 더·들·오·이·날·애·아·머·리·중·스·부

니

피·其  
 힘·一  
 뽕·百  
 십·十

몸·이·업·스·샤·오·오·방·애·미·어·시·놀·힘

천·千  
 배·比  
 쿵·立  
 |·을·위·수·땀·다·니

몸·이·도·라·오·샤·삼·미·현·닐·어·시

놀·힘·一  
 천·千  
 배·比  
 쿵·立  
 |·라·羅  
 한·漢  
 이

드·외·니

月印十江之曲上

四十一





아·돌·님·되	아·니·라·홍	아·마·님·우·무·보	보·내·시·니	아·돌·님·성	리·라·라	아·돌·님·성
對	優		其	成	羅	成
답	따	샤·참·명	궤	뵘	한	佛
答	陁	照	一	優	漢	佛
드·르·샤·참·명	야	세	百	하·샤	홍	하·샤
照	耶	普	十	다	優	하·샤
세	드·려·나·라·가·라·하·시	일·우·리	십	야·아·바·님·모·소·호	다	아·바·님·모·소·호
普			四	耶	陁	아·바·님·모·소·호
				아	耶	아·바·님·모·소·호
				를·들·아	아	아·바·님·모·소·호

일·동·들·아·르·샤·풍  
優  
 따·야  
耶  
 느·려·우·러  
 말·쑈·흥·시·니  
優

피·其·황·一·되·百·십·十·오·五

과·過·검·劫·에·코·행·行·흥·샤·이·제·△·일

우·산·동·들·풍·優·따·阨·야·耶·이·스·릉·흥·니·이·다

열·두·회·그·리·다·가·오·늘·△·드·르·산·동·아

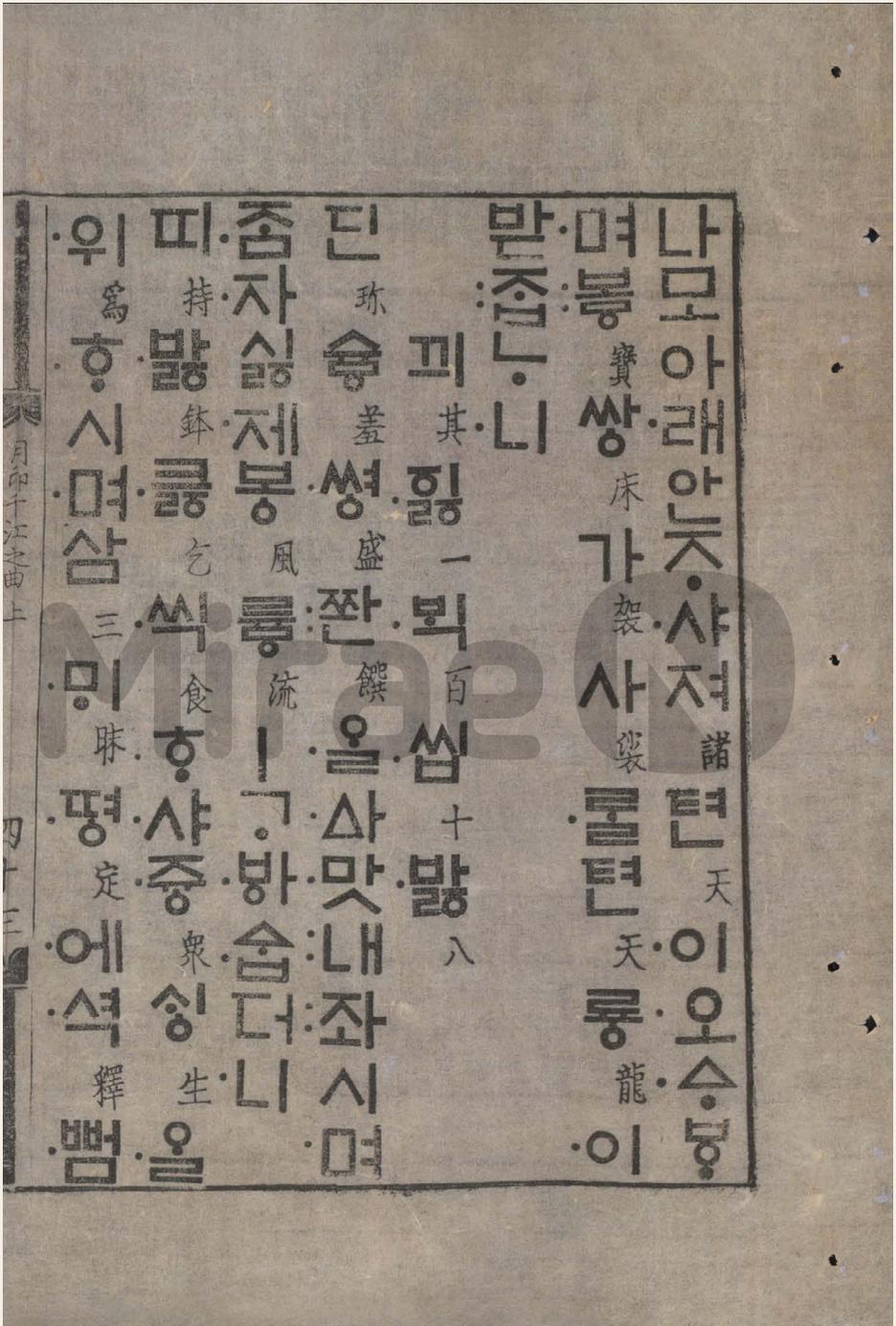
바·님·이·니·라·시·니·이·다

피·其·황·一·되·百·십·十·육·六

大月印千江之苗上

四十二





나모아래안츠샤저천이오승봉  
 며봉상가사롤천룡이  
寶 床 袈 袈 天 天 龍

받잡느니

피힘뉘십말  
其 一 百 十 八

딘승성짚을사맛내좌시며  
玊 羞 盛 饑 十 八

줌자심제봉릉방습더니  
風 流 一 八

띠망쿨씩호샤중싱을  
持 鉢 乞 食 衆 生

위호시며삼미평에석뵤  
爲 三 昧 定 釋

月印千江之曲上

四十二

梵

이:뵈:습:니

其:諍

一:뵈

百:십

十:공

九

보:비:수:문:술:위:예:쌍

象

이:매:더:니:말:은

바:사:매:아:니:알:표:시:리

오:통:메:원:술:위:는:마:인:근:엄:스:니

쌍:象

술:위:는:머:흐:면:문:가:니

其:諍

一:뵈

百:십

十:공

오:스:뵈:이:샤:디:칭:봉:로:수:미:실:씨

寶

四十二

고·봉·신·과·천·천·하·다·시·니

마·리·를·가·스·니·과·누·비·웃·니·프·샤·붓·드

로·미·엇·데·업·스·신·가

피 其 황 一 뵈 百 이 二 씬 十 일 一

모·숨·이·란·아·니·닷·고·우·스·르·범·승·우·물·이

를·아·뭇·그·리·다·니

현·마·칠 七 봉 寶 로·수·며·도·도·타·호·리·잇

가·법 法 엇·오·시·진 眞 실 實 스·오·시·니

四十四

四十四



프거시노

주금사.로.몰.더.라.시.름.이.업.거.니.저.프  
브.디.어.느.이.시.리.잇.고

피.其. 짙. 一. 뉘. 百. △. 二. 십. 十. ㅎ. 四

향. 香. 슈. 水. 예. 沐. 옥. 浴. 더. 草. 시. 草. 흥. 草. 목. 草

가. 水. 서. 水. 리. 水. 예. 水. 격. 水. 샷. 水. 무. 水. 슴. 水. 물. 水. 로. 水. 뱀. 水. 시. 水. 스. 水. 시. 水. 노. 水

