

Note to this edition (from <http://kansaszencenter.org/wp-content/uploads/2016/07/kwan-um-chanting-book-3.0.0.pdf>):

Chanting practice as perceiving sound — kwan um — can be deepened by learning the meaning of the chants word by word. In this edition the literal meaning of each Sino-Korean word is given as an aid to understanding the meaning and experiencing the chant directly. Fluent translations can be found in the back of this book. The numerous Sanskrit mantras (including the Great Dharani) are efficacious sounds that have no lexical meaning and are therefore not translated. Grateful acknowledgement to everyone who helped with this project, especially Hyeol Choi, So Young Kim, Mary Ellen Cimillo, Ed Augustine, Kavita Augustine, and Justin Smith. Zen Master Hae Kwang (Stanley Lombardo)

Kwan Seum Bosal Chanting

na-mu bul-ta bu-jung gwang nim bop he
homage Buddha congregation light show dharma assembly
na-mu dal-ma bu-jung gwang nim bop he
homage Dharma congregation light show dharma assembly
na-mu sung-ga bu-jung gwang nim bop he
homage Sangha congregation light show dharma assembly

na-mu bo mun shi-hyon wol lyok hong shim
homage treasure gate reveal vow strong wide deep
dae ja dae bi
great love great compassion

kwan se um bo-sal
perceive world sound bodhisattva
kwan se um bo-sal . . . (*repeat*)

kwan se um bo-sal
perceive world sound bodhisattva
myor op-chang jin-on
rid karma mantra
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye sa-ba-ha
om ma-ro-ru-gye sa-ba-ha

won song-chwi jin-on
vow fulfill mantra
om a-mot-ka sal-ba-da-ra sa-da-ya shi-bye-hum
om a-mot-ka sal-ba-da-ra sa-da-ya shi-bye-hum
om a-mot-ka sal-ba-da-ra sa-da-ya shi-bye-hum

bul sol so jae gil-sang da-ra-ni
Buddha words clean ash good fortune dharani
na-mu sa-man-da mot-ta-nam a-ba-ra-ji
ha-da-sa sa-na-nam da-nya-ta
om ka-ka ka-hye ka-hye hum-hum a-ba-ra
a-ba-ra ba-ra-a-ba-ra ba-ra-a-ba-ra
ji-tta ji-tta ji-ri ji-ri ppa-da ppa-da
son-ji-ga shi-ri-e sa-ba-ha

na-mu sa-man-da mot-ta-nam a-ba-ra-ji
ha-da-sa sa-na-nam da-nya-ta

om ka-ka ka-hye ka-hye hum-hum a-ba-ra
a-ba-ra ba-ra-a-ba-ra ba-ra-a-ba-ra
ji-tta ji-tta ji-ri ji-ri ppa-da ppa-da
son-ji-ga shi-ri-e sa-ba-ha

na-mu sa-man-da mot-ta-nam a-ba-ra-ji
ha-da-sa sa-na-nam da-nya-ta
om ka-ka ka-hye ka-hye hum-hum a-ba-ra
a-ba-ra ba-ra-a-ba-ra ba-ra-a-ba-ra
ji-tta ji-tta ji-ri ji-ri ppa-da ppa-da
son-ji-ga shi-ri-e sa-ba-ha

bo gwol jin-on
provide needs mantra
om ho-ro ho-ro sa-ya mot-kye sa-ba-ha
om ho-ro ho-ro sa-ya mot-kye sa-ba-ha
om ho-ro ho-ro sa-ya mot-kye sa-ba-ha

bo ho-hyang jin-on
merit return mantra
om sam-ma-ra sam-ma-ra mi-ma-ra
ja-ra-ma ja-go-ra ba-ra-hum
om sam-ma-ra sam-ma-ra mi-ma-ra
ja-ra-ma ja-go-ra ba-ra-hum
om sam-ma-ra sam-ma-ra mi-ma-ra
ja-ra-ma ja-go-ra ba-ra-hum

chal chin shim nyom ga su ji
fine dust mind thought can count know
dae he jung su ka um jin
great ocean middle water can drink drops
ho gong ga ryang pung ga gye
space empty can measure wind can bind
mu nung jin sol bul gong dok
not possible at all describe Buddha's great virtue



