Selected Works of Korean Buddhism

Seon Thought in Korean Buddhism

Works by

Jin'gak Hyesim

Jinjeong Cheonchaek

Annotated Translation and Introduction by

John Jorgensen

Henrik H. Sørensen

Jogye Order of Korean Buddhism

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

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Jogye Order of Korean Buddhism

Foreword

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

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

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

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

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

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

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

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

With the Palms of My Hands Joined in Reverence

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

Editor's Preface

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Kim Jong-Wook
Professor, Department of Buddhist Studies, Dongguk University
Series Editor & Chair of the Editorial Board,
Selected Works of Korean Buddhism

Contents

Foreword v
Editor's Preface viii
Acknowledgments xvi
Conventions xviii

Collection of the Essential Outlines of the Seon School 3

Translator's Introduction 5
Notes 152

Chapter of the Three Saints 185
Conversation of the Two Worthies 189
Second Compilation 196
Theory of a Foolish Man 199
Compilation of [Blue] Mountain and [White] Cloud 212
Three Sentences of Yunmen 220
Colophon 228
Notes 230

Record of the Treasures of the Seon School 271

Translator's Introduction 273
Notes 285

Preface 291
Chapter 1. Discussing the Differences Between Seon and Doctrinal Buddhism in Twenty-Five Sections 292
Chapter 2. Wherein All Lecturers Revert to and Submit to [Seon] in Twenty-Five Sections 313
Chapter 3. Buddhist Lords and Ministers in Thirty-Nine Sections 336
Postface 361
Notes 363

Bibliography 386
Index 404
Contributors 411
The Committee Organization of the Publication Project of the *Selected Works of Korean Buddhism* 414
Selected Works of Korean Buddhism 418

Acknowledgments

Collection of the Essential Outlines of the Seon School

I would like to thank the Committee of Translation and Publication of Representative Texts of Korean Buddhism and Prof. Kim Jong-Wook, the head of the editorial board, for entrusting me with the responsibility for translating the *Seonmun gangyo jip*. I am most grateful to Prof. Park Inn-Suk for allowing me to consult his draft modern Korean translation of the *Seonmun gangyo jip*. It proved invaluable in numerous places in deciding how to translate difficult passages. Kim Ryunseon provided valuable editorial support and liaison with the committee. I would also like to thank the Korean government for providing me with a Ministry of Education scholarship in the early 1980s that enabled me to learn Korean and to study Buddhism at Dongguk University, and my mentor, Dr. K.H.J. Gardiner, who encouraged the study of Korea. Finally, I would like to thank my wife, Chong Min, for her patience during the translation process. Please note that all translation errors are my sole responsibility, despite my reliance on the research by other scholars.

John Jorgensen
Independent scholar, Australia

Record of the Treasures of the Seon School

I would like to express my thanks to the Committee of Translation and Publication of Representative Texts of Korean Buddhism for inviting me to participate in this noteworthy and important project. In addition I owe my sincere gratitude to all those professionals who have in various ways have functioned as my teachers over the extent of my long academic career. Foremost among them are my Korean *kalyanamitra*s, professors Han Gidu (Wonkwang University), Choi Byung-hun (Seoul National University), Heo Heungsik (Korean Academy of Academy of Science, Seoul), and last but not least Kim Young-ho (Inha University), who all provided me with extended support and encouragements while I was preparing my doctoral dissertation. Next my thanks go to the Buddhist community at Songgwangsa Temple, in particular my spiritual teacher Ven. Kusan, through whom I was exposed to the practical reality of monastic life in contemporary Korea. In that regard I would also express my gratitude to Robert E. Buswell of UCLA for his initial introduction and influential support during my formative years as a scholar. For the preparation of this translation I have benefitted in no small measure from the critical and helpful corrections and in-put from Matty Wegehaupt. Finally, my thanks go to Kim Ryunseon for editorial support.

Henrik H. Sørensen
CERES, Ruhr University, Bochum, Germany

Conventions

H: *Han'guk Bulgyo jeonseo* 韓國佛教全書 (Complete Works of Korean Buddhism). 14 vols. Dongguk daehakgyo *Han'guk Bulgyo jeonseo* pyeonchan wiwonhoe, ed. Seoul: Dongguk University, 1979–. https://kabc.dongguk.edu/content/list?itemId=ABC_BJ.

K: *Tonghap daejanggyeong* 통합대장경 (Entire compendium of the Korean Tripitaka). 14 vols. Dongguk daehakgyo *Han'guk Bulgyo jeonseo* pyeonchan wiwonhoe, ed. Seoul: Dongguk University, 1979–. https://kabc.dongguk.edu/content/list?itemId=ABC_IT.

T: *Taishō shinshū daizōkyō* 大正新脩大藏經 (Taishō Edition of the Buddhist Canon). Edited by Takakasu Junjirō et al. 100 vols. Tokyo: Taishō issaikyō kankōkai, 1924–1935.

X: *Manji shinsan Dai Nihon zokuzōkyō* 卍新纂大日本續藏經 (Revised reprint of the *Dai Nihon zokuzōkyō*). Edited by Kawamura Kōshō 河村照孝, et al. 88 vols. Tokyo: Kokusho Kankōkai, 1975–1989.

CBETA: Chinese Buddhist Electronic Text Association, http://www.cbeta.org. Chinese Buddhist tripitakas (Taisho, Zokuzōkyō, Jiaxing, etcetera, also some non-canonical texts including *Zutang ji*). (references by capital letter for collection, volume number, n [text number], _p [page number], register, line number). "T (大正新脩大藏經)" and "X (續藏經)" are referred to separately above. Besides, "B" means 大藏經補編, "C" means 中華大藏經, "J" means 嘉興大藏經, and "M" means 卍正藏經. For example, in case of *Zhaozhou yulu* 趙州語錄, CBETA J24nB137_p358b27.

KR: Kanseki Repository, collections of Chinese texts (Confucian classics, history, masters and philosophers, anthologies, Daoism, Buddhism), https://www.kanripo.org. (references by KR, letter indicating collection, fascicle or page number).

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

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

Proper names of persons, sites, and other cultural practices or institutions are transcribed according to its provenance, but translators may transcribe and translate the terms considering specific contexts they are dealing with. (Translators may have their own transcribing conventions specific to their translations in each volume.)

Citations from the *Taishō shinshū daizōkyō* are listed as follows: title (with Sanskrit title, if relevant, in parentheses), T[aishō], Taishō serial number (if necessary), Taishō volume number, page number, register (a, b, or c), and, if applicable, line number(s)—e.g., *Shoulengyan jing* (*Śūraṃgama-sūtra*), T 945.19.110a1. In citations from the *Han'guk Bulgyo jeonseo*, the Romanized title will be mentioned first and then volume number, page number, register (a, b, c, d), and if applicable, line number(s) such as the *Seon'ga gwigam*, H 7.637a21–22.

Citations from the *Manji shinsan Dai Nihon zokuzōkyō* are listed in the following manner: title (with Sanskrit title, if relevant, in parentheses), *Manji shinsan Dai Nihon zokuzōkyō* sequential number (if necessary), volume number, page number, register (a, b), and, if applicable, line number(s)—e.g., *Fajiezong wuzu lüeji,* X 1530.77.620a21.

Citations from traditional East Asian historical or literary works are listed in the following manner: title of the work and roll or chapter number: page, and, if applicable, register (a or b) and/or line number(s)—e.g., *Goryeosa* 102:28b8.

All Buddhist terminology that appears in Webster's Third New International Dictionary are regarded as English and have been left unitalicized. This includes such technical terms as dhāraṇī, stūpa, and tathāgatagarbha, which are here provided without diacritical marks. For a convenient listing of a hundred such words, see Roger Jackson, "Terms

of Sanskrit and Pali Origin Acceptable as English Words." *Journal of the International Association of Asian Studies* 5 (1982): 141–142. In rendering Buddhist technical terms, where the Chinese is a translation, it is translated; where it is a transcription, it is transcribed. East Asian personal names appear with family names first.

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

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

Seon Thought in Korean Buddhism

Collection of the Essential Outlines of the Seon School

Translator's Introduction

The *Seonmun gangyo jip* (Collection of the Essential Outlines of the Seon School) is a Goryeo period (918–1392) compilation (*jip*) of the essentials (*gangyo*) of Seon (Ch. Chan) school (*seonmun*) teachings concerning two sets of three sentences or verses; those attributed to Linji Yixuan (d. 867) and those attributed to Yunmen Wenyan (864–949). However, the dates and the origins of the *Seonmun gangyo jip* are unknown; the first printing and the first copy are dated 1531, with a colophon dated 1510. The latest text it refers to, whether explicitly named or not, appears to be the *Lebang wenlei*, a Pure Land text of 1200, or the Chan texts, the *Rentian yanmu* of 1188 and the *Zongmen wuku* of 1186 by Dahui Zonggao. The attribution of an author for the *Seonmun gangyo jip* was made by Gagan (1820–1896) in the *Dongsa yeoljeon*, a collection of hagiographies completed in 1894. Gagan names Cheonchaek as the author. Cheonchaek was probably born in 1206 and died sometime after 1268, possibly around 1293 if we also accept that he wrote the *Seonmun bojang nok* (Records of the Treasures of the Seon School).[1] Given the late date of the attribution and a number of other problems, this attribution is extremely dubious. Therefore, consideration of the evidence of the provenance of the *Seonmun gangyo jip* must be deferred until the religious background and its contents are briefly examined to provide a clearer picture of candidates for the authorship and its date of composition.

From the ninth century, much of Chinese Chan practice consisted of the "encounter dialogue" in which the student and Chan master engaged in dialogues of sharp questions and answers.[2] In the early stages of this development, the dialogues appear to have been extemporaneous, the interlocutors using the varying and fortuitous circumstances that arose to initiate the dialogue. The master would attempt to ask or reply in such a way as to provide a trigger or catalyst

for enlightenment that was in accord with the capability of the student. The key term related to this exchange was *ji* (Kr. *gi*) 機, which basically meant a trigger, especially the trigger of a crossbow. *Ji* came to have a number of meanings by extension, including an opportunity, a capability, a spring for action, in this case for enlightenment, and a mechanism. The master in the dialogue provided an opportunity (投機), a term possibly derived from the idea of Daosheng (355–434) that the *ji* of enlightenment strikes (*kou* 扣) the saint or Buddha.[3] The student partner in the dialogue possessed a capability, also *ji*, which in standard Buddhist terminology is "Buddha-nature" or *tathāgatagarbha* (womb/store or matrix of a buddha), that could be triggered by the master's words or actions.

As such effective or proven dialogues were thought to be a trigger for enlightenment, many were recorded or remembered and used as examples for re-enactments or re-interpretations. Over time, these dialogues, especially questions such as "What was the patriarch's intention in coming from the West?" which was ostensibly asking why Bodhidharma came to China from India, or, "Does a dog have a Buddha-nature or not?" were insensibly routinized. One outcome was the compilation of recorded sayings (Ch. *yulu* [Kr. *eorok*] 語錄) and "lamplight records" (Ch. *denglu* 燈錄); another was the formation of precedents, called public cases (*gong'an* [Kr. *gongan*] 公案), based on these dialogues; and lastly, the creation of pedagogical formulae depicting the dialogic process or the student's progress towards enlightenment.