정. 正. 통. 道. 一. 모. 一. 시. 一. 노. 一. 외. 一. 야. 一. 기. 一. 물. 一. 에. 一. 목. 一. 沐

正通道 一 모 시 노 외 야 기 물 에 목 沐

凡一千五百

四十五

욕 浴 호 呼 씨 씨 삼 三 독 毒 이 이 업 업 사 사 쾌 快 락 樂

이 이 업 업 스 스 니 니

피 其 황 一 백 百 십 二 오 十 오 五

조 子 식 息 을 을 드 드 사 사 정 正 법 法 모 모 록 錄 실 實

씨 씨 세 世 간 間 스 스 드 드 를 를 을 을 가 가 증 增 버 버 니 니 록 錄 시 詩

삼 三 개 界 궁 救 호 호 령 令 사 사 속 肉 신 身 일 一

우 우 신 新 돌 돌 세 世 간 間 스 스 드 드 를 를 을 을 모 모 습 習 만 滿 너 너

우 신 돌 세 간 스 드 를 을 모 습 만 너

기시리

피其·황一·백百·십二·십十·육六

풍調·광達·이·성性·이·모·딜·씨·허·공虛空

니·애·거·러·모·샤·느·느·기·티·공救·호·려·호·시

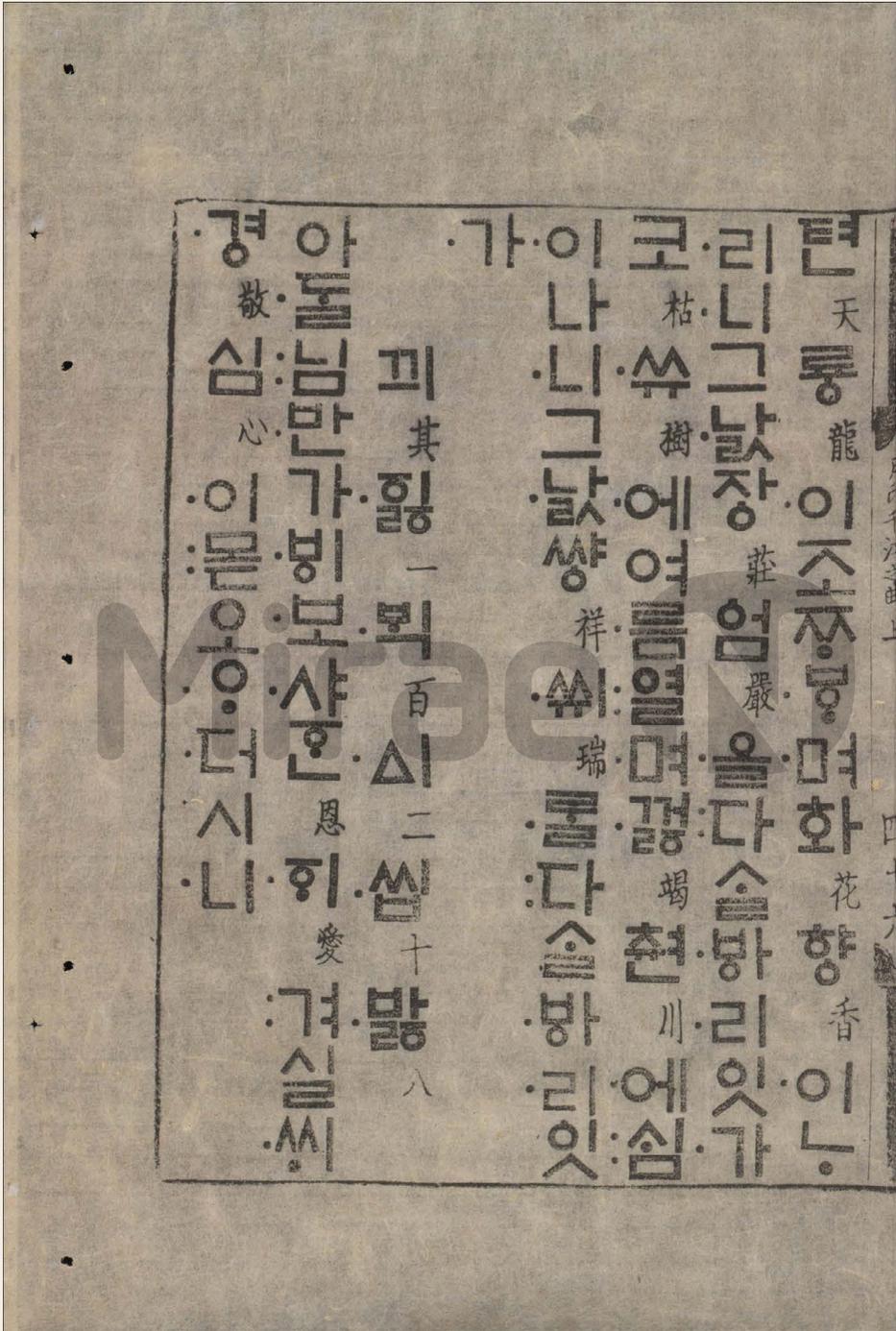
무·렛·거·름·모·수·우·도·본本·리·來·성性

이·모·디·라·나·도·기·티·송術·을·호·려·호·니

피其·황一·백百·십二·십十·칠七

月和十江字面上

四十六



天 龍 雲 霧 花 香 雲 霧  
 天 龍 雲 霧 花 香 雲 霧

枯 樹 莊 嚴 嚴 肅 雲 霧 雲 霧  
 枯 樹 莊 嚴 嚴 肅 雲 霧 雲 霧

瑞 祥 瑞 祥 瑞 祥 瑞 祥 瑞 祥  
 瑞 祥 瑞 祥 瑞 祥 瑞 祥 瑞 祥

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엇. 데. 오. 시. 리. 오. 하. 阿. 難. 이. 되. 對. 답. 答

호. 대. 아. 니. 오. 시. 면. 내. 이. 소. 리. 라.

피. 其. 황. 一. 백. 삼. 三. 십. 十. 삼. 三

놈. 위. 爲. 호. 모. 숨. 은. 먼. 萬. 복. 福. 이. 문. 나. 니.

게. 者. 빠. 婆. 동. 鳥. 이. 도. 호. 일. 수. 호. 리.

문. 점. 머. 근. 모. 숨. 은. 호. 복. 福. 도. 업. 나. 니. 게.

者. 빠. 婆. 동. 鳥. 이. 모. 단. 일. 수. 호. 리.

피. 其. 황. 一. 백. 삼. 三. 십. 十. 삼. 三

四

몸이 어을 어구 머리 제 언 구 밑 씨. 모. 순  
 머. 몸. 도. 제. 언. 구. 미. 러. 니  
 머. 리. 들. 히. 라. 도. 몸. 이. 허. 나. 힐. 씨. 비. 들. 음  
 도. 허. 가. 지. 러. 니

피 其 醜 一 뒤 百 삼 三 십 十 오 五

허. 머. 리. 자. 가. 들. 허. 머. 리. 방. 이. 샅. 구. 허  
 곳. 머. 거. 남. 을. 위. 爲 허. 니  
 두. 머. 리. 구. 방. 이. 셔. 허. 머. 리. 를. 자. 라. 허. 약. 모

月 卯 十 工 字 古 二  
 四 十 九

月江之曲上

四十九

디.낫.먹고.저.도.추.그.니

피 其 황 一 뷁 百 삼 三 십 十 륵 六

도.호.근.곳.머.근.머.리.는.일.홈.이.가 迦 륵 嘍

따 茶 | 러.니.세 世 존 尊 스.몸.이.이.낙.시

러.시.니

모.디.낫.머.근.머.리.는.동 優 빠 婆 가 迦 륵

따 茶 | 러.니.똥 調 딸 達 임.몸.이.더.낙

시.러.니







차	시	다	체	시	업	야
車	니	니	妻	니	스	耶
니	삼	삼	권	피	실	슈
匪	三	三	眷	其	씨	輸
이	년	년	이	질	힘	ㅅ
돌	이	이	도	一	一	慈
아	문	문	외	백	싱	비
보	차	차	수	百	生	悲
내	세	세	방	四	설	심
샤	간	간	하	십	문	心
명	부	부	하	十	뜯	에
盟	리	리	노		기	먼
세	숨	숨	근		장	혜
誓			심		니	미
로			기		르	
			숨			

알외샤디. 통. 리. 일. 위. 노. 라. 오. 려. 호.  
 시. 니.

피. 其. 횡. 一. 뵈. 百. 십. 十. 횡. 一.

록. 鹿. 비. 皮. 옷. 니. 브. 샤. 뫼. 골. 애. 코. 苦. 행. 行.

호. 샤. 록. 六. 년. 年. 에. 도. 라. 오. 샤. 디.

호. 恩. 혜. 惠. 록. 니. 주. 샤. 친. 親. 곤. 近. 히. 아. 니.

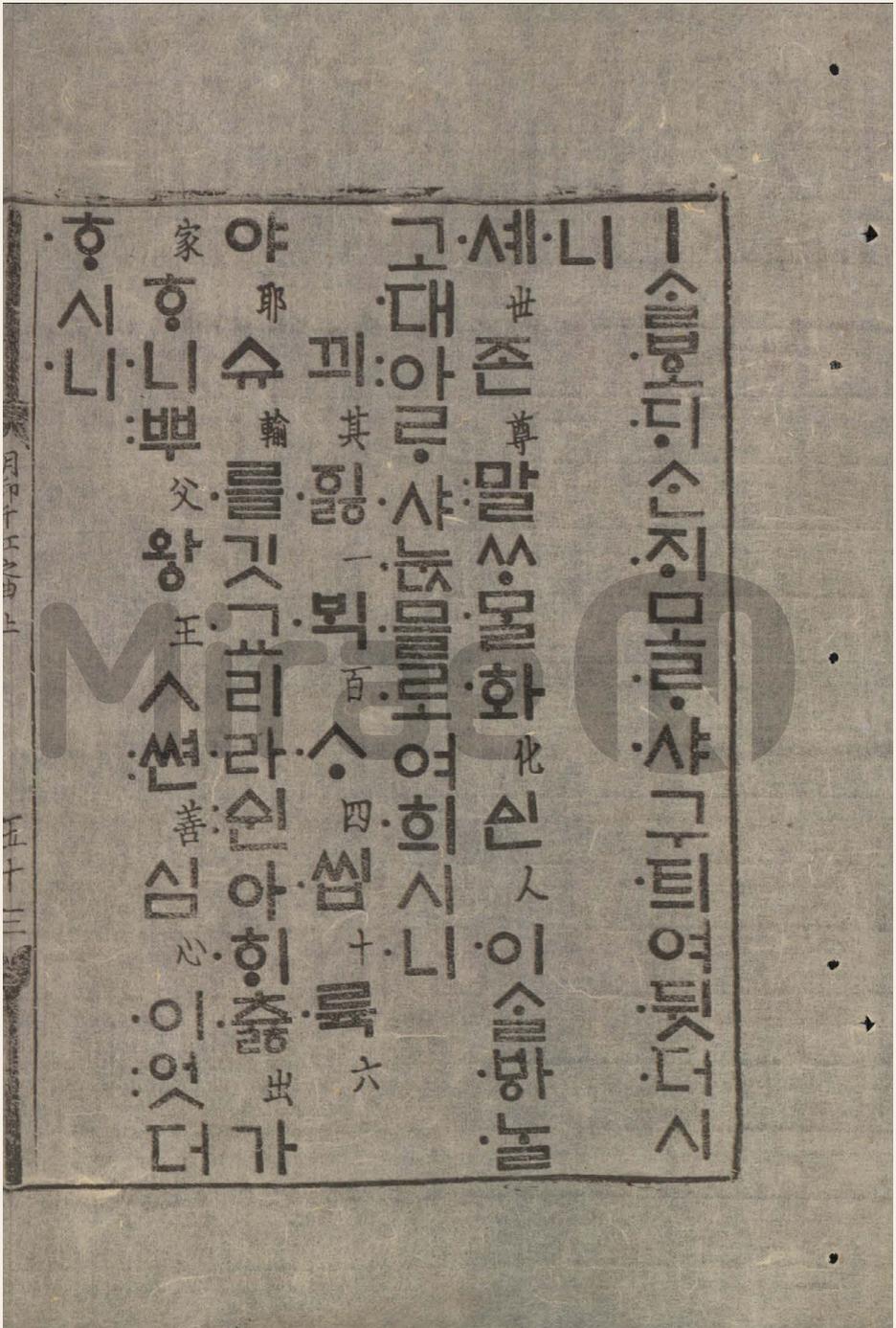
호. 샤. 로. 路. 신. 人. 을. 기. 티. 호. 시. 니.

