Who is the repeater of Buddha’s name

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Introduction

The focal point of this thesis is to provide a detailed, annotated translation of sermons (開示 kāishi) given by Chân master Xū Yún during a seven day meditation retreat in the Jade Buddha Monastery, 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 kāishi 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 autobiography. The discrepancies between the two readings will be subject to comments in the annotation. Throughout the text, reference is often made to ancient Chân 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

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1 虚雲, in the West often known as Empty Cloud
2 玉佛寺
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” (wūwéi); a term which has a tradition of being translated as “unconditioned”, as it is the Chinese equivalent of the Sanskrit term asaṁskṛta, 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 Chinese. Recent studies have shown that the language of Xu 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 Xu 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 Xu 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 Dāhui 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 evolvement from using a conundrum called a gōngàn (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 gōngàn, 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

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4 Anderl 2004, preface, p. xxvi

clear-cut. For instance, the famous gōngān often only referred to as “wú” (無, Jap. mu) consists of a dialogue between Master Zhàozhōu Cóngshēn (趙州從谂, 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!”). This gōngān is often listed as a one-character gōngān, yet it is the dialogue in its entirety that makes up the gōngān, 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 gōngān from the huàtóu, but then again, this is perhaps the most well known gōngān 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 suffix, 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 -zì; huàzì (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

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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?”

師雲：還我話頭來。

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

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 nonsensically. 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 Wénıyān (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.

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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 Xiǎoxītān 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 flower 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 Chán:

- Not establishing words and letters (bú lì wén zì 不立文字)
- Directly pointing to the mind (zhí zhǐ rénxīn 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.

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. According to John McRae, Chán literature had a significant

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13 Foguang, pp. 369-370.
14 Albert Welter, “Mahākāśyapa’s Smile”, The Koan, p. 79.
15 Ibid, pp. 79-80.
impact on the way in which oral traditions could be recreated textually, as it managed to render regional dialects in a standardised Mandarin.\textsuperscript{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).\textsuperscript{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.\textsuperscript{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.\textsuperscript{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

\textsuperscript{17} Ibid, pp. 52-53.
\textsuperscript{18} Robert E. Buswell, “Short-cut Approach of K’an-hua Meditation”, \textit{Sudden and Gradual}, p. 336
\textsuperscript{19} Ibid, p. 338
worship, but also to laymen. 21 Chán mainly encompassed the ideas of Mādhyamika, Yogācāra, and Tathāgātagarbhā, which are all types of Mahāyāna Buddhism. 22 The latter, Tathāgātagarbhā (Rúlaižàng 如来藏) held that all beings were inherently enlightened by having Buddha-nature (Fóxing 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 Chánnà (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

22 Zen, p. xvi.
24 Ibid.
25 Zen, pp. xvi-xvii.
26 Foguang, p. 6451.
enlightenment, i.e. holding that enlightenment was a sudden experience. 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 kànghuà 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. 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 meditation. The huàtóu meditation practice is an evolvement from using a conundrum called a gōngàn (公案, Jap. kōan) as an object of meditation, which itself stems from the pedagogical technique of the encounter dialogue. A gōngàn 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 gōngàn 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 gōngàns acquired its name by the following:

The gōngàns 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 (gōngàns) 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 “gōngàn” to refer to the teachings of the buddhas and patriarchs, we mean the same thing. The gōngàns do not represent the private opinion of a single man, but rather the highest principle, received alike by us and by the

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 Shāolin si” was a pointing at this.  

The earliest sources of gōngàns are tenth century discourse records, such as that of Fényáng Shànzhāo (汾陽善昭, 947-1024), in which one hundred gōngàns which he himself had written and commented on were entered. He also collected one hundred “old cases” (古則 gùzé) 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 gōngàns 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.

Prior to the Sòng dynasty there is no evidence of a connection between old cases and seated meditation. According to T. Griffith Fouk 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 陞堂) and “entering the room” (rùshì 入室). However, what does suggest a link between kànkuà Chán and seated meditation among Dāhuì 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 Dāhuì Zōnggāo and Hóngzhì Zhèngjué was not seated meditation as such, but whether the introspection of a gōngàn should

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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. 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 (shìjué 實覺). 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 gōngāns 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) gōngān collection Blue Cliff Record (*Bìyán lù 碧巖錄*) by burning its xylographs. Yuánwù argued that since a gōngān presented an enlightened mind, each gōngān contained all the teachings of Chán, and was in itself all that was needed to bring forth enlightenment. 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 gōngān, as reflection on the entire gōngān might be distracting. He advocated reflecting upon this huàtóu until it triggered an introspective focus which would lead the mind back to it’s enlightened source, thus realising the intent of the of the original mind from which the huàtóu originated. 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.

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.
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. Following this effort, the mind would freeze and become contained in one single “ball of doubt” (疑團 yìtuán), 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. Exactly what this entails is perhaps only available to the enlightened mind.


Chan week sermon

1. The abbot here (Wèi Fāng) is most compassionate,
2. all the head monks are earnest in spreading the Dào,
3. and all the laymen 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 Yún, 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.

慈悲 cìbēi 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).

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).

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).

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, Linji (臨濟) often referred to himself as “Mountain Monk” (山僧) (Zen, pp. 409-410, Foguang p. 955).
9. He expounded exoterically and esoterically.\(^{46}\)

10. and his teachings make up the Tripitaka\(^{47}\), consisting of more than twelve sections.

11. I have been asked to come and speak,

12. but I cannot do more than to pick up a few sentences left by the Buddha and the patriarchs.

13. As for the Dharma of this sect,

14. when the Buddha finally ascended his seat,

15. he picked up the golden sandalwood flower put before him by the Great Heavenly King and presented it to the assembly.

16. At the time, of the men and devas\(^{48}\) of the assembly,

17. no one could grasp his meaning.