The first response led to collections of sayings like the *Linji lu* 臨濟錄 (full title, *Zhenzhou Linji Huizhao Chanshi yulu*) and the *Yunmen guanglu* 雲門廣錄 (full title, *Yunmen Kuangzhen Chanshi guanglu*), and to "lamplight records" such as the *Zutang ji* 祖堂集 (Collection from the Hall of the Patriarchs) of 952 (but expanded in China and then in Korea by 1245 giving us the current text, the *Jodang jip*) and the *Jingde chuandeng lu* 景德傳燈錄 (Records of the Transmission of the Lamplight of the Jingde Era) of 1004 that recorded the dialogues of masters introduced in biographical frameworks

arranged in lineages. Growing out of these, the latter in particular, were collections of public cases.[4] As selected dialogues became topics for instruction, these dialogues in turn became language that were opportunities or conditions (*jiyuan* 機緣 or *jiyuan yuju* 機緣語句)[5] for enlightenment of others, and as a result, other masters made commentaries on these "cases," substituting their own answers, evaluating them, and writing hymns on them. This became known as "literary Chan" or "lettered Chan" (*wenzi* Chan 文字禪) and such cases with commentaries, hymns, and other additions were compiled into collections such as the *Biyan lu* 碧岩錄 (Blue Cliff Record) by Yuanwu Keqin (1063–1135), which incidentally was not important in Korea. Yet another response was the creation of pedagogical formulae or guides such as the "three sentences" and "four alternatives" of the Linji lineage, the "three sentences" of the Yunmen lineage, and the "five positions" of the Caodong lineage. The *Seonmun gangyo jip* belongs to this category of pedagogical formulae or theory of the effectiveness of language in bringing about enlightenment.[6]

Later, Dahui Zonggao (1089–1163), partly in reaction to the tendency of "lettered Chan" to become little more than a literary game of one-upmanship,[7] allegedly burned a copy of the *Biyan lu* to stop students becoming embroiled in literary pretensions, shortened the dialogues of the *gong'an* into a single word or phrase, the *huatou* (Kr. *hwadu*) 話頭 or "point of the story," the story being the dialogue. Possibly the most famous example is the *wu* 無 of Zhaozhou Congshen (778?–897). The earliest version of the dialogue is in the *Guzunsu yuyao* 古尊宿語要 of 1138, which reads, "A monk asked, 'Does a dog have a Buddha-nature or not?' The master said, 'It does not (*wu*).' The student said, 'From the buddhas above to ants below, all have the Buddha-nature. Why should a dog not have it?' The master said, 'Because it has a nature of a karmic consciousness.'"[8] Zonggao removed the doctrinal element about the extent of the Buddha-nature, which the *Mahāparinirvāṇa-sūtra* says is in all sentient beings,[9] and the ideas about the karma-producing consciousness, and even whether or not *wu*, which literally means "does not have" refers to non-existence

or not. He reduced the *gong'an* to a performative *wu*, a point of concentration that was intended to be free from conceptual thinking.[10] Thus, when Zonggao was discussing the use of *huatou* and doubt, he cited the question and Zhaozhou's *wu* answer, stating that "Just this single character *wu* is the sword that cuts off the path of life and death. When false conceptualizations arise, simply raise this character *wu* [to one's attention]."[11]

The Introduction of Chan into Korea

Chan was formally introduced into Silla Korea by Sinhaeng (d. 779) after he had studied so-called Northern Chan in China.[12] Sinhaeng taught this Chan, which was transmitted over a number of generations. Then, between 818 and 911, at least eight Silla monks returned from study in Tang China, the first three having studied with Mazu Daoyi's heir, Xitang Zhizang 西堂智藏 (735–814).[13] After the Huichang Persecution of 842–845, it seems there was a shift by Silla monks going to China to learn Chan away from studying with masters of the Hongzhou Chan that claimed descent from the Nanyue 南嶽 line towards masters such as Yangshan Huiji 仰山慧寂 and then Dongshan Liangjie's student Yunju Daoying 雲居道膺 and allied Qingshan lineage members.[14] Notably, nearly all of these Chan masters lived in Jiangxi, south of the Yangzi. There were also several monks who remained in China and never returned to Silla. These monks appear in the Chinese "lamplight histories" and so some are given dialogues that feature the Chan *koiné* or colloquial.[15] The most colloquial is that for Yeongjo who died in China in 947. Some of these monks must have learnt spoken Chinese, for the first, Doui 道義 (d. 825) was in China from 784 to 821, travelled widely there, and all of the eight monks of the pre-Huichang Persecution stayed in China for well over a decade.

Yet they probably could not use the Chan language when they returned to Silla or Goryeo, for it is likely that they would not have been understood. An inscription of 884 for Seon Master Chejing (804–

880), wrote that Doui[16] returned to Silla in 821. He found that when he

> preached the Seon principles that people of that time venerated the sutra teachings and the method of cultivating contemplation and preserving the spirit (mind), and did not reach (understand) the theme of leaving things to fortune,[17] regarding it as preposterous, and did not respect it. It was like Bodhidharma not meeting [in understanding] with Emperor Wu of Liang. Due to this, he knew that the time was not yet right, and so he hid in the mountain forests and transmitted his Dharma to Yeomgeo (d. 844).[18]

It is possible that the Hongzhou Chan taught by Doui was too shocking for his audience, but also that he had difficulty in conveying his message in Korean. Very few, if any, of his intended audience would have understood colloquial Chinese, so he would have had to translate it. Moreover, the establishment Buddhists attacked the newly introduced ideas and practices. In a 924-stele inscription for Doheon (Jijeung, 824–882), Choe Chiwon made a brief survey of the history of Seon in Silla, in which he wrote that after Doui returned to Silla, "Since those who were intoxicated with the intoning of words [of the sutras] competed to deride [his teaching] as demonic words (words of the tempter), he hid his light."[19]

Although they are almost our only source, the funerary inscriptions contain virtually no traces of the Chan *koiné*, the written form of colloquial Chinese used in Chan dialogues, no doubt in part because the genre of funerary inscriptions usually demanded the most elaborate Literary Chinese. The *koiné* is obvious though in an exchange dialogue recorded in the stele of 943 for Hyeonhwi 玄暉 (d. 941), who went to China in 906 and returned to Goryeo in 924. At Mt. Juefeng in Fujian, he visited a Master Daoqian. Hyeonhwi asked the master, "Acārya, your head is white." Daoqian replied, "Your eyes do not know me. Why don't you know yourself?" (自己爲什勿不知.) The counter was, "My own head is not white…"[20] Of course, as foreigners in China, Goryeo

monks who wanted to study Chan had to use spoken Chinese.

This form of exchange dialogue was also transplanted into Korea. Evidence for this comes in a stele for Jeoljung 折中 (826–899), who did not go to China. The following dialogue is reported in the inscription. Jeoljung pointed at a water bottle in front of him and said, "What about when the bottle is not a bottle?" The other monk said, "What is your name?" (汝名什摩.) The master said, "Jeoljung (literally, broken in the middle)." The senior monk said, "When you are not Jeoljung, who are you?" (阿誰.) "When I am not Jeoljung, nobody asks a question like this." The Seon master said, "The name is not something empty, you cannot help being Jeoljung. In my experience of people, I know a few, but not many like you." (閱人知幾個如汝者無多.)[21] Whether this dialogue held in Goryeo was spoken in Korean and translated into Chinese or was spoken in Chinese is unclear, but the use of the pun suggests it was in Chinese.

There is also evidence that Goryeo Seon monks were conscious of the routinized questions such as "What was the intention of Bodhidharma coming from the West?" used in Seon dialogues. Such evidence can be found in the following exchange found in a stele for Chanyu 璨幽 (869–958), which records that a monk asked, "So then (*yeoma* 與摩) the second patriarch did not hope that Bodhidharma from India would not arrive in China." The master said, "Although it is not obtained from the thousand saints, Bodhidharma did not come past in vain."[22]

This Chan *koiné* reappears in greater frequency in the stele for Jinul's chief disciple, Hyesim (1178–1234), written by Yi Gyubo in 1235. In 1197, Bojo Jinul (1158–1210) read one of the works of Dahui Zonggao, a work full of the Chan colloquial language, which inspired Jinul to introduce the *huatou* (Kr. *hwadu*) method of Chan practice. Hyesim further stressed this method, thereby entrenching it in Korean Seon.[23] In this stele, Jinul accepted Hyesim's verse of, "Formerly [the fan] was in (在) the elder master's hand (手裏) / Now it has come into my palms." Later Jinul pointed to a pair of worn-out shoes and said,

> "The sandals are here, where is the person?" (鞋在遮裏 人在什摩處.)
>
> Hyesim replied, "How did you not see them then?"
>
> The national teacher was very pleased. Again, he raised the story of "Zhaozhou's dog having no Buddha-nature," and in that regard continued by raising Elder Dahui Zonggao's ten types of defect (in meditation) to question them.… "Where does a person with three kinds of defect breathe out?" (向什摩處出氣.)[24]

For the remainder of the Goryeo period, especially as Goryeo students went to study in China, the use of this *koiné* was firmly established in Seon circles. This *koiné* was vital for Goryeo students of Seon to become familiar with the topics raised in the *Seonmun gangyo jip*, and so this text had to have been written after there was some understanding of this language in the Goryeo period.

In contrast to the stele inscriptions, with the exception of the *Zutang ji* (Kr. *Jodang jip*) 祖堂集, there are virtually no other records of Seon masters from Silla times up until Jinul using the *koiné* and no *eorok* (Ch. *yulu*) are extant from before the time of Hyesim, who has the first *eorok* for any Korean monk. While Jinul often used the *koiné* in his later works, it appears rarely in works before his time.

It appears Goryeo Seon monks only became active users of the *koiné* from the 1190s, leaving little evidence of it before this time. Although a few traces of the *koiné* appear in inscriptions written by laymen between 940 and 1085, it reappears more robustly from the 1190s when Jinul introduced Zonggao's *kanhua* 看話 *Chan*, which demanded more accuracy in the language of the *gong'an*. Perhaps this knowledge of the *koiné* arose because of the Seon examinations, which were in the form of a debate, not a written test. These seem to have begun under state auspices in 921 in some form, with a more systematic approach adopted from around 954.[25] Perhaps some memorization of Chan *koiné* passages was required.[26]

Whatever the reason, Jinul often used the *koiné* in his later works, and it appears rarely in works before his time. The only Seon records allegedly dating from the late Silla to early Goryeo are found as quotes

in the 1293 *Seonmun bojang nok* 禪門寶藏録[27] and a long quote of the works of Sunji (829?–893) in the *Jongmun wonsang jip* 宗門圓相集 of 1219 by Jigyeom.

