

Who is the repeater of Buddha's name

Therese Sollien

Master's thesis in East Asian Linguistics

EAL4090 (60 credits)

Autumn 2008

Department of Culture Studies and Oriental Languages

University of Oslo

Acknowledgements

Thank you:

- My supervisor Prof. Halvor Eifring, who not only suggested the topic, but also supported me more than I could ever have hoped for during all stages of working on this thesis.
- 慧定法師 of 雲門寺 for helping me in Guangdong.
- Dr. Christoph Anderl for providing both intellectual and gastronomical nourishment.
- Prof. Christoph Harbsmeier for adding *dannelse* to my *utdannelse*.
- Prof. Steven Heine, without whom the tin can would not have made it to the finish line.

TABLE OF CONTENTS

Introduction:	4
Huàtóu meditation in a historical perspective:	9
First day:	16
Second day:	32
Third day:	49
Fourth day:	61
Final remarks:	73
Bibliography:	75

Introduction

The focal point of this thesis is to provide a detailed, annotated translation of sermons (開示 kāishì) given by Chán master Xū Yún¹ during a seven day meditation retreat in the Jade Buddha Monastery², Shanghai, in 1953. This type of sermon is an instructive speech given by the main monk or nun before or after sitting in meditation, in this case it appears to have been given before the sittings. In my experience, a kāishì can be very concrete, telling the meditators how to physically sit in meditation, or how to sustain the intended mental effort during the sitting, but they can also be rather obscure and laden with allegories, and typically in Xū Yún's case, they are filled with inspirational stories of ancient masters and their transmission of enlightenment to their students. When working on this translation, I have had the privilege of comparing my reading of the text to a translation written by Charles Luk in his English rendering of Xū Yún's autobiography³. The discrepancies between the two readings will be subject to comments in the annotation. Throughout the text, reference is often made to ancient Chán masters. I will seek to provide biographical references for these, and also try to explain Buddhist terms which are used, together with their Sanskrit origin where there is one.

Ideally, for this thesis I would have wished to have a sharply defined subject of investigation; an initial question posed at the beginning of the thesis which would be investigated and commented upon throughout the text, and then preferably answered conclusively in the final chapter. However, as the main purpose of this thesis is to translate, there are several subjects of investigation which ultimately make up the framework. Therefore, one of the central subjects is deciding upon when and why it is acceptable to translate certain terms to their Sanskrit origin. One might argue that Sanskrit terminology has no place in a text which seeks to as accurately as possible translate from Chinese to English. However, a large amount of Buddhist terms have come to be accepted terms in the English vocabulary, making the alternative of rendering the Chinese expression in English seem potentially confusing and unhelpful. The issue at hand is thus whether one should

¹ 虛雲, in the West often known as Empty Cloud

² 玉佛寺

³ Empty Cloud -- The Autobiography of the Chinese Zen Master Xu Yun, Revised and Edited by Richard Hunn, Element Books, 1988, pp. 156-189

allow oneself to translate certain terms as *termini technici*, assuming that the intended Chinese reader of the text in question was aware of the Buddhist *termini*, rather than trying to stay as close as possible to the Chinese wording in the translation of such texts. A typical example would be an expression like “無為” (*wúwéi*); a term which has a tradition of being translated as “unconditioned”, as it is the Chinese equivalent of the Sanskrit term *asaṃskṛta*, meaning unconditioned. However, the Chinese expression does not have this literal meaning, and it may be argued that “unproductive” would be a more accurate rendering of the Chinese term. Yet, going back to texts such as the *Recorded Sayings* of the Song dynasty, these texts were written in a specialised language, containing many elements of hybrid Buddhist Chinese⁴. Recent studies⁵ have shown that the language of Xū Yún’s sermons have close relations to the language of Song texts in general and the *Recorded Sayings* in particular, supporting my inclination to believe that Xū Yún did not intend to use these theory-laden concepts in their vernacular or literal sense, but rather expected from his audience an acquaintance and familiarity with *termini technici*.

The first chapter of this thesis deals with trying to give an account of the historical background for the type of meditation advocated by Xū Yún, namely *huàtóu* (Jap. *wato*, Kor. *hwadu*) meditation. Using a *huàtóu*, or a *head phrase/critical phrase/key phrase* as an object of meditation is said to have been popularised by the Song dynasty Chán master Dàhuì Zōnggāo (大慧宗杲, 1089-1163). One of the challenges I have encountered when writing about this type of meditation is that I catch myself in repeating my sources in saying that the *huàtóu* meditation practice is an evolvment from using a conundrum called a *gōng'àn* (公案, Jap. *kōan*) as an object of meditation, which itself stems from the pedagogical technique of *encounter dialogue* (*jīyuán wèndá* 機緣問答). A *huàtóu* is an abbreviation of the *gōng'àn*, but apart from the difference in the length of the conundrum upon which the meditator is intended to ponder, the differences between the two are not

⁴ Anderl 2004, preface, p. xxvi

⁵ See for instance Daniela Cambo: “Sei Discorsi (*Fayu*) del Maestro Xuyun (1840-1959)” in *Estratto* 42/3 (Serie orientale 34) (2003): 273-301.

clear-cut. For instance, the famous gōngàn often only referred to as “wú”⁶ (無, Jap. *mu*) consists of a dialogue between Master Zhàozhōu Cóngshěn (趙州從諗, Jap. Jōshū Jūshin, 778-897) and a monk. The monk asks Master Zhàozhōu whether a dog has Buddha-nature, and the Master answers “Wú!” (“Not!”).⁷ This gōngàn is often listed as a one-character gōngàn, yet it is the dialogue in its entirety that makes up the gōngàn, and not Master Zhàozhōu’s answer “Wú!”, which is the *head phrase*, i.e. the huàtóu. In this case it is fairly easy to separate the gōngàn from the huàtóu, but then again, this is perhaps the most well known gōngàn of all. In any case, the intended outcome of using this particular huàtóu as an object of meditation is to cause the mind to freeze in a single ball of doubt (*yítuán* 疑團) which is focussed on the word “wú”, which will in extension be cut in half and thereby enable a sudden glimpse into the intent of Zhàozhōu, i.e. into the awakened mind of the master.⁸

A second and more pressing problem I have encountered is how to translate “*huàtóu*”. It is sometimes referred to as “ante-thought”, “critical phrase”, “key phrase” or as I have chosen to translate it: “head phrase”. One of the reasons for my choosing “head phrase” is that Xū Yún plays with the literal meaning of the word, *head of the phrase*, and contrasts this to the *huàwéi*, literally meaning *the tale of the phrase*. Yet, the *-tóu* in question is a suffix⁹, not really adding anything to *huà*, or phrase. When translating *huàtóu* as *head phrase*, there is a potential danger of adding something to the expression which is not there in Chinese, apart from when engaging in word-play. This is not to say that *-tóu* necessarily is a completely random suffix, void of meaning and might as well be replaced by *-zi*; *huàzi* (話子); there is no doubt that the derived meaning of *-tóu* is *main, top, extremity, end*, and one may very well imagine that the suffix-*tóu* in *huàtóu* as it is used in its early days holds

⁷ *The Zen Koan*, p. 44.

⁸ *The Koan*, p. 37.

⁹ The earliest occurrences of *-tou* as a suffix are found in the Six Dynasties period, albeit only as localisers. (Anderl, 2004, p. 133)

more of the derived meaning of *tóu* than today, but not necessarily. In the case of the *Zútángjí*, there seems to be little reason to believe that the suffix-*tóu* is anything but a mere suffix:

僧曰：和尚為什摩在學人肚裏？

The monk said: “Why are you inside my belly?”

師云：還我話頭來。

The master said: “Give me my (essential) phrase back!”¹⁰

There is also something to be said about the punctuation. In the Chinese text which I have used as a source, the fullwidth “。” is widely used, not only to represent full stop and comma, but also colon. This punctuation mark is used extensively, sometimes even nonsensically¹¹. However, as I regard this as part of my data, I have chosen not to make any changes to it. More often than not I have found it necessary to deviate from the original punctuation.

As part of attempting to understand Xū Yún’s sermons, I visited Yúnmén monastery (雲門寺) in Guǎngdōng for two weeks in December 2007, and stayed in the women’s monastery Xiǎoxītiān (小西天) which lies adjacent to Yúnmén monastery in the beautiful Yúnmén mountains in southern China. According to Xū Yún’s autobiography, when he arrived in Yúnmén monastery in the early 1940’s, he found it to be in absolute ruins, and despite containing the remnants of Chán master Yúnmén Wényǎn (雲門文偃, 862 or 864-949), there was only one single monk living there worshipping this ancient master. Much due to the efforts of Xū Yún, the monastery was rebuilt and is today home to approximately 300 monks and its neighbour Xiǎoxītiān to about 200 nuns.¹²

¹⁰ Anderl, 2004, p. 138-139.

¹¹ The opening sentence of the second day sermon may serve as an example: “打七這一法。是剋期取證最好的一法。”。 This first punctuation mark seems quite superfluous, even if read as a comma following a topic/comment.

¹² *Empty Cloud*, p. 131.

During my stay in Xiǎoxītiān I attended most of the meditation sessions throughout the day and listened to many sermons of the type that Xū Yún held in Jade Buddha monastery. The sermons I listened to were somewhat different from those of Xū Yún. They would typically focus on practical instruction for how to physically sit and walk in meditation, for instance not allowing one's back to fold forward when sitting, not to allow one's neck to drop, allowing the sleeves of the robes to move freely when walking, or not inhaling too deeply nor too shallowly when sitting. My visit took place only a few weeks prior to the upcoming Chán week, a week in which both laypeople and nuns from other monasteries are allowed to visit and join in practice, so the sermons would also focus on the importance of keeping up appearances to the outside visitors so that it would not look like the monastery was not conducting serious meditative practice or keeping up the traditions of the ancient masters. Like Xū Yún's sermons, the nuns would also talk about how to hold onto the huàtóu not only whilst sitting in meditation, but whether sitting, walking, standing, or lying. The instruction was quite simple: should the huàtóu manage to slip away, then one should pick it up again. Every time the huàtóu is lost, one should simply pick it up again. No instruction was given regarding the concrete mental effort involved in holding onto a huàtóu.

This latter point is connected with the final chapter of this thesis, which expresses that despite the vast amount of literature concerning Chán, Zen, and Sŏn, there seems to be a striking lack of literature describing the concrete meditative practice involved in Chán meditation. In my view, further investigation of this side of the Chán tradition would greatly benefit Chán scholarship.

Huàtóu meditation in a historical perspective

In this chapter I will seek to give an account of the development of the school of Chán Buddhism which teaches the practice of using a huàtóu as an object of meditation. I will argue that Chán applied a threefold approach at creating a separate identity for itself; by using a transformative language, by relying on a this-world oriented theological underpinning, and, most importantly to this chapter, by advocating a new style of meditative practice.

The teachings of Chán claim to have been transmitted as a special transmission outside the teachings (*jiàowài biéchuán* 教外別傳), tracing back to the historical Buddha. The story of how Mahākāśyapa became the Dharma successor of Śākyamuni Buddha by producing a faint smile when shown a golden lotus flower¹³ illustrates how enlightenment within Chán is passed on from master to student by means of techniques which are seemingly unavailable or unintuitive to an unenlightened person. Alongside the slogan of being transmitted outside the teachings, three other expressions came to represent the epitome of Chán¹⁴:

- Not establishing words and letters (*bú lì wén zì* 不立文字)
- Directly pointing to the mind (*zhí zhǐ rén xīn* 直指人心)
- Seeing one's nature and becoming a Buddha (*jiàn xìng chéng Fó* 見性成佛)

According to Albert Welter, these three slogans were well established by the Song dynasty, and became attributed to Bodhidharma in 1108. The “special transmission outside the teachings” was seen as an interpretation of “not establishing words and letters”, and this interpretation came to be an object of debate within Chán circles during the Song dynasty, as it conflicted with the textual basis which constituted the grounds for the Chinese Buddhist scholastic tradition.¹⁵

Even if Chán became known for not establishing words and letters, the transmission of enlightenment from master to student from early sources of Chán literature was based on orality, narratives, and dialogue.¹⁶ According to John McRae, Chán literature had a significant

¹³ Foguang, pp. 369-370.

¹⁴ Albert Welter, “Mahākāśyapa’s Smile”, *The Koan*, p. 79.

¹⁵ Ibid, pp. 79-80.

¹⁶ John McRae, “The Antecedents of Encounter Dialogue in Chinese Ch’an Buddhism”, *The Koan*, p. 46.

impact on the way in which oral traditions could be recreated textually, as it managed to render regional dialects in a standardised Mandarin.¹⁷ The genre of the *encounter dialogue* (jīyuán wèndá 機緣問答) set the standard of Chán literature for centuries to come. The idea was to combine the folly of the unlearned student with the sage retort of the master in a formulaic rendering which would serve as examples of transmission of enlightenment. According to Robert Buswell, the uniquely terse style of rhetoric which developed within the Chán tradition was the result of a view that if the experience of enlightenment were ineffable, then the language used to describe this experience must be equally ineffable, thus a style of language which sought to describe a non-conceptual experience of enlightenment developed, a style which did not entail concrete, practical instruction, but rather intended to offer “mysterious penetration” (*xuántōng* 玄通).¹⁸ By the Song dynasty (960-1279) Chán literature came to include stories of masters shouting, beating their students, and presenting them with seemingly incoherent responses to questions.¹⁹

The emphasis on the experience of enlightenment is one of the unique feature of Chán Buddhism. The earliest textual imports from what was referred to as the Outer Regions (*wàiyù* 外域, i.e. India and Central Asia) originated in different types of Buddhist thought as opposed to representing one consistent religious form of Buddhism, something which led to an attempt to incorporate the different schools of thought in a manner which would fit into the Chinese culture.²⁰ The Chinese form of Buddhism which developed throughout the Six Dynasties (early third century to late sixth century) went through several forms of Sinicisation, perhaps most importantly by the means of establishing a distinct Chinese theological underpinning which developed into a new form of Buddhism that did not have a clear Indian origin; a form in which enlightenment was available not only to those devoting their lives to religious

¹⁷ Ibid, pp. 52-53.

¹⁸ Robert E. Buswell, “Short-cut Approach of K’an-hua Meditation”, *Sudden and Gradual*, p. 336

¹⁹ Ibid, p. 338

²⁰ *Zen*, p. xvi, and Robert Buswell, “Short-cut Approach of K’an-hua Meditation”, *Sudden and Gradual*, p. 324.

worship, but also to laymen.²¹ Chán mainly encompassed the ideas of Mādhyamika, Yogācāra, and Tathāgātagarbha, which are all types of Mahāyāna Buddhism.²² The latter, Tathāgātagarbha (*Rúláizàng* 如來藏) held that all beings were inherently enlightened by having Buddha-nature (*Fóxìng* 佛性), a view in which enlightenment entailed rediscovering this original nature as opposed to being based on an otherworldly transcendence.²³ As monasticism did not fit into a Chinese society in which family life played a central role, the idea of enlightenment as something which was available to laymen and monks alike became crucial to the adoption and development of this foreign religion. A central feature is the idea of enlightenment as a sudden awakening (*dùnwù* 頓悟), and thus not exclusively available to a cloistered monk, something which made this school of thought less vulnerable to the criticism from Chinese bureaucracy which argued that monasticism posed a threat to society.²⁴ Unbeknownst to the Chinese, they had invented a new school of thought which also came to encompass Taoist ideas alongside the Buddhist theology, particularly in their meditative practice.²⁵

The crux of Chán Buddhism is undoubtedly meditation. Indeed, the word Chán (禪), or Chánà (禪那) is a transliteration of the Sanskrit word *Dhyāna*, which originally was interpreted as “getting rid of evil”, but later came to mean “quiet contemplation” (靜慮), or “composing the mind”²⁶. However, the earliest sources of Chán literature provided little concrete instruction for formal practice. Central to creating a separate identity for Chán was condemning earlier practices of meditation as gradual, while arguing a subitist idea of

²¹ Robert Buswell, “Short-cut Approach of K’an-hua Meditation”, *Sudden and Gradual*, pp. 324-325.

²² *Zen*, p. xvi.

²³ Robert Buswell, “Short-cut Approach of K’an-hua Meditation”, *Sudden and Gradual*, p. 325.

²⁴ *Ibid.*

²⁵ *Zen*, pp. xvi-xvii.

²⁶ *Foguang*, p. 6451.

enlightenment, i.e. holding that enlightenment was a sudden experience.²⁷ The Tang dynasty (618-907) is often said to have been the golden age of Chán Buddhism, yet little evidence suggests that there is reason to speak of the meditative technique of *kànhuà Chán* (看話禪, meaning “Chán of observing the phrase”) as a fully developed doctrine prior to the Song dynasty, even though development certainly began in this period.²⁸ The school of Chán Buddhism named after the Tang dynasty Chán master Línjì Yìxuán (臨濟義玄, d. 866) produced an influential Chán master called Dàhuì Zōnggāo (大慧宗杲, 1089-1163) during the Song dynasty, and this master is said to have been the populariser of using the *huàtóu* (話頭, Jap. *wato*) as an object of meditation²⁹. The *huàtóu* meditation practice is an evolution from using a conundrum called a *gōng'àn* (公案, Jap. *kōan*) as an object of meditation, which itself stems from the pedagogical technique of the encounter dialogue. A *gōng'àn* is a seemingly paradoxical statement, or dialogue between a Chán master and his disciple, often giving a non sequitur answer to a question or problem. A *gōng'àn* can be translated as “public case” or “public record”. The Yuán dynasty (1260-1368) Línjì Chán master Zhōngfēng Míngběn (中峰明本, 1263-1323) explained why *gōng'àn*s acquired its name by the following:

*The gōng'àn*s may be compared to the case records of the public law court. Whether the ruler succeeds in bringing order to his realm depends upon the existence of law. *Gōng* 公, or “public”, is the single track followed by all sages and worthy men alike, the highest principle which serves as a road for the whole world. An *àn* 案, or “records” are the orthodox writings which record what the sages and worthy men regard as principles. (...) When these public case records (*gōng'àn*s) are used, then principles and laws will come into effect; when these come into effect, the world will become upright; when the world is upright, the Kingly Way will be well ordered. Now, when we use the word “*gōng'àn*” to refer to the teachings of the buddhas and patriarchs, we mean the same thing. The *gōng'àn*s do not represent the private opinion of a single man, but rather the highest principle, received alike by us and by the

²⁷ Robert Buswell, “Short-cut Approach of K’an-hua Meditation”, *Sudden and Gradual*, p. 321.