The Four Great Bodhisattvas - from Homage to the Three Jewels:

ji shim gwi myong nye
complete mind return life reverence
dae ji mun-su-sa-ri bo-sal
great wisdom Manjushri Bodhisattva
dae haeng bo hyon bo-sal
great action universally good Bodhisattva
dae bi kwan se um bo-sal
great compassion perceive world sound Bodhisattva
dae won bon jon ji jang bo-sal ma-ha sal
great vow original revered earth womb Bodhisattva great beings

Mañjuśrī

Chinese 文殊菩薩 (Pinyin: Wénshū Púsà)

Japanese 文殊菩薩もんじゅぼさつ (romaji: Monju Bosatsu)

Korean 문수보살 (RR: Munsu Bosal)

Mañjuśrī is a bodhisattva associated with prajñā (insight) in Mahayana Buddhism. Scholars have identified Mañjuśrī as the oldest and most significant bodhisattva in Mahāyāna literature. Mañjuśrī is first referred to in early Mahayana sutras such as the Prajnaparamita sutras and through this association, very early in the tradition he came to symbolize the embodiment of prajñā (transcendent wisdom).

Mañjuśrī is depicted as a male bodhisattva wielding a flaming sword in his right hand, representing the realization of transcendent wisdom which cuts down ignorance and duality. The scripture supported by the padma (lotus) held in his left hand is a Prajñāpāramitā sūtra, representing his attainment of ultimate realization from the blossoming of wisdom. Mañjuśrī is often depicted as riding on a blue lion or sitting on the skin of a lion. This represents the use of wisdom to tame the mind, which is compared to riding or subduing a ferocious lion.

In Chinese and Japanese Buddhist art, Mañjuśrī's sword is sometimes replaced with a ruyi scepter, especially in representations of his Vimalakirti Sutra discussion with the layman Vimalakirti.[7] According to Berthold Laufer, the first Chinese representation of a ruyi was in an 8th-century Mañjuśrī painting by Wu Daozi, showing it held in his right hand taking the place of the usual sword. In subsequent Chinese and Japanese paintings of Buddhas, a ruyi was occasionally represented as a Padma with a long stem curved like a ruyi.

Samantabhadra

Chinese 普賢菩薩 普贤菩萨 (Pinyin: Pǔxián Púsà)

Japanese 普賢菩薩ふげんぼさつ (romaji: Fugen Bosatsu)

Korean 보현보살 (RR: Bohyeon Bosal)

Samantabhadra (Sanskrit: समन्तभद्र; lit. "Universal Worthy") is a bodhisattva in Mahayana Buddhism associated with practice and meditation. Together with Gautama Buddha and his fellow bodhisattva Mañjuśrī, he forms the Shakyamuni trinity in Buddhism. He is the patron of the Lotus Sutra and, according to the Avatamsaka Sutra, made the ten great vows which are the basis of a bodhisattva. In Chinese Buddhism, Samantabhadra is known as Pǔxián and is associated with action, whereas Mañjuśrī is associated with prajñā (transcendent wisdom). In Japan, this bodhisattva is often venerated in Tendai and Shingon Buddhism, and as the protector of the Lotus Sutra by Nichiren Buddhism. In the Nyingma school of Tibetan Buddhism, Samantabhadra is also the name of the Adi-Buddha – in indivisible Yab-Yum with his consort, Samantabhadrī.

Unlike his more popular counterpart Mañjuśrī, Samantabhadra is only rarely depicted alone and is usually found in a trinity on the right side of Shakyamuni, mounted on a white elephant. In those traditions that accept the Avatamsaka Sutra as its root instruction, Samantabhadra and Manjusri flank Vairocana Buddha, the central Buddha of this particular sutra.

Known as Pǔxián in Chinese, he is sometimes shown in Chinese art with feminine characteristics, riding an elephant with six pairs of tusks while carrying a lotus leaf 'parasol' (Sanskrit: chatra), bearing similar dress and features to some feminine depictions of Guanyin. It is in this guise that Samantabhadra is revered as the patron bodhisattva of the monasteries associated with Mount Emei in western China. Some believe that the white elephant mount of Samantabhadra was the same elephant that appeared to Queen Maya, the mother of the Buddha, to herald his birth.

Mahayana esoteric traditions treat Samantabhadra as one of the 'Primordial' (Sanskrit: Dharmakaya) Buddhas, but the main primordial Buddha is considered to be Vairocana.