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\(^{46}\) According to Soothill, 显 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 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. Only Mahākāśyapa⁴⁹ broke into a smile⁵⁰.

19. Thereupon the Buddha said:
20. “I have the treasure of proper insight⁵¹,
21. the wonderful mind of Nirvana,
22. and the ultimate essence of nothingness⁵².
23. This transmit to you.”
24. This is the separate transmission outside the teachings,

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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 (Sothill, 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).
25. 不立文字。  
26. 直下承當之無上法門。  
26. not establishing words and letters\textsuperscript{53},  
26. the unsurpassable Dharma door of  
enlightenment through direct  
realisation.

27. 後人籠統。  
28. 目之為禪。  
29. 須知大般若經中所舉出之禪。  
27. Later generations generalized  
28. and regarded it as Chán.  
29. We should know that of the types of  
Chán itemized in the Mahā-prajñā-  
pāramitā-sūtra\textsuperscript{54}.

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。  
30. there are more than twenty,  
31. but none is the final one.  
32. Only the Chán of our sect  
33. does not establish stages\textsuperscript{55}.

\textsuperscript{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’ān 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).

\textsuperscript{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).

\textsuperscript{55} The Southern school of Chán Buddhism, which is considered to have been founded by the sixth patriarch 慧能 (Huinêng, 638-713), is characterised by its advocation of sudden enlightenment, whereas the Northern school, led by Chán patriarch 神秀 (Shênxìu, 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 wǔshàng 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. what good is sitting a week in meditation?

37. Only because everyone’s inclinations are daily deteriorating and their false thoughts 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 gēngqi refers to ones 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. skillful means and methods were especially made up by the patriarchs, and became accepted.

40. This clan has in succession from Mahākāśyapa until today consisted of sixty to seventy generations.

41. consisted of sixty to seventy generations.

42. In the Táng and Sòng times.

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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).


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 Māzū Dàoyī (馬祖道一) and Línjì Yīxuán (臨濟義玄). In 841 the court, led by emperor Wūzōng (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 demolishment of 4,600 monasteries. This issue will be discussed further below. (*Ebrey*, pp. 122-124, *Zen*, pp. 20-21)
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. Bāoguāng, 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 Xíngsī of Qīngyuán mountain asked the 6th Patriarch, 
54. “What does one do to avoid falling into progressive stages?”
55. The patriarch asked,
56. “What have you been doing in the past?”
57. Xíngsī said,
58. “I have not even practiced the Noble Truths.”
59. The patriarch asked,
60. 

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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 (tanḥā) 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. “Which progressive stages 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, so the ancient patriarchs and masters had no choice but to avail themselves of skillful means, instructing the investigation of head phrases.

67. After the Sòng dynasty, those who recited the name of the Buddha became many, and all the patriarchs and masters instructed the investigation of Buddha’s name?”. These days all practitioners everywhere studiously apply this method of study.

68. 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).
They take the head phrase “Who is the repeater of the Buddha’s name?” and chew on it, repeating it without interruption. They become the repeaters of the head phrase, rather than investigating the head phrase. To investigate is to look at the meaning. Thus, the four characters “Look after the head phrase” are stuck in every meditation hall. As for reflection, it means to reflect light, and to look means to look after. Thus we should reflect on our self-nature.

68 “Who is the repeater of Buddha’s name” became a popular head phrase within the tradition of kànghuà 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 fānzhào), 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 Literature, p. 226).
86. We take our minds, which constantly strive to turn outwards, and turn them inwards and reflect.

87. Only this can be called investigating the head phrase.

88. As for the head phrases,
89. “Who is the repeater of the Buddha’s name?”

90. is but a phrase.
91. This phrase,
92. when it has not yet been uttered,
93. is called a head phrase.
94. Then, when it is uttered, it becomes the tail phrase.\(^{71}\)
95. When we investigate the head phrase, we must investigate the character “Who”.
96. What is it exactly before it has arisen?
97. For instance, I am repeating the Buddha’s name.\(^{72}\)
98. If someone suddenly were to ask “Who is the certain someone repeating the Buddha’s name?”.
99. I would reply

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\(^{71}\) 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: Sukhāvatī). 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. “I am the repeater of the Buddha’s name.”
104. He goes on to say
105. “If you are the repeater of the Buddha’s name,
106. do you repeat it with your mouth,
107. or do you repeat it with your mind?”
108. If you are repeating it with your mouth,
109. why are you not repeating it when you sleep?
110. If you are repeating it with your mind,
111. why are you not repeating it when you are dead?”
112. Then we have doubts toward this question.
113. We must investigate into this doubt,
114. and look into from where it actually arises
115. and which form it takes.
116. We must reflect on it very minutely,
117. and study it carefully.

73 The Vinaya Master Zànng (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 Gàofèng 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 Litterature, pp. 232).
118. This is precisely turning inward and listening to our nature.
119. When we practice walking meditation\(^75\)
120. our neck should touch the collar of our robe.
121. Our steps should follow those walking in front of us closely.
122. Our minds should be completely at peace.
123. We should not look to the left or to the right,
124. Wholeheartedly focussing on the head phrase.
125. When sitting in meditation\(^76\)
126. our chest should not stick out.
127. The breath should neither be lifted upward
128. nor pushed downward.
129. It should follow its natural course.
130. Merely gather the six different faculties\(^77\) up.
131. All thoughts should be put away,
132. and only attend to the head phrase.
133. One must not forget the head phrase.
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. It is coarse, then it will float up, and cannot settle in the meditation hall.

136. Then it will become murky, then it will fall into emptiness and be lost.

137. It must not be too fine.

138. If it is too fine, then it will become murky, then it will fall into emptiness and be lost.

139. It must not be too fine.

140. In both cases there is no benefit.

141. If the keyword is properly attended to,

142. the skill will naturally and easily ripen, and bad habits will naturally be put away.