However, there was an efflorescence of Seon literature in thirteenth-century Goryeo initiated by the considerable works of Jinul. This literature included the *Jogye Jin'gak Guksa eorok* of Hyesim and *Jogye Won'gam Guksa eorok* of Chongji (1226–1292) with a preface of 1297, both belonging to the *eorok* genre.

The *Jodang jip*, with origins in the Dharma-descendants of Xuefeng Yicun (822–908), who was in the lineage from Shitou, and which emphasized monks of the Shitou branch of Chan in its 952 *Zutang ji* version, was later expanded, possibly in Goryeo, into a ten-fascicle version. This was probably made by monks who were heirs to Tiantai Deshao (891–972), an heir of Fayan Wenyi (885–958) and Yongming Yanshou (904–976), for Yanshou clearly venerated Huizhong (d. 775) and the circle-diagram teachings pioneered by Huizhong that are highlighted in the *Jodang jip*, and had access to materials from Korea because Goryeo king Gwangjong (r. 950–975) revered Yanshou and sent thirty-six students to study with Yanshou.[28] Thus, the longest entries in the *Jodang jip* are for Yangshan Huiji (807–883) with 27 sheets and Sunji, Huiji's Korean student with 23 sheets. Huizhong has the sixth-longest entry with 16 sheets. Because King Gwangjong supported the Beoban (Ch. Fayan) 法眼 lineage Chan, to which Yanshou belonged, it is possible that the *Zutang ji* was expanded by adding such material to please the Korean monarch in a ten-fascicle version that was quoted in the *Seonmun yeomsong seolhwa* by Hyesim's student Gagun as the "old *Jodang jip*."[29] Perhaps the later 1245 revision or expansion into the extant twenty-fascicle *Jodang jip* by Gwangjun 匡儁 was made to provide more content related to the Mazu (Hongzhou) branch of Chan.

This "assimilation of a 'Mazu perspective'"[30] was likely made by Goryeo Seon monks and this was then introduced into the *Jodang jip* from Korean stelae inscriptions. If this theory about the origin of the linkage between Mazu Chan and the *Jodang jip* is correct, it may be the

case that the 952 *Zutang ji* did not contain much of the Mazu-lineage material that is now found in the *Jodang jip*. The motivation for the addition of the Mazu-lineage material may have been to reinforce the link between the new *gong'an* style of Chan introduced into Goryeo by Jinul in 1197 after reading the works of Dahui Zonggao, a member of the Linji branch of Chan which traced its lineage back to Mazu, and the previous Silla Seon monks who had studied in China under the heirs of Mazu. This may have helped Jinul's heirs gain acceptance from the Seon monks in Goryeo who traced their lineages back to Mazu. Jinul's heirs had access to materials about Korean monks. They probably added the material on the teaching of circle diagrams by a lineage starting with Nanyang Huizhong and culminating with the teachings of the early Goryeo monk Sunji to the *Zutang ji*. Significantly for the composition of the *Seonmun gangyo jip*, they also added some material on Yunmen Wenyan, and material on ten Korean monks and members of the Mazu lineage, of which Linji was a member. This latter was possibly added to link Mazu Chan with Korea, and so tallied with concerns of Jinul and his heirs, including Hyesim and Gagun. If the motivation derived from Jinul's concerns, then Gwangjun would be the most likely candidate to have added this material linking Mazu Chan to Korea. Thus, in 1245, Gwangjun restructured the ten-fascicle text into the twenty-fascicle *Jodang jip*, possibly to meet the demands of the newly-arisen *gongan* Seon of Jinul and his successors.

Gwangjun seems to have been obsessed with lineage, as genealogical references fill his introduction. He wrote of "blood lines," generations, subordinate and main lineages, and the arrangements of spirit tablets (*somok*), the organization of tablets in the ancestral shrines into generations, which he apparently applied in his restructuring of the ten-fascicle *Jodang jip*.[31] However, the *Jodang jip* has a rather ecumenical or trans-factional approach, perhaps something inherited from the earlier versions of the text, but still favoring the faction of Xuefeng Yicun.[32] It seems that there had been moves, at least in China, to reconcile the Yunmen and Linji forms of Chan, for the editor of the *Linji lu* and the *Yunmen guanglu* was a Yunmen monk,

Yuanjue Zongyan (1074?–1146?).[33] This reconciliation was similar to the ideas of Zhaoqing Wendeng (884–972), the master of the initial compilers of the 952 version of the *Zutang ji*.[34] This was one element in the background to the composition of the *Seonmun gangyo jip* that combines the sentences of Linji and Yunmen.

The *Jodang jip* thus was both a form of the *denglu* genre, and with its many comments on the dialogues of others, was also a forerunner of the *gong'an* collection genre. The *Jingde chuandeng lu* of 1004, a *denglu* genre text but containing some *yulu* elements, was initially compiled by a member of the Fayan lineage, but was edited for publication with a bias towards the Linji lineage.[35] The *Jingde chuandeng lu* was widely available, apparently used in the Seon examinations initiated in 958, and it was quoted by Jinul.[36]

The earliest and chief example of a public case precedent collection in Korea is Hyesim's *Seonmun yeomsong jip* that was completed in 1226 and reprinted and augmented in the period from 1244 to 1248. Gagun's voluminous *Seonmun yeomsong seolhwa* in 30 fascicles (approx. 402,000 graphs), probably compiled after 1245, is made up of glosses explaining terms in Hyesim's text.[37] As the *Seonmun yeomsong jip* had a basis in the *Jingde chuandeng lu*,[38] it contains copious examples of Chinese colloquial and is a collection of examples for the practice of the *hwadu* form of Seon that derived from Dahui Zonggao, but also contains elements of "lettered Chan."

An example of what might be termed the pedagogical formula genre was the 1209 *Jongmun wonsang jip* (Collection of Circle Diagrams of the Seon School) that was compiled by the Seon and Cheontae (Ch. Tiantai) abbot Jigyeom (1145–1229), based probably on the no-longer extant *Zuyuan tonglu* 祖源通錄 (Comprehensive Record of the Patriarchal Source) of 1071, which indicates the importance of the circle diagrams in Northern Song China and Goryeo Korea. This text gives prominence to Yangshan Huiji and was clearly compiled by someone who was aware of the legacy of Sunji and promoted the Weiyang branch (潙仰宗) of Chan.[39] The pedagogical theory behind these circle diagrams and the characters written in or around them is

not made clear, and perhaps they functioned as visual *gong'an*.

The *Seonmun gangyo jip* was the only true example of the pedagogical formula genre in the strict sense, and it seems to have emerged in this period of Seon florescence in Goryeo when lineage boundaries were not firmly adhered to, combining as it does both Linji lineage and Yunmen lineage formulae.

Yet, even before the *Seonmun gangyo jip* was written and Jinul became influential, there is evidence that some Goryeo monks were aware of Chinese Chan discussions of the three sentences of Linji. In the stele funerary inscription for Hagil (1052–1144), the restorer of the Gajisan lineage of Seon that traced its origins back to Mazu's pupil Xitang Zhizang (735–814),[40] it says that in 1123 he

> presided over the [monk] selection [examinations], and the students mostly discussed the two sorts of self. The master said, "The self is only one, how can there be two? From now on, it is proper to prohibit [such discussion," (lacuna of five characters)]. After a time, this led to many of them having doubts about this. When Huihong's [*Chanlin*] *sengbao zhuan* arrived [in Goryeo], the judgement of the three errors of the teachers of the past regarded the splitting of the self as being one error [that it contains] ended their delusion.[41]

As the *Chanlin sengbao zhuan* was completed in 1124, and the next date in the stele inscription is 1126, this text had to have reached its Goryeo audience between these dates. Because Huihong's appraisal following the entry for the Yunmen-lineage monk Chenggu (d. 1045) of Jianfu Monastery in the *Chanlin sengbao zhuan* includes discussion of the three sentences as the first of the three errors made by Chenggu, it would have attracted the attention of the many students who had been prohibited by Hagil from discussing the third of the errors, the division of the self into two. Huihong wrote,

> [Cheng]gu's teachings had three errors. The first [was concerning] the three mysteries and the three essentials, regarding these as being the three

> sentences posited by Xuansha. The second was his violation of the three sayings of Baling, not recognizing the vivifying sentence. The third was to separate the self into two kinds, not knowing that this was a criticism by the saint (Buddha) of basing oneself on words.[42]

Huihong then continues to detail his criticisms of each of these errors, with much of his criticism focused on the three sentences, explaining what the three mysteries and three essentials are in his interpretation. Moreover, the body of the entry on Chenggu also quotes Chenggu's discussions of the three sentences (translated in full below). All this material would surely have created a demand among Goryeo Seon monks for explanations of the "three sentences," a demand which led to the writing of the *Seonmun gangyo jip*.

Evidence of Provenance of the *Seonmun gangyo jip*

Gagan (1820–1896), in his *Dongsa yeoljeon* (Serial Biographies of Eastern [Korean] Masters), wrote in his biography of Cheonchaek, that is, National Teacher Jinjeong, that

> the master's name was Cheonchaek, his style was Cheonin, and his cognomen was Naewondang. His lay surname was Shin. As the son of a family who had [produced] high officials and ministers over successive ages, he passed the [state] civil service examinations at twenty. His writings shook and glorified his age, and yet one morning he became a monk at the Baengnyeonsa (White Lotus Society) Temple on Mandeoksan Mountain in Geumneung. He was tonsured by [Master] Yeonyul and he received the begging bowl (became heir of) from Wonmyo [Yose] (1163–1245). In his last years he accepted the [title of] National Teacher, and he moved from Baengnyeonsa to stay in Yonghyeoram Hermitage. Therefore, people called him Great Venerable Elder of Yonghyeol. In the eleventh month of the *gyesa* year, the thirtieth of the Zhiyuan reign of Emperor Shun of the Yuan (1293), he wrote the

> *Seonmun bojang nok* in three fascicles and also the *Seonmun gangyo jip* and the *Jeonhong nok* in four fascicles. These are in circulation.[43]

Gagan's source for this information is unknown, and he possibly extrapolated from the fact that the earliest printings of the *Seonmun gangyo jip*, those of 1531 and 1611, were made together with the *Seonmun bojang nok*.[44]

However, even the attribution of the *Seonmun bojang nok* to Cheonchaek is very dubious given that Cheonchaek was a champion of the Cheontae (Ch. Tiantai) 天台 school of the Baengnyeonsa and of the *Lotus Sutra*, not Seon. While Cheonchaek was friends with Chungji (1226–1292), a member of Hyesim's lineage of Seon,[45] and knew something of Seon practices and slogans such as "the everyday is the Way"[46] or "smashing through the bottom of a lacquer bucket,"[47] he showed hostility towards Seon's preference for *eorok* over the sutras, for example, citing the Tiantai monk Congyi (d. 1091) as follows:

> Seon is the Buddha's mind, and teaching (doctrine) is the Buddha's words. The mind and voice of the Thus Come One must not contradict each other.… The words spoken by his mind are the sutras, so the teachings of the *pattra* leaves transmitted to the East are no other thing; they are all the Buddha's mind.… Not a few of the Chan fellows crave to see the *eorok* of the masters. Why don't they look at the *eorok* of the Buddha?[48]

Moreover, the earliest identification of Cheonchaek as the author of the *Seonmun bojang nok* was made by Jeong Yakyong (1762–1836) in the monastic gazetteer, the *Mandeok saji* of 1815.[49] However, despite the fact that the author of the colophon to the *Seonmun bojang nok* dated 1294, Yi Hon (1252–1312), echoing Cheonchaek in his first line by claiming that "Seon is the Buddha's mind, the teachings are the Buddha's words,"[50] ever since doubts were raised about the attribution of this text to Cheonchaek. Various other authors have been suggested, including even a disciple of the Buddhist historian and promoter of the five positions of Jodong, Iryeon (1206–1289).[51] This disciple was

Hon'gu (1250–1322).