Avalokiteśvara

Chinese 觀自在菩薩, 觀世音菩薩 or 觀音菩薩 (Pinyin: Guānzìzài Púsà, Guānshìyīn Púsà or Guānyīn Púsà)

Japanese 觀自在菩薩かんじざいぼさつ, 觀世音菩薩かんぜおんぼさつ or 觀音菩薩かんのんぼさつ (romaji: Kanjizai Bosatsu, Kanzeon Bosatsu or Kannon Bosatsu)

Korean 관세음보살 (RR: Gwanseeum Bosal), In Korean, Guanyin is called Gwan-eum (Hangul: 관음) or Gwanse-eum (Hangul: 관세음)

Avalokitasvara

Guānyīn is a translation from the Sanskrit Avalokitasvara or Avalokiteśvara, referring to the Mahāyāna bodhisattva of the same name. Another later name for this bodhisattva is Guānzìzài (simplified Chinese: 观自在; traditional Chinese: 觀自在; pinyin: Guānzìzài). It was initially thought that the Chinese mis-transliterated the word Avalokiteśvara as Avalokitasvara which explained why Xuanzang translated it as Guānzìzài instead of Guānyīn. However, the original form was indeed Avalokitasvara with the ending svara ("sound, noise"), which means "sound perceiver", literally "he who looks down upon sound" (i.e., the cries of sentient beings who need his help).[6][7][8] This is the exact equivalent of the Chinese

translation Guānyīn. This etymology was furthered in the Chinese by the tendency of some Chinese translators, notably Kumarajiva, to use the variant Guānshìyīn, literally "he who perceives the world's lamentations"—wherein lok was read as simultaneously meaning both "to look" and "world" (Skt. loka; Ch. 世, shì).[8]

Direct translations from the Sanskrit name Avalokitasvara include: Chinese: Guanyin (觀音), Guanshiyin (觀世音)[9]

Avalokiteśvara

The name Avalokitasvara was later supplanted by the Avalokiteśvara form containing the ending -īśvara, which does not occur in Sanskrit before the seventh century. The original form Avalokitasvara appears in Sanskrit fragments of the fifth century.[10] The original meaning of the name "Avalokitasvara" fits the Buddhist understanding of the role of a bodhisattva. The reinterpretation presenting him as an īśvara shows a strong influence of Śaivism, as the term īśvara was usually connected to the Hindu notion of Śiva as a creator god and ruler of the world.

The Lotus Sūtra (Sanskrit Saddharma Puṇḍarīka Sūtra) is generally accepted to be the earliest literature teaching about the doctrines of Avalokiteśvara.[13] These are found in the twenty fifth chapter of the Lotus Sūtra. This chapter is devoted to Avalokitesvara, describing him as a compassionate bodhisattva who hears the cries of sentient beings, and who works tirelessly to help those who call upon his name. This Chapter also places Avalokiteshwara as Higher than any other being in the Buddhist Cosmology stating that "if one were to pray with true devotion to Avalokiteshwara for one second, they would generate more blessings than if one worshiped with all types of offerings as many Gods as there are in the grains of sand of 62 Ganges Rivers for an entire lifetime".

The Lotus Sutra describes Avalokiteśvara as a bodhisattva who can take the form of any type of God including Indra or Brahma; any type of Buddha, any type of King or Chakravartin or even any kind of Heavenly Guardian including Vajrapani and Vaisravana as well as any gender male or female, adult or child, human or non-human being, in order to teach the Dharma to sentient beings. Folk traditions in China and other East Asian countries have added many distinctive characteristics and legends to Guanyin c.q. Avalokiteśvara. Avalokiteśvara was originally depicted as a male bodhisattva, and therefore wears chest-revealing clothing and may even sport a light moustache. Although this depiction still exists in the Far East, Guanyin is more often depicted as a woman in modern times. Additionally, some people believe that Guanyin is androgynous or perhaps without gender. Tan Chung notes that according to the doctrines of the Mahāyāna sūtras themselves, it does not matter whether Guanyin is male, female, or genderless, as the ultimate reality is in emptiness (Skt. śūnyatā).