²⁸ For further discussion of this topic, see the article “*Vitality of Buddhism in the Sung*” by Peter N. Gregory in *Buddhism in the Sung*, University of Hawaii Press, 1999.

²⁹ *Foguang*, p. 881.

hundreds and thousands of bodhisatvas of the three realms and the ten directions. (...) It cannot be understood by logic; it cannot be transmitted in words; it cannot be explained in writing; it cannot be measured by reason. (...) What is called the “special transmission of the Vulture Peak” was the transmission of this; what is called the “direct pointing of the Bodhidharma at Shāolín sì” was a pointing at this. ³⁰

The earliest sources of gōng'àn are tenth century discourse records, such as that of Fényáng Shànzhāo (汾陽善昭, 947-1024), in which one hundred gōng'àn which he himself had written and commented on were entered.³¹ He also collected one hundred “old cases” (古則 gǔzé) along with commentary verses provided by himself, and another one hundred old cases with his alternate answers. In the book “Chan Buddhism” by Peter D. Hershock, the gathering of gōng'àn is explained as a central part of the Sinicisation of Buddhism. As textual import from India ceased, the practice of creating Chinese Buddhist literature flourished, establishing a genealogy of Chán and shifting focus towards stories of Dharma transmission between master and student, thus creating a distinct Chinese form of Buddhism.³²

Prior to the Sòng dynasty there is no evidence of a connection between *old cases* and seated meditation. According to T. Griffith Foulk³³ there is not even evidence to suggest that they were intended as objects of any type of sustained mental effort, but rather topics suited for commenting on by a master when “ascending the hall” (shàngtáng 上堂) and “entering the room” (rùshì 入室). However, what does suggest a link between *kànhuà Chán* and seated meditation among Dàhuì Zōnggāo and his followers is their attack on a contemporary style of meditation referred to as “Chán of silent illumination” (mòzhào Chán, 默照禪), popularised by Hóngzhì Zhèngjué (宏智正覺, 1091-1157), a style of seated meditation which did not make use of old cases. Hóngzhì Zhèngjué was a master of the Cáodòng school, which held that enlightenment could be attained by sitting quietly and bringing the mind to a state of complete emptiness. The focal point of the controversy between Dàhuì Zōnggāo and Hóngzhì Zhèngjué was not seated meditation as such, but whether the introspection of a gōng'àn should

³⁰ Translation by Miura/Fuller, 1965, pp. 4-5 The original texts can be found in the records of Fényáng: 汾陽無德禪師語錄 (Fényáng Wúdé Chánshī yǔlù).

³¹ *The Koan*, p. 17.

³² *Chan Buddhism*, pp. 52-54.

³³ See the article *The Form and Function of Koan Literature*, *The Koan*, pp. 23-25.

be a part of the practice.³⁴ According to Morten Schlütter, Dàhuì's main criticism of *silent illumination* was the failure to make a distinction between inherent awakening (běnjué 本覺) and the actualisation of awakening (shíjué 實覺).³⁵ Although Dàhuì did not deny that enlightenment was inherent in all beings, he claimed that delusion had to be overcome in order for enlightenment to be realised, something which could not take place by still sitting without mental effort.

Given that one of the central aspects of Chán was not establishing words and letters, the compilations of gōng'àn were prone to criticism, and none other than Dàhuì Zōnggāo is said to have attempted to prevent the distribution of his teacher Yuánwù Kèqīn's (園悟克勤) gōng'àn collection Blue Cliff Record (*Bìyán lù* 碧巖錄) by burning its xylographs.³⁶ Yuánwù argued that since a gōng'àn presented an enlightened mind, each gōng'àn contained all the teachings of Chán, and was in itself all that was needed to bring forth enlightenment.³⁷ Dàhuì argued that it was sufficient to reflect on the principal topic contained in the critical phrase (i.e. the head phrase; the *huàtóu* 話頭) of the gōng'àn, as reflection on the entire gōng'àn might be distracting. He advocated reflecting upon this *huàtóu* until it triggered an introspective focus which would lead the mind back to its enlightened source, thus realising the intent of the original mind from which the *huàtóu* originated.³⁸ The usage of repeated reflection on a *huàtóu* as an expedient means towards enlightenment may seem to contradict the idea of enlightenment as sudden experience, yet this critique was rebutted by Dàhuì by alluding to an image of an archer shooting arrows at a target. The repeated reflection on the *huàtóu* was like the many attempts at hitting the center of the target with the arrow, and not a gradual movement towards enlightenment.³⁹

The repetitive reflection on the *huàtóu* is in turn expected to produce a sensation of doubt in the meditator, a doubt which was viewed by Yuánwù Kèqīn as an obstacle to faith. Kèqīn's

³⁴ Miura/Fuller, p. 13-14

³⁵ *Silent Illumination, Introspection and Competition, Buddhism in the Sung*, pp. 113-114.

³⁶ Robert Buswell, "Short-cut Approach of K'an-hua Meditation", *Sudden and Gradual*, p. 345.

³⁷ *Ibid.*, p. 346

³⁸ *Ibid.*, p. 347.

³⁹ *Ibid.*, pp. 348-349.

disciple however created an inversion of his teacher's argument, and saw this doubt as something which would force the meditator to continue his efforts towards enlightenment.⁴⁰ Following this effort, the mind would freeze and become contained in one single "ball of doubt" (疑團 *yítuán*), which would break open and provide the meditator with a flash of insight into the awakened mind of the enlightened master from whom the huàtóu originated.⁴¹ Exactly what this entails is perhaps only available to the enlightened mind.

⁴⁰ Robert Buswell, "The Transformation of Doubt", *Love and Emotions in Traditional Chinese Literature*, pp. 231-232.

⁴¹ T. Griffith Foulk, "The Form and Function of Koan Literature", *The Koan*, p. 37.

禪七開示

1. 這裏的大和尚（衛觴）很慈悲。
2. 各位班首師傅的辦道心切。
3. 加以各位大居士慕道情殷。
4. 大家發心來打靜七。
5. 要虛雲來主七。
6. 這也可說是一種殊勝因緣。
7. 只以我年來患病不能多講。
8. 世尊說法四十餘年。

Chan week sermon

1. The abbot here (Wèi Fǎng) is most compassionate⁴²,
2. all the head monks are earnest in spreading the *Dào*⁴³,
3. and all the laymen⁴⁴ who admire the *Dào* and are warmly welcomed.
4. Everyone has made up their mind to come and sit in a week's meditation,
5. and you have requested that I, Xū Yún⁴⁵, come lead the meditation,
6. which can be said to be a remarkable opportunity.
7. As I have fallen ill in recent years, I am not able to give long lectures.
8. The Revered One of the World expounded the Dharma for more than forty years.

⁴² 慈悲 *cíbēi* is a description of someone who is merciful and compassionate. (Soothill, p. 399) The second character, 悲 *bēi*, refers to the Sanskrit concept of *karunā*, meaning sympathy, pity for another in distress, and the desire to help him (Ibid. p. 371).

⁴³ 道 *dào* refers to the Sanskrit term *Mārga* (Pali: Magga); A way, road, or a path, but more specifically the right path. (Ibid. p. 415) It means the way of Bodhi, or enlightenment leading to nirvāṇa through spiritual stages (*Foguang*, p. 5620).

⁴⁴ A居士 *jūshì* is a landlord or head of a family who practices Buddhism in their home. It is often translated as *householder*. Sanskrit: grha-pati. In this context I take it to refer to any lay Buddhist attending the seven day meditation. Charles Luk calls them *Upasakas* (Luk, p. 156), but an Upasaka is called a 優婆塞 in Chinese, referring to a devoted lay Buddhist who observe the five commandments (Soothill, p. 455).

⁴⁵ In the Chinese text Xū Yún refers to himself by his name “Xū Yún” rather than using the first person pronoun. Traditionally it is seen as a sign of modesty to avoid using “I” when talking of oneself. For instance, Línjì (臨濟) often referred to himself as “Mountain Monk” (山僧) (*Zen*, pp. 409-410, *Foguang* p. 955).

- | | |
|--------------------|---|
| 9. 顯說密說。 | 9. He expounded exoterically and esoterically, ⁴⁶ |
| 10. 言教已有三藏十二部之多。 | 10. and his teachings make up the Tripitaka ⁴⁷ , consisting of more than twelve sections. |
| 11. 要我來說。 | 11. I have been asked to come and speak, |
| 12. 也不過是拾佛祖幾句剩話。 | 12. but I cannot do more than to pick up a few sentences left by the Buddha and the patriarchs. |
| 13. 至於宗門下一法。 | 13. As for the Dharma of this sect, |
| 14. 乃佛末後陞座。 | 14. when the Buddha finally ascended his seat, |
| 15. 拈大梵天王所獻金檀木花示眾。 | 15. he picked up the golden sandalwood flower put before him by the Great Heavenly King and presented it to the assembly. |
| 16. 是時座下人天大眾。 | 16. At the time, of the men and devas ⁴⁸ of the assembly, |
| 17. 皆不識得。 | 17. no one could grasp his meaning. |

⁴⁶ According to Soothill, 顯 *xiǎn* means something that is manifested, revealed, plain, and known. It is distinguished from the 蜜 *mì*, which refers to the esoteric, occult or tantric scriptures. (Soothill, p. 488) This text uses the word-pair 顯密 *xiǎnmì*, but I take the latter 密 to be a variant of 蜜, as they are homophonous. *Foguang* uses the characters 顯密 (*Foguang*, p. 6923).

⁴⁷ The *Tripitaka* refers to the “Three Baskets” of palm leaves, on which the oral tradition was recorded. The name refers to the tripartite Theravāda scriptural canon preserved in Pali, including the Sermons or *Sutra pitaka*, Further Discourses, or *Abhidharmai*, and Monastic Discipling or *Vinaya* (Ching, p. 127).

⁴⁸ Devas are divine beings (Soothill, p. 142). Sanskrit: *deva-loka* (*Foguang*, p. 1330).

18. 唯有摩訶迦葉破顏微笑。

18. Only Mahākāśyapa⁴⁹ broke into a smile⁵⁰.

19. 世尊乃曰。

19. Thereupon the Buddha said:

20. [吾有正法眼藏。

20. “I have the treasure of proper

insight⁵¹,

21. 涅槃妙心。

21. the wonderful mind of Nirvana,

22. 實相無相。

22. and the ultimate essence of

nothingness⁵².

23. 咐囑於汝。]

23. This transmit to you.”

24. 此乃教外別傳。

24. This is the separate transmission

outside the teachings,

⁴⁹ Mahākāśyapa or Kāśyaphātu 迦葉 (頭陀) was a Brahman of Magadha and a disciple of Sākyamuni. He supervised the first compilation of the Buddha’s sermons, and is reckoned as the first Patriarch (Soothill, p. 437).

⁵⁰ The story of his breaking into a smile became a famous *gōng’àn* (*Foguang*, pp. 369-370). The reference comes from a story in which Sākyamuni Buddha’s disciple Mahākāśyapa broke into a smile when the Buddha held up a flower to an assembly on Vulture Peak, and is said to exemplify the silent transmission of Buddhist truths between master and disciple as “a special transmission outside the teaching”. In the article “Mahākāśyapa’s Smile”, Albert Welter notes that this story has “received remarkably little critical attention (p. 76), and suggests that it is fabricated in order to create an independent identity of Chán Buddhism in the Chinese context (*The Koan*, pp. 75-101).

⁵¹ “The treasure of proper insight” usually refers to the Chán sect’s teaching beyond words and letters (*Foguang*, 1993).

⁵² The quote is attributed to Śākyamuni Buddha. Ruth Fuller Sasaki translated the passage as following: “True Dharma Eye, the Marvelous Mind of Nirvana, and the True Form of the Formless” (Miura, p. 45).

- | | |
|---|---|
| <p>25. 不立文字。
26. 直下承當之無上法門。</p> | <p>26. not establishing words and letters⁵³,
26. the unsurpassable Dharma door of enlightenment through direct realisation.</p> |
| <p>27. 後人籠統。
28. 目之為禪。
29. 須知大般若經中所舉出之禪。</p> | <p>27. Later generations generalized
28. and regarded it as Chán.
29. We should know that of the types of Chán itemized in the <i>Mahā-prajñā-pāramitā-sūtra</i>⁵⁴</p> |
| <p>30. 有二十餘種之多。
31. 皆非究竟。
32. 惟宗門下的禪。
33. 不立階級。</p> | <p>30. there are more than twenty,
31. but none is the final one.
32. Only the Chán of our sect
33. does not establish stages⁵⁵.</p> |

⁵³ In the article “The “Short-cut” Approach of *K’an-Hua* Meditation” by Robert Buswell it is argued that the rhetoric attributed to Bodhidharma (endnote, p.357) of the “independent transmission of Buddhism separate from the doctrinal teachings” was central to the self-definition of Chán, demonstrating an autonomy of Chan from other Buddhist traditions (*Sudden and Gradual*, pp. 321-322). Some also argue that since since the gōng’àn training uses elements of the Bodhidharma legend to express points in its teaching, the historical factuality of the Bodhidharma legend is not a great concern (Hori, p. 642).

⁵⁴ The *Mahā-prajñā-pāramitā sūtra* (The Perfection of Wisdom) consists of a long sermon which is said to have been expounded by Buddha in four places at sixteen assemblies. It consists of 600 chapters (卷) made into 120 volumes. It was translated by Xuánzàng (玄奘; lived 600-644) (Luk, 1962, pp. 290-292, Soothill, p. 94).

⁵⁵ The Southern school of Chán Buddhism, which is considered to have been founded by the sixth patriarch 慧能 (Huínéng, 638-713), is characterised by its advocacy of sudden enlightenment, whereas the Northern school, led by Chán patriarch 神秀 (Shénxiù, 606?-706), placed emphasis on gradualism. (*Zen*, p.3 and *Sudden and Gradual*, p. 470).

34. 直下了當。

34/35. Within the unsurpassable⁵⁶ Chán of direct realisation, seeing one's nature and attaining Buddhahood⁵⁷,

35. 見性成佛之無上禪。

⁵⁶ 無上 *wúshàng* corresponds to the Sanskrit *Anuttara*, meaning unsurpassed, unexcelled, supreme (Soothill, p. 377).

⁵⁷ The quotation “A special transmission outside the scriptures; not founded upon words and letters; by pointing directly to man's own mind, it lets him see into his own true nature and thus attain Buddhahood” is attributed to Bodhidharma, and is said to be his description of his teaching (Miura/Sasaki, p. 54). The quote is central, as it is said to descend directly from Bodhidharma, i.e. the first patriarch, who entered China in the early sixth century. Julia Ching views it as an expression of Chán Buddhism's “distaste for book-learning”, and points to that Chán follows the tradition of other Mahāyāna systems in teaching that the ultimate reality (Sanskrit: *śūnya*) is inexpressible in words or concepts (Ching, p. 139).

The quotation is sometimes referred to as “Bodhidharma's verse”, and has this wording:

教外別傳

不立文字

直指人心

見性成佛

(Hori, p. 634).

36. 有甚打七不打七呢。

36. what good is sitting a week in
meditation⁵⁸?

37. 只因眾生根器日鈍。

37. Only because everyone's

38. 妄念多端。

inclinations⁵⁹ are daily deteriorating
38. and their false thoughts⁶⁰ are of
many kinds,

⁵⁸ A meditation week is open to both laymen and monks. It consists of walking and sitting meditation. In this case two weeks were held in a row at the request of the participants (*Empty Cloud*, p. 156, *Zen*, p. 221).

⁵⁹ The 根器 *gēnqì* refers to one's natural capacity. The first character, 根, corresponds to the Sanskrit concept of *Mūla*, meaning a root, basis or origin, but is also used in the meaning of an organ of sense; as the eye is able to produce knowledge, as human nature is able to produce good or bad karma (Soothill, p. 327).

⁶⁰ 妄念 refers to false or misleading thoughts. The first character, 妄, corresponds to the Sanskrit word *Mithyā*, meaning false, untrue, erroneous or wild (ibid, p. 210).

39. 故諸祖特出方便法而攝受之。

39. skillful means⁶¹ and methods were especially made up by the patriarchs⁶², and became accepted.

40. 此宗相繼自摩訶迦葉以至如今。

40. This clan has in succession from Mahākāśyapa until today

41. 有六七十代了。

41. consisted of sixty to seventy generations.

42. 在唐宋之時。

42. In the Táng and Sòng times⁶³

⁶¹ The term 方便 equals to the Sanskrit *Upāya*, meaning an expedient or convenient method used to enable the hearer to reach enlightenment (Zen, p. 406). Mahāyāna claims that Buddha made use of *upāya*, in the sense of “teaching according to the capacity of the hearer”, but this is contested by the Hīnayāna (Soothill, p. 154). The topic of skillful means raises two aspects of the distinction between sudden and gradual enlightenment. Whereas one can interpret the advocates of sudden enlightenment to believe that enlightenment is accessible through higher wisdom (*prajñā*) alone, the advocates of gradual enlightenment may be said to believe that it is only accessible through the use of “appropriate means” (*upāya*). Another theory upholds that there is only a distinction between the two for the unenlightened mind. For further discussion of this topic, cf. “Purifying Gold: The Metaphor of Effort and Intuition” by Luis O. Gómez (*Sudden and Gradual*, pp. 67-165).