피. 其. 횡. 一. 뵈. 百. 십. 十. △. 二.

어·머·△·여·히·숨·타·나·고·을·미·터·이·슈·디·어  
 △·아·돌·이·입·게·사·노·이·다  
 신·人·싱·生·을·즐·기·리·잇·가·수·그·를·기·드  
 리·노·니·목·숨·므·거·방·손·수·문·죽·노·이·다  
 피·其·횡·一·뒹·百·△·四·십·十·삼·三  
 션·고·애·환·미·번·디·어·누·를·가·즐·빙·가·사  
 롬·이·라·노·중·싱·만·문·호·이·다  
 사·로·미·이·러·귀·늘·△·아·돌·을·여·히·리·잇

四  
 一  
 百  
 四  
 十  
 三





이.스.람.의.소.칭.모.름.샤.구.티.여.뵈.더.시

세.니 世尊 말.쓰.몰.화 化 신.人 이.스.람.날

고.대.아.르.샤.는.물.로.여.히.시.니

피.其.일.一.백.百.소.四.십.十.륙.六

야.耶.슈.輪.를.깃.그.리.라.신.아.히.출.出.가

호.니.부.父.왕.王.스.션.善.심.心.이.엇.더

호.시.니

五十二卷上

五十二

라羅 온雲 이 공 위 어 시 놀 다 시 설說 법

法 호 시 니 세世 존尊 ㅅ 쟁慈 심心 이 엇

더 호 시 니

피其 황一 뉘百 ㅅ四 십十 칠七

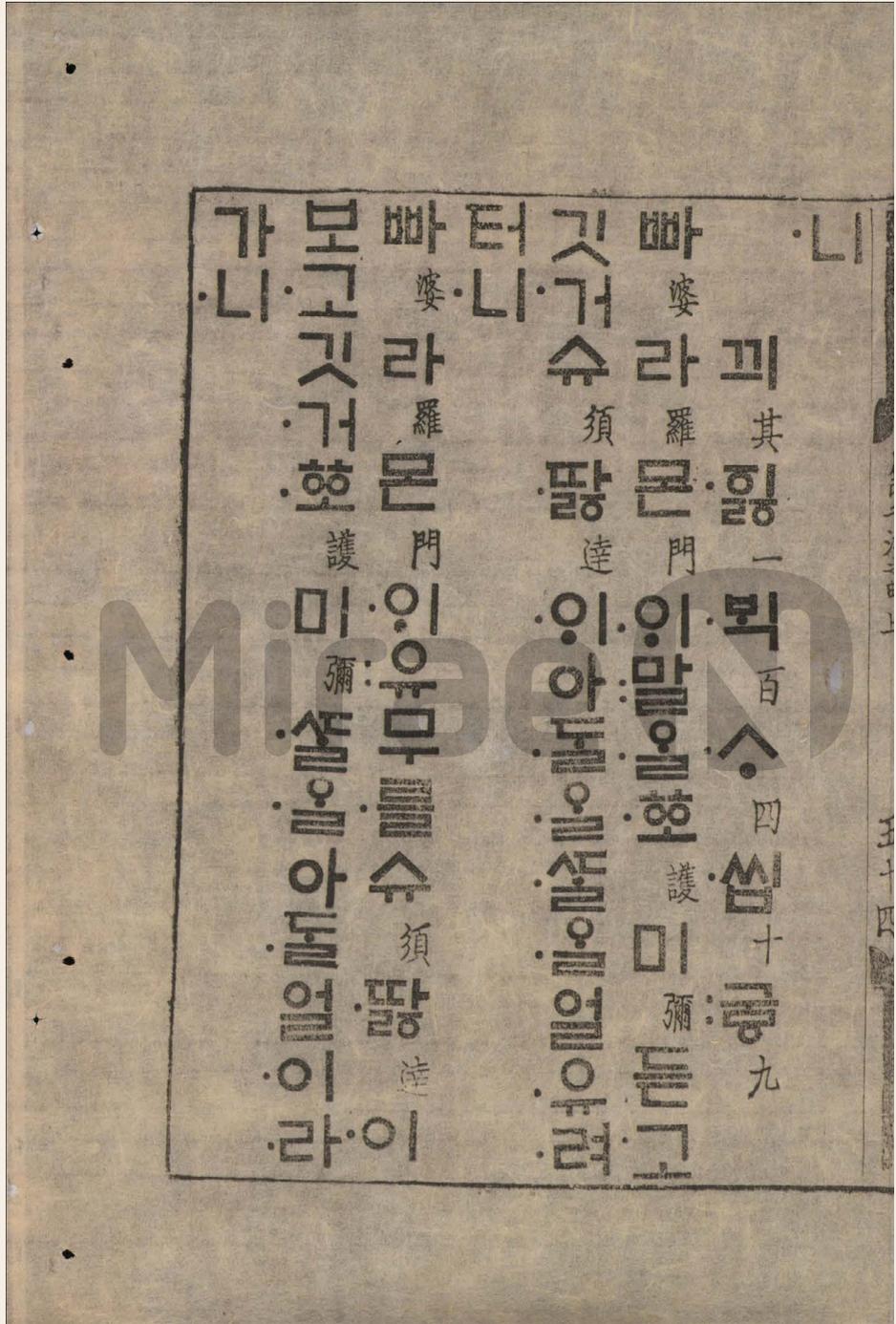
가迦 섭葉 의 동 흥 아 라 허虛 쿵空 이

말 들 흘 이 니 독竹 원園 ㅅ 길 흥 졸卽 씨

時 여 향向 호 니

가迦 섭葉 의 응 돌 아 르 샷 무 테 나 아 모





가 니	보 고 기 거 호 미 솔 을 아 돌 얼 이 라	빠 라 몬 인 우 무 를 수 팔 이	터 니	기 거 슈 팔 이 아 놀 을 솔 을 얼 우 려	빠 라 몬 인 말 을 호 미 돈 그	피 其 일 百 소 四 십 구 九	니
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려: 령 호 니	경 頃 동 東 산 山 애 黃 금 金 을 채 상 로	끼: 祗 따 隨 인 그 에 청 請 호 야 망 入 십 十	마: 다 亭 샤 舍 를 세 콤 지 스 니	샤: 舍 리 利 불 弗 의 그 에 무 라 두 즈 겟 길	피 其 황 一 백 百 오 五 십 十 삼 三	시 니	지 수 려 커 늘 샤 舍 리 利 불 弗 을 근 보 내
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月和千五之南上

五十六



<p>터럭.물.마.음.늘.슈. <small>須</small> <small>達</small>. 이.든.고.목. <small>沐</small></p>	<p>엄. <small>閻</small> <small>浮</small> <small>提</small>. 고평.외. <small>外</small> <small>道</small>. 호</p>	<p>피. <small>其</small> <small>一</small> <small>百</small> <small>五</small> <small>十</small> <small>六</small></p>	<p>호.니. 불. <small>弗</small> <small>達</small>. 이.왕. <small>王</small> <small>스</small> <small>기</small> <small>드</small> <small>러</small> <small>샤</small> <small>솜</small> <small>리</small> <small>창</small></p>	<p>수.니. <small>須</small> <small>達</small>. 이.왕. <small>王</small> <small>스</small> <small>기</small> <small>드</small> <small>러</small> <small>샤</small> <small>솜</small> <small>리</small> <small>창</small></p>	<p>불. <small>弗</small> <small>達</small>. 이.왕. <small>王</small> <small>스</small> <small>기</small> <small>드</small> <small>러</small> <small>샤</small> <small>솜</small> <small>리</small> <small>창</small></p>	<p>수.니. <small>須</small> <small>達</small>. 이.왕. <small>王</small> <small>스</small> <small>기</small> <small>드</small> <small>러</small> <small>샤</small> <small>솜</small> <small>리</small> <small>창</small></p>	<p>불. <small>弗</small> <small>達</small>. 이.왕. <small>王</small> <small>스</small> <small>기</small> <small>드</small> <small>러</small> <small>샤</small> <small>솜</small> <small>리</small> <small>창</small></p>
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月和十工之由上 五十七