While both the *Seonmun gangyo jip* and the *Seonmun bojang nok* are works of the Goryeo Seon school, their focus is different. The *Seonmun gangyo jip* concentrates on the formulae of the three sentences of the Linji and Yunmen lineages; the *Seonmun bojang nok* mentions neither the sentences nor the masters Linji Yixuan and Yunmen Wenyi, or even the developers of these sentences, Yuanming Yuanmi, Pu'an Dao, and Fenyang Shanzhao. The *Seonmun bojang nok* emphasizes historical progression or lineage and the relation of Seon and doctrine (the teachings), the *Seonmun gangyo jip* does not mention these topics, except in a few lines at the end of the work. This suggests the probability that these two texts had different authors.

The earliest evidence for the existence of the *Seonmun gangyo jip* appears in the *Seonmun yeomsong seolhwa* by Gagun (d. u.). In his gloss on the "three mysteries" of Linji as quoted by Hyesim in case 631 of his *Seonmun yeomsong jip*, in which "Linji instructed the assembly, saying, 'In general, as it is said [in instruction], three mysteries are present in one sentence'"[52] Gagun wrote that "the theory of a Foolish Man has preached [on this topic]. What use is there in further discussion?"[53] This is a reference to the fourth essay in the *Seonmun gangyo jip* that is titled "Theory of a Foolish Man," which discusses these instructions by Linji to the assembly. Moreover, Hyesim was familiar with the three sentences of Linji and with those of Yunmen, quoting Yunmen's three sentences[54] and variants of them made by Yunmen,[55] and in case 1048 the hymns on them by Yuanming Mi.[56]

Furthermore, in his gloss on Yunmen's "In heaven" of case 1048 and Hyesim's collection of comments, Gagun stated that "[what] old man Cheongsan (Blue Mountain) said to his son Baegun (White Cloud) discriminated this in detail." This refers to the "father" and "son" in the fifth essay of the *Seonmun gangyo jip*, the "Compilation of [Blue] Mountain and [White] Cloud."[57] Gagun also referred to Yunmen's lineal grandson, Pu'an Dao,[58] who features in the last two essays of the *Seonmun gangyo jip*,[59] and to one of the *Seonmun gangyo jip*'s sources, the *Rentian yanmu*.[60]

Therefore, the *Seonmun gangyo jip* existed before Gagun wrote his *Seonmun yeomsong seolhwa* (after 1245 because it refers to the "old *Jodang*," which suggests the existence of a "new *Jodang jip*," presumably that edited by Gwangjun in 1245) and after Hyesim completed his *Seonmun yeomsong jip* in 1226. Unfortunately, we do not have evidence for when the *Seonmun yeomsong seolhwa* was completed,[61] but it seems likely that it was soon after 1245 because of its familiarity with the work of Hyesim and the topicality of the three sentences, which are quoted in a series of lectures given in 1247 by the monk Yeon'gong on the *Nanming Quan Heshang zhengdao ge* (Reverend Nanming Quan's Lectures on the Songs of the Realization of the Way), a commentary on the *Zhengdao ge*.[62] These lectures were printed in 1248.[63] The quote derives from an amalgamation of sentences in the *Rentian yanmu* and the *Biyan lu*.[64] This suggests that Gagun was a disciple of Hyesim, who died in 1234, or a member of the circle formed around Hyesim's students. In fact, in his recorded sayings, Hyesim wrote instructions to an Eminence Gagun that is full of Seon and Hwaom (Ch. Huayan) doctrine and language.[65] Unless the author of the *Seonmun yeomsong seolhwa* was another Gagun,[66] which seems improbable, Gagun was alive in the time of Hyesim, and it was this monk who quoted from the *Seonmun gangyo jip* and the "old *Jodang jip*."

There is even more evidence that Hyesim was the author of the *Seonmun gangyo jip*. First, Gagan wrote in the *Dongsa yeoljeon* that Hyesim had written a *Seonmun gangyo* in one fascicle,[67] just before he mentioned Cheonchaek had written a text of the same name.[68] Either Gagan thought there were two texts called *Seonmun gangyo jip* or he was unsure and decided to allow both attributions to be recorded.

Second, as we have seen, Hyesim was familiar with and referred to some of the topic matter in the *Seonmun gangyo jip* such as the three sentences of Linji and of Yunmen. Notably, he seems to have favored Yunmen over Linji, for in his *Seonmun yeomsong jip* he devoted many more cases to Yunmen (98) than to Linji (28).[69] Although the *Seonmun gangyo jip* has more space allocated to Linji's sentences, Yunmen's sentences are considered in the last two essays, which suggests they may

be superior.

Third, the author of the *Seonmun gangyo jip* has adopted the literary device of prosopopoeia, using common motifs from nature poetry to name most of the fictional interlocutors in the *Seonmun gangyo jip*, namely Cheongpung (Fresh or Purifying/Cool Breeze), Howol (Bright or White Moon), Cheongsan (Blue Mountain), and Baegun (White Cloud). This literary device rarely appears in Korean Buddhist literature, the most important being the pseudo-biographies or parodies of monk biographies written by Hyesim. These are the "Juk Jonja jeon" 竹尊者傳 (Biography of Venerable Bamboo) and "Bing Doja jeon" 氷道者傳 (Biography of the Monk Ice) with the latter given the taboo name "Frozen Purity" and a native place of "Water Village" (水鄕).[70] Moreover, in a poem to Eminence Yungmi, Hyesim wrote, "The travel ended, further and further over a road of a thousand leagues, / The child White Cloud goes to his father Blue Mountain. / Sharing a body and a joint life, they do not know each other, / The clouds themselves descend, the mountain itself stays."[71] This is reminiscent of the father Blue Mountain and the son White Cloud of the *Seonmun gangyo jip*. Hyesim possibly derived these names from the works of Dongshan Liangjie (807–869), in which Liangjie said, "The fresh breeze blows the grass over but it does not sway, the bright moon pervades the sky [with its light] but it does not shine,"[72] and "the guest within the host; the blue mountain covers the white clouds,"[73] even though the only extant recorded sayings of Liangjie date from well after Hyesim's time.

Lastly, in the *Seonmun yeomsong seolhwa*, Gagun quotes "verses of Muuija." As Muuija is Hyesim, and these verses are not in the *Seonmun yeomsong jip*, it is thought that Hyesim gave Gagun these verses when he gave Gagun a copy of the *Seonmun yeomsong jip*.[74]

Given all this evidence, it is most likely that Hyesim wrote the *Seonmun gangyo jip*.

Images in the Sentences and History of Their Analysis

The sentences use images and incidents to symbolize the situation of the master-student interaction or the level of the student's understanding. In order to facilitate a clearer understanding of the meanings of the sentences, these images are explained below. Even the word "sentence" is problematic.

The Chinese character *ju* (Kr. *gu*) 句 may be translated as "sentence," "phrase," or "line of verse." It implies that a stop (comma or full stop) should be used as the end of it to mark the completion of the meaning. The use of punctuation evolved from the Han dynasty, with the *ju* being more like a clause, something possibly marked by what in English is a colon, but by the Tang, markedly among Buddhists, it meant a sentence.[75] In the context of the words of Linji and Yunmen, it probably has the sense of a "proposition," and since there is more than one "proposition," it also has the sense of being an alternative.

The most famous grouping of these propositions in Buddhism is the so-called "tetralemma" or four alternatives (Skt. *catuṣkoṭi,* Ch. *siju* 四句) attributed to Nāgārjuna: A, not A, both A and not A, and neither A nor not A. The tetralemma was used to demonstrate that a philosophical proposition is empty of meaning by reducing any proposition to absurdity. *Koṭi* means both the curved end of something or a "side in an argument" or alternative when there is more than one. The Chinese character *ju* has a similar polysemy, meaning a phrase, sentence, or line of verse, or with the pronunciation *gou*, a curve or bend. In Chinese punctuation marks, the *gou* is a hook, and the mark l was used to signal the end of a sentence.[76] Thus, the three sentences (*sanju*) are three propositions.

The earliest attribution of a meaningful grouping of three sentences, and not just a reference to three verses or to three sentences in a text, or to three injunctions like those of Musang (680–756 or 684–762) which say, "no recollection, no thoughts, no stupefaction," in Chan is to Baizhang Huaihai (749–814), as found in the *Tiansheng guangdeng lu* (Records of the Extensive Transmission of the Lamplight

of the Tiansheng Era) of 1036, which was probably compiled on the basis of an earlier independently circulating text possibly known as the *Baizhang guanglu*. What Huaihai meant by "three sentences" is not clear for it is introduced without explanation as follows:

> As it said, "The Buddha-level (ground) eliminates the two [kinds of] ignorance." One is the subtle ignorance of what is known; the second is the subtlest ignorance of what is known. Therefore, it is said, "There is a person of great wisdom, who [to] refute sense-data, produced sutra volumes."[77] If one penetrates through the three sentences and gets to meet him, one will not be controlled by the three parts [of the sutra: the preface, body, and exhortation to circulate the text].[78] The doctrinal masters raise the example of being like a deer that by three leaps escaped [the hunter's] net,[79] and this is called being a Buddha outside of the bonds, for nothing can restrain him. This pertains to the buddha after Dīpaṃkara [Buddha]. This is the highest vehicle, the highest supreme wisdom, and is standing on the Buddhist Path.[80]

This means that the Buddha has no trace of ignorance in his cognition, and that if one understands the sutras by penetrating through or transcending the "three sentences," one can encounter the Buddha, possibly one's own mind, and no longer be restricted by what the sutras say. Later, Huaihai elaborated:

> The words of the teachings are all the linkage of three sentences (propositions), [which are] the initial, middle, and final good. The initial is that one must teach him (the student or mind) to generate the good mind. The middle is to refute the good mind. The final is to first clarify the excellent good, [which is] the bodhisattva is not a bodhisattva, and is [therefore] called a bodhisattva, and the Dharma is not a Dharma which is not the non[81] Dharma. All is likewise. If one only preaches one sentence, that will cause sentient beings to enter hell. If one preaches the three sentences simultaneously, the student will enter hell by himself, unrelated to the matter of the master of the teaching (Buddha). If we are

> to speak of the present reflecting awakening, which is one's own Buddha, that is the initial good. Not keeping to the present reflecting awakening, that is the middle good. Neither making the intellectual understanding of not keeping [to it] is the final good. As with the previous "Buddha after Dīpaṃkara," he is just neither ordinary person nor saint. Do not mistakenly say that the buddha now is not the ordinary person and not a saint.[82]

Huaihai, who is known to have studied the tripitaka before meeting his master Mazu ca. 767,[83] was referring here to a line in the *Fahua jing* (*Lotus Sutra*) that says that the Buddha "preached the correct Dharma, which is good at the start, good in the middle, and good at the end. Its meaning is deep, its language is crafted marvelously, being pure and without admixture."[84] While similar phrasing occurs in other Buddhist scriptures, Huaihai seems to have been referring to this sutra, for he mentioned earlier not being controlled by the three divisions in the sutra: the preface, body, and circulation sections. The specialist on the *Lotus Sutra*, Fayun (467–529) wrote in his *Fahua jing yiji* that there were seven "goods," combining the first three into one.