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 wisdom, and the like.

149. One should know that sitting in meditation for a Chán week is exactly attempting to attain enlightenment, and seeking wisdom.

150. If you add another mind in pursuit of these things, 

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78 Sanskrit: Jñāna as 智 (zhi) knowledge and prajñā as 慧 (hui) 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,

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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” (xuěshāng jiā shuāng), literally meaning “to add frost to snow”. Línjì is quoted using this phrase in the Zhenzhōu Línjì Huízhào 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。

172. 待時光久了。
173. 話頭會得力起來。

174. 這時候。
175. 你一枝香可以將話頭一提。

176. 就不會走失。
177. 那就有把握了。
178. 說的都是空話。

179. 好好用功吧。

170. we immediately pick it up again.
171. The first time one sits in meditation, it is like one is striking down false thoughts.
172. After a long time,
173. the head phrase will become more powerful.
174. At this point,
175. when you are able to hold onto the head phrase for an entire incense stick,
176. and it does not wander away,
177. then you have grasped it.
178. What I have said is only empty talk.
179. Let us practice.
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 limit. 
3. People of ancient times had sensitive and sharp inclinations,
4. so this method was not often used.
5. In the Sòng dynasty it gradually became expounded,
6. and by the time of Yōngzhèng 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.

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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 Xu Yún’s biography, the phrase is “魁期取證” (kèqí qūzhèng), but the character “魁” 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).

10. and his concentration\textsuperscript{84} in meditation was also extraordinarily good.

11. More than ten people became enlightened at his hand.

12. and Master\textsuperscript{85} Tiān Huìchē\textsuperscript{86} of the Gāomin monastery in Yángzhōu also became enlightened during one of his assemblies.

14. All the rules and customs of the Chán sect were greatly adjusted by him.\textsuperscript{87}

15. were greatly adjusted by him.\textsuperscript{87}

16. This stimulated the popularity of the sect greatly, and thus produced many men of ability.

17. 故人材也出了很多。

18. Therefore, rules are extremely important.

19. 這種剋期取證的法則。

20. This method of having a time limit for realizing the truth is just like the Confucian examination hall.

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\textsuperscript{84} 定 (ding) 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”. 

\textsuperscript{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 Huìchē (天慧徹).

\textsuperscript{86} Tiān Huìchē (?-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 Gāomin monastery in Yángzhōu, where he stayed for the remaining ten years of his life (Foguang, p. 1367).

\textsuperscript{87} Emperor Yōngzhèng was a great reformist in other areas as well, for instance in taxation and reducing bureaucracy (Fairbank, pp. 150-151).
21. One writes an article according to a topic,
22. one is examined according to a text,
23. and there is a fixed amount of time.
24. Our topic for the week long meditation
25. is called “practicing meditation (“Chán”).
26. Therefore, this hall is called the meditation hall (“the Chán hall”).
27. As for Chán, it is called “dhyana” in Sanskrit,
28. and means “quiet contemplation”
29. There is the chán of the Mahāyāna,
30. of the material,
31. of the immaterial,
32. of the Sravakas’,
33. and of the Heretics.
34. The chán of our sect
35. is called the Unsurpassable Chán.

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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 chán (禪). 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 jìnlù). The meaning of chán is closely connected to the meaning of ding (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).
37. If someone in this hall were to grasp the feeling of doubt, and crack the life-root\(^{91}\) while sitting, then one will be just like the Tathāgata\(^{92}\).

40. That is why this meditation hall is also called a place where Buddhas are selected.

41. It is also called a Prajñā\(^{93}\) hall.

42. The dharmas which are studied in this hall are the unconditioned\(^{94}\) dharmas.

91 The *minggēn* (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 nirmānakāya; 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 Asaṁskṛta (the negation of *Saṁskṛta*), 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:

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95 The conditioned dharmas are called Sanskr̥ta, 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 shōu lēngyán 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 Māzū. He died 87 years old in 834 (Luk, 1962, First series, p. 239).
64. “The ordinary mind is the Dào.”

65. Every day we wear clothes and eat,
66. go out to work and go back to rest,
67. and none of these things do not proceed within the Dào.

68. Only because we are tied up in every situation,
69. we fail to see that our own mind is Buddha.

70. When the Chán Master Fācháng of Dàméi called on Māzū for the first time,
71. he asked him:
72. “What is Buddha?”
73. Māzū replied:
74. “It is the mind that is Buddha.”
75. The Master then became completely enlightened.
76. He thereupon bade farewell with Māzū.

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99 The sentence “ordinary mind is Dào” from the dialogue between Zhàozhōu Cóngshēn (趙州從諤, Jap. Jōshū Jūshin, 778-897) and Nánquán is a well-known gōng’ān. (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, 順 chēn, 痴 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 Māzū, 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 Māzū 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, Báizhāng 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. and went to Měi Zìzhēn’s old hermitage in Sìmíng\textsuperscript{103},
79. and settled to reside there permanently.
80. During the reign of Zhēnyuán\textsuperscript{104} of the Táng dynasty,
81. In the assembly of Yánguān\textsuperscript{105} there was a monk.
82. The monk went to gather branches for walking sticks, but got lost and came to the hermitage.
83. He asked:
84. “How long have you been here?”
85. The Master replied:
86. “I have just seen that the mountains turned green and then yellow again.”\textsuperscript{106}
87. He further asked,
88. “Which way do I go to get out of the mountain?”
89. The Master said,
90. “Follow the stream.”
91. The monk returned and took this up with Yánguān.

\textsuperscript{103} The mountain of Sìmíng (四明) is located in the province of Zhèjiāng (浙江), and the monastery of Sìmíng 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).