욕 浴 굼아나니

내지비왓는사 沙門 이륙 六 스 師 와

것그늘돌왕 王 스기닐어늘마플터모호

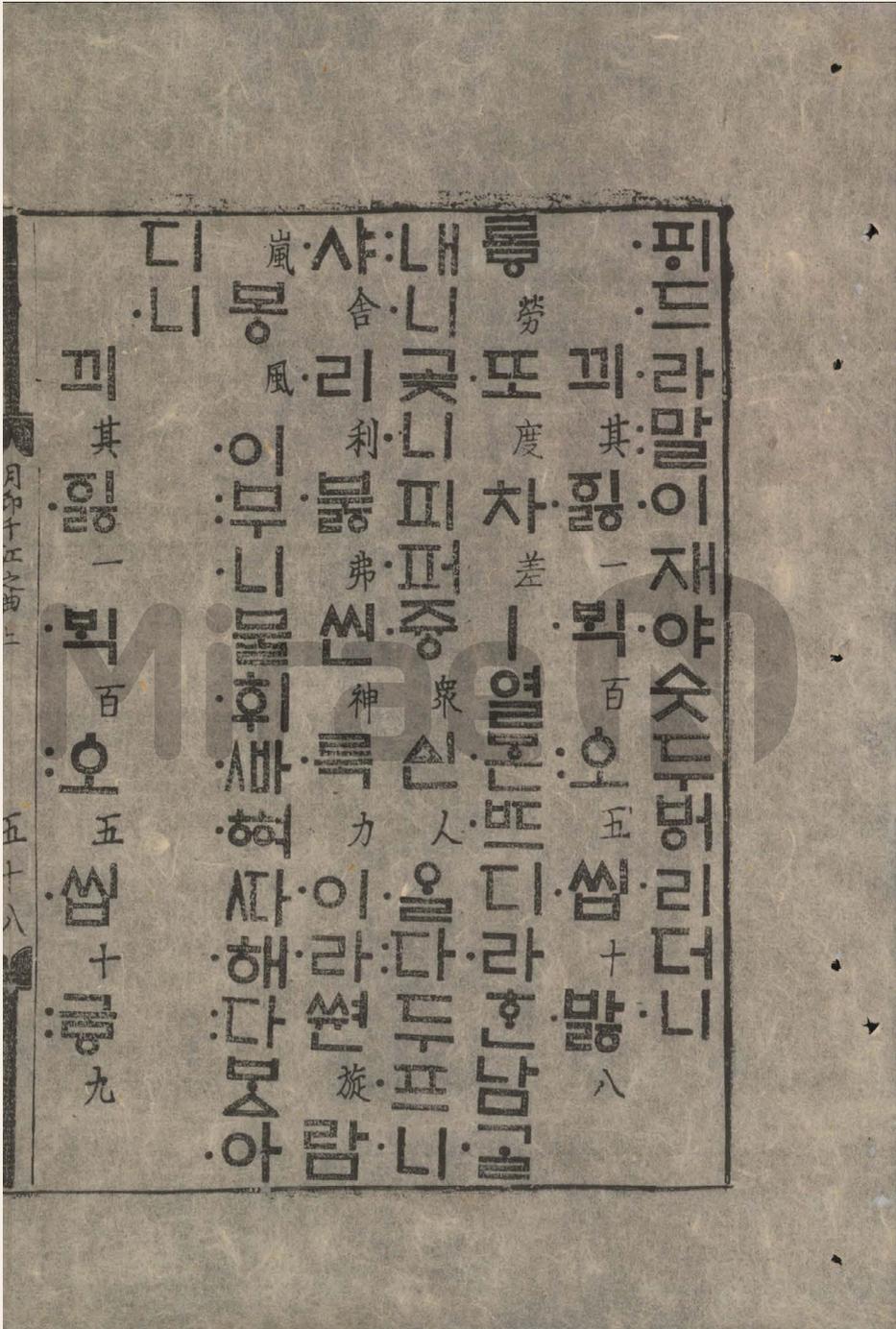
니

피 其 횡 一 뉘 百 오 五 십 十 칠 七

샤 舍 리 利 불 弗 호 何 뉘 何 이 이 증 증 게 게 미 미 티 티 아 아 차

심 入 평 定 호야 何 괴 何 의 의 호 호 더 더 니

외 外 통 道 삼 三 흑 億 만 萬 이 이 왕 王 스 스 알



피드라말이 재야 솟두 버리 더니

피其황一백百오五십十팔八

릉勞또 차差열은 보디라 호남의

내니 곳니 피퍼중衆신人올다 두프니

샤舍리利불弗신神즉力이라 썬旋람

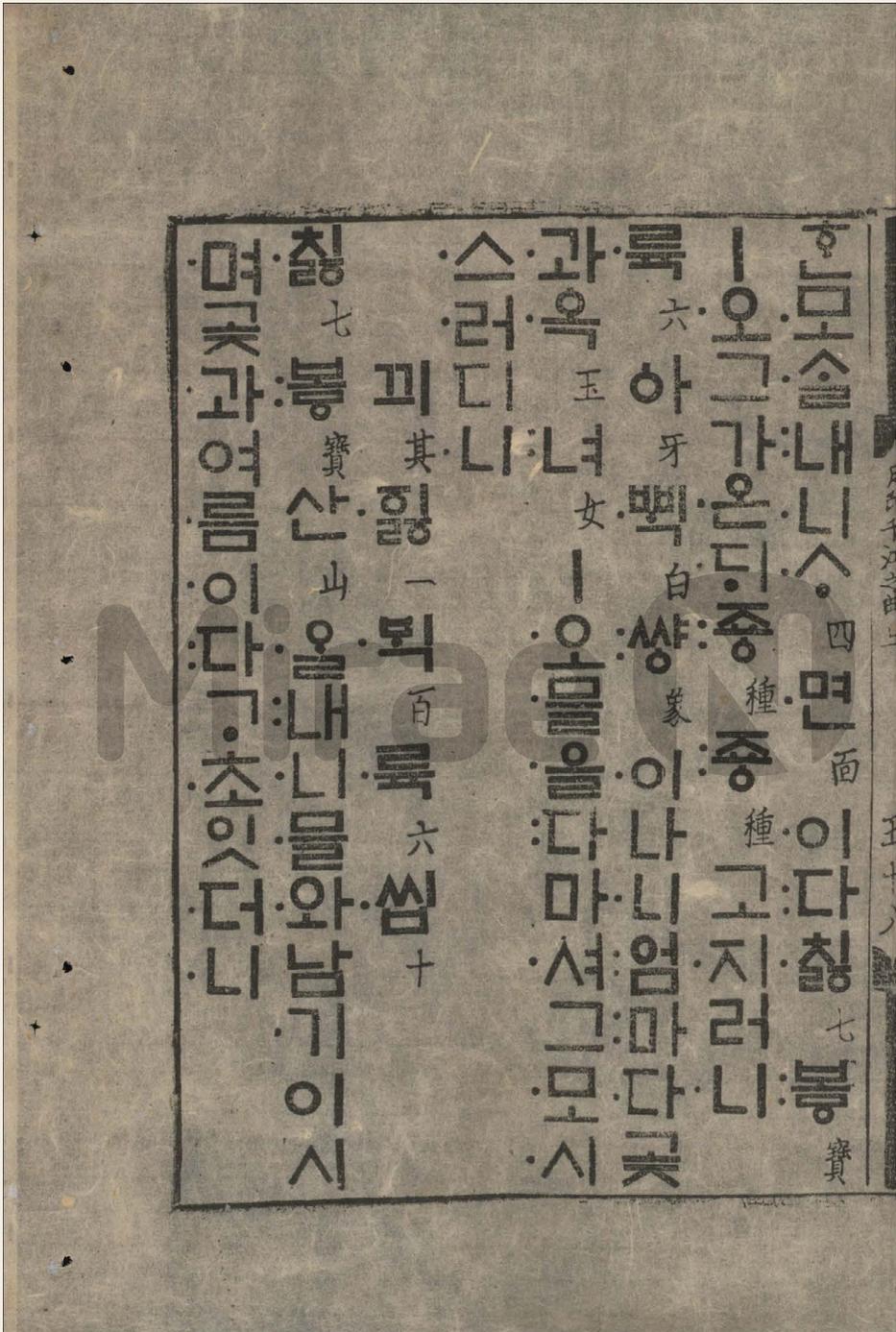
봉嵐이 무니 물히 새 허사 해다 못아

디니

피其황一백百오五십十구九

月印于江之南上

五十八



호모소을내니소. 四면이다. 칠 七봉 寶

니오그가온디. 중 種중 種고지러니

륙 六아 牙백 白쌍 象이나니엄마다. 곳

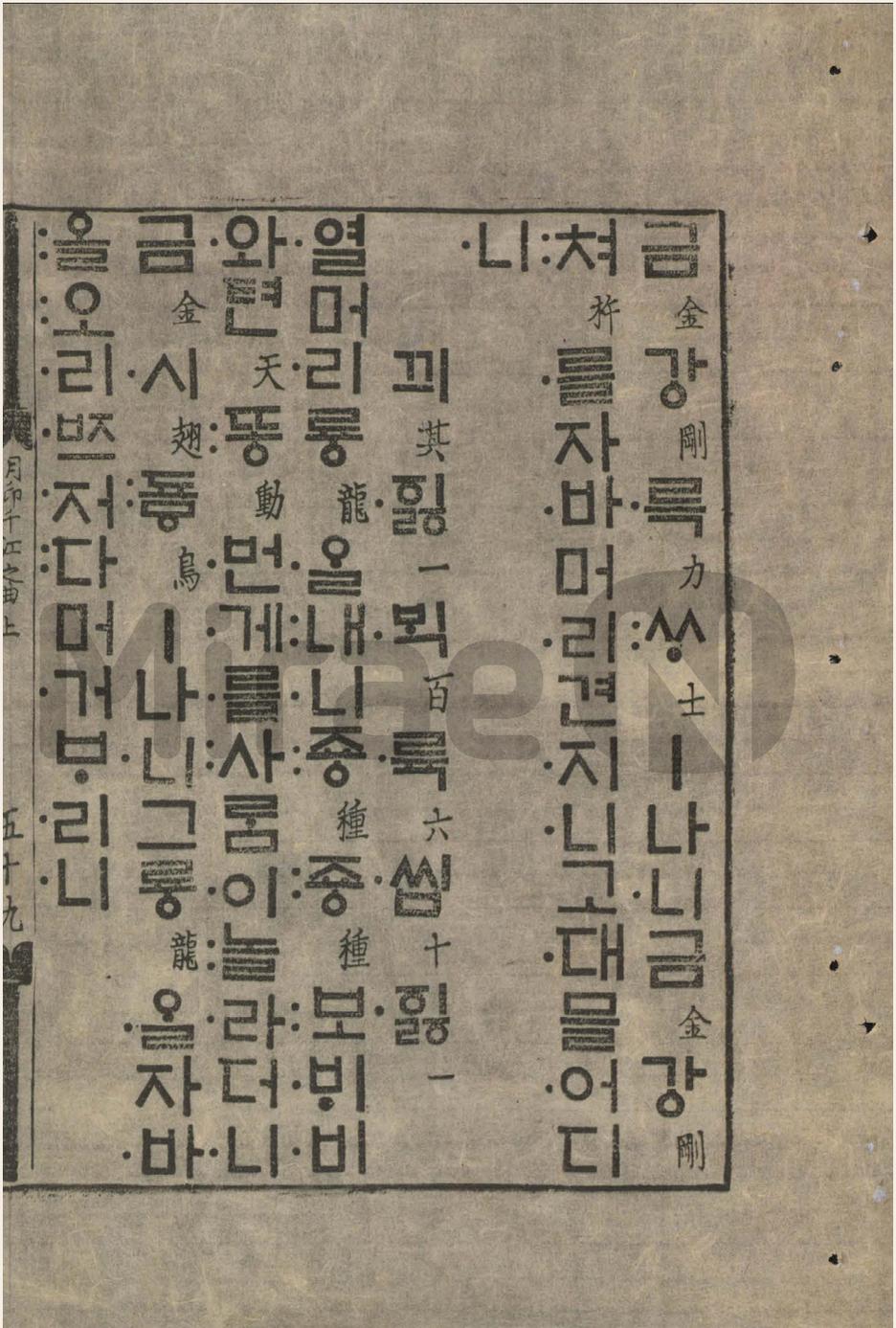
과옥 玉녀 女오를을다. 마셔그모시

스러디니

피 其황 一뒷 百륙 六심 十

칠 七봉 寶산 山을내니. 물와남기이시

며. 곳과어름이다. 초잇더니



금 강 목 상 나니금 강  
金 剛 力 士 金 剛

니: 처  
斤  
 를 자 바 머 리 견 지 니 고 대 물 어 디

피  
其  
 일  
一  
 백  
百  
 육  
六  
 십  
十  
 일  
一

열 머리 룡  
龍  
 을 내 니 중  
種  
 중  
種  
 보 비 비

와 면  
天  
 동  
動  
 번 게 를 사 롬 이 늘 라 다 니

금 시  
金 翅  
 등  
鳥  
 나 니 그 룡  
龍  
 을 자 바

을 오 리 브  
 자 다 머 거 부 리 니

五十九

五十九

피 其 一 百 六 十 二

한 소를 내니 몸과 다리가 다 아슬이

갈근 놀랍고

소리코사 허위 드리드라 오더니

獅

주 子 나 아자 다 머그니

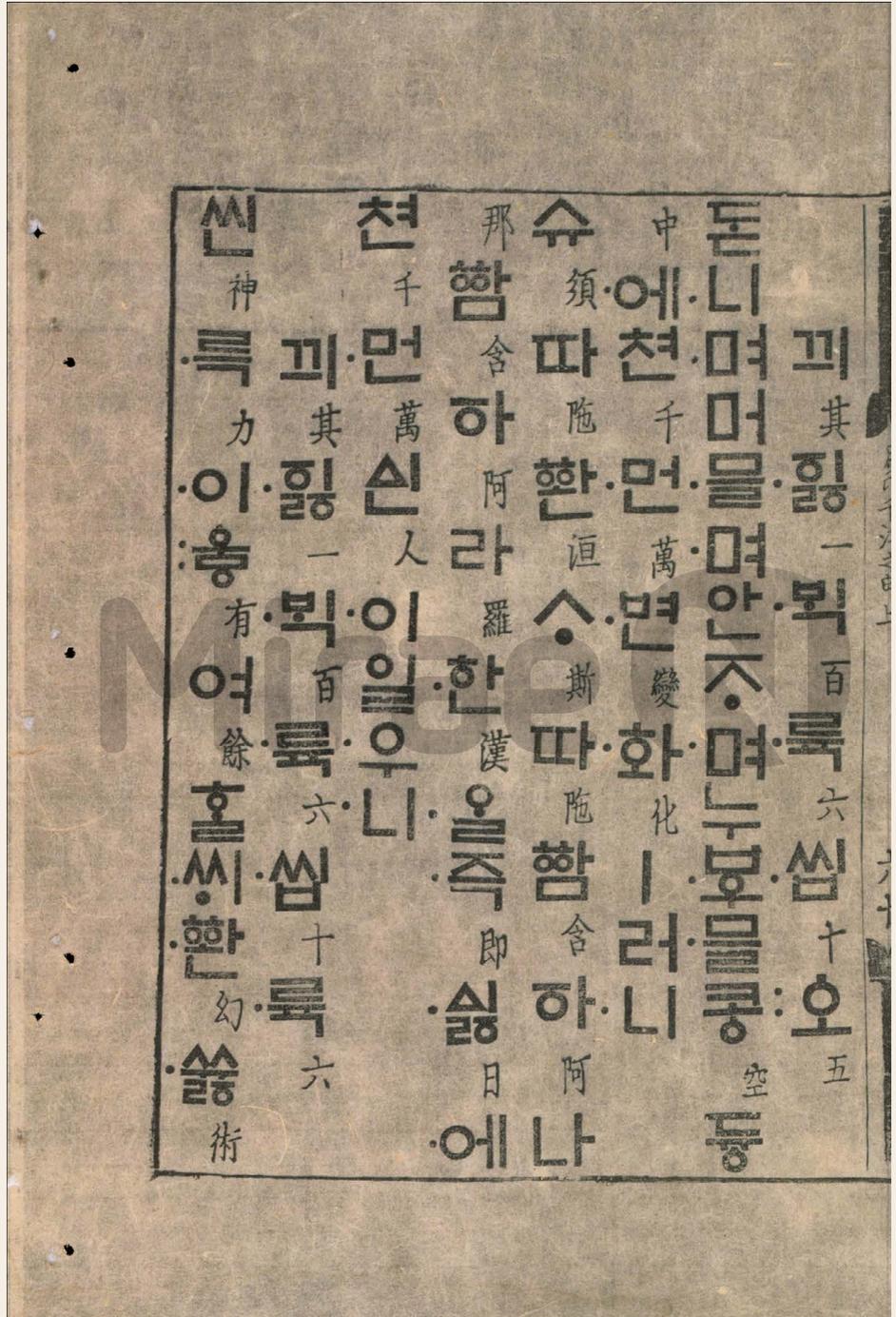
피 其 一 百 六 十 三

도 또 차 이 한 술 이 점 점

漸

의 야 갈 씨 듯 가 비 물 제 목 이 드 오 니





피 其 일 百 륙 六 십 十 오 五

돈 니 며 머 물 며 안 조 며 누 보 물 공 동