⁶² The six Chinese patriarchs are reckoned as Bodhidharma (fl. ca. 520), Huikē (慧可, Jap. Eka, d. late sixth century), Sēngcàn (僧璨, Jap. Sōsan), Dào-xìn (道信, Jap. Dōshin), Hóng-rěn (弘忍, Jap. Gunin), and Huì-néng (慧能, Jap. Enō, d. 713) (Luk, 1962, Second Series, pp. 50-53, Luk, 1962, Third Series, pp/ 279-280, Luk, 1988, pp. 222-230).

⁶³ The Táng dynasty lasted from 618 to 907, the Sòng dynasty from 960 to 1276. Northern Sòng: 960-1126 (Ebrey, p. 338). By the mid-Táng dynasty the most popular sects of Buddhism had become thoroughly sinified, and Chán grew to be just as popular as Pure Land. During the eight and ninth century Chán Buddhism flourished, and produced many of the Chán masters referred to by Xū Yún, for instance Mǎ-zǔ Dào-yī (馬祖道一) and Lín-jì Yì-xuán (臨濟義玄). In 841 the court, led by emperor Wǔ-zōng (武宗, reigned 841-846) initiated a massive suppression of Buddhism, which led to the returning of a quarter of a million monks to lay life and the demolition of 4,600 monasteries. This issue will be discussed further below. (Ebrey, pp. 122-124, *Zen*, pp. 20-21)

43. 禪風徧天下。
44. 何等昌盛。
45. 現在衰微已極。
46. 惟有金山。
47. 高旻。
48. 寶光等處。
49. 撐待門戶而已。
50. 所以現在宗門下的人材甚少。
51. 就是打七。
52. 大都名不符實。
53. 昔者七祖青原行思問六祖曰。
54. [當何所務。
55. 昂不落階級。]
56. 祖曰。
57. [汝曾作甚麼來。]
58. 思曰。
59. [聖諦亦不為。]
60. 祖曰。
43. the style of Chán was everywhere.
44. How prosperous it was!
45. Today it has declined to the extreme,
46. and only Jīnshān,
47. Gāomín,
48. Bǎoguāng, etc.,
49. maintain the sect, and that is it.
50. So the talented disciples of our sect today are very few,
51. Even Chán weeks
52. are mostly unworthy of their name.
53. Once upon a time the 7th Patriarch Xíngsī⁶⁴ of Qīngyuán mountain asked the 6th Patriarch,
54. “What does one do
55. to avoid falling into progressive stages?”
56. The patriarch asked,
57. “What have you been doing in the past?”
58. Xíngsī said,
59. “I have not even practiced the Noble Truths⁶⁵.”
60. The patriarch asked,

⁶⁴ Xíngsī of Qīngyuán mountain is said to have been the Dharma successor of the Sixth Patriarch. He is said to have been born in the Jiangxi province, and died in 741 (Luk, 1962, Second series, p. 19, 238 and Luk, 1962, Third series, p. 71).

⁶⁵ Sanskrit: *catvāri-ārya-satyāni*. The four dogmas, or noble truths, can be said to be the fundamental doctrines of Śākyamuni. They profess that existence is suffering (苦, *duḥka*), that the aggregation (集, *samudaya*) of human passion (*taṇhā*) is the cause of the continued suffering, that the destruction (滅, *nirodha*) of human passion is possible, and that there is a path (道, *mārga*) which leads to the extinction of the passions and thus ends the suffering. (*Foguang*, pp. 1840-1843, Soothill, p. 182)

61. [落何階級。]
62. 思曰。
63. [聖諦尚不為。
64. 何階級之有。]
65. 六祖深器之。
66. 現在你我根器劣弱。
67. 諸大祖師。
68. 不得不假方便。
69. 教參一句話頭。
70. 宋朝以後。
71. 念佛者多。
72. 諸大祖師。
73. 乃教參。
74. [念佛是誰。]
75. 現在各處用功的都照這一法參究。
76. 可是許多人仍是不得明白。
61. “Which progressive stages⁶⁶ have you fallen into?”
62. Xingsī said,
63. “When not even having practiced the Noble Truths,
64. what progressive stages are there?”
65. The 6th Patriarch thought he was very talented.
66. Now our inclinations are inferior,
67. so the ancient patriarchs and masters
68. had no choice but to avail themselves of skillful means,
69. instructing the investigation of head phrases.
70. After the Sòng dynasty⁶⁷,
71. those who recited the name of the Buddha became many,
72. and all the patriarchs and masters
73. instructed the investigation of
74. “Who is the repeater of the Buddha’s name?”.
75. These days all practitioners everywhere studiously apply this method of study.
76. Yet, most people still do not understand it.

⁶⁶ The progressive stages refer to the method of gradual enlightenment which supposedly took numerous aeons to enable someone to attain the Buddha-stage. (Luk, 1962, First series, p. 50). However, although the Southern school of Chán teaches sudden enlightenment, Táng dynasty Chán master Zōngmì (宗密, 780-841) argued that “sudden” and “gradual” should be seen as complementary terms. He further argued that gradual cultivation was a prerequisite for sudden enlightenment. For further discussion of this issue, see “Sudden Enlightenment Followed by Gradual Cultivation” by Peter N. Gregory (*Sudden and Gradual*, pp. 279-320).

⁶⁷ Chán reached its peak during the Sòng dynasty. Many of the texts attributed to Chán masters from the Táng dynasty became available during the 11th century and some became part of the imperial library (*Zen*, pp. 25-26).

- | | |
|--|--|
| <p>77. 把這句 [念佛是誰] 的話頭放在咀裏。</p> <p>78. 不斷的念來念去。</p> <p>79. 成了一個念話頭。</p> <p>80. 不是參話頭了。</p> <p>81. 參者參看義。</p> <p>82. 故凡禪堂都貼着 [照顧話頭] 四字。</p> <p>83. 照者反照。</p> <p>84. 顧者顧盼。</p> <p>85. 昂自反照自性。</p> | <p>77. They take the head phrase “Who is the repeater of the Buddha’s name?”⁶⁸ and chew on it⁶⁹,</p> <p>78. repeating it without interruption.</p> <p>79. They become the repeaters of the head phrase,</p> <p>80. rather than investigating the head phrase.</p> <p>81. To investigate is to look at the meaning.</p> <p>82. Thus, the four characters “Look after the head phrase” are stuck in every meditation hall.</p> <p>83. As for <i>reflection</i>⁷⁰, it means to reflect light,</p> <p>84. and to <i>look</i> means to look after.</p> <p>85. Thus we should reflect on our self-nature.</p> |
|--|--|

⁶⁸ “Who is the repeater of Buddha’s name” became a popular head phrase within the tradition of *kànhuà Chán*. One would use a phrase such as “Amituofo” (Amitabha) or “念佛(者)是誰” (who is the repeater of Buddha’s name) and use it as an object of meditation. The tradition emerged during the Sòng dynasty (*Foguang*, p. 3898).

⁶⁹ This wording might paraphrase Línjì Yìxuán (臨濟義玄): “There’s a bunch of fellows who can’t tell good from bad but poke around in the scriptural teachings, hazard a guess here and there, and come up with an idea in words, as though they took a lump of shit, *mushed it around in their mouth*, and then spat it out and passed it on to somebody else.” (My italics) (Hori, p. 3).

⁷⁰ Reflection on the keyword is central to the use of head phrases within the Chán tradition. Since the middle of The Sòng dynasty, students were taught to “回光返照” (*huíguāng fǎnzhào*), which has been translated as “tracing back the radiance of his own mind” and “counter-illumination”. This technique of the introspective focus on the head phrase was intended to make the student realise the intent of the Chán master in the *gōng’àn* in question, and make him enlightened. (Robert Buswell, “The Transformation of Doubt”, *Love and Emotion in Traditional Chinese Litterature*, p. 226).

- | | |
|---------------------------|---|
| 86. 以我們一向向外馳求的心回轉來
反照。 | 86. We take our minds, which
constantly strive to turn outwards, and
turn them inwards and reflect. |
| 87. 才是叫看話頭。 | 87. Only this can be called
investigating the head phrase. |
| 88. 話頭者。 | 88. As for the head phrases, |
| 89. [念佛是誰。] | 89. “Who is the repeater of the
Buddha’s name?” |
| 90. 就是一句話。 | 90. is but a phrase. |
| 91. 這句話。 | 91. This phrase, |
| 92. 在未說的時候。 | 92. when it has not yet been uttered, |
| 93. 叫話頭。 | 93. is called a head phrase. |
| 94. 昂說出就成話尾了。 | 94. Then, when it is uttered, it becomes
the tail phrase. ⁷¹ |
| 95. 我們參話頭。 | 95. When we investigate the head
phrase, |
| 96. 就是要參這 [誰] 字。 | 96. we must investigate the character
“Who”. |
| 97. 未起時究竟怎樣的。 | 97. What is it exactly before it has
arisen? |
| 98. 譬如我在這裡念佛。 | 98. For instance, I am repeating the
Buddha’s name. ⁷² |
| 99. 忽有一人問曰。 | 99. If someone suddenly were to ask |
| 100. [某甲。 | 100. “Who is the certain someone |
| 101. 念佛的是 [誰] 啊。 | 101. repeating the Buddha’s name?”. |
| 102. 我答曰。 | 102. I would reply |

⁷¹ This is a play on words (for further discussion, see the introductory chapter). The term *huàtóu* can be literally translated as “the head of a thought”, and the term *huàwéi* as “the tail of a word”. Charles Luk interprets the term *huàwéi* as the state of mind when it has already been disturbed by the discriminatory thought of *huàtóu* (Luk, 1962, First series, p. 235).

⁷² To repeat the Buddha’s name, so-called *niànfó* (念佛), is central to the type of Mahayana Buddhism called Pure Land (淨土宗, Sanskrit: *Sukhāvātī*). Pure Land Buddhism emphasises faith and devotion to Buddha, shown in meditative repetition of the name of Amitābha Buddha (阿彌陀佛) (Soothill, p. 357, Ching, 1993, p. 142). Chanting of Amitābha Buddha’s name is also common in Chán monasteries, and Xū Yún taught this technique (*Empty Cloud*, p. 236).

- | | |
|-------------------|---|
| 103. [念佛是我呀。] | 103. “I am the repeater of the Buddha’s name.” |
| 104. 進曰。 | 104. He goes on to say |
| 105. [念佛是你。] | 105. “If you are the repeater of the Buddha’s name, |
| 106. 你還是口念。 | 106. do you repeat it with your mouth, |
| 107. 還是心念。 | 107. or do you repeat it with your mind? ⁷³ |
| 108. 若是口念。 | 108. If you are repeating it with your mouth, |
| 109. 你睡著時何以不念。 | 109. why are you not repeating it when you sleep? |
| 110. 若是心念。 | 110. If you are repeating it with your mind, |
| 111. 你死了為何不念。] | 111. why are you not repeating it when you are dead?” |
| 112. 我們就是對這一問有疑。 | 112. Then we have doubts toward this question. |
| 113. 要在這疑的地方去追究它。 | 113. We must investigate into this doubt, ⁷⁴ |
| 114. 看這話到底由那裏而來。 | 114. and look into from where it actually arises |
| 115. 是甚麼樣子。 | 115. and which form it takes. |
| 116. 微微細細的去反照。 | 116. We must reflect on it very minutely, |
| 117. 去審察。 | 117. and study it carefully. |

⁷³ The Vinaya Master Zǎnníng (贊寧, 919-1001) criticised Chán Buddhists for placing more importance on the teachings of Bodhidharma than on that of Śākyamuni, and pointed to that meditation was a central aspect of Buddhist practice both in India and China. He criticised Chán for conceiving Chán as having an identity independent of Buddhist teachings, thus overlooking the importance of the scriptures, and said that “there is no discrepancy between what the Buddha conceives in his mind and what he utters with his mouth.” (*The Koan*, p. 89).

⁷⁴ In the article “The Transformation of Doubt”, Robert Buswell quotes the Chán master Gāofēng Yuánmiào (高峰原妙) describing *the great sensation of doubt* (大疑情) as one of three prerequisites for *kànhuà Chán* praxis, along with great faith and great passionate intent (*Love and Emotion in Traditional Chinese Literature*, pp. 232).

- | | |
|------------------|--|
| 118. 這也就是反聞自性。 | 118. This is precisely turning inward and listening to our nature. |
| 119. 在行香時。 | 119. When we practice walking meditation ⁷⁵ |
| 120. 頸靠衣領。 | 120. our neck should touch the collar of our robe. |
| 121. 腳步緊跟前面的人走。 | 121. Our steps should follow those walking in front of us closely. |
| 122. 心裏平平靜靜。 | 122. Our minds should be completely at peace. |
| 123. 不要東顧西盼。 | 123. We should not look to the left or to the right, |
| 124. 一心照顧話頭。 | 124. Wholeheartedly focussing on the head phrase. |
| 125. 在坐香時。 | 125. When sitting in meditation ⁷⁶ |
| 126. 胸部不要太挺。 | 126. our chest should not stick out. |
| 127. 氣不要上提。 | 127. The breath should neither be lifted upward |
| 128. 也不要向下壓。 | 128. nor pushed downward. |
| 129. 隨其自然。 | 129. It should follow its natural course. |
| 130. 但把六根門頭收攝起來。 | 130. Merely gather the six different faculties ⁷⁷ up. |
| 131. 萬念放下。 | 131. All thoughts should be put away, |
| 132. 單單的照顧話頭。 | 132. and only attend to the head phrase. |
| 133. 不要忘了話頭。 | 133. One must not forget the head phrase. |
| 134. 不要粗。 | 134. It must not be coarse. |

⁷⁵ In Chán monasteries a combination of walking and sitting meditation is practiced throughout the day. Before sitting meditation, one walks clockwise around the altar in circles while offering incense, those with the least experience walking closest to the altar. The tempo varies from normal walking pace to a pace which is almost as fast as running. This topic will be described in greater detail below.

⁷⁶ An incense stick is used to measure the time of sitting meditation. The incense sticks burn for sixty, fifty or forty minutes.

⁷⁷ The six *indriyas*, or sense-organs are eye, ear, nose, tongue, body, and mind. They are the medial agents of the six thieves (六賊 *liù zéi*), which are likened to the six pleasures of the six organs, i.e. beauty, sound, scent, flavour, seduction and uncontrolled thoughts (Soothill, p. 135, 138).

135. 粗了則浮起。
136. 不能落堂。
137. 不要細。
138. 細了則昏沉。
139. 就墮空亡。
140. 都得不到受用。
141. 如果話頭照顧得好。
142. 功夫自然容易純熟。
143. 習氣自然歇下。
144. 初用功的人。
145. 這句話頭是不容易照顧得好的。
146. 但是你不要害怕。
147. 更不要想開悟。
148. 或求智慧等念頭。
149. 須知打七就是為的開悟。
150. 為的求智慧。
151. 如果你再另以一個心去求這些。
135. If it is coarse, then it will float up,
136. and cannot settle in the meditation
hall.
137. It must not be too fine.
138. If it is too fine, then it will become
murky,
139. then it will fall into emptiness and
be lost.
140. In both cases there is no benefit.
141. If the keyword is properly
attended to,
142. the skill will naturally and easily
ripen,
143. and bad habits will naturally be
put away.
144. For a beginner of practice,
145. this head phrase is hard to attend
to,
146. but you should not be afraid.
147. Even less should one wish for
enlightenment,
148. or have thoughts of seeking
wisdom⁷⁸, and the like.
149. One should know that sitting in
meditation for a Chán week is exactly
attempting to attain enlightenment,
150. and seeking wisdom.
151. If you add another mind in pursuit
of these things,

⁷⁸ Sanskrit: Jñāna as 智 (zhì) knowledge and prajñā as 慧 (huì) discernment, i.e. knowledge of things and realisation of truth. Generally it may point to knowledge and wisdom, but in this context it is reasonable to interpret it as mental and moral wisdom (Soothill, p. 375).

152. 就是頭上安頭了。 152. it is adding a head on top of a head.⁷⁹
153. 我們現在知道了。 153. Now we know
154. 便只單提一句話頭。 154. that if we do nothing but pick up a head phrase,
155. 可以直捷了當。 155. we can reach direct realisation.
156. 如果我們初用功時。 156. When we are beginner practitioners,
157. 話頭提不起。 157. it is hard to pick up the head phrase,
158. 你千萬不要著急。 158. but you must by all means not worry.
159. 只要萬念情空。 159. Just leave all thoughts and emotions empty,
160. 綿綿密密的照顧著。 160. and continuously and meticulously attend [to the head phrase].
161. 妄想來了。 161. When a false thought⁸⁰ arises,
162. 由它來。 162. let it arise.
163. 我總不理會它。 163. If we never pay attention to them,
164. 妄想自然會息。 164. the false thoughts cease naturally.
165. 所謂不怕念起。 165. Thus it is said, do not be afraid of thoughts arising,
166. 只怕覺遲。 166. be only afraid of becoming aware of it too late.
167. 妄想來了。 167. When thoughts come,
168. 我總以覺照力釘著這句話頭。 168. we use the power of the awareness to nail down the head phrase.
169. 話頭若失了。 169. If we lose the head phrase,

⁷⁹ “To add a head on top of a head” is a Buddhist temple proverb used to describe a repeated superfluous or redundant act. It is used the same way as the expression “雪上加霜” (xuěshàng jiā shuāng), literally meaning “to add frost to snow”. Línji is quoted using this phrase in the Zhenzhōu Línji Huìzhào Chánshī lù (鎮州臨濟慧照禪師錄) (*Foguang*, p. 6361, CBETA, T47n1985_p0500c05(00))

⁸⁰ False thoughts (wàngxiǎng 妄想, Skt. vikalpa) refer to mistaken thought or misconceptualisation, and are also referred to as wàngniàn (妄念) or wàngzhí (妄執) (*Foguang*, p. 2341, Soothill, p. 210).

170. 我馬上就提起來。
171. 初次坐香好似打妄想。

170. we immediately pick it up again.
171. The first time one sits in
meditation, it is like one is striking

172. 待時光久了。
173. 話頭會得力起來。

down false thoughts.
172. After a long time,
173. the head phrase will become more
powerful.