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

\textsuperscript{105} Yánguān Qi’an (鹽官齊安, ?-842) was a Táng dynasty Chán monk. He was a dharma successor of Māzū and the teacher of Emperor Xuānzōng (宣宗, reigned 713-755). He taught at Hǎichāngyuàn (海昌院) in Zhèjiāng (浙江), and was given the posthumous title Wūkōng (悟空) by Emperor Xuānzōng (Foguang, pp. 6947-48, Fairbank, p. 82).

\textsuperscript{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. “I once saw a monk in Jiāngxī, but I never heard from him afterwards,”

95. could this be the same monk?”

96. A monk was thereupon sent to invite him.

97. Dàméi replied by a verse:

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 Mǎzū heard that the Master was living in the mountains,

107. he sent a monk to ask him:

108. “When you met the Great Master Mǎzū,

109. what did you obtain which made you live in this mountain?”

110. which made you live in this mountain.”

111. The Master replied:

112. “The Great Master said to me that it is the mind that is Buddha,

113. and that is why I live here.”

114. I便這裡住。]
115. The monk said:
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.”
128. This shows how forthright and concise the ancients were.
129. Only because of our crude roots and our false thoughts are too many,
130. all the Great Masters taught us to investigate a head phrase.
131. They had no alternative.

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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. Master Yongjiā\textsuperscript{111} said: “By realising the ultimate essence of things, which is free of human dharmas, the actions of Avīci\textsuperscript{112} will be eliminated in a split second, and if I use deluded speech to deceive the sentient beings, I bring upon myself to have my tongue pulled out in hell.”

139. Master Yuánmiào of Gāofēng\textsuperscript{114} said: “When you are industrious, it may be likened to taking a piece of tile and throwing it into a deep pond, where it sinks all the way to the bottom.”

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\textsuperscript{111} Master Yongjiā is known as Yongjiā 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 (温州) 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 Huinéng (慧能), and is said to have become enlightened overnight after a dialogue with him. Because of this story, he was known as “Yīsūjué” (一宿覺), meaning the one-night-enlightened. He was the author of Zhèngdāo gē (證道歌) and Chánzōng Yongjiā jí (禪宗永嘉集). His posthumous title was Wúxiāng (無相) (Foguang, pp. 65, 2035-2036).

\textsuperscript{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).

\textsuperscript{113} T51n2076

\textsuperscript{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).

\textsuperscript{115} I have not been able to find the origin of this quotation.
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 “If someone can bring up a head phrase and not give rise to dualistic thought during a Chán week and does not become enlightened, then I will forever fall into the hell where the tongue is pulled out.”

147. “If someone can bring up a head phrase and not give rise to dualistic thought during a Chán week and does not become enlightened, then I will forever fall into the hell where the tongue is pulled out.”

151. I will forever fall into the hell where the tongue is pulled out.

152. Only because our faith is not real and our conduct not firm, we cannot put away our false thoughts.

155. If we are earnest about life and death, a head phrase will certainly not randomly be lost.

156. a head phrase will certainly not randomly be lost.

157. Master Guīshān said: “If we can avoid backsliding in every incarnation, the Buddha stage can be definitely fixed in time.”

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 (diyù), 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 烏山靈祐 (Guīshān Língyòu, 771-853) was a disciple of 百丈懷海 (Bàizhàng Huáihài, 720-814). The earliest of the Five Houses of Chán, Guīyāng (掃仰), is named after Master Guīshān and his disciple Yǎngshān (仰山) (Foguang, 6109).

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161. Their legs hurt, and they do not know how to apply their training, but as a matter of fact, as long as they are determined about life and death, and firmly bite onto the head phrase, whether walking, standing, sitting or lying down, all day from morning till evening attending to this “who” like an autumn moon in a transparent pond, distinctly and carefully, neither allowing themselves to become murky nor unstable, then why would they worry about the Buddha stage being not being attainable within a certain time? If the murkiness should come, you can open your eyes wide, straighten your back a little, then your spirit will brace itself up. At this point, the head phrase must neither be held too loosely nor too tightly. If it is held too tightly, then it may fall through and become murky. Once it falls through, one perceives only a quietness and it feels comfortable, but at this point 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. 只能再竿頭進步。 182. Only then will one be able to step forward from the top of the pole\textsuperscript{120}.

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
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.

\textsuperscript{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 Zü tăngjì: 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. In former times when performing walking meditation at Jīnshān\textsuperscript{121} or similar places,

195. the Karmadana\textsuperscript{122} would light the incense sticks,

196. and it was like the legs were flying.

197. The monks really ran,

198. and at the very knock of the wood\textsuperscript{123},

199. they were as if dead.

200. How could there be murkiness and false thoughts [in such context]?

201. It is very different from how we walk in meditation.

202. When you are sitting in meditation,

203. you must absolutely not lift the head phrase upwards.

204. If you lift it upwards, then it will become murky.

205. Moreover, it must not transverse in your chest.

\textsuperscript{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, Xuū Yūn 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).

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

\textsuperscript{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. If it transverses in your chest, 206. If it transverses in your chest, 207. then your chest will hurt. 207. then your chest will hurt. 208. Nor must you push it downwards. 208. Nor must you push it downwards. 209. If you push it downwards, your stomach will swell, 209. If you push it downwards, your stomach will swell, 210. causing you to fall into the five skandhas124, 210. causing you to fall into the five skandhas124, 211. which develops into all sorts of trouble. 211. which develops into all sorts of trouble. 212. As long as one calmly cares for the head phrase alone, like a hen brooding an egg, 212. As long as one calmly cares for the head phrase alone, like a hen brooding an egg, 213. likes a cat hunting a mouse, 213. likes a cat hunting a mouse, 214. once the caring gains efficiency, 214. once the caring gains efficiency, 215. then the life root125 will suddenly be cut off by itself. 215. then the life root125 will suddenly be cut off by itself. 216. For our fellow believers who have just started practicing, this method is obviously not easy, 216. For our fellow believers who have just started practicing, this method is obviously not easy, 217. but you must be constantly diligent. 217. but you must be constantly diligent. 218. I will give you another analogy. 218. I will give you another analogy. 219. To practice is like making fire with a piece of flint; 219. To practice is like making fire with a piece of flint; 220. you must have the method. 220. you must have the method. 221. If you do not have the method, 221. If you do not have the method, 222. even if you smash the flint to pieces, 222. even if you smash the flint to pieces, 223. you will not be able to get a fire. 223. you will not be able to get a fire. 224. This method requires a paper spill and a steel. 224. This method requires a paper spill and a steel.  