> The initial good, middle good, and final good are all combined to be one good, which is called the good of time. The initial good is the preface, which preaches the initial good. The preaching of the body [of the sutra] is the middle good. The preaching of the circulation [section] is the final good. Because the teaching can produce humans who are good, it is said to be good. This is the preaching of the result within the condition (cause), the meaning of which is profound and distant. This is the second good. This is the good of principle (theory). Viewing it dimly afar, one sees it as being profound. Practicing the cause for a long time before one reaches it, one calls it distant. This then is the marvel of principle that comes from words. That this language is skilled and marvelous is this third good.[85]

Thus, the three sentences are all the sutras, in a sense the entirety of Buddhism. They are the "temporal goods" because they appear in a

sequence. Huaihai has reinterpreted them to mean the preface as the promise of Buddhism, that if one generates a mind for enlightenment or Buddhahood (Skt. *bodhicitta*), one should achieve it. However, if one teaches only this, the student will only enter hell, and be rather like the student of Linji's third sentence who cannot even save himself. The second sentence for Huaihai is that of the body of the text, which teaches one to not be attached to the concept of the good. The third sentence is that of the exhortation to circulate the sutra. It is identified with the logic of the *prajñāpāramitā*, the wisdom required to attain Buddhahood, associated with bodhisattvas, that is; A is not A and therefore is called A. In another sense, the first sentence is that of recognizing (in theory?) with one's usual awareness that one's mind is Buddha; the second sentence is that one does not try to maintain or focus (reside) on that mind; and the third sentence is not having an intellectual understanding about not maintaining or focusing on that mind.

It is clear from other of Huaihai's utterances that one must penetrate beyond the three sentences to be a Buddha. After saying that to look for the meaning of sentences via intellectual understanding is insufficient because intellectual understanding belongs to craving and so becomes a disease, he exhorts students to

> just as now simply be free from all the dharmas of existence and non-existence, and also be free from being free. Penetrate beyond the three sentences and naturally you will have no difference from a Buddha, and since you yourself are Buddha, why worry that a Buddha does not understand the language, and just be afraid that one is not a buddha. If one is bound by the bonds of the dharmas of existence and non-existence, one cannot be free.[86]

The difference between being a Buddha and not incurring a sin, as in the case of cutting down grass and trees, lies in whether one has gone beyond the three sentences. As Huaihai declares,

> If a person has the mind of grasping and discarding, and does not penetrate beyond the three sentences, that person can definitely be said to have sin. If that person penetrates beyond the three sentences, and his mind is like empty space and he does not conceive of empty space, that person can be definitely said to be without sin.[87]

As Huaihai spoke of these three sentences at least six more times in his *Baizhang guanglu*, it was clearly a significant part of his thought, and as Linji Yixuan was the heir of Huangbo Xiyun (d. 850), the successor of Huaihai, it is likely that Linji obtained the idea of "three sentences" from Huaihai. Whether Linji did so or not, the Chan tradition evidently thought that Huaihai was the source for the idea of the "three sentences." In 1107, Juefan Huihong (1071–1128) quoted the passage by Huaihai on the linkage of the three sentences as the initial, middle, and final good, and then stated,

> Therefore, know that the great lineage masters of the past all relied on the forms of the Buddha and patriarchs when preaching the Dharma. Those who do not know this, regard these [words of the past Chan teachers such as Huaihai] as haphazard (careless) words. This (his words) is like the intent of Asaṅga's *Explanation of the Vajracchedikā-prajñāpāramitā*.[88]

This link between the origins of the "three sentences" and Huaihai was made even more definite by Wansong Xingxiu (1166–1246), who stated, "The master said, 'The creation of the three sentences began with Baizhang [Huaihai]. They have their source in the *Vajracchedikā-prajñāpāramitā*,' following which he quoted the passage by Huaihai on the linkage of the three sentences and then detailed the history of the three sentences of Yunmen."[89]

Huihong has here identified another reference used by Huaihai through his use of the words "buddha(s) after Dīpaṃkara," which refers to a passage or passages in the *Vajracchedikā-prajñāpāramitā-sūtra* where Dīpaṃkara, the Buddha before Śākyamuni, does not predict that Śākyamuni will become a Buddha in the future because there is no real

Dharma to be obtained, but in accord with the logic of *prajñāpāramitā*, predicts that he will become Buddha, because "Thus Come One means that the dharmas are thus."[90] While Huihong was referring to the *kārikā* (verses) attributed to Asaṅga that commented on the sutra, which of the Chinese translations he was referring to is unclear, although the translation made by Yijing (635–713) has *shi* or explanation at the end of its title like the *shi* used by Huihong. However, Yijing's translation of this passage is difficult in parts,[91] though the verse part has a statement that would have appealed to Chan. It reads, "At that time, due to one's own practice, one takes oneself as being a bodhisattva. This is called a mental obstruction [to enlightenment], and is different from the mind that does not reside anywhere."[92] Huaihai said that the Buddha does not have such a mental obstruction (of two kinds), so his reference to the Buddha after Dīpaṃkara requires further explanation, which is best found in Dharmagupta's translation, the *Jin'gang bore lun*. Asked what the sutra meant by saying that the Buddha Dīpaṃkara did not predict the future Buddhahood of Śākyamuni (which occurred, and yet buddhas are omniscient), Asaṅga replied,

> If the Dharma of correct awakening can be spoken, then according to what the Thus Come One Dīpaṃkara said, at that time I (Śākyamuni) would have attained correct awakening. But then the Thus Come One Dīpaṃkara did not make that prediction to say that "you will become" etcetera. That was because that Dharma cannot be spoken, and at that time I(Śākyamuni) did not attain correct awakening. For this reason, he gave me the prediction, and one should know it in this sense. Furthermore, why is it that this Dharma cannot be spoken? It is because as the sutra [says], "Subhuti, the Thus Come [One] is true suchness." Because suchness [as] purity is named Thus Come [One], it therefore takes suchness as being unable to be preached. Speaking in this way, the purity [that is] suchness is called true suchness, just like true gold. Should one say that [he] could not obtain correct awakening through the Dharma at Dīpaṃkara's place, at a later time the World-Honored One obtained correct awakening by himself, because he was free from this

grasping.[93]

This passage continues on to say that as true suchness is non-dual, all the dharmas preached by the buddhas are actual and are suchness.

An analysis by Giuseppe Tucci (1894–1984) of this text attributed to Asaṅga shows that the reasoning is that no dharma can be grasped or taught verbally because no-one (at least to the level of an arhat) can grasp the result (correct awakening or Buddhahood) as one's own, as the true nature of any dharma is unconditioned (Skt. *asaṃskṛta*), with the exceptions of nirvana, empty space, and suchness. Moreover, there is no self to attain that result. A Buddha has to be free from these obstructions or impediments; namely, to think that dharmas have a reality to be grasped or that there is a self that grasps them. Thus, Śākyamuni did not receive any Dharma or prediction from Dīpaṃkara verbally.[94]

On the other hand, the Śākyamuni, who was a bodhisattva at the time of Dīpaṃkara, did become a buddha, but not because of the Dharma taught by Dīpaṃkara, or by sutras and the like. If the bodhisattva had at that time been enlightened, Dīpaṃkara would not have needed to make a prediction. Yet bodhisattvas make vows to become buddha, and if they think that there is no possibility of enlightenment (illumination), that would imply that there are no buddhas, an incorrect assumption. This is why the sutra "states that the Buddha is the real absolute, *bhūtatathatā* … where *bhūta* means 'not false' and *tathatā* that 'it cannot become another or change.'"[95] There has to be change for one to go from being a bodhisattva to a buddha, and this has to be real, for if it is false, what would be the point of practice?

Huaihai is thus saying that one has to go beyond the verbal teachings, beyond the concept that there is a Dharma (or a buddha), and beyond the idea that there is a self that becomes a buddha or enlightened. One needs to go beyond these three propositions, be enlightened by oneself, and that if teaching occurs, perhaps it occurs from mind to mind. He says that one must transcend the concepts of ordinary person and saint, as well as the *prajñāpāramitā* logic of a

bodhisattva is not a bodhisattva and therefore is called a bodhisattva. Huaihai is thus the progenitor of the "three sentences," creating them out of the profound teachings of the sutras and the Yogācāra master Asaṅga, possibly in order to transcend or deepen his teacher, Mazu's teaching that "functions are the Buddha-nature."[96]

A. The Sentences of Linji

The received version of the *Linji lu* is the source for this discussion related to the three sentences of Linji. In a formal sermon (*shangtang*), the following dialogue appears:

> A monk asked, "What is the first sentence?"
>
> The master said, "The seal of the three essentials lifted, the vermilion impression is sharp (*ce* 側), not allowing the calculation [by the student] that divides host (the seal) and guest (paper)."
>
> "What is the second sentence?"
>
> The master said, "How could Miaojie allow Wuzhuo to question that skillful means (Skt. *upāya*) stem the flow of opportunities?"[97]
>
> "What is the third sentence?"
>
> The master said, "Look at the manipulation of the wooden puppets on the stage; the pulling and tugging is all due to the person behind [the curtain]."
>
> The master further said, "The three gates of the mystery must be present in one sentence, the three essentials must be present in the one gateway of the mystery, and [where] there is the provisional there will be function. How do you people understand this?"[98]

This passage is difficult and has troubled commentators and translators, past and present, largely because of the images, the polysemy of several words, and the lack of definition of what the three mysteries and three essentials are meant to indicate.[99]

The received edition of the *Linji lu* is that re-arranged by Yuanjue

Zongyan in 1120, by which time Linji Yixuan had been made into one of the pivotal figures in the transmission of the most popular branch of Chan, that derived from Mazu Daoyi (709–788).[100]

The passage containing the three sentences appears first in the *Jingde chuandeng lu* of 1004, the earliest copy of which is found in collection 3 of the Song-dynasty *Sibu congkan*,[101] which, however, introduces the passage differently: "The master then hit the monks, who asked 'What is the first sentence?' …" It does not mention being a teacher of the buddhas and patriarchs and following. The Goryeo edition of the *Jingde chuandeng lu* has an even more expansive introductory passage: "One who understands the first sentence is capable of being a teacher of buddhas and patriarchs; one who understands the second sentence is capable of being a teacher of humans and gods; and one who understands the third sentence cannot save himself. A monk asked, 'What is the first sentence?'…"[102] The Goryeo print does add being a teacher of the buddhas and patriarchs et cetera.