174. 這時候。
175. 你一枝香可以將話頭一提。

174. At this point,
175. when you are able to hold onto the
head phrase for an entire incense stick,

176. 就不會走失。
177. 那就有把握了。
178. 說的都是空話。

176. and it does not wander away,
177. then you have grasped it.
178. What I have said is only empty

179. 好好用功吧。

talk.
179. Let us practice.

初七第二日

1. 打七這一法。
2. 是尅期取證最好的一法。
3. 古來的人根器敏利。
4. 對這一法不常表現
5. 到宋朝時始漸開闡。
6. 至清朝雍正年間。
7. 這一法更大興。
8. 雍正帝在皇宮裏也時常打七。
9. 他對禪宗是最尊重的。

The second day of the first Chán week

1. This method of sitting for a week in meditation
2. is the best method for realizing the truth within a time limit⁸¹.
3. People of ancient times had sensitive and sharp inclinations⁸²,
4. so this method was not often used.
5. In the Sòng dynasty it gradually became expounded,
6. and by the time of Yōngzhèng⁸³ of the Qīng dynasty
7. this method flourished even more.
8. Emperor Yōngzhèng often held seven day meditations in the imperial palace.
9. He held the greatest respect for the Chán sect,

⁸¹ The method of realising the truth within a time limit is a tradition of setting up a fixed amount of days by which enlightenment should take place. It was divided into three categories; the long-term was set to 120 days, the medium-term to 100 days, and the short-term to 80 days. In this edition of Xū Yún's biography, the phrase is “尅期取證” (kèqí qǔzhèng), but the character “尅” is usually written with the homophonous character “剋”. I do not think it has any significance in terms of meaning (*Foguang*, p. 3730).

⁸² The gēnqì (根器) are the natural capacities; the capacities of the being (Soothill, p. 327).

⁸³ Emperor Yōngzhèng (世宗, Shìzōng) reigned 1723-1735 (Ebrey, 1993, p. 297) or 1722-1736 (Ebrey, 1996, p. 225).

- | | |
|-------------------|--|
| 10. 同時他的禪定也是非常的好。 | 10. and his concentration ⁸⁴ in meditation was also extraordinarily good. |
| 11. 在他手裏悟道的有十餘人。 | 11. More than ten people became enlightened at his hand, |
| 12. 揚州高敏寺的天慧徹祖。 | 12. and Master ⁸⁵ Tiān Huìchè ⁸⁶ of the Gāomín monastery in Yángzhōu |
| 13. 也是在他會下悟道的。 | 13. also became enlightened during one of his assemblies. |
| 14. 禪門下的一切規矩法則。 | 14. All the rules and customs of the Chán sect |
| 15. 皆由他大整一番。 | 15. were greatly adjusted by him. ⁸⁷ |
| 16. 由是宗風大振。 | 16. This stimulated the popularity of the sect greatly, |
| 17. 故人材也出了很多。 | 17. and thus produced many men of ability. |
| 18. 所以規矩是非常要緊的。 | 18. Therefore, rules are extremely important. |
| 19. 這種尅期取證的法則。 | 19. This method of having a time limit for realizing the truth |
| 20. 猶如儒家人考試場。 | 20. is just like the Confucian examination hall. |

⁸⁴ 定 (*dìng*) itself means “to fix, settle”, and refers to the Sanskrit concept of Samādhi; “*composing the mind*”; “*intent contemplation*”, “*perfect absorption of thought into the one object of meditation*”. 禪定 refers to abstract meditation (in the realms of form and beyond form) (Soothill, p. 254).

⁸⁵ The Chinese text uses the term “祖”, i.e. patriarch, but of the six Chán masters considered as patriarchs of the Chán lineage, there are none called Tiān Huìchè (天慧徹).

⁸⁶ Tiān Huìchè (?-1745) came from the Jiāngsū province and became a Chán monk in the Línjì sect at the age of 19. He was invited to meet Emperor Yōngzhèng in 1733. Two years later he moved to Gāomín monastery in Yángzhōu, where he stayed for the remaining ten years of his life (*Foguang*, p. 1367).

⁸⁷ Emperor Yōngzhèng was a great reformist in other areas as well, for instance in taxation and reducing bureaucracy (Fairbank, pp. 150-151).

- | | |
|----------------|---|
| 21. 依題目作文。 | 21. One writes an article according to a topic, |
| 22. 依文取考。 | 22. one is examined according to a text, |
| 23. 有一定的時間的。 | 23. and there is a fixed amount of time. |
| 24. 我們打七的題目。 | 24. Our topic for the week long meditation |
| 25. 是名參禪。 | 25. is called “practicing meditation (“Chán”)”. |
| 26. 所以這個堂叫做禪堂。 | 26. Therefore, this hall is called the meditation hall (“the Chán hall”). |
| 27. 禪者梵語禪那。 | 27. As for <i>Chán</i> , it is called “dhyana” in Sanskrit, |
| 28. 此名靜慮。 | 28. and means “quiet contemplation” ⁸⁸ , |
| 29. 而禪有大乘禪。 | 29. There is the <i>chán</i> ⁸⁹ of the Mahāyāna, |
| 30. 小乘禪。 | 30. of the Hīnayāna, ⁹⁰ |
| 31. 有色禪。 | 31. of the material, |
| 32. 無色禪。 | 32. of the immaterial, |
| 33. 聲聞禪。 | 33. of the Sravakas’, |
| 34. 外道禪等。 | 34. and of the Heretics. |
| 35. 宗門下這一禪。 | 35. The <i>chán</i> of our sect |
| 36. 謂之無上禪。 | 36. is called the Unsurpassable Chán. |

⁸⁸ The word *Chán* (禪) was originally used to refer the act of leveling a place for an altar, or to sacrifice to the hills and mountains. It was adopted by Buddhists for dhyāna, also referred to as *chánna* (禪那). Dhyāna means meditation, abstraction, or trance, but in this context it refers to profound and abstract religious contemplation. It went from being interpreted as “getting rid of evil” to “quiet meditation/contemplation” (靜慮 *jìnglǜ*). The meaning of *chán* is closely connected to the meaning of *dìng* (定), which is a transliteration of the Sanskrit word *Samādhi*, meaning “composing the mind” or “intent contemplation” (Soothill, pp. 254, 459).

⁸⁹ I interpret Xū Yún as referring to the traditions of meditation; *chán*, within these different sects of Buddhism.

⁹⁰ The Mahāyāna and the Hīnayāna are two types of Buddhism. The former is viewed as more universalistic, as they maintain that enlightenment is attainable to all sentient beings, and not only those who lead a monastic life, which is the view of the latter (*Foguang*, pp. 807-808).

- | | |
|--|--|
| <p>37. 如果有人在這堂中把疑情參透。</p> <p>38. 把命根坐斷。</p> <p>39. 那就是即同如來。</p> <p>40. 故這禪堂又名選佛場。</p> <p>41. 亦名般若堂。</p> <p>42. 這堂裏所學的法。</p> <p>43. 俱是無為法。</p> <p>44. 無者。</p> <p>45. 無有作為。</p> <p>46. 即是說無一法可得。</p> | <p>37. If someone in this hall were to grasp the feeling of doubt,</p> <p>38. and crack the life-root⁹¹ while sitting,</p> <p>39. then one will be just like the Tathāgata⁹².</p> <p>40. That is why this meditation hall is also called a place where Buddhas are selected.</p> <p>41. It is also called a Prajñā⁹³ hall.</p> <p>42. The dharmas which are studied in this hall</p> <p>43. are the unconditioned⁹⁴ dharmas.</p> <p>44. As for the unconditioned,</p> <p>45. there is no production.</p> <p>46. That is to say, there is not a single dharma that can be achieved,</p> |
|--|--|

⁹¹ The *mīnggēn* (命根, Skt: *jīvitendriya*), or *life-root*, is a basis for life, or reincarnation. (Soothill, p. 252, *Foguang*, p. 3127).

⁹² Tathāgata can be interpreted in several ways. One interpretation is as *tathā+āgata* (“thus-come”), meaning one who has become a Buddha by following a path of absolute cause and effect, a path which all sentient beings can follow. Another interpretation is as the Buddha in his *nirmāṇakāya*; his corporal manifestation on earth (Soothill, p. 210, *Foguang*, p. 2346).

⁹³ *Prajñā* means wisdom, but in the Buddhist context it points to the insight of the nature of all things, i.e. emptiness. *Prajñā* is the sixth paramita, and is referred to as “諸佛之母”: the Mother of all Buddhas (*Foguang*, pp. 4301-4302, Soothill, p. 337).

⁹⁴ The unconditioned dharmas are called *Asaṃskṛta* (the negation of *Samskṛta*), and refer to those dharmas which have not arisen through cause and effect. They are the eternal and inactive (*Foguang*, p. 5112). As mentioned in the introductory chapter, some have argued that the translation “unconditioned” is unfortunate, as it is closer to the Sanskrit origin rather than something along the lines of “unproductive”, yet I have chosen to translate this term as “unconditioned” as a consequence of the almost technical vocabulary which grew out of the canon of Chán texts, thus assuming that the Chinese reader would share my Sanskrit influenced reading of this term.

47. 無一法可為。 47. not a single dharma that can be produced.
48. 若是有為。 48. If there are conditioned [dharmas]⁹⁵,
49. 皆有生滅。 49. then there is birth and death⁹⁶
50. 若有可得。 50. If there is possibility of achievement,
51. 便有可失。 51. then there is possibility of loss.
52. 故經云。 52. Thus the sutra says:
53. [但有言說。 53. “There are only words and expressions.
54. 都無實義。] 54. They have no real meaning.”⁹⁷
55. 如誦經禮懺等。 55. Reciting sutras, holding confessional services, etc.
56. 盡是有為。 56. are all conditioned acts.
57. 都屬言教中的方便權巧。 57. They all belong to our skillful means of teaching.
58. 宗門下就是教你直下承當。 58. Our sect teaches you direct realization and becoming Buddha,
59. 用不著許多言說。 59. and does not require many words to explain.
60. 昔者有一學人參南泉老人。 60. There once was a student who called on the old Master Nánquán⁹⁸
61. 問。 61. and asked him:
62. [如何是道。] 62. “What is the Dào?”
63. 曰。 63. He said:

⁹⁵ The conditioned dharmas are called Saṃskṛta, and refer to all those processes which result from the laws of karma; the active and phenomenal results of action (Ibid, pp. 2445-2446)

⁹⁶ The term “滅” (miè) is a transliteration of the Sanskrit word Nirodha, meaning extinction. This concept should thus be interpreted as “the extinction of existence” rather than “death”, but in order to show the contrast to “生” (shēng, Skt: Jāti), meaning birth, but also “production”, I have chosen the above wording.

⁹⁷ This quote is taken from the Śūraṅgama-sūtra (首楞嚴經 *shǒu léngyán jīng*) in the nineteenth chapter of the Tripitaka (T19n0945).

⁹⁸ Master Pǔyuàn of Nánquán mountain (南泉普願, Jap. Nansen Fugan) is said to have been the Dharma successor of Mǎzǔ. He died 87 years old in 834 (Luk, 1962, First series, p. 239).

- | | |
|---------------|---|
| 64. [平常心是道。] | 64. “The ordinary mind is the Dào.” ⁹⁹ |
| 65. 我們日常穿衣吃飯。 | 65. Every day we wear clothes and eat, |
| 66. 出作入息。 | 66. go out to work and go back to rest, |
| 67. 無不在道中行。 | 67. and none of these things do not |
| | proceed within the Dào. |
| 68. 只因我們隨處縛著。 | 68. Only because we are tied up ¹⁰⁰ in |
| | every situation, |
| 69. 不識自心是佛。 | 69. we fail to see that our own mind is |
| | Buddha. |
| 70. 昔日大梅法常禪師。 | 70. When the Chán Master Fācháng of |
| | Dàméi ¹⁰¹ |
| 71. 初參馬祖。 | 71. called on Mǎzǔ ¹⁰² for the first time, |
| 72. 問。 | 72. he asked him: |
| 73. [如何是佛。] | 73. “What is Buddha?” |
| 74. 祖曰。 | 74. Mǎzǔ replied: |
| 75. [即心是佛。] | 75. “It is the mind that is Buddha.” |
| 76. 師即大悟。 | 76. The Master then became completely |
| | enlightened. |
| 77. 遂禮辭馬祖。 | 77. He thereupon bade farewell with |
| | Mǎzǔ |

⁹⁹ The sentence “ordinary mind is Dào” from the dialogue between Zhàozhōu Cóngshěn (趙州從諗, Jap. Jōshū Jūshin, 778-897) and Nánquán is a well-known gōng’àn. (Miura, p. 148, *Foguang*, p. 1913)

¹⁰⁰ *Fù* (縛, Skt. bandhana) usually refers to the attachments which bind people, also called *kleśa*-afflictions. The three attachments are greed, anger, and folly (貪 tān, 瞋 chēn, 癡 chī) (Soothill, p. 449, *Foguang*, p. 6277)

¹⁰¹ Master Fācháng of Dàméi mountain (大梅法常) is also said to have been a Dharma successor of Mǎzǔ, and died at the age of 88 in the 8th century. Dàméi mountain was named after the plum trees that grew there, and was located in the Zhèjiāng province of eastern China (*Foguang*, p. 851, Luk, 1962, First series, p. 234).

¹⁰² Mǎzǔ Dàoyī (馬祖道一, 707-786), also known as Jiāngxī Dàoyī (江西道一), is reckoned as one of the most influential Chán masters of China. He was a student of Huáirāng (懷讓) of Nányuè (南嶽), and was the teacher of, among others, Bǎizhàng Huáihǎi (百丈懷海). He is said to have been the first to coin the above-mentioned phrase “The ordinary mind is Buddha” (平常心是道). (*Foguang*, p. 4347, Soothill, p. 341)

- | | |
|-----------------|--|
| 78. 至四明梅子真舊隱處。 | 78. and went to Méi Zǐzhēn's old |
| 79. 縛筇而居。 | hermitage in Sì míng ¹⁰³ ,
79. and settled to reside there |
| 80. 唐貞元中。 | permanently.
80. During the reign of Zhēnyuán ¹⁰⁴ of |
| 81. 鹽官會下有僧。 | the Táng dynasty,
81. In the assembly of Yánguān ¹⁰⁵ there |
| 82. 因採挂杖迷路至庵所。 | was a monk.
82. The monk went to gather branches |
| 83. 問。 | for walking sticks, but got lost and |
| 84. [和尚在此多少時。] | came to the hermitage.
83. He asked: |
| 85. 師曰。 | 84. "How long have you been here?" |
| 86. [祇見四山青又黃。] | 85. The Master replied:
86. "I have just seen that the mountains |
| 87. 又問。 | turned green and then yellow again." ¹⁰⁶ |
| 88. [出山路向甚麼處去。] | 87. He further asked,
88. "Which way do I go to get out of |
| 89. 師曰。 | the mountain?" |
| 90. [隨流去。] | 89. The Master said,
90. "Follow the stream." |
| 91. 僧歸舉似鹽官。 | 91. The monk returned and took this up |
| 92. 官曰。 | with Yánguān.
92. Yánguān said: |

¹⁰³ The mountain of Sì míng (四明) is located in the province of Zhèjiāng (浙江), and the monastery of Sì míng was founded during the Northern Song dynasty (960-1126). It was a Tiāntái (天台) monastery, and home to the influential monk Zhīlǐ (知禮) (*Foguang*, pp. 1710-11).

¹⁰⁴ Zhēnyuán ruled from 785 to 804 (Luk, 1962, First series, p. 54).

¹⁰⁵ Yánguān Qí'ān (鹽官齊安, ?-842) was a Táng dynasty Chán monk. He was a dharma successor of Mǎzǔ and the teacher of Emperor Xuānzōng (宣宗, reigned 713-755). He taught at Hǎichāng yuàn (海昌院) in Zhèjiāng (浙江), and was given the posthumous title *Wùkōng* (悟空) by Emperor Xuānzōng (*Foguang*, pp. 6947-48, Fairbank, p. 82).

¹⁰⁶ This must be read as a comment on the seasons turning; thus the colours of the mountains change between green and yellow. Whether this entails that the Master has been at this hermitage for two or many seasons, may be an open question.

93. [我在江西曾見一僧。
94. 自後不知消息。
95. 莫是此僧否。]
96. 遂令僧去招之。
97. 大梅以偈答曰。
98. [摧殘枯木倚寒林。
99. 幾度逢春不變心。
100. 樵客遇之猶不顧。
101. 郢人那得苦追尋。
102. 一池荷葉衣無盡。
103. 數樹松花食有餘。
104. 剛被世人知住處。
105. 又移茅舍入深居。]
106. 馬祖聞師住山。
107. 乃令僧問。
108. [和尚見馬大師。
109. 得個甚麼。
110. 便住此山。]
111. 師曰。
112. [大師向我道。
113. 即心是佛。
114. 我便這裡住。]
93. “I once saw a monk in Jiāngxī,
94. but I never heard from him
afterwards,
95. could this be the same monk?”
96. A monk was thereupon sent to
invite him.
97. Dàméi¹⁰⁷ replied by a verse:¹⁰⁸
98. “A dried up log rests against the
winter forest,
99. how many times does it meet with
spring without changing its mind?
100. The woodcutter encounters it, and
yet ignores it,
101. why could a stranger strain
himself to collect it?
102. A pond of lotus leaves holds
endless amounts of clothing,
103. and the pine nuts from a few trees
provide food to spare.
104. When your lodgings are
discovered by worldly men,
105. you move your thatched cottage
further into the forest.”
106. When Mǎzǔ heard that the Master
was living in the mountains,
107. he sent a monk to ask him:
108. “When you met the Great Master
Mǎzǔ,
109. what did you obtain
110. which made you live in this
mountain?”
111. The Master replied:
112. “The Great Master said to me
113. that it is the mind that is Buddha,
114. and that is why I live here.”

¹⁰⁷ Dàméi is the above-mentioned Dàméi Fǎcháng (大梅法常).