124 The five skandhas (also translated as 五陰 wǔ yīn, 五雚 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 Abhidharmakośa-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. The paper spill is held underneath the steel,
228. whereupon the steel strikes the top of the flint,
229. making the sparkle on top of the flint fall to the paper spill,
230. which will immediately catch fire.
231. This is a fixed method.
232. We know perfectly well that mind\textsuperscript{126} is Buddha,
233. yet we are unable to acknowledge it.
234. Therefore we must avail ourselves of this head phrase and use it as a piece of steel.
235. Once upon a time the World-Honoured One was looking at the stars at night,
236. and all of a sudden he became enlightened. That was much like this.
237. and all of a sudden he became enlightened. That was much like this.
238. As for the method of starting a fire,
239. since we do not know it,
240. so we do not understand our self-nature.
241. Fundamentally, our self-nature is not different from that of Buddha,
242. but because of our vain hopes and attachment to things, we do not attain release.
243. So the Buddha remains the Buddha and we remain ourselves.
244. and we remain ourselves.
245. Now we know the method and may ourselves study it,
246. is that not an outstanding opportunity?
247. is that not an outstanding opportunity?
248. I hope everyone will be diligent,
249. taking a step forward from the top of the pole,

\textsuperscript{126} Mind (自心, Skt. Svacitta) is one’s own mind (Soothill, p. 218).
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 Yongjiā and Gāofēng
Yuánmiào,
257. then we are sure to become
enlightened.
258. Let us practice diligently.

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。
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
7. worldly worries\footnote{The worldly worries (chénláo 塵勞 or fánn ào 煩惱) are supposedly 84,000 mortal
distresses, to which there are 84,000 cures (fāzàng 法藏, fāmén 法門 or jiàomén 教門)
(\textit{Foguang}, p. 39, 422).} and false thoughts
8. can go straight home\footnote{According to Charles Luk, “to go straight home” is a Chán idiom which represents
returning to ones self-nature, i.e. becoming enlightened. “Home”, then, represents the self-
natured Buddha (Luk, 1960, Second Series, p. 57).}
9. Thus the ancient said:
10. “When practicing there is no other
practice.
11. You just have to know the way.
12. If one recognises the way,
13. birth and death will cease at
once.”\footnote{I have not been able to find the origin of this saying.}
14. Our way
15. entails nothing but putting away our
luggage\footnote{The term “luggage” (包袱 bāofú) 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”.
(\textit{Foguang}, pp. 5913-5914)}
16. and our home will be very near.
17. The Sixth Patriarch\footnote{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 (\textit{Foguang}, pp. 6040-6041, Cleary, 1998, pp. 3-4)} said:
18. “If the previous thought does not
arise, then it is mind.
19. If the following thought does not
perish, then it is Buddha.”\footnote{T51n2076, the Platform Sutra.}
19. Our four elements\(^{133}\) are basically empty,  
20. and the five skandhas\(^{134}\) do not exist,  
21. but because of the false thoughts and attachments\(^{135}\),  
22. which love to entangle\(^{136}\) the imaginary dharmas of the world,  
23. making us unable to see the emptiness of the four elements  
24. and unable to stop life and death.  
25. If an entity of thought produces non-production\(^{137}\),  
26. then there will no longer be a need for the dharma-gates\(^{138}\) expounded by Śākyamuni Buddha\(^{139}\).  
27. What does it matter then whether birth and death cannot cease?

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\(^{133}\) 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 wū yīn, 五眾 wù zhòng), or aggregates, are the components of our existence. They are form (rūpa: 色 sè), feeling/sensation (vedanā: 受 shòu), perception/conception (samjñā: 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 (縛, Skt. Paryavasthāna) is another way of referring to false thoughts (煩惱) (Ibid. p. 484, Foguang, p. 6857).

\(^{137}\) 無生 (wùshēng) 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. Therefore, the methods of our school truly immeasurably illuminate the ten directions.

29. In ancient times there was a master Déshān140 who came from Jiānzhōu in Sichuān.

30. 誰真光明無量照十方。 30. 昔日德山祖師。 31. 是四川簡州人。 32. 俗姓周。 33. 廿歲出家。 34. 依年受具。 35. 精究律藏。 36. 於性相諸經。 37. 貫通旨趣。 38. 常講金剛般若。 39. 時人謂之周金剛。 40. 曾謂同學曰。 41. 「一毛吞海。」

31. 誰真光明無量照十方。 32. 俗姓周。 33. 廿歲出家。 34. 依年受具。 35. 精究律藏。 36. 於性相諸經。 37. 貫通旨趣。 38. 常講金剛般若。 39. 時人謂之周金剛。 40. 曾謂同學曰。 41. 「一毛吞海。」

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140 Déshān Xuānjīān (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 (xingxiāng) 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. then the ocean of Bhūtatathatā\textsuperscript{144} is not at loss.

43. If the mustard seed\textsuperscript{145} hits the needle-point,

44. the needle-point does not move.

45. As for Śaikṣa and aśikṣa\textsuperscript{146},

46. Only I know it.\textsuperscript{147}

47. Later he heard that Chán was flourishing in the South.

48. He lost his temper and said:

49. “Those who become monks and nuns

50. spend a thousand aeons\textsuperscript{148} studying Buddha’s dignity\textsuperscript{149}

51. and ten thousand aeons studying Buddha’s minute behaviour,

52. yet they do not attain Buddhahood.