In Chinese culture, the popular belief and worship of Guanyin as a goddess by the populace is generally not viewed to be in conflict with the bodhisattva Avalokitesvara's nature. In fact the widespread worship of Guanyin as a "Goddess of Mercy and Compassion" is seen by Buddhists as the boundless salvific nature of bodhisattva Avalokiteśvara at work (in Buddhism, this is referred to as Guanyin's "skillful means", or upaya). The Buddhist canon states that bodhisattvas can assume whatsoever gender and form is needed to liberate beings from ignorance and dukkha. With specific reference to Avalokitesvara, he is stated both in the Lotus Sutra (Chapter 25 "Perceiver of the World's Sounds" or "Universal Gateway"), and the Śūraṅgama Sūtra to have appeared before as a woman or a goddess to save beings

from suffering and ignorance. Some Buddhist schools refer to Guanyin both as male and female interchangeably.

In Mahayana Buddhism, gender is no obstacle to attaining enlightenment (or nirvana). The Buddhist concept of non-duality applies here. The Vimalakirti Sutra's "Goddess" chapter clearly illustrates an enlightened being who is also a female and deity. In the Lotus Sutra, a maiden became enlightened in a very short time span. The view that Avalokiteśvara is also the goddess Guanyin does not seem contradictory to Buddhist beliefs. Guanyin has been a buddha called the "Tathāgata of Brightness of Correct Dharma" (正法明如來).[29]

Guanyin is immensely popular among Chinese Buddhists, especially those from devotional schools. She is generally seen as a source of unconditional love and, more importantly, as a saviour. In her bodhisattva vow, Guanyin promises to answer the cries and pleas of all sentient beings and to liberate them from their own karmic woes. Based on the Lotus Sutra and the Shurangama sutra, Avalokitesvara is generally seen as a saviour, both spiritually and physically. The sutras state that through his saving grace even those who have no chance of being enlightened can be enlightened, and those deep in negative karma can still find salvation through his compassion.

In Pure Land Buddhism, Guanyin is described as the "Barque of Salvation". Along with Amitābha and the bodhisattva Mahasthamaprapta, she temporarily liberates beings out of the Wheel of Samsara into the Pure Land, where they will have the chance to accrue the necessary merit so as to be a Buddha in one lifetime. In Chinese Buddhist iconography, Guanyin is often depicted as meditating or sitting alongside one of the Buddhas and usually accompanied by another bodhisattva. The buddha and bodhisattva that are portrayed together with Guanyin usually follow whichever school of Buddhism they represent. In Pure Land Buddhism, for example, Guanyin is frequently depicted on the left of Amitābha, while on the buddha's right is Mahasthamaprapta. Temples that revere the bodhisattva Ksitigarbha usually depict him meditating beside Amitābha and Guanyin.

Even among Chinese Buddhist schools that are non-devotional, Guanyin is still highly venerated. Instead of being seen as an active external force of unconditional love and salvation, the personage of Guanyin is highly revered as the principle of compassion, mercy and love. The act, thought and feeling of compassion and love is viewed as Guanyin. A merciful, compassionate, loving individual is said to be Guanyin. A meditative or contemplative state of being at peace with oneself and others is seen as Guanyin.

In the Mahayana canon, the Heart Sutra is ascribed entirely to Guanyin. This is unique, since most Mahayana Sutras are usually ascribed to Gautama Buddha and the teachings, deeds or vows of the bodhisattvas are described by Shakyamuni Buddha. In the Heart Sutra, Guanyin describes to the arhat Sariputta the nature of reality and the essence of the Buddhist teachings. The famous Buddhist saying "Form is emptiness, emptiness is form" (色即是空, 空即是色) comes from this sutra.

Mahāyāna Buddhism relates Avalokiteśvara to the six-syllable mantra om̐ maṇi padme hūṃ. In Tibetan Buddhism, due to his association with this mantra, one form of Avalokiteśvara is called Ṣaḍākṣarī "Lord of the Six Syllables" in Sanskrit. Recitation of this mantra while using prayer beads is the most popular religious practice in Tibetan Buddhism.

Due to her symbolization of compassion, in East Asia, Guanyin is associated with vegetarianism. Buddhist cuisine is generally decorated with her image and she appears in most Buddhist vegetarian pamphlets and magazines.

Iconography

Representations of the bodhisattva in China prior to the Song dynasty (960–1279) were masculine in appearance. Images which later displayed attributes of both genders are believed to be in accordance with the Lotus Sutra, where Avalokitesvara has the supernatural power of assuming any form required to relieve suffering, and also has the power to grant children. Because this bodhisattva is considered the personification of compassion and kindness, a mother goddess and patron of mothers and seamen, the representation in China was further interpreted in an all-female form around the 12th century. On occasion, Guanyin is also depicted holding an infant in order to further stress the relationship between the bodhisattva, maternity, and birth. In the modern period, Guanyin is most often represented as a beautiful, white-robed woman, a depiction which derives from the earlier Pandaravasini form.