¹⁰⁸ The verse is found in the 7th chapter of the Record of the Transmission of the Lamp (jǐngdé chuándēng lù 景德傳燈錄). The Record of the Transmission of the Lamp consists of 30 fascicles, and was compiled during the Sòng dynasty by Dàojuàn (道原), and was completed in 1004; the first year of the Jǐngdé era.

115. 僧曰。
116. [大師近日佛法又別。]
117. 師曰。
118. [作麼生。]
119. 僧曰。
120. [又道非心非佛。]
121. 師曰。
122. [這老漢惑亂人未有了日。
123. 任他非心非佛。
124. 我祇管即心是佛。]
125. 其僧回舉似馬祖。
126. 祖曰。
127. [梅子熟也。]
128. 可見古來的人是如何了當和簡切。
129. 只因你我根機¹⁰陋劣。
130. 妄想太多。
131. 諸大祖師乃教參一話頭。
132. 這是不得已也。
115. The monk said:
116. “The Great Master’s Buddha Dharma recently changed again.”
117. The Master said:
118. “How so?”
119. The monk said:
120. “Now he says it is neither mind nor Buddha.”
121. The Master said:
122. “The old man is deluding people, and it will never come to an end.
123. According to him it is neither mind nor Buddha,
124. but as far as I am concerned, it is the mind that is Buddha.”
125. The monk told this to Mǎzǔ.
126. The Master said:
127. “The plums are ripe.”¹⁰⁹
128. This shows how forthright and concise the ancients were.
129. Only because of our crude roots
130. and our false thoughts are too many,
131. all the Great Masters taught us to investigate a head phrase.
132. They had no alternative.

¹⁰⁹ The plum might be seen as symbolic of the Master, as he is called Dàméi (大梅), literally meaning “Big Plum”. The plum being ripe might be a metaphor for the Master having become enlightened. (Luk, 1962, First Series, p. 55).

¹¹⁰ These roots (gēnjī 根機) are described as fundamental abilities; one’s basic capacity (Soothill, p. 327, *Foguang*, p. 4139).

133. 永嘉祖師云。
134. [證實相。
135. 無人法。
136. 剎那滅却阿鼻業。
137. 若將妄語誑衆生。
138. 自招拔舌塵沙劫。]¹¹³
139. 高峰妙祖曰。
140. [學人用功。
141. 好比將一瓦片。
142. 拋於深潭。
143. 直沉到底爲止。]¹¹⁵
133. Master Yǒngjiā¹¹¹ said:
134. “By realising the ultimate essence
of things,
135. which is free of human dharmas,
136. the actions of Avīci¹¹² will be
eliminated in a split second,
137. and if I use deluded speech to
deceive the sentient beings,
138. I bring upon myself to have my
tongue pulled out in hell.”
139. Master Yuánmiào of Gāofēng¹¹⁴
said:
140. “When you are industrious,
141. it may be likened to taking a piece
of tile
142. and throwing it into a deep pond,
143. where it sinks all the way to the
bottom.

¹¹¹ Master Yǒngjiā is known as Yǒngjiā Xuánjué (永嘉玄覺, 665-713). His family name was Dài (戴), and his personal name was Míngdào (明道). He came from Wēnzhōu (溫州) and is said to have become a monk at the age of eight, especially studying the scriptures of the Tiāntái school (天台). He was a disciple of Huìnéng (慧能), and is said to have become enlightened overnight after a dialogue with him. Because of this story, he was known as “Yīsùjué” (一宿覺), meaning the *one-night-enlightened*. He was the author of Zhèngdào gē (證道歌) and Chánzōng Yǒngjiā jí (禪宗永嘉集). His posthumous title was Wúxiāng (無相) (*Foguang*, pp. 65, 2035-2036).

¹¹² Avīci is known as the last and deepest of the eight hot hells, where one is constantly reborn into suffering without interruption (Soothill, p. 294).

¹¹³ T51n2076

¹¹⁴ Gāofēng Yuánmiào (1238-1295) was a Yuán dynasty Chán master in the Mì'àn (密菴) branch of the Línjì line. He was the teacher of Zhōngfēng Míngběn (中峰明本) (Gregory, p. 352).

¹¹⁵ I have not been able to find the origin of this quotation.

144. 我們看話頭也要將一句話頭看到底。
 145. 直至看破這句話頭爲止。
 146. 妙祖又發願云。
 147. [若有人舉一話頭。
 148. 不起二念。
 149. 七天之中。
 150. 若不悟道。
 151. 我永墮拔舌地獄。]
152. 只因我們信不實。
 153. 行不堅。
 154. 妄想放不下。
 155. 假如生死心切。
 156. 一句話頭決不會隨便走失的。
 157. 滄山祖師云。
 158. [生生若能不退。
 159. 佛階決定可期。]¹¹⁸
 160. 初發心的人總是妄想多。
144. When we regard a head phrase, we must also hold it and regard it till the very end,
 145. regard the head phrase until we see through it.
 146. Master Yuánmiào also vowed that
 147. “If someone can bring up a head phrase
 148. and not give rise to dualistic thought
 149. during a Chán week
 150. and does not become enlightened,
 151. then I will forever fall into the hell where the tongue is pulled out¹¹⁶.”
 152. Only because our faith is not real
 153. and our conduct not firm,
 154. we cannot put away our false thoughts.
 155. If we are earnest about life and death,
 156. a head phrase will certainly not randomly be lost.
 157. Master Guīshān¹¹⁷ said:
 158. “If we can avoid backsliding in every incarnation,
 159. the Buddha stage can be definitely fixed in time.”
 160. Those who have just decided to commit [to Chán] invariably have many false thoughts.

¹¹⁶ 地獄 (dìyù), or Naraka/Niraya, refers to the hells, which are explained as earth-prisons in the departments of darkness. They are divided into three categories, and their relationship is described in great detail in the *Abhidharmakośa-bhāṣya*. (*Foguang* 2311, Soothill 207).

¹¹⁷ 滄山靈祐 (Guīshān Língyòu, 771-853) was a disciple of 百丈懷海 (Bǎizhàng Huáihǎi, 720-814). The earliest of the Five Houses of Chán, Guīyǎng (滄仰), is named after Master Guīshān and his disciple Yǎngshān (仰山) (*Foguang*, 6109).

¹¹⁸ T48n2023

161. 腿子痛。
162. 不知功夫如何用法。
163. 其實只要生死心切。
164. 咬定一句話頭。
165. 不分行住坐臥。
166. 一天到晚把 [誰] 照顧得如澄潭
秋月一樣的。
167. 明明諦諦的。
168. 不落昏沉。
169. 不落掉舉。
170. 則何愁佛階無期呢。
171. 假如昏沉來了。
172. 你可瞪開眼睛。
173. 把腰稍提一提。
174. 則精神自會振作起來。
175. 這時候把話頭不要太鬆。
176. 和太細。
177. 太細則易落空和昏沉。
178. 一落空只知一片清靜。
179. 覺得爽快。
180. 可是在這時候。
181. 這句話頭不能忘失。
161. Their legs hurt,
162. and they do not know how to
apply their training,
163. but as a matter of fact, as long as
they are determined about life and
death,
164. and firmly bite onto the head
phrase,
165. whether walking, standing, sitting
or lying down,
166. all day from morning till evening
attending to this “who”¹¹⁹ like an
autumn moon in a transparent pond,
167. distinctly and carefully,
168. neither allowing themselves to
become murky
169. nor unstable,
170. then why would they worry about
the Buddha stage being not being
attainable within a certain time?
171. If the murkiness should come,
172. you can open your eyes wide,
173. straighten your back a little,
174. then your spirit will brace itself
up.
175. At this point, the head phrase must
neither be held too loosely
176. nor too tightly.
177. If it is held too tightly, then it may
fall through and become murky.
178. Once it falls through, one
perceives only a quietness
179. and it feels comfortable,
180. but at this point
181. one must not let the head phrase
disappear.

¹¹⁹ Xū Yún refers to the “who” in the head phrase “who is the repeater of the Buddha’s name”.

182. 才能在竿頭進步。

182. Only then will one be able to step forward from the top of the pole¹²⁰.

183. 否則落空亡。

183. Otherwise you will fall through

184. 不得究竟。

184. and not reach the ultimate end.

185. 如果太鬆。

185. If it is held too loosely,

186. 則妄想容易襲進。

186. then false thoughts may attack.

187. 妄想一起。

187. Once the false thoughts arise,

188. 則掉舉難伏。

188. they are hard to throw away or

suppress.

189. 所以在此時光。

189. Therefore, at this time

190. 要粗中有細。

190. there must be fineness in the

coarseness

191. 細中有粗。

191. and coarseness in the fineness,

192. 方能使功夫得力。

192. Only then may the efforts gain

strength.

193. 才能使動靜一如。

193. Only then will you be able to

cause motion and stillness becoming as

one.

¹²⁰ This expression is an abbreviated form of “百尺竿頭更進一步”, which means that when you have reached a great accomplishment, you still aim for an even greater accomplishment (漢語大詞典, p. 2006). This expression is also used in the *Zūtángjí*: 百尺竿頭須進步 (Anderl 2004, p. 137). Charles Luk explains the metaphor of “reaching the top of a hundred-foot pole” as Chán characteristic phrasing for the perception of only stillness and the experience of liveliness. Chán masters have advised against remaining in this state, and Hánshān (寒山) warned his followers against “silent immersion in stagnant water” in the poem “Song of the Board-bearer” (Luk, 1962, First Series, p. 56).

194. 昔日我在金山等處跑香。
194. In former times when performing walking meditation at Jīnshān¹²¹ or similar places,
195. 維那催起香來。
195. the Karmadana¹²² would light the incense sticks,
196. 兩腳如飛。
196. and it was like the legs were flying.
197. 師傅們真是跑得。
197. The monks really ran,
198. 一句站板敲下。
198. and at the very knock of the wood¹²³,
199. 如死人一樣。
199. they were as if dead.
200. 還有甚麼妄想昏沉呢。
200. How could there be murkiness and false thoughts [in such context]?
201. 像我們現在跑香相差太遠了。
201. It is very different from how we walk in meditation.
202. 諸位在坐時。
202. When you are sitting in meditation,
203. 切不要把這句話頭向上提。
203. you must absolutely not lift the head phrase upwards.
204. 上提則便會昏沉。
204. If you lift it upwards, then it will become murky.
205. 又不要橫在胸裏。
205. Moreover, it must not transverse in your chest.

¹²¹ Jīnshān Temple is located at Mount Jīnshān, outside Zhènjiāng (鎮江) in the Jiāngsū (江蘇) province. It is said to have been established during the Eastern Jin dynasty (東晉) by either Emperor Yuán (晉元帝, reigned 317-323) or Emperor Míng (晉明帝, reigned 323-325) (*Foguang*, pp. 3521-3522). According to his biography, Xū Yún first went to Jīnshān in 1880/81, and returned in 1896/97. On the latter visit he stayed for the winter period (Luk, 1988, pp. 11, 41).

¹²² The Karmadana is the duty-distributor, second in command of a monastery (Soothill, p. 427).

¹²³ At the end of walking meditation, a monk or nun knocks two blocks of wood together, giving a sharp sound signaling that the session of walking meditation is over. Everyone remains in the position they held prior to the sound.

206. 如橫在胸裏。
 207. 則胸裏會痛。
 208. 也不要向下貫。
 209. 向下貫則肚脹。
210. 便會落於陰境。
211. 發出種種毛病。
212. 只要平心靜氣。
 213. 單單的把 [誰] 字如雞抱卵。
214. 如貓捕鼠一樣的照顧好。
 215. 照顧得力時。
 216. 則命根自會頓斷。
217. 這一法初用功的同參道友。
218. 當然是不易的。
 219. 但是你要時刻在用心。
220. 我再說一比喻。
 221. 修行如石中取火。
222. 要有方法。
 223. 倘無方法。
 224. 縱然任你把石頭打碎。
225. 火是取不出來的。
 226. 這方法是要有一支紙媚和一把火
 刀。
206. If it transverses in your chest,
 207. then your chest will hurt.
 208. Nor must you push it downwards.
 209. If you push it downwards, your
 stomach will swell,
 210. causing you to fall into the five
 skandhas¹²⁴,
 211. which develops into all sorts of
 trouble.
 212. As long as one calmly
 213. cares for the head phrase alone,
 like a hen brooding an egg,
 214. like a cat hunting a mouse,
 215. once the caring gains efficiency,
 216. then the life root¹²⁵ will suddenly
 be cut off by itself.
 217. For our fellow believers who have
 just started practicing,
 218. this method is obviously not easy,
 219. but you must be constantly
 diligent.
 220. I will give you another analogy.
 221. To practice is like making fire with
 a piece of flint;
 222. you must have the method.
 223. If you do not have the method,
 224. even if you smash the flint to
 pieces,
 225. you will not be able to get a fire.
 226. This method requires a paper spill
 and a steel.

¹²⁴ The five skandhas (also translated as 五陰 wǔ yīn, 五眾 wǔ zhòng), or aggregates, are the components of our existence. They are form (rūpa: 色 sè), feeling/sensation (vedanā: 受 shòu), perception/conception (saṃjñā: 想 xiǎng), impulse/inclinations (saṃskāra: 行 xíng), and consciousness (vijñāna: 識 shì). (Soothill, p. 126, Foguang, p. 1212-1213)

¹²⁵ The life root, or life-potential (Skt. jīvitendriya) is one of the factors (行法) which is not associated with consciousness in the Abidharmakośa-bhāṣya. It is explained as the product of karma from birth until death, and is accepted by Hīnayāna as real, but not by Mahāyāna (Foguang, p. 3127).

227. 火燭按下在火石下面。 227. The paper spill is held underneath
the steel,
228. 再用火刀向火石上一擊。 228. whereupon the steel strikes the top
of the flint,
229. 則石上的火就會落在火燭上。 229. making the sparkle on top of the
flint fall to the paper spill,
230. 火燭馬上就能取出火來。 230. which will immediately catch fire.
231. 這是一定的方法。 231. This is a fixed method.
232. 我們現在明知自心是佛。 232. We know perfectly well that
mind¹²⁶ is Buddha,
233. 但是不能承認。 233. yet we are unable to acknowledge
it.
234. 故要借這一句話頭。 234. Therefore we must avail ourselves
of this head phrase
235. 做為敲火刀。 235. and use it as a piece of steel.
236. 昔日世尊夜觀明星。 236. Once upon a time the World-
Honoured One was looking at the stars
at night,
237. 豁然悟道也是如此。 237. and all of a sudden he became
enlightened. That was much like this.
238. 我們現在對這取火法。 238. As for the method of starting a
fire,
239. 則不知道。 239. since we do not know it,
240. 所以不明白自性。 240. so we do not understand our self-
nature.
241. 你我自性本是與佛無二。 241. Fundamentally, our self-nature is
not different from that of Buddha,
242. 只因妄想執著不得解脫。 242. but because of our vain hopes and
attachment to things, we do not attain
release.
243. 所以佛還是佛。 243. So the Buddha remains the
Buddha
244. 我還是我。 244. and we remain ourselves.
245. 你我今天知道這個法子。 245. Now we know the method
246. 能夠自己參究。 246. and may ourselves study it,
247. 這是何等的殊勝因緣。 247. is that not an outstanding
opportunity?
248. 希望大家努力。 248. I hope everyone will be diligent,
249. 在百尺竿頭再進一步。 249. taking a step forward from the top
of the pole,

¹²⁶ Mind (自心, Skt. Svacitta) is one's own mind (Soothill, p. 218).

250. 都在這場中選出。
251. 可以上報佛恩。
252. 下利有情。
253. 佛法中不出人材。
254. 只因大家不肯努力。
255. 言之傷心。
256. 假如深信永嘉高峰妙祖對我們所
發誓願的話。
257. 我們決定都能悟道。
258. 大家努力參吧。
250. being elected Buddha in this hall
251. so that you can pay gratitude to
Buddha above
252. and gain the sentient beings below.
253. If the Buddha Dharma does not
produce persons of ability,
254. then it is only because they are not
willing to be diligent.
255. Talking about this is saddening.
256. If we firmly believe the pledge
given by masters Yǒngjiā and Gāofēng
Yuánmiào,
257. then we are sure to become
enlightened.
258. Let us practice diligently.

初七第三日（正月十一日）開示

1. 光陰快得很。
2. 才說打七。
3. 又過了三天。
4. 會用功的人。
5. 一句話頭照顧得好好的。
6. 甚麼塵勞妄念徹底澄清。

7. 可以一直到家。
8. 所以古人說。
9. [修行無別修。

10. 只要識路頭。
11. 路頭若識得。
12. 生死一齊休。]

13. 我們的路頭。
14. 只要放下包袱。

15. 咫尺就是家鄉。
16. 六祖說。
17. [前念不生即心。

18. 後念不滅即佛。]

The third day of the first Chán week

1. Time passes very quickly.
2. We just started a week's meditation
3. and three days have already passed.
4. Those who are adept at training
5. care for the head phrase perfectly
6. and radically purge themselves of worldly worries¹²⁷ and false thoughts
7. can go straight home¹²⁸.
8. Thus the ancient said:
9. "*When practicing there is no other practice.*
10. *You just have to know the way.*
11. *If one recognises the way,*
12. *birth and death will cease at once.*"¹²⁹
13. Our way
14. entails nothing but putting away our luggage¹³⁰,
15. and our home will be very near.
16. The Sixth Patriarch¹³¹ said:
17. "If the previous thought does not arise, then it is mind.
18. If the following thought does not perish, then it is Buddha."¹³²

¹²⁷ The worldly worries (chénláo 塵勞 or fǎnnǎo 煩惱) are supposedly 84,000 mortal distresses, to which there are 84,000 cures (fǎzàng 法藏, fǎmén 法門 or jiàomén 教門) (*Foguang*, p. 39, 422).

¹²⁸ According to Charles Luk, "to go straight home" is a Chán idiom which represents returning to one's self-nature, i.e. becoming enlightened. "Home", then, represents the self-natured Buddha (Luk, 1960, Second Series, p. 57).

¹²⁹ I have not been able to find the origin of this saying.