에 천 만 면 화 러 니

슈 파 환 스 파 함 하 나

함 하 라 한 을 즉 실 에

천 만 신 이 일 우 니

피 其 일 百 륙 六 십 十 륵 六

신 력 이 용 여 호 시 환 술 術

<p>간 間</p> <p>△사 間</p> <p>룸 間</p> <p>이다 間</p> <p>웃 間</p> <p>니 間</p> <p>이다 間</p>	<p>당 堂</p> <p>이 堂</p> <p>아 堂</p> <p>지 堂</p> <p>벌 堂</p> <p>에 堂</p> <p>술 堂</p> <p>위 堂</p> <p>피 堂</p> <p>거 堂</p> <p>스 堂</p> <p>논 堂</p> <p>도 堂</p> <p>세 堂</p> <p>世</p>	<p>피 其</p> <p>황 一</p> <p>백 百</p> <p>륙 六</p> <p>십 十</p> <p>칠 七</p>	<p>이 幾</p> <p>기 幾</p> <p>천 千</p> <p>만 萬</p> <p>이 幾</p> <p>어 幾</p> <p>노 幾</p>	<p>이 幾</p> <p>기 幾</p> <p>천 千</p> <p>만 萬</p> <p>이 幾</p> <p>어 幾</p> <p>노 幾</p>	<p>환 幻</p> <p>술 術</p> <p>이 術</p> <p>입 術</p> <p>게 術</p> <p>드 術</p> <p>일 術</p> <p>씩 術</p> <p>신 術</p> <p>력 術</p> <p>항 術</p>	<p>기 幾</p> <p>천 千</p> <p>만 萬</p> <p>이 幾</p> <p>어 幾</p> <p>노 幾</p>	<p>이 幾</p> <p>길 幾</p> <p>손 幾</p> <p>아 幾</p> <p>니 幾</p> <p>라 幾</p> <p>제 濟</p> <p>또 渡</p> <p>중 衆</p> <p>생 生</p> <p>이 幾</p>
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月印千江

六十一

덕	호오	육	마	피	이	봉	릉
德	호오	六	마	其	弗	勞	
니	△	천	조	왕	다	도	도
그	우	天	출	一	다	차	도
중	수	에	을	백	도	差	차
천	물	지	차	육	이	외	외
天	우	블	바	六	내	도	도
에	△	지	정	십	망	숨	숨
지	정	스	정	十	만	애	애
블	샤	스니	샤	八	다	다	다
두	舍	니	舍		옥	옥	옥
개	△	니	터		조	조	조
호	공	니	홀		노	노	노
	功	니	되				