This passage does not appear in any copy of the *Linji lu* until the 1120 print of the compilation by Yuanjue Zongyan, a copy of which has not survived. Nor does this passage appear in the Linji section of the *Tiansheng guangdeng lu* of 1029, nor in the Linji section of the *Sijia yulu* (Recorded Sayings of the Four Houses of Chan), the preface of which is dated 1085.[103] Thus, the Zongyan version of the *Linji lu* has introduced this passage from the *Jingde chuandeng lu*, and the evidence for what was in the Zongyan version dates from well after 1120.

Pertinently, the *Jingde chuandeng lu* gives evidence of the rising interest in such formulas as three sentences. For example, Xuefeng Yicun (822–908) asked the senior monk Fu of Taiyuan, "'I have heard it said that Linji has three sentences. Is that correct?' The master said, 'It is correct.' 'What is the first sentence?' The master raised his eyes and looked at him. Xuefeng said, 'This is still the second sentence. What is the first sentence?' The master clasped his hands and retreated."[104] Evidence for the increasing adoption of such formulas as a form of Chan theory can be found in the entries on Baizhang Huaihai and

Huangbo Xiyun in the *Tiansheng guangdeng lu*. The *Seonmun gangyo jip* is a result of the speculations on the meanings of such sentences.

The *Linji lu* only mentions the "provisional" and the "function," but later the text was amended to add the "actual" and "illumination," as in, "there is the provisional and there is the actual, and [where] there is illumination there is function," which is found in Zhizhao's 1188 *Rentian yanmu*.[105] In his *Linjian lu* of 1107, Juefan said "[Where] there is a mystery there is an essential."[106] Hence, between the time of the *Jingde chuandeng lu* of 1004 and the *Linji lu* of 1120, a number of changes were made to the last part of the passage, suggesting difficulties in interpretation.

1. The First Sentence of Linji

The image of the first sentence of Linji is "the seal of the three essentials lifted, the vermilion impression is sharp, not allowing the calculation [by the student] that divides host and guest." This image comes from the action of pressing a seal or chop onto paper. The seal is usually a stone or ivory object with an inverse text or pattern of the text intended to be impressed on paper carved on the flat bottom surface. This surface is coated with a sticky ink, usually vermilion, and is then impressed on the paper as a symbol of authority, indicating orders or authorship. Sometimes it was used to seal orders in an "envelope," and so the words "seal lifted" (開印) can mean to open a sealed envelope. However, here the meaning is that the image left on the paper is sharp just as the seal is lifted. If the seal is held too long on the paper, which in East Asia was rather porous despite some sizing, the ink impression will smudge. Thus, it should be lifted quickly.

In Chan, the seal is equated with the mind and with the transmission of mind from master to disciple, or rather from master to future master. As Huangbo Xiyun said in the *Chuanxin fayao* (Essentials of the Transmission of the Mind Dharma),

> Ever since the Tathagata conferred the Dharma on Kāśyapa, mind has

> been used to seal mind, the minds [of the masters] not being different. If the seal is applied to emptiness, the seal will not form a text (pattern). If the seal is applied to [material] things, the seal will not form a dharma [which is mental]. Therefore, [the masters] use mind to seal mind, their minds not being different. The sealer and the sealed are both hard to match up, and therefore those who attain it are few.[107]

The mind of the bodhisattva is like empty space, so the seal of a master does not leave an impression of letters or text. The seal given by a master to an enlightened student was called a seal of approval.

The image then is of the seal immediately after application to the paper when the impression is sharp and not smeared or faded, the host being the seal or the master who provides the opportunity and the paper or the student who receives the impression. This allows for no calculation; no attempt to discuss what had just happened, and no chance to look at the impression. This symbolizes total and immediate enlightenment. As Xiyun stated, it is difficult to match the opportunity provided by the master with the capability of the student. In this image, they match perfectly.

The three essentials are generally thought to refer to the three types of study: the precepts, *samādhi*, and *prajñā*;[108] in another theory they are equated with the reality (*ti* 體), characteristics (*xiang* 相), and function (*yong* 用) that appear in the *Dasheng qixin lun* (*Awakening of Faith*). However, these first three are called the *sanfayin* or three seals of the Dharma, and the latter theory has no scriptural source. Moreover, in China, the three seals are generally considered to be Hinayana doctrine, being "impermanence, no ego, and nirvana." The Mahayana doctrine is "the single seal of the characteristics of reality."[109] It is most unlikely that Linji saw these three seals as the seal of the three essentials. Rather, it is likely Linji was referring to the true Buddha, true Dharma, and true Way or Path. "The [true] Buddha is the purity of one's mind; the [true] Dharma is the light of one's mind; and the [true] Way is the unimpeded pure light that is everywhere. These three are one, all being empty names and not actually existing."[110] That these three are connected

with the three sentences in the *Linji lu* is confirmed by the fact that this passage goes on to say, "As I today see it, [you or they] are not different from the patriarchs and Buddhas. If one gets it in one sentence, one will be a teacher for the patriarchs and Buddhas."[111] As the enlightened student is the equal of the Buddha, even his teacher, the seal of the three essentials should be the purity of the mind, the light of the mind, and the pure light that is everywhere unimpeded.

2. The Second Sentence of Linji

The second sentence of Linji, tentatively translated from the *Seonmun gangyo jip* as, "How could Miaoxi allow Wuzhuo to ask how *upāya* (the skillful means, the provisional) could be the opportunity relied on to interrupt (or stem) the flow [of afflictions]?" has produced two schools of thought regarding the identity of Miaoxi, who in virtually all other texts, including the *Linji lu*, is called Miaojie. The majority of commentators on the *Linji lu* conclude that Miaojie is another name for Mañjuśrī, but there is no scriptural source for this speculation.[112] They also think that Wuzhuo was a monk who went to Mt. Wutai where he encountered a manifestation of Mañjuśrī in 767,[113] but the dialogue in these accounts of Wuzhuo's experience have nothing to do with skillful means (expedient devices for teaching) or *upāya*. Moreover, in the *Jingde chuandeng lu*, Chan Master Wenxi (d. 900) has the cognomen Wuzhuo,[114] which suggests a possibility for confusion.

A minority of commentators on the *Linji lu* interpreted Miaojie and Wuzhuo as metaphors or personifications of "marvelous understanding" and "non-attachment" or that *wuzhuo* is part of a verb, to "be without questioning."[115] Moreover, most translators of the *Linji lu* treat this sentence as two sentences: "How could Miaojie allow Wuzhuo to question?" and "How can *upāya* be the opportunity (mechanism) relied on (or bear, support, or go against, betray)[116] that interrupts the flow?" However, this is called a sentence (*ju*), so the second part is the question asked by Wuzhuo if Wuzhuo is a person and the question that was not posed if *wuzhuo* is part of a verb.

In the *Seonmun gangyo jip*, if Miaoxi is not a textual error for Miaojie, for Miaoxi is used consistently throughout, and Miaoxi is glossed as "great wisdom,"[117] then as great wisdom equals the wisdom of the Buddha, in this interpretation Miaoxi stands for the enlightened Chan master. Moreover, as this sentence is about the provisional, in other words, the expedient or skillful means (Skt. *upāya*), in contrast to the real (Ch. *shi* 實) of the previous sentence, in which both the question and the answer are removed, in this sentence, both the faculty and the response are retained.[118] Therefore, there is a difference of master and student, who can be personified by Miaoxi and Wuzhuo respectively, although I think that a more logical interpretation would be, "How could Miaoxi (great wisdom, the enlightened master) allow there to be no application of the question, 'Why should skillful means be the mechanism relied on for interrupting the flow [of afflictions]?'" After all, it is the use of questioning and skillful means that allows one to be a teacher of the unenlightened humans and gods.[119] This level means the master and the students use the expedient means of question and answer, of response to opportunity.

This interpretation, which takes *wuzhuo* 無著 not as a compound, but rather *zhuowen* 著問 as the compound, with the preceding *wu* 無 meaning "without," is suggested by Chan texts that appear to use *zhuowen* to mean "ask a question" or *buzhuowen* 不著問 to mean (in one interpretation), "no use in asking a question," and by texts on vinaya, where it means "to ask a question," taking question to be an action.[120]

Furthermore, there are hints that Linji (or the author using Linji's name) had a passage from the *Lengyan jing* in mind when composing the second sentence. In fascicle 9 of the sutra, the Buddha said to the assembly that simply because one has practiced meditation, does not mean that one has eliminated all afflictions.

> I have already preached the true method of cultivating practice, but you still do not recognize that in the practice of *śamatha-vipaśyanā* there are still subtle demonic (delusory) matters, and that demonic sense-objects appear before you. You are unable to recognize that your cleansing of

> the mind is not correct and you fall into perverse views. … In your unenlightened mind, you mistake a thief as your son.[121]

Because one is not guaranteed to remove all afflictions by the practice of skillful means, including meditation, the student needs to question in order to progress towards enlightenment.

Similarly, the author of the second sentence may have been aware of the criticism by Nanyang Huizhong (676?–776) of a Southern teacher, possibly Mazu Daoyi, to whose lineage Linji Yixuan belonged, for teaching "this mind is Buddha" and confusing the functions of everyday life with the Buddha-nature. This teacher from the South allegedly taught that

> this very mind is buddha, and buddha means awakening. You are now all endowed with a seeing, hearing, and perceiving nature, and this nature can well raise eyebrows and blink eyes to and fro, operating throughout the body. If one bumps one's head, the head knows; if one bumps one's foot, the foot knows. Therefore, it is called correct, universal knowing. There is no other Buddha apart from this. This body is arising and ceasing. The mind-nature from the beginning has never arisen or ceased.[122]

While the key point here for Huizhong was that this teacher allegedly maintained an eternal nature and an ephemeral body, a form of non-Buddhist thought, it also pointed to the identity of mental functions with the (Buddha-)nature. Later, Huizhong returned to this topic when challenged on the grounds that he also taught that "this very mind is Buddha," so how was his teaching different to that of the Southern teacher?