¹³⁰ The term "luggage" (包袱 bāofu) refers to all that one carries in one's mind, and which should be put away. The latter character is often written with the homophonous "複". (*Foguang*, pp. 5913-5914)

¹³¹ The Sixth Patriarch refers to Huìnéng (慧能, 638-713). He is known as the founder of the Southern School of Chán, which is characterised by sudden enlightenment (dùnjiào, 頓教). One of the most influential texts within the tradition of Chán meditation, The Platform Sutra (六祖壇經), is attributed to Huìnéng (*Foguang*, pp. 6040-6041, Cleary, 1998, pp. 3-4)

¹³² T51n2076, the Platform Sutra.

- | | |
|----------------------|--|
| 19。 你我本來四大本空。 | 19. Our four elements ¹³³ are basically empty, |
| 20。 五蘊非有。 | 20. and the five skandhas ¹³⁴ do not exist, |
| 21。 只因妄念執著。 | 21. but because of the false thoughts and attachments ¹³⁵ , |
| 22。 愛纏世間幻法。 | 22. which love to entangle ¹³⁶ the imaginary dharmas of the world, |
| 23。 所以弄得四大不得空。 | 23. making us unable to see the emptiness of the four elements |
| 24。 生死不得了。 | 24. and unable to stop life and death. |
| 25。 假如一念體起無生。 | 25. If an entity of thought produces non-production ¹³⁷ , |
| 26。 則釋迦佛說的這些法門也用不著了。 | 26. then there will no longer be a need for the dharma-gates ¹³⁸ expounded by Śākyamuni Buddha ¹³⁹ . |
| 27。 難道生死不會休嗎。 | 27. What does it matter then whether birth and death cannot cease? |

¹³³ The four elements, mahābhūta, are that of which everything is made, i.e. earth, water, fire, and wind, and represent solid, liquid, heat, and motion, the latter being that which produces and maintains life. (Soothill, p. 173, *Foguang*, p. 1649-1651)

¹³⁴ The five skandhas (also translated as 五陰 wǔ yīn, 五眾 wǔ zhòng), or aggregates, are the components of our existence. They are form (rūpa: 色 sè), feeling/sensation (vedanā: 受 shòu), perception/conception (saṃjñā: 想 xiǎng), impulse/inclinations (saṃskāra: 行 xíng), and consciousness (vijñāna: 識 shì). (Soothill, p. 126, *Foguang*, p. 1212-1213)

¹³⁵ *Attachments* (執著, Skt. Abhiniveśa) mean to cling to things as if real (Soothill, p. 354).

¹³⁶ *Entanglement* (纏, Skt. Paryavasthāna) is another way of referring to false thoughts (煩惱) (Ibid. p. 484, *Foguang*, p. 6857).

¹³⁷ 無生 (wúshēng) may refer to those dharmas which are not being produced or born, that which is not subject to life and death. It is also referred to as 無起 (wúqǐ) (*Foguang*, p. 5077).

¹³⁸ The *dharma-gates* (dharma-paryāya) are the teachings of Buddha regarded as the entry to enlightenment. According to Buddhist teachings, sentient beings are believed to be under 84,000 delusions, and the Buddha has 84,000 methods of ridding oneself of these. (*Foguang*, 3363)

¹³⁹ Śākyamuni can be translated as “the sage of the Śākya clan”. Śākya was the name of the clan of the historical Buddha, Siddhārtha Gautama (*Foguang*, pp. 6824-6829).

- | | |
|----------------|---|
| 28。 是故宗門下這一法。 | 28. Therefore, the methods of our school |
| 29。 真是光明無量照十方。 | 29. truly immeasurably illuminate the ten directions. |
| 30。 昔日德山祖師。 | 30. In ancient times there was a master Dēshān ¹⁴⁰ |
| 31。 是四川簡州人。 | 31. who came from Jiǎnzhōu in Sìchuān. |
| 32。 俗姓周。 | 32. His secular surname was Zhōu. |
| 33。 廿歲出家。 | 33. He became a monk at the age of twenty. |
| 34。 依年受具。 | 34. The year he became fully ordained, |
| 35。 精究律藏。 | 35. he meticulously studied the Vinaya Piṭaka ¹⁴¹ , |
| 36。 於性相諸經。 | 36. and of all the the scripts concerning essential nature ¹⁴² |
| 37。 貫通旨趣。 | 37. he acquired a thorough knowledge. |
| 38。 常講金剛般若。 | 38. He often spoke of the Diamond Sutra ¹⁴³ , |
| 39。 時人謂之周金剛。 | 39. so his contemporaries called him “Diamond Zhōu”. |
| 40。 嘗謂同學曰。 | 40. He said to his fellow students: |
| 41。 [一毛吞海。 | 41. “If a hair swallows an ocean, |

¹⁴⁰ Dēshān Xuānjiān (德山宣鑑, 782-865) was a Tang dynasty Chan monk who entered the monastery at an early age and became fully ordained at the age of twenty. He was known for threatening to beat his students (*Foguang*, p. 6007).

¹⁴¹ The Vinaya Piṭaka (律藏 or 戒律藏) is the second main division of the Buddhist Canon (*Foguang*, pp. 2910-2911, Soothill, p. 239).

¹⁴² The 性相 (xìngxiāng) refer to the nature of something and its phenomenal expression; the nature (性) being the the unconditioned (無為) and the phenomenal (相) being the conditioned (有為) (*Foguang*, p. 3231).

¹⁴³ The Diamond Sutra (金剛般若波羅蜜經, often abbreviated as 金剛般若經 or 金剛經) is the Chinese rendering of the Vajracchedikā-Prājñāpāramitā-sūtra, which is a condensed version of the Prājñāpāramitā-sūtra (*Ibid*, pp. 3553-3555).

42. 性海無虧。 42. *then the ocean of Bhūtatathatā¹⁴⁴ is not at loss.*
43. 織芥投鋒。 43. *If the mustard seed¹⁴⁵ hits the needle-point,*
44. 鋒利不動。 44. *the needle-point does not move.*
45. 學與無學。 45. *As for Śaikṣa and aśikṣa¹⁴⁶,*
46. 唯我知焉。] 46. *Only I know it.”¹⁴⁷*
47. 後聞南方禪席頗盛。 47. *Later he heard that Chán was flourishing in the South.*
48. 師氣不平。 48. *He lost his temper*
49. 乃曰。 49. *and said:*
50. [出家兒。 50. *“Those who become monks and nuns*
51. 千劫學佛威儀。 51. *spend a thousand aeons¹⁴⁸ studying Buddha’s dignity¹⁴⁹*
52. 萬劫學佛細行。 52. *and ten thousand aeons studying Buddha’s minute behaviour,*
53. 不得成佛。 53. *yet they do not attain Buddhahood.*
54. 南方魔子。 54. *Those southern demons*
55. 敢言直指人心。 55. *dare say they can directly point to the mind*

¹⁴⁴ The ocean of Bhūtatathatā is the ocean of original nature, the immaterial nature of the *dharmakāya*, i.e. reality which cannot be expressed through words (*Foguang*, 3233, Soothill, p. 259).

¹⁴⁵ According to Charles Luk, the appearance of a Buddha is as rare as hitting the point of a needle with a mustard-seed thrown from a devaloka (Luk, 1960, First Series, p. 58).

¹⁴⁶ 學 (xué, Skt. Śikṣ) is the process of acquiring knowledge. In the Mahāyāna, the ten stages of bodhisattva belong to 學; the stage of Buddha to 無學 (wúxué). Śaikṣa describes someone still under instruction, someone who has yet to reach the arhat position, and aśikṣa the state of arhatship, beyond study (Soothill, pp. 446-447, *Foguang*, pp. 6214-6215).

¹⁴⁷ T51n2076_p0408b11-14

¹⁴⁸ 劫 is an abbreviation of 劫波 (jié bō), which is a transliteration of the Sanskrit word *kalpa*. A kalpa is a description of the longest period of time within Indian cosmology. Among the ways of illustrating the length of a kalpa is the description of a city of 40 li filled with mustard-seeds, one being removed each century; a kalpa will not yet have passed by the time all the mustard-seeds have been removed (Soothill, p. 232, *Foguang*, 2811).

¹⁴⁹ 威儀 (wēiyí) refers to respect-inspiring conduct in walking, standing, sitting, and lying. There are said to be 3,000 such deportments in 80,000 forms (Soothill, p. 299).

56. 見性成佛。 56. and realise their self-nature and become Buddhas?
57. 我當掃其窟穴。 57. I shall sweep out their caves
58. 滅其種類。 58. and extinguish their kind,
59. 以報佛恩。] 59. recompensating my gratefulness to Buddha.”
60. 遂擔青龍疏鈔出蜀。 60. Thereupon, carrying the Qīnglóng Commentary¹⁵⁰ on a shoulder pole, he left Shǔ (Sìchuān).
61. 至灋陽路上。 61. When he reached Lǐyáng on his way,
62. 見一 婆子賣餅。 62. he saw an old lady selling crackers on the side of the road.
63. 因息肩買餅點心。 63. To rest and recuperate he wanted to buy crackers and refreshments.
64. 婆指擔曰。 64. The old lady pointed to his shoulder pole and said:
65. [這個是甚麼文字。] 65. “Which literature is this?”
66. 師曰。 66. The Master said:
67. [青龍疏鈔。] 67. “The Qīnglóng Commentary.”
68. 婆曰。 68. The old lady said:
69. [講何經。] 69. “Which sūtra does it talk about?”,
70. 師曰。 70. and the Master said:
71. [金剛經。] 71. “The Diamond Sūtra.”
72. 婆曰。 72. The old lady said:
73. [我有一問。 73: “I have a question.
74. 你若答得。 74. If you can answer it,
75. 施與點心。 75. then I will grant you these refreshments called *mind-pointers*.¹⁵¹
76. 若答不得。 76. If you cannot answer it,
77. 且別處去。 77. then go elsewhere.”
78. 金剛云。 78. The Diamond Sutra says:
79. “過去心不可得。 79. ‘The past mind cannot be achieved.
80. 現在心不可得。 80. The present mind cannot be achieved.

¹⁵⁰ The Qīnglóng Commentary refers to a Tang dynasty version of the Diamond Sutra, written and commented on by the monks Dào Yīn (道胤) and Féngxuán Zōngzhào (逢玄宗詔) of Qīnglóng monastery (*Foguang*, p. 3705).

¹⁵¹ These refreshments, often referred to in the Cantonese romanisation *dim sum* (點心, Man. *diǎnxīn*) are simply light refreshments or snacks. This is a play on words, playing on the literal meaning of the name of this snack, i.e. *pointing to the mind*.

81. 未來心不可得。”
81. *The future mind cannot be achieved.*¹⁵²
82. 未審上座點那個心。]
82. I wonder, to which mind would the honored monk like to point?”¹⁵²
83. 師無語。
83. Master Dēshān had nothing to say.
84. 遂往龍潭。
84. He thereupon went to the Dragon Pond Monastery.
85. 至法堂曰。
85. He went to the Dharma Hall and said:
86. [久嚮龍潭。
86. “For a long time ‘Dragon Pond’ has resounded (“Lóngtán”),
87. 及乎到來。
87. but it seems that now that I have come,
88. 潭又不見。
88. I see no pond
89. 龍又不現。]
89. and no dragon appears.”
90. 潭引身而出曰。
90. Lóngtán¹⁵³ appeared and said:
91. [子親到龍潭。]
91. “You personally have arrived at the Dragon Pond.”¹⁵⁴
92. 師無語遂棲止焉。
92. Master Dēshān had nothing to say, and settled there.
93. 一夕侍立次。
93. One evening when he was standing attendance,
94. 潭曰。
94. Lóngtán said:
95. [更深何不下去。]
95. “It is late at night. Why not retire?”
96. 師珍重便出。
96. Master Dēshān wished goodnight and left.
97. 却回曰。
97. He turned back and said:
98. [外面黑。]
98. “It is dark outside.”
99. 潭點紙燭度與師。
99. Lóngtán lit a paper-torch and gave it to the Master.
100. 師擬¹⁵⁵接。
100. Master Dēshān was about to receive it when

¹⁵² T48n2003_p0143c06(01)

¹⁵³ Xū Yún refers to him as 潭 (Tán), but in the Taisho rendering it says “龍潭” (Lóngtán) (T48n2003_p0143c10(03)).

¹⁵⁴ According to Charles Luk, the arrival at the Dragon Pond would entail enlightenment, because the Dragon Pond was a state rather than a location, and would be invisible in the eyes of an unenlightened person (Luk, 1960, p. 59).

¹⁵⁵ 擬 (nǐ) can indicate a future action, as in this case, where it means that the action is about to take place (Anderl 2004, pp. 224-225).

- | | |
|-----------------------------|--|
| 101。潭復吹滅。 | 101. Lóngtán blew out the flame. |
| 102。師於此大悟。 | 102. Thereupon Master Déshān reached
great enlightenment, |
| 103。便禮拜。 | 103. and made his obeisance to him. |
| 104。潭曰。 | 104. Lóngtán said: |
| 105。[子見個甚麼。] | 105. “What did you see?” |
| 106。師曰。 | 106. Master Déshān said: |
| 107。[從今向去。 | 107. “From this day forward |
| 108。更不疑天下老和尚舌頭也。] | 108. I will never doubt your words
again. ¹⁵⁶ ” |
| 109。至來日。 | 109. The following day, |
| 110。龍潭陞座謂眾曰。 | 110. Lóngtán ascended his seat and said
to the assembly: |
| 111。[可中 ¹⁵⁷ 有個漢。 | 111. “If there is a fellow |
| 112。牙如劍樹。 | 112. whose teeth are like sword-leaf
trees ¹⁵⁸ , |
| 113。口似血盆。 | 113. and whose mouth likens a basin of
blood ¹⁵⁹ . |
| 114。一棒打不回頭。 | 114. When he is beaten with the staff,
he does not turn his head. |
| 115。他時向孤峰頂上。] | 115. At some point he will now go to
the highest point of a solitary mountain |
| 116。立吾道去在 ¹⁶⁰ 。] | 116. and establish my doctrine. |

¹⁵⁶ Charles Luk explains the expression “天下老和尚” as a Chinese idiom referring to the sayings of Chán masters. These saying were often seemingly ambiguous, but full of meaning to the enlightened mind (Ibid., p. 60).

¹⁵⁷ 可中 is a conditional clause meaning “if”. (Anderl 2004, p. 546)

¹⁵⁸ 劍術地獄 or 劍林地獄 (Skt. Asipattra) is the hell of sword-leef trees, or the hell of the forest of swords. This is one of the hells surrounding the eight hot hells (八大地獄 bā dà diyù, or 八熱地獄 bā rè diyù) (*Foguang*, p. 383).

¹⁵⁹ The *Blood Basin Sūtra* (血盆經) tells the story of Mùlián (目連, who has descended to hell in order to rescue his mother) seeing a pool of blood (血盆池) full of women who are drowning, and being told that they are repenting for having died in labour and thus invoked the fury of the earth-god by spilling blood on the ground (*Foguang*, pp. 2550-2551, Soothill, p. 208).

¹⁶⁰ In the pattern “去 + 在”, the final “去” marks that the event will take place at a future point in time, and the “在” gives emphasis to the statement. When combined it expresses the speaker’s conviction that the event will certainly happen in the future (Anderl 2004, p. 514).

117. 師將疏鈔堆法堂前。 117. Master Déshān took the
Commentary and piled it up in front of
the Dharma Hall.
118. 舉火炬曰。 118. He lit a fire and said:
119. [窮諸玄辯若一毫置於太虛。 119. “To exhaustively discuss the
abstruse is like a hair put in the great
void
120. and exhausting the world’s
essential devices
121. is like pouring a drop into a great
pool.”
120. 竭世樞¹⁶¹機。 120. and exhausting the world’s
essential devices
121. 似一滴投於巨壑。] 121. is like pouring a drop into a great
pool.”
122. 遂焚之。 122. Thereupon, he set the pile on fire.
123. 於是禮辭。 123. After having bidden farewell,
124. 直抵瀉山。 124. he went directly to Guīshān .
125. 挾復子¹⁶²上法堂。 125. Carrying the remains under his
arm, he went to the Dharma Hall,
126. 從西過東。 126. which he crossed from west to east
127. 從東過西。 127. and east to west.
128. 顧視方丈曰。 128. He saw the abbot and said:
129. [有麼有麼。] 129. “Does it exist? Does it exist?”
130. 山坐次殊不顧盼。 130. The Master of Guīshān was sitting,
and did not look up.
131. 師曰。 131. Master Déshān said:
132. [無無。] 132. “It does not. It does not.”,
133. 便出。 133. and left.
134. 至門首乃曰。 134. When he reached the front door,
he said:
135. [雖然如此。 135. “Even if it is like this,
136. 也不得草草。] 136. I should not be so hasty.”
137. 遂具威儀。 137. Thereupon he dignifiedly¹⁶³

¹⁶¹ The character 樞 (shū) is explained as a “pivot” or “axis”, but I have not found this character in combination with 機 (jī) outside this text (Anderl 2004, p. 16 and Soothill p. 438). It also appears together with 要 (yào) meaning a commentary which provides insights to sūtras and canonical texts (*Foguang*, p. 2927).

¹⁶² I have not been successful in finding any explanation for the term “復子” (fùzi), but I interpret it as meaning “remains”. It might be noted that when the expression occurs in texts such as 左傳, 復 is a transitive verb with 子 as its object:

“吾必復子” : “I will be sure to procure your return” (TLS, ZUO 9.26.10.0.0.2)

¹⁶³ 威儀 (wēiyì) refers to the etiquette of the four acts of walking, standing, sitting, and lying down (*Foguang*, p. 3771).