In some Buddhist temples and monasteries, Guanyin's image is occasionally that of a young man dressed in Northern Song Buddhist robes and seated gracefully. He is usually depicted looking or glancing down, symbolising that Guanyin continues to watch over the world.

In China, Guanyin is generally portrayed as a young woman wearing a flowing white robe, and usually also necklaces symbolic of Indian or Chinese royalty. In her left hand is a jar containing pure water, and the right holds a willow branch. The crown usually depicts the image of Amitābha.

In Chinese art, Guanyin is often depicted either alone, standing atop a dragon, accompanied by a white cockatoo and flanked by two children or two warriors. The two children are her acolytes who came to her when she was meditating at Mount Putuo. The girl is called Longnü and the boy Shancai. The two warriors are the historical general Guan Yu from the late Han dynasty and the bodhisattva Skanda, who appears in the Chinese classical novel *Fengshen Yanyi*. The Buddhist tradition also displays Guanyin, or other buddhas and bodhisattvas, flanked with the above-mentioned warriors, but as bodhisattvas who protect the temple and the faith itself.

Kṣitigarbha

Chinese 地藏菩薩 地藏菩薩 (Pinyin: Dìzàng Púsà)

Japanese 地藏菩薩 じぞうぼさつ (romaji: Jizō Bosatsu)

Korean 지장보살 (RR: Jijang Bosal)

Kṣitigarbha is one of the four principal bodhisattvas in East Asian Mahayana Buddhism. After the Tang, he became increasingly depicted as a monk carrying Buddhist prayer beads and a staff.

His full name in Chinese is Dayuan Dizang Pusa (Chinese: 大願地藏菩薩; pinyin: Dàyuàn Dìzàng Púsà), or "Bodhisattva King Kṣitigarbha of the Great Vow," pronounced Daigan Jizō Bosatsu in Japanese and Jijang Bosal in Korean. This name is a reference to his pledge, as recorded in the sutras, to take responsibility for the instruction of all beings in the six worlds in the era between the parinirvana of the Buddha and

the rise of Maitreya. Because of this important role, shrines to Kṣitigarbha often occupy a central role in temples, especially within the memorial halls or mausoleums.

In Buddhist iconography, Kṣitigarbha is typically depicted with a shaven head, dressed in a monk's simple robes (unlike most other bodhisattvas, who are dressed like Indian royalty). In his left hand, Kṣitigarbha holds a cintamani; in his right hand, he holds a staff (called shakujō 錫杖 in Japanese), which is used to alert insects and small animals of his approach, so that he will not accidentally harm them. This staff is traditionally carried by Buddhist monks. In the Chinese tradition, Kṣitigarbha is sometimes depicted wearing a crown like the one worn by Vairocana. His image is similar to that of the fictional character Tang Sanzang from the classical novel *Journey to the West*, so observers sometimes mistake Kṣitigarbha for the latter.

Like other bodhisattvas, Kṣitigarbha usually is seen standing on a lotus base, symbolising his release from rebirth. Kṣitigarbha's face and head are also idealised, featuring the third eye, elongated ears and the other standard attributes of a buddha.

In Japan, Kṣitigarbha, known as Jizō, or respectfully as Ojizō-sama, is one of the most loved of all Japanese divinities. His statues are a common sight, especially by roadsides and in graveyards. Traditionally, he is seen as the guardian of children, and in particular, children who died before their parents. He has been worshipped as the guardian of the souls of mizuko, the souls of stillborn, miscarried, or aborted fetuses in the ritual of mizuko kuyō (水子供養 "offering to water children"). In Japanese mythology, it is said that the souls of children who die before their parents are unable to cross the mythical Sanzu River on their way to the afterlife because they have not had the chance to accumulate enough good deeds and because they have made the parents suffer. It is believed that Jizō saves these souls from having to pile stones eternally on the bank of the river as penance, by hiding them from demons in his robe, and letting them hear mantras.

As Jizō is seen as the saviour of souls who have to suffer in the underworld, his statues are common in cemeteries. He is also believed to be one of the protective deities of travellers, the dōsojin, and roadside statues of Jizō are a common sight in Japan. Firefighters are also believed to be under his protection.