		니	더				
		니	니				



庚申年千江之曲上

六十一

피 其 一  
황 一  
백 칠 七  
십 十

가야미사리오라고몸닷기머리. 가노

샤 舍 리 利 불 弗 이슬피너지니

가야미사리오몸닷길권 勸 호야놀

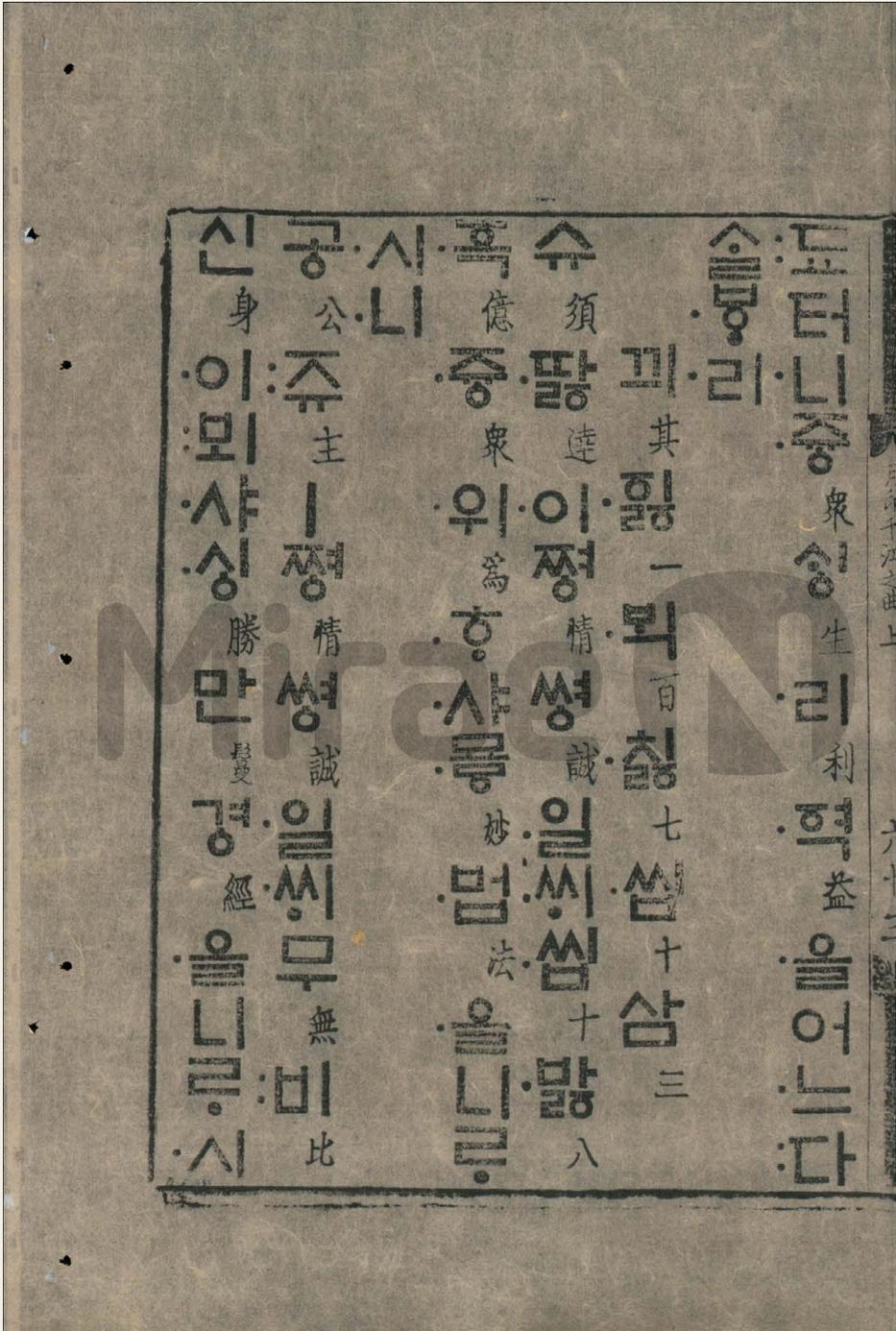
슈 須 땅 達 이도슬피너지니

피 其 一  
황 一  
백 칠 七  
십 十  
황 一

천 千 별 別 실 室 백 百 중 鍾 실 室 을 一 창 莊

엄 嚴 을 一 다 一 호 一 고 一 왕 王 샤 舍 병 城 에 一 남 一 김 一





도·터·니·중  
 衆·生·利·益  
 을·어·느·다

승·봉·리  
 피·其·황·一·백·칠·십·삼  
 三

수·필·이·정·성·일·씩·십·팔  
 八

억·중·위·호·상·법·유·니·로  
 八

공·시·니  
 주·평·성·일·씩·무·비·비  
 比

신·이·모·사·싱·만·경·유·니·로·시

身·勝·曼·經·有·尼·羅·時

公·主·精·誠·無·比·比

億·衆·爲·妙·法·有·尼·羅·時

須·達·意·情·誠·一·十·十·八



거스니	칠년	피	호고	세	니	子	등
니	七	其	世	世	子	兜	兜
뺨	年	其	尊	尊	子	率	率
跋	年	一	偁	偁	子	天	天
페	을	百	로	스	子	德	德
提	을	七	지	그	子	德	德
말	리	칠	사	려	子	德	德
이	저	십	잔	와	子	德	德
그	하	六	讚	몸	子	德	德
아	야	十	歎	애	子	德	德
니	출	六	數	망	子	德	德
옷	가	六	호	放	子	德	德
보	家	六	스	광	子	德	德
니	를	六	당	光	子	德	德
			니	光	子	德	德

칠<sup>七</sup>·십<sup>日</sup>·을·리·저·하·야·출<sup>出</sup>·가<sup>家</sup>·돌  
 일·우·니·하·아·나·<sup>那</sup>·<sup>律</sup>·말·이·그·아·니·을  
 하·니

피·其·<sup>一</sup>·<sup>七</sup>·<sup>十</sup>·<sup>七</sup>

난<sup>難</sup>·따<sup>陀</sup>·<sup>救</sup>·호·리·라·<sup>比</sup>·<sup>立</sup>·<sup>冥</sup>

기·르·시·고·<sup>房</sup>·<sup>을</sup>·<sup>하</sup>·<sup>라</sup>·<sup>하</sup>·<sup>시</sup>·<sup>니</sup>