138. 再入相見。
139. 纔跨門。
140. 提起坐具曰。
141. [和尚。]
142. 山擬取拂子。
143. 師便喝。
144. 拂袖而出。
145. 瀕山至晚問首座。
146. [今日新到在否。]
147. 座曰。
148. [當時背却法堂著草鞋出去也。]
149. 山曰。
150. [此子已後向孤峰頂上。
151. 盤結草庵。
152. 呵佛罵祖去在。]
153. 師住禮陽三十年。
154. 屬唐武宗廢教。
155. 避難於獨浮山之石室。
156. 大中初。
157. 武陵太守薛廷望。
158. 再崇德山精舍。
159. 號古德禪院。
138. went back in to meet the abbot.
139. As soon as he crossed the threshold,
140. he took out his *niṣīdana*¹⁶⁴ and said:
141. “Monk!”
142. The Master of Guīshān had almost picked up his fly whisk when
143. Master Dēshān cried out,
144. shook his sleeve and left.
145. When night came, Master Guīshān asked the head monk:
146. “The newcomer who came today, is he here?”
147. The head monk said:
148. “When he turned his back on the Dharma Hall, he put on his straw sandals and left.”
149. Master Guīshān said:
150. “This man will later go to the highest point of a solitary mountain
151. and build a thatched hut.
152. He will scold Buddha and curse the patriarchs.”
153. Master Dēshān stayed in Lǐyáng for thirty years.
154. During the Táng dynasty persecution of Buddhism by Emperor Wǔzōng,
155. he took refuge in a stone cave¹⁶⁵ in Dúfú mountain.
156. During the first years of the dàzhōng era¹⁶⁶,
157. prefect Xiè Tíngwàng of Wǔlíng
158. restored the monastery of Dēshān
159. and called it Gǔdé Chán Temple.

¹⁶⁴ A *niṣīdana* is a mat or cloth to sit or lie on (*Foguang*, p. 2836).

¹⁶⁵ A 石室 (usually called a 石窟 *shíkū*) is a temple inside a stone cave (*Foguang*, p. 2118).

¹⁶⁶ 大中 is a way of referring to the period 847-859 during the reign of Emperor 唐宣宗.

160. 將訪求哲匠主持。 160. He was looking for someone
sagacious to manage the monastery
161. 聆師道行。 161. and heard of the attainments of
Master Déshān.
162. 屢請。 162. He repeatedly invited him,
163. 不下山。 163. but he (Master Déshān) would not
descend the mountain.
164. 廷望乃設詭計。 164. Tíngwàng then set up plot,
165. 遣吏以茶鹽誣之。 165. sending officials to falsely accuse
him of handling tea and salt¹⁶⁷
166. 言犯禁法。 166. and said that he had violated the
prohibition law.
167. 取師入州。 167. They fetched the Master and made
him enter the prefecture,
168. 瞻禮堅請居之。 168. the prefect resolutely asked him to
come and reside.
169. 大闡宗風。 169. He greatly expounded the school's
teaching.
170. 後人傳為德山喝。 170. Later generations passed on the
accounts of Déshān's shouting
171. 臨濟棒。 171. and Línjì's staff.
172. 像他這樣。 172. If we could be like them,
173. 何愁生死不休。 173. why would we worry that birth
and death do not cease?
174. 德山下來出巖頭。 174. After Déshān came Yántóu¹⁶⁸
175. 雪峰。 175. and Xuěfēng¹⁶⁹,

¹⁶⁷ During the Tang dynasty the government made great changes to their tax policies and withdrew from direct control of land ownership. They raised revenue by controlling the production and distribution of salt, and collected taxes indirectly through merchants. By 779 over half of the total government revenue was collected through the salt monopoly. This strategy was later attempted to also include wine and tea (Ebrey 1996, p. 128).

¹⁶⁸ 巖頭頭全豁 (Yántóu Quánhuō, 828-887), also known as 全叢 (Quánhuò), was a dharma successor of master Déshān. His posthumous title is 清儼大師 (Great Master Qīngyǎn) (*Foguang*, p. 2191).

¹⁶⁹ 雪峰 (Xuěfēng, 822-908), also known as 義存真覺禪師 (Chán master Yìcún Zhēnjué), was also a dharma successor of master Déshān (*Ibid.*, p. 4831).

176. 雪峰下出雲門。 176. and after Xuěfēng came
Yúnmén¹⁷⁰
177. 法眼。 177. and Fǎyǎn¹⁷¹,
178. 又出德韶國師。 178. who again was followed by
National Master Désháo¹⁷²
179. 永明壽祖等。 179. and patriarch Shòu¹⁷³ of
Yǒngmíng.
180. 都是一棒子打出來的。 180. They were all beaten forth with
one stroke of the staff.
181. 歷朝以來的佛法。 181. The Buddha-dharma of the past
dynasties
182. 都是宗門下的大祖師為之撐架
子。 182. has been transmitted by the great
masters and ancestors of this school.
183. 諸位在此打七。 183. All of you sitting here in a week's
meditation
184. 都深深的體解這一最上的道
理。 184. all deeply comprehend that this
unsurpassed doctrine
185. 直下承當。 185. is realised directly.
186. 了脫生死。 186. Escaping life and death
187. 是不為難的。 187. does not create difficulty.
188. 假如視為而戲。 188. However, if one treats it as a
plaything,
189. 不肯死心踏地。 189. unwilling to put all one's heart and
soul in every step,

¹⁷⁰ 雲門文偃 (Yúnmén Wényǎn, 864-949) was the dharma successor of Xuěfēng, and the founder of one of the five schools of Chán; the eponymous Yúnmén school, which came to be absorbed into the Línjì school later in the Song dynasty (Ibid., p. 5336).

¹⁷¹ 法眼文益 (Fǎyǎn Wényì, 885-958) was the founder of the Fǎyǎn house of Chán (Ibid., p. 3386).

¹⁷² 德韶 (Désháo, 891-972) is considered to be the second patriarch of the Fǎyǎn school (Ibid., p. 6016).

¹⁷³ 永明延壽 (Yánshòu of Yǒngmíng, 904-975) was a Song dynasty monk from Hángzhōu (杭州) (Ibid., pp. 2880-2881).

190。一天到晚在光影門頭見鬼。

190. from morning to evening look for
demons in the doorway of the shadows
of the light¹⁷⁴,

191。或在文字窟中作計。

191. or make your plans in the cave of
words and characters,

192。那末生死是休不了的。

192. in that case, birth and death cannot
cease.

193。大家努力精進吧。

193. Let us all be diligent in our
exertion¹⁷⁵.

¹⁷⁴ This sentence is a little unclear, and I have not found any comments which help explain this metaphor. Charles Luk translates it as “you like to behold the demon in the bright shadow” (*Empty Cloud*, p. 167). I believe Xū Yún might be referring to the practice of hanging auspicious characters on one’s front door to prevent ghosts from entering the house, and that the ghosts to which he refer are really images one might imagine seeing in shadows from the reflections of the sun.

¹⁷⁵ 精進 (*jīngjìn*, Skt. *vīrya*) is a continued exertion of good as a way of cutting off evil. It is one of the ten benevolent dharmas (大善地法) of the Abhidarmakośa; it is also known as the Right Effort (正精進) of the Eightfold Path, and it is one of the six perfections (六波羅蜜) (*Foguang*, pp. 5883-5884, Soothill, p. 427).

初七第四日

1. 七天的晨光已過了四天。
2. 諸位都很用功。
3. 有的做些詩偈。
4. 到我那裡來問。
5. 這也很難得。
6. 但是你們這樣的用功。
7. 把我前兩天說的都忘卻了。
8. 昨晚說修行無別修。
9. 只要識路頭。
10. 我們現在是參話頭。
11. 話頭就是我們應走的路頭。
12. 我們的目的是要成佛了生死。
13. 要了死生。
14. 就要借這句話頭作為金剛王寶劍。
15. 魔來魔斬。
16. 佛來佛斬。
17. 一情不留。
18. 一法不立。

The fourth day of the first Chán

week

1. Out of the time of our seven days, four days have already passed.
2. Everyone has been very diligent, and some have made a few poems and *gāthās*¹⁷⁶
4. and come to me to ask about them.
5. This is all very good,
6. yet those of you who have been diligent in this way
7. have forgotten everything I have said the last two days.
8. Yesterday evening I said “ *When practicing there is no other practice.*”
9. *You just have to know the way.*”
10. What we are now investigating is a head phrase,
11. and the head phrase is exactly the way we should follow.
12. Our goal is to become Buddhas and put an end to life and death.
13. If we want to put an end to life and death,
14. then we must make use of this head phrase as the precious sword of the Vajra-king¹⁷⁷
15. to chop down demons if they come,
16. and chop down Buddhas if they come¹⁷⁸.
17. No feelings remaining,
18. and no dharmas being established.

¹⁷⁶ 偈 is an abbreviation of the transliteration 偈陀 (also written as 伽陀, 伽他, 偈陀, 偈他) of the Sanskrit word *gāthā*. It is a poetic verse of fixed structure (*Foguang*, p. 4383).

¹⁷⁷ The vajra-king means the strongest or the finest (Soothill, p. 282).

¹⁷⁸ Master Línjī is known for the saying “If you see the Buddha, kill the Buddha” (*Zen*, p. 14).

- | | |
|---|---|
| <p>19。 那裏還有這許多妄想來作詩作偈。</p> <p>20。 見空見光明等境界。</p> <p>21。 若這樣用功。</p> <p>22。 我不知你們的話頭到那裏去了。</p> <p>23。 老參師傅不在說。</p> <p>24。 出發心的人要留心啊。</p> <p>25。 我因為怕你們不會用功。</p> <p>26。 所以前兩天就將打七的緣起。</p> <p>27。 及宗門下這一法的價值。</p> <p>28。 和用功的法子。</p> <p>29。 一一講過了。</p> <p>30。 我們用功的法子。</p> <p>31。 就是單舉一句話頭。</p> <p>32。 晝夜六時。</p> | <p>19. If so, how would false thoughts come and have us make poems and gāthās,</p> <p>20. seeing¹⁷⁹ realms such as voidness¹⁸⁰ and brightness?</p> <p>21. If this is how you have been diligent,</p> <p>22. I don't know where your head phrase have gone to.</p> <p>23. This speech is not aimed at monks who have practiced long,</p> <p>24. but beginners must be careful.</p> <p>25. Because I feared you did not know how to be diligent,</p> <p>26. during the last two days I raised the issue of the arising of the Chán week,</p> <p>27. the value of the Dharma of our sect,</p> <p>28. and the method by which to be diligent;</p> <p>29. I talked about these topics one after another.</p> <p>30. The method by which we are diligent</p> <p>31. is by solely raising a head phrase</p> <p>32. day and night, throughout the six sessions¹⁸¹,</p> |
|---|---|

¹⁷⁹ It should be noted that 見 (*jiàn*) can mean both “seeing” and “understanding”, and in this case the intended meaning might also be the latter.

¹⁸⁰ Voidness, or emptiness (空, Skt. *śūnyā*) is the conceptual counterpart to the independently existing (有). According to Mahāyāna Buddhism, there is no phenomenon or entity that exists independently or has an independent nature (*Foguang*, p. 3467).

¹⁸¹ The six sessions is another way of saying “at all times”. The day is divided into morning (晨朝), midday (日中), end of day (日沒), beginning of night (初夜), midnight (中夜), and end of night (後夜).) (*Foguang*, p. 1283).

33. 如流水一般。 33. in the same way as running water¹⁸²,
34. 不要令他間斷。 34. it must not be cut off.
35. 要靈明不昧。 35. It should be spirited, clear, and unobscure,
36. 了了常知。 36. clearly and constantly realisable,
37. 一切凡情聖解。 37/38. and with one blow of the sword cut off all feelings and holy interpretations.
38. 一刀兩斷。
39. 古云。 39. The ancients said:
40. [學道猶如守禁城。 40. “To study the Way is like guarding a city,
41. 緊把城頭戰一場。 41. Tightly fighting a battle at the gate tower.
42. 不受一番寒徹骨。 42. If one does not endure a cold down to the bone,
43. 怎得梅花撲鼻香。] 43. how could the fragrance of the plum blossom reach the nostrils?”
44. 這是黃檗禪師說的。 44. This was said by Chán Master Huángbò¹⁸³.
45. 前後四句。 45. These four lines
46. 有二種意義。 46. have two meanings.
47. 前兩句譬喻。 47. The first two lines are metaphorical,
48. 說我們用功的人。 48. saying that those of us who are diligent
49. 把守這句話頭。 49. guard this head phrase
50. 猶如守禁城一樣。 50. just like guarding a city.
51. 任何人。 51. No one
52. 不得出入。 52. is allowed in or out.
53. 這是保守得非常嚴密的。 53. This means guarding it especially rigorously,

¹⁸² In the book “The Zen Koan”, Hakuin Zenji (白隱禪師, also known as Hakuin Ekaku 白隱慧鶴, 1686-1769) is quoted saying that disciples often consider their attainment of Samsara, a state of empty solidity, as the end of the Buddha-way, and this is called “stagnant water” Zen (*The Koan*, pp. 68, 149).

¹⁸³ Huángbò Xīyùn (黃檗希運, d. 850) was the dharma successor of Bǎizhàng Huáihǎi (百丈懷海) and teacher of Línjì Yìxuán (臨濟義玄) (*Foguang*, p. 2876).

54。因為你我每人都有一個心王。

54. because everyone of us has a mind-king¹⁸⁴.

55。這個心王即是第八識。

55. This mind-king is namely the eighth consciousness¹⁸⁵.

¹⁸⁴ The mind-king is a description of the mind or will, and is distinct from the qualities of the mind (心所). (Soothill, p. 151)

¹⁸⁵ The eight consciousnesses (八識, Skt. *aṣṭau vijñānāni*) is a central concept of the Yogācāra school (瑜伽行派, also known as 法相 *fǎxiāng*; the Dharma school). It states that the mind is comprised of eight different types of consciousness. The first five are the below-mentioned consciousnesses of the sense organs. The sixth is the thinking consciousness, which is also called the *mano* consciousness (意識, Skt. *mano indriya*). Unlike the seventh and the eighth consciousness, it governs the waking mind and conducts discerning, emotions, intentions, and so forth. The seventh consciousness is called *manas* (末那識). It is caused by the eighth consciousness, and erroneously perceives the experiences of the eighth consciousness as an independent self, which creates attachment to this constructed concept. The eighth consciousness is called *ālaya* (阿賴耶識), and is also known as the store consciousness (藏識) or the basis consciousness (本識). It is seen as what underlies all the other consciousnesses; the accumulation of karma, which is subject to change (轉), but which is mistaken to be a self (我) by unenlightened beings. (*Foguang*, pp. 316, 1941, 3676-3678, 5449).

56. 八識外面還有七識六識前五識等。
57. 前面那五識。
58. 就是那眼耳鼻舌身五賊。
59. 六識即是意賊。
60. 第七識即是末那。
61. 它（末那）一天到晚。
62. 就是貪着第八識見分為我。
63. 引起第六識。
64. 率領前五識。
65. 貪愛色香味觸等塵境。
66. 纏惑不斷。
67. 把八識心王困得死死的轉不過身來。
68. 所以我們今天要借這句話頭。
69. （金剛王寶劍）把那些劫賊殺掉。
56. Beyond the eighth consciousness, there is also the seventh, the sixth, and the five consciousnesses.
57. The first five consciousnesses¹⁸⁶
58. are the five thieves eye, ear, nose, tongue, and body.
59. The sixth consciousness is the thief of mind.
60. The seventh consciousness is mentation.
61. From morning till evening it (mentation)
62. corrupts the eighth consciousness and divides it into being the self.
63. It gives rise to the sixth consciousness,
64. which leads the first five consciousnesses
65. to corrupt objects such as form, smell, taste, and touch¹⁸⁷, etc.
66. Entanglement and delusion unceasingly
67. takes the eight consciousness, the mind-king, and entraps it so tightly that it cannot free itself.
68. Thus, now we are going to use this head phrase
69. (the precious sword of the Vajra-king) and kill off those robbing thieves,

¹⁸⁶ The five consciousnesses (五識, Skt. *pañca vijñānāni*) arise through the five sense organs of the eyes, ears, nose, tongue, and skin, and have as their objects form, sound, smell, taste, and touch (Ibid., pp. 1209-1210).

¹⁸⁷ It is worth noting that Xū Yún does not mention sound (聲塵), which would be the fifth object (Ibid., p. 1298). It should also be mentioned that Charles Luk includes “sound” in his translation of this passage. (*Empty Cloud*, p. 169)

70. 使八識轉過來成為大圓境智。 70. causing the eight consciousness to turn into “The Great Perfect Mirror Wisdom”¹⁸⁸,
71. 七識轉為平等性智。 71. the seventh consciousness to become the “Wisdom of Equal Nature”¹⁸⁹,
72. 第六識轉為妙觀察智。 72. the sixth consciousness to become “The Marvellous Observing Wisdom”¹⁹⁰,
73. 前五識轉為成所作智。 73. and the first five consciousnesses to become the Perfecting Wisdom¹⁹¹.
74. 但是最要緊的就是把第六識和第七識先轉過來。 74. Yet, the most important is to first transform the sixth and seventh consciousnesses,
75. 因為它有領導作用。 75. because they play the leading role,
76. 它的力量。 76. and their powers
77. 就是善能分別計量。 77. are the measures of benevolence and distinguishing.
78. 現在你們作詩作偈。 78. Now you are writing poems and gāthās,
79. 見空見光。 79. seeing voidness and brightness,
80. 就是這兩個識在起作用。 80. and that is exactly the effect of these two consciousnesses.
81. 我們今天要借這句話頭。 81. Now we are going to use this head phrase

¹⁸⁸ After reaching Buddhahood, the eighth consciousness is said to turn into The Great Perfect Mirror Wisdom (大圓境智, Skt. *ādarśa-jñāna*) (*Foguang* p. 872).

¹⁸⁹ The realisation of the equality of all things is called The Wisdom of Equal Nature (平等性智, Skt. *samatā-jñāna*), because it arises as a result of realising that all things are empty and thus equal (*Ibid.*, p. 1916).

¹⁹⁰ The Marvellous Observing Wisdom (妙觀察智, Skt. *pratyavekṣanā-jñāna*) is a result of realising the One Mind which contains all Dharmas of all Buddhas (*Ibid.*, p. 2858).