53. Those southern demons dare say they can directly point to the mind.

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

\textsuperscript{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).

\textsuperscript{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, \textit{Foguang}, pp. 6214-6215).

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\textsuperscript{148} 劫 is an abbreviation of 劫波 (jiébō), which is a transliteration of the Sanskrit word \textit{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, \textit{Foguang}, 2811).

\textsuperscript{149} 威儀 (wēiyī) 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. and realise their self-nature and become Buddhas?

57. I shall sweep out their caves and extinguish their kind,

59. recompensating my gratefulness to Buddha."

60. Thereupon, carrying the Qīnglóng Commentary on a shoulder pole, he left Shū (Sichuān).

61. When he reached Lìyáng on his way,

62. he saw an old lady selling crackers on the side of the road.

63. To rest and recuperate he wanted to buy crackers and refreshments.

64. The old lady pointed to his shoulder pole and said:

65. “Which literature is this?”

66. The Master said:


68. The old lady said:

69. “Which sūtra does it talk about?”,

70. and the Master said:

71. “The Diamond Sūtra.”.

72. The old lady said:

73. “I have a question.

74. If you can answer it,

75. then I will grant you these refreshments called mind-pointers.\textsuperscript{151}

76. If you cannot answer it,

77. then go elsewhere.”

78. The Diamond Sutra says:


80. The present mind cannot be achieved.

\textsuperscript{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 (法玄宗譜) of Qīnglóng monastery (Foguang, p. 3705).

\textsuperscript{151} These refreshments, often referred to in the Cantonese romanisation dim sum (點心, Man. diànxīn) 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. The future mind cannot be achieved.

82. I wonder, to which mind would the honored monk like to point?[^152]

83. Master Déshān had nothing to say.
84. He thereupon went to the Dragon Pond Monastery.

85. He went to the Dharma Hall and said:
86. “For a long time ‘Dragon Pond’ has resounded (“Lóngtán”),
87. but it seems that now that I have come,
88. I see no pond
89. and no dragon appears.”
90. Lóngtán[^153] appeared and said:
91. “You personally have arrived at the Dragon Pond.”[^154]
92. Master Déshān had nothing to say,
93. and settled there.
94. One evening when he was standing attendance,
95. Lóngtán said:
96. “It is late at night. Why not retire?”
97. Master Déshān wished goodnight and left.
98. He turned back and said:
99. “It is dark outside.”
100. Lóngtán lit a paper-torch and gave it to the Master.
101. Master Déshān 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. Lóngtán blew out the flame.
102. Thereupon Master Déshān reached great enlightenment,
103. and made his obeisance to him.
104. Master Déshān said:
105. “What did you see?”
106. Lóngtán said:
107. “From this day forward
108. I will never doubt your words
again.156”
109. The following day,
110. Lóngtán ascended his seat and said
to the assembly:
111. “If there is a fellow
112. whose teeth are like sword-leaf
trees158,
113. and whose mouth likens a basin of
blood159.
114. When he is beaten with the staff,
he does not turn his head.
115. At some point he will now go to
the highest point of a solitary mountain
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-leaf 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
dìyù, or 八熱地獄 bā rè diỳù) (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. Master Déshān took the Commentary and piled it up in front of the Dharma Hall.

118. He lit a fire and said:

119. “To exhaustively discuss the abstruse is like a hair put in the great void and exhausting the world’s essential devices is like pouring a drop into a great pool.”

120. Thereupon, he set the pile on fire.

121. and did not look up.

122. After having bidden farewell, he went directly to Guīshān.

123. The Master of Guīshān was sitting, and did not look up.

124. he went directly to Guīshān.

125. Carrying the remains under his arm, he went to the Dharma Hall, and did not look up.

126. which he crossed from west to east

127. and east to west.

128. He saw the abbot and said:

129. “Does it exist? Does it exist?”

130. The Master of Guīshān was sitting, and did not look up.

131. Master Déshān said:

132. “It does not. It does not.”

133. and left.

134. When he reached the front door, he said:

135. “Even if it is like this,

136. I should not be so hasty.”

137. Thereupon he dignifiedly

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161 The character 機 (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” (fūzi), 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. went back in to meet the abbot.
139. As soon as he crossed the threshold,
140. he took out his niṣīdana\(^\text{164}\) and said:
141. “Monk!”
142. The Master of Guīshān had almost picked up his fly whisk when
143. Master Déshān 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 Déshān stayed in Liyáng for thirty years.
154. During the Táng dynasty persecution of Buddhism by Emperor Wūzōng,
155. he took refuge in a stone cave\(^\text{165}\) in Dúfū mountain.
156. During the first years of the dàzhōng era\(^\text{166}\),
157. prefect Xiè Tíngwàng of Wūling
158. restored the monastery of Déshān
159. and called it Gūdé 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. He was looking for someone sagacious to manage the monastery Master Déshān.

161. and heard of the attainments of Déshān.

162. He repeatedly invited him, but he (Master Déshān) would not descend the mountain.

163. He repeatedly invited him, but he (Master Déshān) would not descend the mountain.

164. Tingwàng then set up plot, sending officials to falsely accuse him of handling tea and salt.

165. sending officials to falsely accuse him of handling tea and salt.

166. and said that he had violated the prohibition law.

167. They fetched the Master and made him enter the prefecture, the prefect resolutely asked him to come and reside.

168. the prefect resolutely asked him to come and reside.

169. He greatly expounded the school’s teaching.

170. Later generations passed on the accounts of Déshān’s shouting and Línjì’s staff.

171. Línjì’s staff.

172. If we could be like them, why would we worry that birth and death do not cease?

173. why would we worry that birth and death do not cease?

174. After Déshān came Yántóu and Xuèfēng, also known as Chán master Yìcún Zhēnjué, was also a dharma successor of master Déshān (Ibid., p. 4831).