가·시·그·리·<sup>世</sup>·<sup>尊</sup>·나·신·스·<sup>로</sup>

넷·지·비·가·리·라·하·니

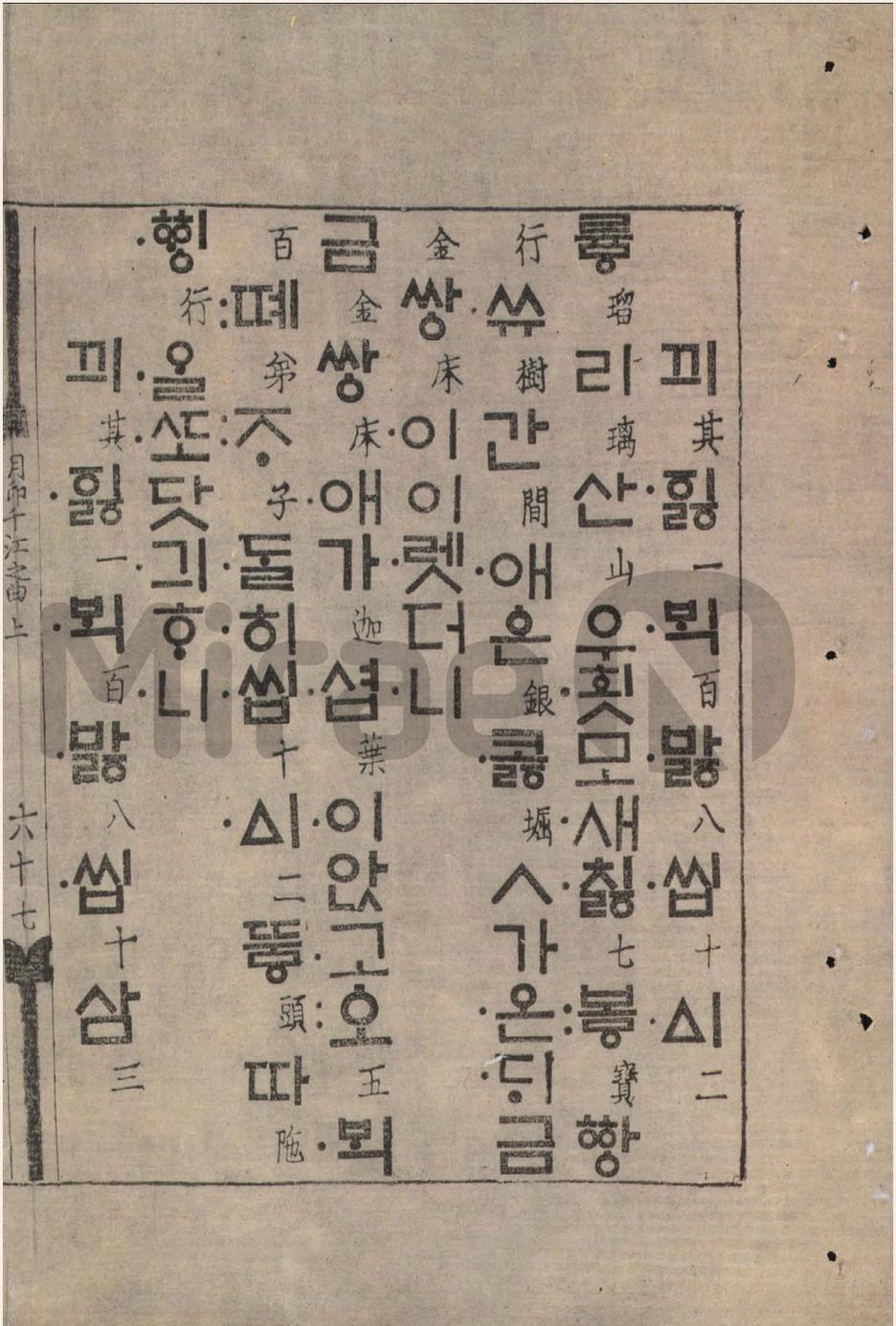
月平上之曲上

六十五









피 其 一 百 八 十 二  
 其 百 八 十 二

롱 瑠 璃 山 一 百 八 十 七 寶 行  
 瑠 璃 山 一 百 八 十 七 寶 行

쑤 樹 間 銀 窟 八 十 五 金  
 樹 間 銀 窟 八 十 五 金

금 金 床 一 百 八 十 五 金  
 金 床 一 百 八 十 五 金

금 金 床 一 百 八 十 五 金  
 金 床 一 百 八 十 五 金

떼 弟 子 十 二 頭 五 百  
 弟 子 十 二 頭 五 百

행 行 一 百 八 十 三 行  
 行 一 百 八 十 三 行

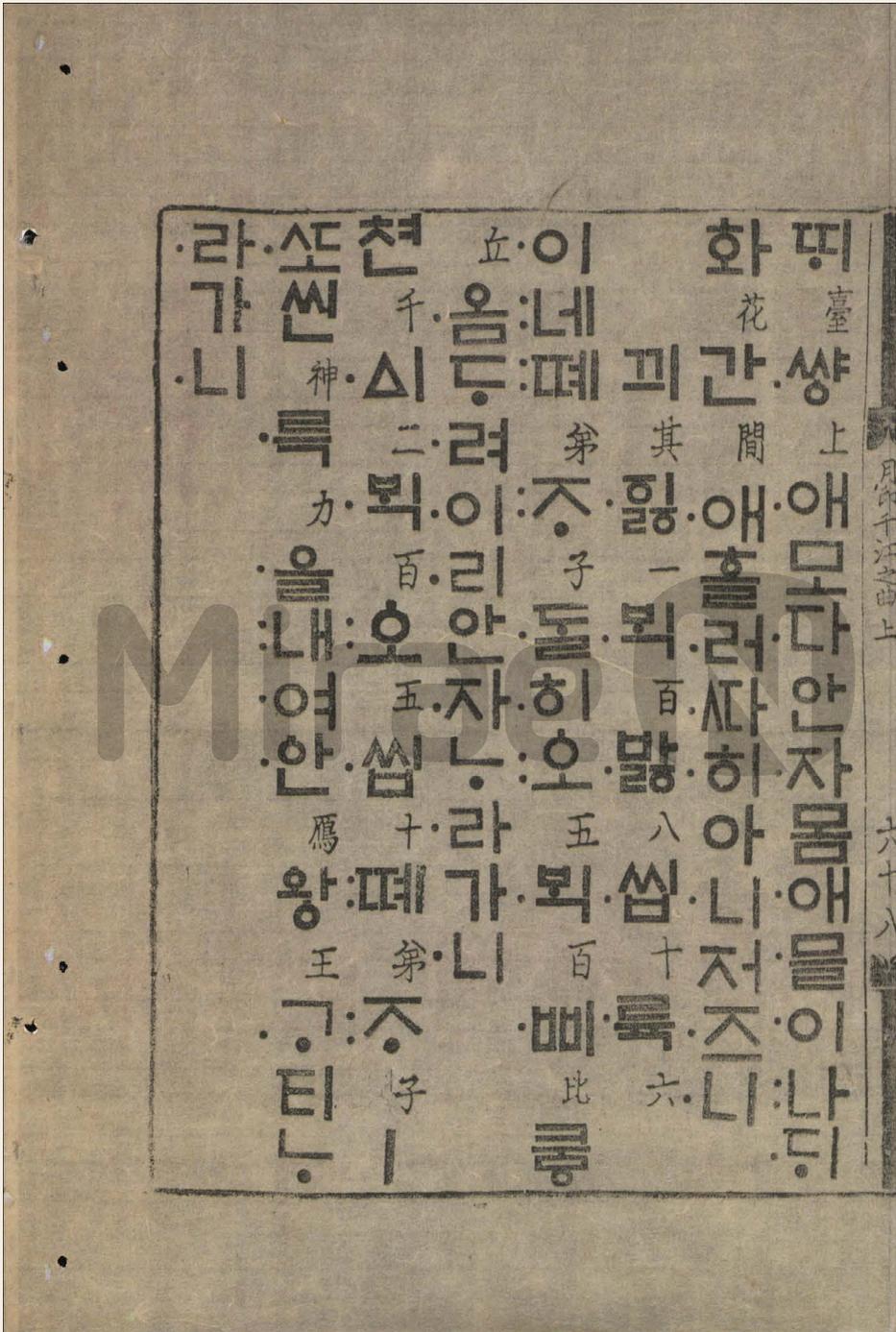
피 其 一 百 八 十 三  
 其 一 百 八 十 三

彌月而千江而

六十七

· 불 弗	· 설 雪	· 안 安	· 관 目	· 불 寶	· 외 外	· 뱀 百
· 이 伊	· 산 山	· 팻 發	· 건 捷	· 당 帳	· 야 夜	· 천 千
· 앓 阿	· 백 白	· 기 其	· 련 連	· 개 蓋	· 벵 崩	· 룡 龍
· 고 五	· 옥 玉	· 일 一	· 이 伊	· 왕 幢	· 칠 七	· 이 伊
· 오 五	· 쿵 窟	· 뱀 百	· 안 安	· 편 幡	· 불 寶	· 서 西
· 뱀 百	· 애 埃	· 많 八	· 자 瑤	· 아 阿	· 상 床	· 리 里
· 사 沙	· 샹 舍	· 십 十	· 리 璃	· 래 大	· 이 伊	· 안 安
· 미 彌	· 리 利	· 스 四	· 곤 昆	· 때 大	· 러 里	· 줄 朱
· 칠 七			· 홍 洪	· 목 木	· 니 尼	· 거 居
			· 야 夜			· 시 西
						· 등 東

迦	金	蓮	彌	色	舍	寶
전	개	蓮	彌	色	舍	寶
旃	蓋	蓮	彌	色	舍	寶
延	러	蓮	彌	放	利	堀
연	니	蓮	彌	光	弗	애
이	오	黃	一	光	弗	안
다	五	金	百	法	金	조
리	百	金	八	法	色	니
니	比	臺	十	法	身	
	窟	우	五	沙	金	
	立	우	五	沙	金	
	窟	희				
	加	金				