> It is just like with bodhi, nirvana, true suchness, and the Buddha-nature. They are different in name but the same in reality. True mind and false mind, Buddha-wisdom and worldly wisdom are the same in [the last] name but different in reality. Since the Southern [teacher] has mistakenly

> said that the false mind is the true mind, he has mistaken a bandit as his son and has taken worldly wisdom and titled it Buddha-wisdom, just like confusing a fish's eye with a bright pearl.[123]

Here the false mind can be understood as "functions," and the true mind with the Buddha-nature. Students, and apparently some masters, can confuse functioning or even skillful means with the Buddha-nature. With this caution in mind, Linji would have students question the teachings and whether the skillful means have the capacity to bring about perfect enlightenment.

The problem of preaching and understanding of that preaching is discussed in the *Brahmaviśeṣacintīparipṛcchā-sūtra* where Brahmaviśeṣa asked the Buddha why Mañjuśrī, the father of all buddhas, did not preach:

> "World-Honored One. This prince of the Dharma, Mañjuśrī is in this great assembly and yet preaches nothing." The Buddha then told Mañjuśrī, "You should preach a little of your sermon in this assembly." Mañjuśrī spoke to the Buddha saying, "World-Honored One. Can you recognize the Dharma that you obtained or not?" The Buddha said, "I cannot recognize it."[124]

In the *Siyifantian suowen jing jianzhu* 思益梵天所問經簡註, a commentary on the *Brahmaviśeṣacintīparipṛcchā-sūtra* of 1603 by Yuancheng 圓澄, this is explained as follows in language possibly reflecting that of Linji:

> In the assembly, since [Mañjuśrī] was the eye that selected [the correct] Dharma [from the incorrect], it was not allowed that he had nothing to say. As Mañjuśrī in the extensive assembly had each of the thirty-two bodhisattvas preach the non-dual Dharma-gateway, and they were his personal followers, herein he could not allow that he would preach while there was no questioning, [so] he waited for questions and after that he elucidated [the topic].[125]

Thus, while the teacher had marvelous understanding, the student-bodhisattvas, who could preach the non-dual Dharma, still needed to ask questions of the teacher to attain the perfect understanding that belongs to a Buddha.

The meaning of the second half of this sentence hangs on the meanings of *fu* 負, of which there are many, such as to bear or sustain, owe, to fail, turn back on or ignore, disregard, to let down, shoulder a responsibility, rely on, and so on. Another interpretation, traced back to Fengxue Yanzhao (896–973), replaced *fu* 負 with the homophone *fu* 赴 that means to go to, to throw oneself into a task or carry out, to take part in.[126] There are two versions of Yanzhao's gloss on the second sentence. One is in the *Tiansheng guangdeng lu*, which says, "He was mistaken before he even asked."[127] The other is in the *Rentian yanmu*, "Fengxue said, 'He was mistaken before he opened his mouth.' [Dao] wu said, 'He is not seen before one, and behind one's back it is called suffering.'"[128] While these glosses are evidence of the traditional interpretation about Miaojie allowing Wuzhuo to ask questions, the use of *fu* 赴 as "to carry out" or "take part in" indicates that for Yanzhao *fu* 負 probably meant "take responsibility" or "rely on." As *jieliuji*, the object of the verb *fu* means literally a mechanism to interrupt or cut the flow and is used mostly in the context of water and rivers,[129] and *upāya*, the skillful means is the subject, the idea that skillful means could ignore or betray the opportunity or mechanism that cuts off the stream of afflictions seems implausible. Rather, following Yanzhao, the idea seems to be that skillful means take on the task or responsibility of stopping the flow of afflictions. Therefore, the interpretation of the whole sentence should probably be, "How could marvelous understanding allow there to be no questioning of why skillful means should rely on (or: be responsible for) the opportunity that cuts off the flow [of afflictions]?"

Hyesim, as the author of the *Seonmun gangyo jip*, definitely knew of Yanzhao's ideas, for he quoted Yanzhao in the "Theory of a Foolish Man."[130] Yet he retains *fu* 負 and splits the sentence into two sentences. Therefore, in the translation, Miaoxi and Wuzhuo are retained, as

these appear to be the traditional interpretations that were adopted by Hyesim.

3. The Third Sentence of Linji

The third sentence of Linji is "Look at the manipulation of the puppets on the stage; the pulling and tugging is all due to the person behind." The metaphor of the puppet, usually written as "a mechanical wooden person," is an old one in Buddhism. For example, in the *Mahāparinirvāṇa-sūtra*, "It is like the mechanical wooden person of a magician. Even though people see it bending, stretching, lowering and raising [its head], they do not know what inside makes it act in this way."[131] The point is that we assume that because we see movement and action that there is an ego, and so we assume that the puppet has an ego.[132]

The puppet is also used as a metaphor for the body.[133] One needs to recognize that the puppet is manipulated by a magician.[134] Chan used the puppet as an illustration of the necessity of looking for the mind, the manipulator. The *Yongjia zhengdao ge* writes, "Who is it that is without conceptualization? Who is it without birth? / If there is actually no birth, then there is nothing that is not born. / Call upon and ask the mechanical wooden man, / When will seeking the Buddha by making efforts be completed?"[135] The student has to look inward; there has to be a puppeteer. This is why Chan masters tried to induce this recognition. For example, the *Jingde chuandeng lu* records the following encounter dialogue between Xishan Liang, lecturer on sutras, and Mazu Daoyi:

> Mazu said, "What do you lecture with?"
>
> Liang said, "I lecture with the mind."
>
> Mazu said, "'The mind is like an artiste and the *manas* (mentation, will) is like an accompanist.' How would you [with such a mind and *manas*] lecture on those sutras and sastras?"
>
> Liang said intransigently, "Since the mind cannot lecture, wouldn't that [mean] that empty space can lecture?"

Mazu said, "Then it is empty space that lectures."

Liang did not agree and was about to descend the stairs [of the hall]. Mazu called out, "Lecturer." Liang turned his head, was opened and greatly enlightened, and then bowed.[136]

The student needs to know that the mind is the Buddha, is like empty space, and is not the ego. If the student sees the body as controlled by the ego (as falsifying mind), then, as the *Seonmun gangyo jip* says, "One who understands the third sentence does not save himself."

4. History of Analysis of the Sentences of Linji

As mentioned above, the three sentences of Linji first appear in the *Jingde chuandeng lu*, and an alteration was made to the last part of the passage. However, the transmission and interpretations of the three sentences was the subject of controversy, something made clear by Huihong in the *Chanlin sengbao zhuan* and by Hyesim in the *Seonmun gangyo jip*.

The last part of the passage, which follows the "three sentences," is also difficult to understand. It reads, "The master further said, 'The three gates of the mystery must be present in one sentence, the three essentials must be present in the one gateway of the mystery, and [where] there is the provisional there will be function. How do you people understand this?'" The problem is, as Linji asked, what are the three mysteries, three essentials, the provisional and the function? Also, why were actual and illumination added after the *Jingde chuandeng lu* version was published in 1004?

The last problem, the addition of the actual and illumination to the provisional and function, is more susceptible to analysis than the earlier questions. The addition was probably made by Foguo Yuanwu (a.k.a. Keqin, 1063–1125), because this combination of four elements was a distinctive feature in his teaching.[137]

While the provisional is evidently the skillful means that the teacher used to induce enlightenment, the function was the mental

activity or response of the student or the actions of the skillful means. The pairing of the provisional and function in Chan are particular to Linji, but they probably have their origin in scholastic literature, like the *Shengman baoku*, a commentary on the *Śrīmālādevīsiṃhanāda-sūtra* by Jizang (549–623). In explaining the title of the sutra, Jizang wrote, "One vehicle means the real actuality. The great skillful means are the provisional functions. This means that the reality and function are a pair."[138] Yuanwu probably felt that only speaking of the provisional and function was one-sided; there needed to be a reality that functioned. Jizang again elaborated in a very scholastic fashion in his commentary on the *Vimalakīrti-nirdeśa*, the *Jingming xuanlun*. He described the relations of provisional and real skillful means in three pairings, corresponding to the sravaka, two vehicles, and bodhisattva levels of understanding.

> There are two actuals, two [forms of the] provisional, and two skillful means. The actuality of the skillful means is the discerning of an actuality in respect of the skillful means in order to show and know the characteristics of the real of the dharmas. Therefore, it is called actual. The provisional actuality in general has two meanings. One refers to that discerned by the bodhisattva, as his illumination has that which is provisional. There is a further demonstration of that actuality in the provisional, just as in the tranquil reflection, the medicine for the faculties (literally, root medicine?) is the actual and the external changes are the provisional, so therefore it is called the provisional actuality. . . .
>
> The third pair are the actual provisional skillful means that are provisional. The actual provisional is the provisional that arises from the actual, and so it is called the actual provisional. It illuminates emptiness and illuminates existence. Both of these are actual. However, if one grasps the external functions, that is called being provisional. Furthermore, the actual provisional [means that] the provisional of the two vehicles is an empty provisional. The bodhisattva's provisional is an actual provisional. The skillful means' provisional is regarding the illumination of emptiness to be the actual, with the illumination being the skillful means. In this

> skillful means there is a further giving rise to the provisional, just as internal illumination has knowledge about the medicine of the faculties, and the externally appearing body of the Elder Vimalakīrti is all called a skillful means. In this skillful means there is a further giving rise to a provisional function.[139]

Here, as part of his mastery of skillful means, the layman Vimalakīrti uses the apparent illness of his body as a means of enlightening beings and curing them of their afflictions. Thus, the topic here, skillful means, is analyzed into components and levels of understanding, from that of the sravakas up to the bodhisattvas. The fact that Yuanwu spoke of the same four components, the provisional and the actual, and the function and the illumination, informs us that his topic was also skillful means. Conventionally, the actual is contrasted to the provisional and the illumination (enlightenment) is contrasted to functions. Again, illumination is internal, functions are external changes, and hence provisional.

The entire passage in the *Linji lu* then is about the use of skillful means to teach students. This was the conclusion reached by Mu'an Shanqing in his *Zuting shiyuan* of 1108. "The three mysteries: The Linji House has three mysteries and three essentials, being the mystery in the reality, the mystery within the mystery, and the mystery in the sentence. These are to guide students."[140] Note that Shanqing does not explain what the three essentials are, nor explain how these mysteries operate to guide students. Therefore, it appears there was much room for speculation and as we have seen, Xuefeng Yanzhao altered a character in the second sentence and made comments on each of the sentences. There were even rival sets of three sentences.