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 嚴頭頭全豁 (Yántóu Quánhuò, 828-887), also known as 全顥 (Quánhuò), was a dharma successor of master Déshān. His posthumous title is 清嚴大師 (Great Master Qīngyān) (Foguang, p. 2191).

169 雪峰 (Xuèfēng, 822-908), also known as 義存真覺禪師 (Chán master Yícún Zhēnjué), was also a dharma successor of master Déshān (Ibid., p. 4831).
176. and after Xuěfēng came Yúnmén¹, 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 Linji school later in the Song dynasty (Ibid., p. 5336).

177. and Fàyǎn¹, the founder of the Fàyǎn house of Chán (Ibid., p. 3386).

178. who again was followed by National Master Dēsháo¹,² who again was followed by Yǒngmíng, the second patriarch of the Fàyǎn school (Ibid., p. 6016).

179. and patriarch Shòu¹,² of Yǒngmíng.

180. They were all beaten forth with one stroke of the staff.

181. The Buddha-dharma of the past dynasties has been transmitted by the great masters and ancestors of this school.

182. has been transmitted by the great masters and ancestors of this school.

183. All of you sitting here in a week’s meditation all deeply comprehend that this unsurpassed doctrine is realised directly.

184. all deeply comprehend that this unsurpassed doctrine is realised directly.

185. is realised directly.

186. Escaping life and death does not create difficulty.

187. does not create difficulty.

188. However, if one treats it as a plaything, unwilling to put all one’s heart and soul in every step,

189. unwilling to put all one’s heart and soul in every step.

¹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 Linji school later in the Song dynasty (Ibid., p. 5336).

²法眼文益 (Fàyǎn Wényì, 885-958) was the founder of the Fàyǎn house of Chán (Ibid., p. 3386).

³德韶 (Dēsháo, 891-972) is considered to be the second patriarch of the Fàyǎn school (Ibid., p. 6016).

⁴永明延壽 (Yǎnshòu of Yǒngmíng, 904-975) was a Song dynasty monk from Hángzhōu (杭州) (Ibid., pp. 2880-2881).
190. 从早晨到傍晚寻找恶魔在阴影中

191. 或在文字中作计。

192. 那末生死是休不了的。

193. 大家努力精进吧。

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

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

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

193. Let us all be diligent in our exertion.

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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 Yūn 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).
The fourth day of the first Chân 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\textsuperscript{176}
3. and come to me to ask about them.
4. This is all very good, yet those of you who have been diligent in this way
5. have forgotten everything I have said the last two days.
6. Yesterday evening I said “When practicing there is no other practice.
7. You just have to know the way.”
8. What we are now investigating is a head phrase,
9. and the head phrase is exactly the way we should follow.
10. Our goal is to become Buddhas and put an end to life and death.
11. If we want to put an end to life and death,
12. then we must make use of this head phrase as the precious sword of the Vajra-king\textsuperscript{177}
13. to chop down demons if they come, and chop down Buddhas if they come\textsuperscript{178}.
14. No feelings remaining,
15. and no dharmas being established.

\textsuperscript{176} 偈 is an abbreviation of the transliteration 偈 (also written as 偈, 伽他, 伽陀, 伽他) of the Sanskrit word gāthā. It is a poetic verse of fixed structure (Foguang, p. 4383).
\textsuperscript{177} The vajra-king means the strongest or the finest (Soothill, p. 282).
\textsuperscript{178} Master Línjì is known for the saying “If you see the Buddha, kill the Buddha” (Zen, p. 14).
19. If so, how would false thoughts come and have us make poems and gāthās,
20. seeing⁷⁻⁹ realms such as voidness and brightness?
21. If this is how you have been diligent,
22. I don’t know where your head phrase have gone to.
23. This speech is not aimed at monks who have practiced long,
24. but beginners must be careful. 
25. Because I feared you did not know how to be diligent,
26. during the last two days I raised the issue of the arising of the Chán week, 
27. the value of the Dharma of our sect, 
28. and the method by which to be diligent; 
29. I talked about these topics one after another. 
30. The method by which we are diligent is by solely raising a head phrase 
31. day and night, throughout the six sessions, 
32. 晝夜六時。

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⁷⁻⁹ 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. 
⁸⁻⁹ Voidness, or emptiness (空, Skt. śūnya) 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).
⁸⁻¹ The six sessions is another way of saying “at all times”. The day is divided into morning (晨), midday (日中), end of day (日没), 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 water

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. The ancients said:
39. 古云。 40. “To study the Way is like guarding a city,
40. 〔學道猶如守禁城。 41. Tightly fighting a battle at the gate tower.

41. 緊把城頭戰一場。 42. If one does not endure a cold down to the bone,
42. 不受一番寒徹骨。 43. how could the fragrance of the plum blossom reach the nostrils?”
43. 怎得梅花撲鼻香。] 44. This was said by Chán Master Huángbò
44. 這是黃檗禪師說的。

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 (白鷺禪師, also known as Hakuin Ekaku 白鷺慧鶴, 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 Bāizhàng Huáihǎi (百丈懷海) and teacher of Línjì Yìxuán (臨濟義玄) (Foguang, p. 2876).
54. because everyone of us has a mind-king^{184}.

55. This mind-king is namely the eighth consciousness^{185}.

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^{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 viññānāni) 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 (阿願耶識), 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. Beyond the eighth consciousness, there is also the seventh, the sixth, and the five consciousnesses.

57. The first five consciousnesses are the five thieves eye, ear, nose, tongue, and body.

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 corrupts the eighth consciousness and divides it into being the self.

62. It gives rise to the sixth consciousness, which leads the first five consciousnesses to corrupt objects such as form, smell, taste, and touch, etc.