¹⁹¹ The Perfecting Wisdom (成所作智, Skt. *krtyānuṣṭhāna-jñāna*) results from insight into that there is no division between wisdom and compassion, i.e. the attaining the insight that labouring for others is labouring for oneself (*Ibid.*, pp. 2924-2925).

82. 使分別識成妙觀察智。
82. to turn the discriminating
consciousness into the Marvellous
Observing Wisdom
83. 計量人我之心為平等性智。
83. and the mind which differentiates
between the mind of others and self
into the Wisdom of Equality.
84. 這就叫做轉識成智。
84. This is called turning consciousness
into wisdom,
85. 轉凡成聖。
85. and turning the mortal world into
the sagely.
86. 要使一向貪着色聲香味觸法
賊。
86. One must make sure that the
constantly corrupting thieves of form,
sound, smell, taste, touch, and dharmas
87. are not allowed to attack.
87. 不能侵犯。
88. 故曰如守禁城。
88. Therefore it was said that it was like
guarding the forbidden city.
89. 後面的兩句。
89. The last two lines
90. 不受一番寒徹骨。
90. “ If one does not endure a cold
down to the bone,
91. 怎得梅花撲鼻香的譬喻。
91. how could the fragrance of the plum
blossom reach the nostrils?”
92. 即是我們三界眾生沈淪於生死
海中。
92. show exactly how we living
creatures in the three realms sink into
the ocean of life and death¹⁹²,
93. 被五欲所纏。
93. how we are tied to the five desires,
94. 被塵勞所惑。
94. how we are deluded by worldly
worries,
95. 不得解脫。
95. and how we are unable to release
ourselves.
96. 故拿梅花來作譬喻。
96. The plum blossom is used as a
metaphor
97. 因為梅花是在雪天開放的。
97. because the plum blossom comes
into bloom in the snowy season.

¹⁹² The three realms (三界, Skt. *trayo dhātavaḥ*) are the realms of desire (欲界, Skt. *kāma-dhātu*), form (色界, Skt. *rūpa-dhātu*), and formlessness (物色界, Skt. *arūpya-dhātu*). They are the three realms in which sentient beings are being reborn (*Foguang* p. 584).

98. 大凡世間萬物都是春生夏長。
98. Generally speaking, all living things on earth come to life in spring, grow in summer,
99. 秋收冬藏的。
99. settle in autumn and hibernate in winter.
100. 冬天的氣候寒冷。
100. The winter climate is cold and frigid.
101. 一切的昆蟲草木。
101. All insects and vegetation
102. 都已凍死。
102. either freeze to death
103. 或收藏。
103. or hibernate.
104. 塵土在雪中也冷靜清涼。
104. The dust is also calm and cool in the snow,
105. 不能起飛了。
105. and cannot fly up into the air.
106. 這些昆蟲草木塵土灰濁的東西。
106. All these grey and muddy things like insects, plants, and dust
107. 好比我們心頭上的妄想分別無明嫉妒等三毒煩惱。
107. may be likened to our minds' false thoughts, discrimination, ignorance, and jealousy, the vexes of the three poisons¹⁹³.
108. 我們把這些東西去掉了。
108. If we get rid of these things,
109. 則心王自然自在。
109. then the mind-king will naturally become independent,
110. 也就是如梅花在雪天裏開花吐香了。
110. which is also like the plum blossom blooming and emitting fragrance in the snow.
111. 但是你要知道。
111. Yet, you must know
112. 這梅花是在冰天雪地裏而能開放。
112. that this plum blossom blooms in the ice and snow,
113. 並不是在春光明媚。
113. and not at all in bright and lovely spring
114. 或惠風和暢的氣候而有的。
114. or in a climate of gentle and pleasant breeze.
115. 你我想要。
115. We should consider
116. 心花開放。
116. that if our mind-blossoms are to bloom,

¹⁹³ The three poisons (三毒, Skt. *kleśa*), are greed (貪 *tān*), anger (瞋 *chēn*), and folly (癡 *chī*) (Ibid, p. 570, *Zen* p. 405).

117. 也不是在喜怒哀樂。
118. 和人我是非之中。
119. 而能顯現的。
120. 因為我們這八種心。
121. 若一糊塗。
122. 就成無記性。
123. 若一造惡。
124. 就成惡性。
125. 若一造善。
126. 就成善性。
127. 無記有夢中無記。
128. 和空亡無記。
129. 夢中無記。
130. 就是在夢中昏迷時。
131. 惟有夢中一幻境。
132. 日常所作一無所知。
133. 這就是獨頭意識的境界。
134. 也就是獨頭無記。
135. 空亡無記者。
136. 如我們現在坐香。
137. 靜中把這話頭亡失了。
117. then it is not within happiness,
anger, sorrow or joy
118. nor is it within other and self, right
and wrong
119. that it will appear.
120. As for these eight consciousnesses
of ours,
121. if we are confused about them,
122. then they become unrecordable¹⁹⁴.
123. If one does evil,
124. the result will be evil.
125. If one does good,
126. the result will be good.
127. As for the unrecordable, there are
those in dreams
128. and those of dead emptiness.
129. The unrecordable in dreams
130. takes place when one is in a stupor
in dreams
131. The first one is one of something
illusory in a dream,
132. without relation to day-to-day
activities.
133. This is the state of the
independently arising consciousness¹⁹⁵,
134. and it is also an independent
unrecordable state.
135. As for the unrecordable of dead
emptiness,
136. when we are now sitting in
meditation,
137. if we while in silence lose hold of
our head phrase,

¹⁹⁴ Being unrecordable means to have a morally indeterminate quality in karma (*Foguang* p. 5107).

¹⁹⁵ This consciousness is the sixth *mano* consciousness in the Yogâcâra. Unlike the others, it arises independently of the other consciousnesses, thus it is called the independently arising consciousness (*Foguang*, p. 6279). Charles Luk translates it as the “independent mind-consciousness (*mano-vijñâna*)” (Luk, 1962, First series, p. 65).

138. 空空洞洞的。 138. there will be nothing but emptiness
139. 糊糊塗塗的。 139. and confusion,
140. 甚麼也沒有。 140. nothing exists.
141. 只貪清靜境界。 141. Seeking after this state of quietness
142. 這是我們用功最要不得的禪病。 142. is the type of Chán sickness¹⁹⁶ meditators must be most careful to avoid.
143. 這就是空亡無記。 143. It is this which is the unrecordable dead emptiness.
144. 我們只要二六時中。 144. All we have to do is to all day¹⁹⁷
145. 把一句話頭。 145. hold the head phrase
146. 靈明不昧。 146. spirited, clear, and unobscure
147. 了了常知的。 147. clearly and constantly realisable.
148. 行也如是。 148. When walking we should be like this,
149. 坐也如是。 149. when sitting we should be like this.
150. 故前人說。 150. An ancient said:
151. [行也禪。 151. “Walking is Chán,
152. 坐也禪。 152. sitting is Chán,
153. 語默動靜體安然。] 153. The body is peaceful whether talking, silent, moving, or still.”¹⁹⁸
154. 寒山祖師曰。 154. Chán master Hánshān said:
155. [高高山頂上。 155. “High, high on the mountain peak
156. 四顧極無邊。 156. I see no boundaries in either direction.
157. 靜坐無人識。 157. No one knows that I sit in meditation.

¹⁹⁶ Chán sickness is often described as negative physical and spiritual effects from Chán practices, but in this context it points to having wandering thoughts and nervousness resulting from ill-practiced meditation (Foguang, p. 6478 and Soothill, p. 460).

¹⁹⁷ 二六時 (literally the two six times), meaning the twelve sessions, is another way of referring to 24 hours, as a day in the Chinese tradition is divided into twelve sessions (*Zen*, n. p. 416).

¹⁹⁸ T51n2076, although the Taisho version has 亦 instead of 也: “行亦禪坐亦禪語默動靜體安然”

158. 孤月照寒泉。
 159. 泉中且無月。
 160. 月是在青天。
 161. 吟此一曲歌。
 162. 歌中不是禪。]
158. The solitary moon is reflected in
 the icy spring,
 159. yet in the spring there is no moon.
 160. The moon is in the blue sky.
 161. I sing this song,
 162. but in the song there is no
 Chán¹⁹⁹
163. 你我大家都是冇緣。
 164. 故此把這些用功的話再與你們
 說一番。
 165. 希望努力精進。
163. You and I all have a co-operating
 cause²⁰⁰,
 164. because of this I am talking to you
 about practice.
 165. I hope you are exerting yourselves
 in your progress,
166. 不要雜用心。
 167. 我再來說一公案。
 168. 昔日雞足山悉檀寺的開山祖
 師。
166. not departing from mindfulness.
 167. I will tell you another gōngàn.
 168. In former times, after the founding
 master of Xītán monastery in Jīzú
 Mountain²⁰¹

¹⁹⁹ Burton Watson provides the following translation:

*High, high from the summit of the peak,
 Whatever way I look, no limit in sight !
 No one knows I am sitting here alone.
 A solitary moon shines in the cold spring.
 Here in the spring - this is not the moon.
 The moon is where it always is - in the sky above.
 And though I sing this one little song,
 In the song there is no Zen.*

(Watson, 1970, p. 51)

²⁰⁰ A co-operating cause is a conditioning or secondary cause (Skt. *pratyaya*), distinguished from its proximate cause (因, Skt. *hetu*), which is a direct cause of something (Soothill, p. 440).

²⁰¹ Jīzú (literally meaning “Chicken foot”) Mountain is located in the Yúnnán province. Mahākāśyapa is said to have performed Buddhist rituals there. (*Foguang*, p. 6642)

169. 出家後參禮諸方。
169. had become a monk, he invited people from all directions to partake in ceremonies.
170. 辦道用功。
170. He was very industrious at practicing the way
171. 非常精進。
171. and made great progress.
172. 一日寄宿旅店。
172. One day he spent the night at an inn
173. 聞隔壁打豆腐店的女子唱歌
173. and heard a woman selling tofu next door singing:
- 曰。
174. [張豆腐。
175. 李豆腐。
176. 枕上思量千條路。
174. “Tofu Zhāng,
175. Tofu Lǐ,
176. On your pillow your thoughts wander a thousand roads,
177. 明朝仍舊打豆腐。]
177. but tomorrow morning you will still be making tofu.”
178. 這時這位祖師正在打坐。
178. At this time the Chán master was sitting in meditation.
179. 聽了她這一唱。
179. When he heard her song,
180. 即開悟了。
180. he instantly became enlightened.
181. 可見得前人的用功。
181. You can see that as for the industriousness of the ancients,
182. 並不是一定要在禪堂中才能用
182. it was not at all necessarily restricted to the meditation hall,
- 功。
183. 才能悟道的。
183. or that they could only be enlightened there.
184. 修行用功。
184. Industriousness in practice
185. 貴在一心。
185. lies in the one-mind
186. 各位切莫分心散亂。
186. It is imperative that each and all of you must avoid diverting your attention and becoming distracted,
187. 空過光陰。
187. vainly passing time.
188. 否則明朝仍舊賣豆腐了。
188. Or else, tomorrow morning you will still be making tofu.

Final remarks

In this thesis my main goal has been to provide a translation of Xū Yún's sermons which as precisely as possible stays true to the original text without forsaking reader-friendliness. A central focus has been to attempt to come as close as possible to the Chinese wording, yet familiarity with Buddhology or the Chinese language should not be a prerequisite for understanding this text. The annotations have been put to several purposes, first and foremost to disambiguate where I have found it necessary. Second, they are used to add historical references and biographical data where reference to historical personae appear in the sermons, for instance where Xū Yún refers to "The Sixth Patriarch", annotations provide the line of Dharma transmission. Occasionally I have found the meaning of certain sentences to be ambiguous, or I have been unable to attest to certain historical references, and in these cases this has been commented upon in the annotations. As for the amount of annotations, they appear more frequently in the beginning of the text, and this is a result of the view that it is unnecessary to repeat information that has been provided earlier in the text. For this reason, biographical information on Chán masters are only listed once per appearance, etc.

It would have been possible to increase the number of annotations considerably, for instance to include a much larger extent of comments on the linguistic and philological content, but due to restrictions in time and length I have had to limit myself. It would be very interesting to further investigate these aspects of the text, particularly in the field of philology, as the text contains several passages from Song dynasty literature. Xū Yún uses a considerable amount of *termini technici* in his sermons. For the sake of making this text available to an audience that is not necessarily familiar with Buddhist literature, I have chosen to use standard English vocabulary except for cases where the Sanskrit expression is accepted as part of the English vocabulary, for instance the term "dharma".

Play on words is a common feature of the Chinese language, and Xū Yún's rhetorical style is no exception, something which occasionally provides the translator with the conundrum of whether to translate closely to the Sanskrit origin or to choose a wording which captures the play on words or contrastive feature as it is used in Chinese. In these instances I have chosen the latter option, for instance when translating 滅 as "death" rather than "extinction" when contrasted to 生, or in the instance of Xū Yún's reference to Dim Sum. In these cases the reasons underlying the choice of English rendering have been commented upon in the

annotations. Annotation is also provided where Chinese expressions deviate from the ordinary vernacular, such as Xū Yún's reference to himself in the third person. However, as Xū Yún has a particular style of language, this feature would be an interesting subject of further investigation, and has by no means been exhausted in this thesis.

Occasionally Xū Yún refers to meditative practice in terms of walking or sitting in meditation, for instance by mentioning the burning of incense sticks in the meditation hall or the knock of wood when ending a session of walking meditation. I have drawn upon my own experiences from Xiǎo Xītiān monastery to supplement information provided in my literary sources to explain these references.

In the chapter concerning the historical background for huàtóu meditation the initial idea was to focus on the practice of using the huàtóu as an object of meditation, but in the words of Roshi John Daido Looi, “the volume of ancient and modern Zen is staggering, yet works that address meditation are few and far between”²⁰². Therefore I have chosen to focus on the development of the Chinese Buddhist tradition to which Xū Yún adheres in terms of its creation of a separate identity, by the accounts of language, theology, and meditative practice. With meditation being the practice which gave Chán its name, I believe this practice deserves closer scholarly attention.

²⁰² *The Art of Just Sitting*, p. xi.

Bibliography

- Anderl, Christoph, *Studies in the language of the Zu-tang ji*, Oslo: Faculty of Arts, University of Oslo, Unipub, 2004
- Bielefeldt, Carl, *Dōgen's manuals of Zen meditation*, Berkeley: University of California Press, 1988
- Buswell, Robert. E., *The formation of Ch'an ideology in China and Korea : the Vajrasamādhi-Sūtra, a Buddhist Apocryphon*, Princeton, N.J.: Princeton University Press, 1989
- Buswell, Robert. E., *The Korean Approach to Zen: The Collected Works of Chinul*, Honolulu: University of Hawaii Press, 1983
- Ching, Julia, *Chinese Religions*, London: Macmillan Press, 1993
- Ebrey, Patricia Buckley (Ed.), *Chinese Civilization : A Sourcebook*, New York: Free Press, 2nd ed., 1993
- Ebrey, Patricia Buckley, *The Cambridge Illustrated History of China*, New York: Cambridge University Press, 1996
- Eifring, Halvor (Ed.), *Love and emotions in traditional Chinese literature*, Leiden : Brill, 2004
- Eifring, Halvor, Teeuwen, Mark, and Tikhonov, Vladimir (Ed.), *Zen*, [Oslo] : Bokklubben, 2007
- Gregory, Peter N. and Getz, Daniel A. Jr. (Ed.) *Buddhism in the Sung*, Honolulu: University of Hawaii Press, 1999
- Fairbank, John King and Goldman, Merle: *China - A New History*, Cambridge, Mass. : Belknap Press of Harvard University Press, 2001

*Fóguāng dà cídiǎn*²⁰³, Taiwan Foguang Chubanshe, 1989

Gregory, Peter N. (Ed.), *Sudden and Gradual: Approaches to Enlightenment in Chinese Thought*, Honolulu: University of Hawaii Press, 1987

Gregory, Peter N. (Ed.), *Traditions of Meditation in Chinese Buddhism*, Honolulu: University of Hawaii Press, 1986

Heine, Steven and Wright, Dale S. (Ed.) *The Kōan : texts and contexts in Zen Buddhism*, Oxford: Oxford University Press, 2000

Hershock, Peter D.: *Chan Buddhism*, Honolulu: University of Hawaii Press, 2005

Hori, Victor Sogen: *Zen Sand: The Book of Capping Phrases for Koan Practice*, Honolulu: University of Hawaii Press, 2003

Hunn, Richard (Ed.), *Empty Cloud : The Autobiography of the Chinese Zen Master Xu Yun*, Tr. by Charles Luk, Longmead: Element Books Ltd., 1988

Loori, John Daido (Ed.), *The Art of Just Sitting*, Boston: Wisdom Publications, 2002

Luk, Charles: *Ch'an and Zen Teachings (First, Second, and Third Series)*, London: Rider and Company, 1960-1962

Miura, Isshu and Sasaki, Ruth Fuller: *The Zen Koan*, New York: Harvest, 1965

Soothill, W.B. and Hodous, Lewis, *A Dictionary of Buddhist Terms*, Motilal Banarsidass, India; New Ed edition, 1987

Suzuki, Daisetz Teitaro, Humphreys, Christmas (Ed.), *Essays in Zen Buddhism, Series 1-3*, London: Rider and Company, 1970

²⁰³ 佛光大詞典

Watson, Burton: *Cold Mountain: 100 poems by the Tang poet Han-shan*, London: Cape, 1970

Philip Yampolsky (Ed.), *The Platform sutra of the Sixth Patriarch: the text of the Tun-huang manuscript / Neng Hui*, New York: Columbia University Press, 1967

Zhū Jìngzhòu, *Xū Yún Lǎohéshàng Niánpǔ Fǎhuì Zēngdìngběn*²⁰⁴, Sanbao Dizi, 1997

²⁰⁴ 朱鏡宙, 虛雲老和尚年譜法彙增訂本