라	소	천	이	화	띠
가	신	千	네	花	臺
니	神	△	때	間	상
	力	二	弟	其	上
	속	백	조	一	애
	을	오	子	백	모
	내	五	돌	八	다
	여	십	히	십	안
	안	十	오	六	자
	왕	弟	백	십	몸
	王	조	百	六	애
	그	子	比		몰
	티	子	比		이
	나	子	比		나
		子	比		디

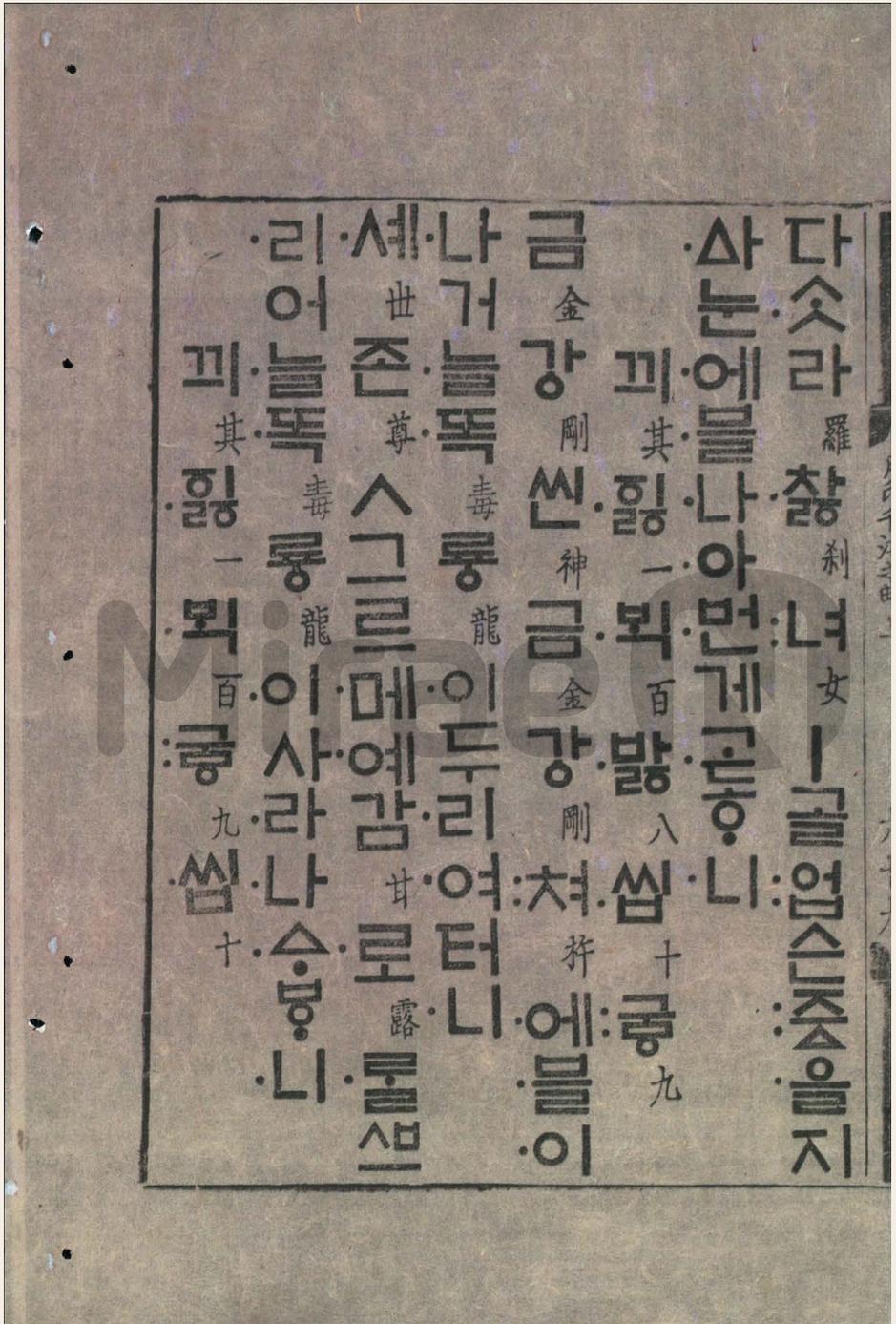
月夜千江之上

六十八

열 어 스 독 <small>毒</small> 룡 <small>龍</small> 이 모 근 성 <small>性</small> 을 피 아 몸 애 를 나 고 무 뉘 례 비 호 니	피 <small>其</small> 일 <small>一</small> 뵈 <small>百</small> 망 <small>八</small> 십 <small>十</small> 망 <small>八</small>	피 샤 저 <small>諸</small> 불 <small>佛</small> 이 호 뻬 가 시 니	저 <small>諸</small> 천 <small>天</small> 돌 스 좁 거 늘 광 <small>光</small> 명 <small>明</small> 을 너	니 샤 하 난 <small>難</small> 이 례 더 브 러 가 시 니	때 <small>弟</small> 조 <small>子</small> 돌 모 내 시 고 의 <small>衣</small> 망 <small>鉢</small> 을 디	피 <small>其</small> 일 <small>一</small> 뵈 <small>百</small> 망 <small>八</small> 십 <small>十</small> 칠 <small>七</small>
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月印千江面上一

六十九



다. 소. 라. 羅刹 창. 녀. 女 | 글. 업. 스. 조. 을. 지.

△. 눈. 에. 를. 나. 아. 먼. 게. 근. 흥. 니.

피. 其 횡. 一 백. 百 망. 八 십. 十 궁. 九

금. 金 강. 剛 신. 神 금. 金 강. 剛 처. 狎 에. 불. 이

나. 거. 늘. 독. 毒 룡. 龍 이. 두. 리. 여. 터. 니.

세. 世 존. 尊 스. 그. 르. 메. 예. 감. 甘 로. 露 툐. 沍 션.

리. 어. 늘. 독. 毒 룡. 龍 이. 사. 라. 나. 수. 뎡. 니.

피. 其 횡. 一 백. 百 궁. 九 십. 十

룡 龍	피 其	방 放	만 滿	니 尼	각 各	만 滿
왕 王	황 一	광 光	허 虛	저 下	금 金	허 虛
이 一	백 百	이 一	콩 空	쌍 雙	강 剛	콩 空
두 二	공 九	어 一	세 世	차 叉	금 金	금 金
리 一	십 十	시 一	존 尊	어 一	강 剛	강 剛
수 一	칠 七	니 一	이 一	니 一	신 神	신 神
방 七	일 一	모 一	각 各	도 一	이 一	이 一
침 七	평 一	돌 一	각 各	돌 一	각 各	각 各
봉 寶		아 一		아 一		
땡 平		니 一		아 一		
평 平		기 一				
		스 一				

戶部千江之世上 七十

상<sub>床</sub> 좌<sub>座</sub> 노<sub>坐</sub>심고<sub>坐</sub>무<sub>坐</sub>터하<sub>坐</sub>공<sub>救</sub> 호<sub>坐</sub>쇼<sub>坐</sub>셔<sub>坐</sub>

호<sub>坐</sub>니

국<sub>國</sub> 왕<sub>王</sub> 이<sub>恭</sub>공<sub>敬</sub> 호<sub>坐</sub>승<sub>坐</sub>방<sub>坐</sub>백<sub>白</sub>땀<sub>坐</sub>

진<sub>真</sub> 주<sub>珠</sub> 망<sub>網</sub> 편<sub>坐</sub>습<sub>坐</sub>고<sub>坐</sub>무<sub>坐</sub>터하<sub>坐</sub>드<sub>坐</sub>르<sub>坐</sub>

쇼<sub>坐</sub>셔<sub>坐</sub>호<sub>坐</sub>니

피<sub>其</sub> 일<sub>一</sub> 백<sub>百</sub> 공<sub>九</sub> 십<sub>十</sub> △<sub>二</sub>

발<sub>坐</sub>을<sub>坐</sub>드<sub>坐</sub>르<sub>坐</sub>시<sub>坐</sub>니<sub>坐</sub>오<sub>五</sub> 식<sub>色</sub> 광<sub>光</sub> 명<sub>明</sub> 이

나<sub>坐</sub>샤<sub>坐</sub>고<sub>坐</sub>치<sub>坐</sub>프<sub>坐</sub>고<sub>坐</sub>보<sub>坐</sub> 품<sub>坐</sub>살<sub>坐</sub> 이<sub>坐</sub>나<sub>坐</sub>시<sub>坐</sub>니

座	瑠	坐	花	七	七	翅	金	龍	金
나	리	어	일	봉	피	드	외	야	은
거	쿨	시	어	금	황	의	야	롱	니
늘	崛	노	늘	띠	一	야	롱	龍	모
현	가	는	현	臺	百	롱	을	지	비
맛	온	맛	부	여	九	십	저	크	엿
배	다	부	테	칠	七	삼	하	니	고
比	롱	가	가	봉	七	삼	니	지	드
立	瑠	부	부	련	寶	三	金	라	금
火	리	跌	좌	蓮	蓮				
光	좌								

月平下字上

七十一

光

삼미어노  
三昧

피황벽궁십사  
其黃一壁百九  
十

국왕이변화보수방도호  
國王王 變 化 保 守 防 道 護

숨내니신하도소내이다  
息 內 臣 下 道 所 內 是 也

룡왕이금강척저허모핀  
龍 王 王 金 剛 尺 貯 許 莫 匹

다숨고티나라찰도소고티니이  
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월인천강지곡상  
月 印 千 江 之 曲 上



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