63. Entanglement and delusion unceasingly takes the eight consciousness, the mind-king, and entraps it so tightly that it cannot free itself.

64. Thus, now we are going to use this head phrase (the precious sword of the Vajra-king) and kill off those robbing thieves,

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186 The five consciousnesses (Skt. pañca viññānāni) 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 Yūn 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. causing the eight consciousness to turn into “The Great Perfect Mirror Wisdom”\(^{188}\).

71. the seventh consciousness to become the “Wisdom of Equal Nature”\(^{189}\).

72. the sixth consciousness to become “The Marvellous Observing Wisdom”\(^{190}\).

73. and the first five consciousnesses to become the Perfecting Wisdom\(^{191}\).

74. Yet, the most important is to first transform the sixth and seventh consciousnesses, because they play the leading role, and their powers are the measures of benevolence and distinguishing.

75. because they play the leading role,

76. and their powers

77. are the measures of benevolence and distinguishing.

78. Now you are writing poems and gāthās,

79. seeing voidness and brightness,

80. and that is exactly the effect of these two consciousnesses.

81. Now we are going to use this head phrase

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\(^{188}\) 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 (妙聞智, Skt. pratyaveksanā-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. kṛtyānuṣṭhāna-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. to turn the discriminating consciousness into the Marvellous Observing Wisdom

83. and the mind which differentiates between the mind of others and self into the Wisdom of Equality.

84. This is called turning consciousness into wisdom, and turning the mortal world into the sagely.

85. One must make sure that the constantly corrupting thieves of form, sound, smell, taste, touch, and dharmas are not allowed to attack.

86. Therefore it was said that it was like guarding the forbidden city.

87. “If one does not endure a cold down to the bone, how could the fragrance of the plum blossom reach the nostrils?”

88. This shows exactly how we living creatures in the three realms sink into the ocean of life and death, how we are tied to the five desires, how we are deluded by worldly worries, and how we are unable to release ourselves.

89. The plum blossom is used as a metaphor because the plum blossom comes into bloom in the snowy season.

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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 (無色界, Skt. *arūpya-dhātu*). They are the three realms in which sentient beings are being reborn (*Foguang* p. 584).
98. Generally speaking, all living things on earth come to life in spring, grow in summer, settle in autumn and hibernate in winter.

100. The winter climate is cold and frigid.

101. All insects and vegetation either freeze to death or hibernate.

102. The dust is also calm and cool in the snow, and cannot fly up into the air.

106. All these grey and muddy things like insects, plants, and dust may be likened to our minds’ false thoughts, discrimination, ignorance, and jealousy, the vexes of the three poisons\(^\text{193}\).

108. If we get rid of these things, then the mind-king will naturally become independent, which is also like the plum blossom blooming and emitting fragrance in the snow.

111. Yet, you must know that this plum blossom blooms in the ice and snow, and not at all in bright and lovely spring.

114. or in a climate of gentle and pleasant breeze.

115. We should consider that if our mind-blossoms are to bloom,

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\(^{193}\) 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. 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 unrecordable.
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 takes place when one is in a stupor in dreams
130. The first one is one of something illusory in a dream,
131. The unrecordable of dead emptiness,
132. without relation to day-to-day activities.
133. This is the state of the independently arising consciousness, and it is also an independent unrecordable state.
134. As for the unrecordable of dead emptiness,
135. when we are now sitting in meditation,
136. if we while in silence lose hold of our head phrase,
137. This consciousness is the sixth mano consciousness in the Yogācāra. 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-vijñāna)” (Luk, 1962, First series, p. 65).
138. there will be nothing but emptiness
139. and confusion,
140. nothing exists.
141. Seeking after this state of quietness
142. is the type of Chán sickness\textsuperscript{196}
meditators must be most careful to avoid.
143. It is this which is the unrecordable dead emptiness.
144. All we have to do is to all day\textsuperscript{197} hold the head phrase
145. spirited, clear, and unobscure
146. clearly and constantly realisable.
147. When walking we should be like this,
148. when sitting we should be like this.
149. An ancient said:
150. “Walking is Chán,
151. sitting is Chán,
152. The body is peaceful whether talking, silent, moving, or still.”\textsuperscript{198}
153. 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).
154. Chán master Hánshān said:
155. “High, high on the mountain peak I see no boundaries in either direction.
156. No one knows that I sit in meditation.

\textsuperscript{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).

\textsuperscript{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).

\textsuperscript{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. 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 Chân”.

163. You and I all have a co-operating cause, because of this I am talking to you about practice.
164. not departing from mindfulness.
165. I hope you are exerting yourselves in your progress,
166. because of this I am talking to you about practice.
167. I will tell you another gōngān.
168. In former times, after the founding master of Xītān monastery in Jīzú Mountain.

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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 course (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. (Faguang, p. 6642)
169. had become a monk, he invited people from all directions to partake in ceremonies.
170. He was very industrious at practicing the way and made great progress.
171. One day he spent the night at an inn and heard a woman selling tofu next door singing:
172. “Tofu Zhāng, Tofu Lǐ, On your pillow your thoughts wander a thousand roads, but tomorrow morning you will still be making tofu.”
173. At this time the Chán master was sitting in meditation.
174. When he heard her song, he instantly became enlightened.
175. You can see that as for the industriousness of the ancients, it was not at all necessarily restricted to the meditation hall, or that they could only be enlightened there.
176. Industriousness in practice lies in the one-mind.
177. It is imperative that each and all of you must avoid diverting your attention and becoming distracted, vainly passing time.
178. 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 Xītān monastery to supplement information provided in my literary sources to explain these references.

In the chapter concerning the historical background for huàtōu meditation the initial idea was to focus on the practice of using the huàtōu as an object of meditation, but in the words of Roshi John Daido Loori, “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.

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202 The Art of Just Sitting, p. xi.
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204 朱鏡宙, 虛雲老和尚年譜法彙增訂本