5. Xuansha Shibei

The earliest of the rival three sentences came from Xuansha Shibei (835–908). There are a number of references to three sentences in the *Xuansha guanglu*, in particular a series of hymns on the three sentences

at the start of fascicle two. In it, the otherwise unknown Deyan askes five questions, each of which is replied to with three sentences. These five questions relate to the Buddha who acts for people, the wisdom of Mañjuśrī, the practice of Samantabhadra, the practice of Guanyin (Avalokiteśvara), and the "tripartite Buddha-nature." The hymn on the first sentence is, "The mental dharma is very distinct; each person themselves produces faith. / The myriad dharmas in their entire reality are right; one principle realized, I am at peace." The hymn on the second sentence, "The killing and vivifying opportunity" says, "One sentence is exchanged for two principles; the marvellous function attains mastery. / After the barbed exchange is exchanged; it broadly benefits sentient beings." The hymn on the third sentence, which is on the turning of compassion and wisdom so that one experiences mercy and samadhi, says, "The Great Way is empty space, eliminating dust motes; layered worlds, the body of the ocean of the nature. / There is no other Buddha in all directions and times; the myriad types of divine function are just my truth."[141]

It is important to compare Xuansha's three sentences with those of Linji, for it is well known that Xuansha was critical of his contemporary Linji, especially over what appears to be a remnant of the idea of "self" expressed in some of Linji's sermons, such as "the true man of no position," even if they were only verbal skillful means.[142] Yet the problem probably lay in the skillful means, for elsewhere in questioning Xuansha about his three sentences that are the mainstays of his truth (*zong*), Congzhan (867–928) called each of the sentences "a sentence for guiding people."[143] These in turn appear to be related to Xuansha's theory of the "three mechanisms/capabilities Buddha-natures" (三機佛性) or the "tripartite Buddha-nature" (三分佛性).[144] These may be further correlated with the three senses of the Buddha-nature developed by Zhiyi and the Huayan theorists Fazang (643–712) and Chengguan (737–838), Fazang even sometimes linking them to "three sentences." These are the Buddha-nature as cause proper, the real characteristics of the dharma-nature; the Buddha-nature as realization cause, the examination and illumination of prajna; and the Buddha-

nature as conditional cause, the practice of the other five paramita that generates prajna.[145] Fazang places them into a progression:

> The second refers to the three sense-objects (Skt. *viṣaya*) that are Buddha-nature. The first sentence refers to the faith that one's own nature resides in the Buddha-nature. The next sentence draws forth the Buddha-nature. The next sentence is reaching the attainment of the result that is the Buddha-nature. It also explains that the first sentence believes in the Buddha and his teachings of the Dharma, that the second sentence believes in the monks and their practice of that Dharma, and the next sentence is the correct approach to the result of faith. Due to that cause, deep faith is perfected and then one can generate the mind [for enlightenment].[146]

While the sentences referred to are those in the *Huayan jing*, Fazang states here that the student moves from a faith that his own nature is the Buddha-nature, which is the cause proper, something taught by the Buddha, and that the student practices to bring that Buddha-nature towards realization, which is the conditional cause. Lastly, the student attains or sees the Buddha-nature, and thus achieves or realizes the Buddha-nature. In that sense, these three forms of the Buddha-nature are the developments in the student's learning process.

Fazang's three forms of the Buddha-nature in practice seem to be echoed in Xuansha's "tripartite Buddha-nature." In Deyan's fifth question, he asks Xuansha to reply about the three divisions of the Buddha-nature in accordance with the sequence of the three sentences. The first division is "the faith that [the Buddha-nature] is always already provided and present, not rising or ceasing, not departing and not coming, and that if for a day one corresponds with it, for that day it is the Buddha-nature." This accords with Fazang's first Buddha-nature, the faith in the existence of the Buddha-nature, which is the cause proper. Xuansha's second division of the Buddha-nature is "the knowledge of [the Buddha-nature's] self-origin and mastery, the barbed exchanges (the acuity of the opportunity provided) definitely not mired

in obstruction, responding to the function in accordance with the situation." This accords with Fazang's drawing forth of the Buddha-nature by practice. Xuansha's third division is Buddha-nature as "fully provided (expressed) with the characteristics of matter (Skt. *rūpa*), named the efficacy of the non-obtaining of things and the function in which operations (practice) are ended and sense-data are divorced from [one], that responds in the manifestation of mastery, folding and unfolding without [regard to] situations."[147] This corresponds to Fazang's Buddha-nature as the attainment of the result, here expressed as the Buddha-nature manifested in everything and in the perfection of practice, Buddhahood.

If Xuansha's three sentences imply some criticism of Linji's three sentences, the order of Linji's three sentences need to be reversed for any correspondence to be detected and to use Xuansha's three sentences to further elucidate what Linji intended. Linji's third sentence on looking at the puppets on the stage to understand that there is a puppeteer behind them pulling the strings merely turns the student's attention to the self and the mind. Xuansha's first sentence to guide one to the truth (第一句綱宗) goes beyond that to say that the student needs a faith that there is a Buddha-nature, a potential to be or become Buddha. This is the shallowest level of understanding, as Deyan requested details in accord with the depth.[148] Xuansha said,

> One will by oneself accept that [the Buddha-nature] is fully present [meaning that one will be enlightened]. Because there is nothing other in all the worlds in all directions besides you, then what makes you see and what makes you hear? It is all done by your mind-king, it completely becoming the immovable Buddha. It is simply because you lack that self-acceptance that [this sentence] is called the opening of the gate of skillful means. You all need to believe that one has a part of the truth that permanently flows,[149] past and present.… However, one sentence such as this only forms a Dharma-gateway of equality. Why? Because this uses words to refute words, uses principle (logic) to pursue principle, and the everyday nature and characteristics to guide and benefit beings,

> preaching the Dharma to liberate people. All kinds of sentient beings all receive the power of this favor. They should themselves believe that they will become Buddha. If one understands it like this, then that is called the one sentence of the permanent flow of truth, and one is of equal status as an iron cakravartin king, and the initial mind of the ten faiths. One does not have vague views; one does not make interpretations of annihilation or permanence. If one can be like this, it is only one's own true suchness that does not rise or cease, and in regard to this tenet, due to this, one is clear about the past and unclear about the future, which is the valid knowledge (Skt. *pramāṇa*, or extent) of the solely ordinary and real partial realization of the Dharmakaya, and is not yet a sentence that transcends the [customary] frameworks, and one dies under this one sentence, yet to have the endowment of freedom.[150]

This means that this sentence deals only with faith, and provides only a glimpse of the notion that a Buddha-nature or Dharmakaya is within one. In the bodhisattva career of ten stages, this is only the first stage, and in the scheme of fifty-two levels of the bodhisattva career, this refers to the first ten levels, those of faith. This would make the student only a common person type of bodhisattva, someone who has made the decision to pursue enlightenment and has initial faith.[151] Moreover, this level of understanding is that of the ordinary person, is equal, or on the same plane, meaning one uses words to refute words or logic to establish reason, that is, intellectual understanding.

Elsewhere, Xuansha makes it clear that the first sentence is about the temporary understanding of the existence of the Buddha-nature and of nothing-but mind:

> It is called the Buddha-nature of intrinsic wisdom. Whether it is hidden or manifest, it responds and functions freely. If one corresponds [with it] for a day, for a day it is Buddha-nature…. All the dharmas that arise are manifestations of nothing-but mind, and all the sense-objects that are seen are nothing but seeing the mind…. It is one portion of the Dharmakaya, a portion of principle and valid knowing, of an equal clarity

> like the royal seal, with no dharma (law) coming from outside and no dharma emerging from within. [When] each person is like this, each of those persons themselves believe they will become Buddha, that I am the one true dharma-realm…. This is just the cause within the cause, being clear about the past and unclear about the future, being as yet without the vivifying opportunity, [and so] is called the sentence within death…. It is one part of true suchness [not the whole], is the characteristic of the practice of the entry via the initial gateway of the ten faiths. If one practices based on this, that will be the full possession of one part in the cause.[152]

As a student commented in a question, "This is called one's own intrinsic wisdom being just so, and is yet to be a change of position, the acute barbed exchange having not arrived. What reasoning is made to replace this to elucidate the following sentence?"[153] Not only does this imply a criticism of Mazu's teaching that "seeing the material is seeing the mind" and his equation of the functions of the mind with the Buddha-nature,[154] but it also shows that the *Lengyan jing*'s suggested practice of using sound and hearing to find the permanently present Buddha-nature[155] is only an access point, an entrance, which is a skillful means and not a realization. As Xuansha said to Daofu in reply to a request to indicate an entry point, "Do you hear the sound of the waters of Yan Creek?" When Daofu said he heard the sound, Xuansha said, "Enter from here."[156] This is a means of access to enlightenment. It is not enlightenment, the sound being only an expression of the opportunity for enlightenment.[157]

If Xuansha was criticizing Linji's three sentences directly, then his criticism would be that merely having students look at the puppeteer behind all the actions or functions on the stage was not enough. Even though in the *Jingde chuandeng lu* version of Linji's three sentences, the third sentence level of understanding means "that one cannot even save oneself," Linji in another passage said that

> even if (Buddha and Dharma) exist, they are all names and sentences

> to attract small children, a provision of medicines for an illness, that are expressed as names and sentences. Names and sentences are not of themselves names and sentences, it is still the illuminating numinosity (percipient intelligence) that reflects, perceives, hears and knows glowingly before one's eyes that puts in place all names and sentences.[158]

As this first appears in the *Tiansheng guang lu*,[159] it may have been a response to criticisms of Linji's three sentences, but it still privileges some notion of a self, an actor, like the puppeteer.

Xuansha's second sentence aims to overcome that attachment to the mistaken notion that there is a self behind all of phenomenal existence or functions. Such false imaginations are afflictions (Skt. *kleśa*) that frustrate one from seeing the Buddha-nature. This is all in the context of a student-teacher relationship. He wrote,

> The second sentence is to turn the cause towards the result, to not be attached to the principle of an equal, singular suchness. The skillful means [here] is called the provision of the opportunity (Ch. *touji*) that changes one's position. Vivifying and killing are mastered, replacing [one with the other] being in accord with the capability (opportunity). One departs life and enters death to broadly benefit the three worlds (continents), liberating presently existing beings, on the same Way as the buddhas, by removing the afflictions [such as] material (Skt. *rūpa*), desires, views, and passions.[160]

After discussing these four levels of affliction, Xuansha then continues to further explain:

> Now, do you wish to understand? Simply recognize the original source of this ignorance and vain falsity, and naturally one will not be bound by the four levels of material, desires, views, and passions. Only then is it called the Buddha-nature that all-at-once transcends the three worlds. This [gives one] an equal status with that of the copper and silver cakravartin kings, and of the level of [the bodhisattva] of the ten faiths,

> ten abodes, ten dedications [of merit to others], ten stages, five levels, and six levels [of the full bodhisattva career], and [makes one] the same as the capability/opportunity of the realization of vivifying and killing, which one exchanges with mastery and freedom, penetrating everywhere. If it accords with this logic, then for the first time it can be called words that transcend the [customary] frameworks/conventions…. If one is like this, then one can clarify both the two principles and equally illuminate the two referents, being unmoved by the two sides, marvelous function appearing before one, which broadly benefits the bipartite Buddha-nature.[161]

At this level of understanding, one no longer clings to the belief that all phenomenal existence is due to oneself, that all is nothing-but consciousness or a product of one's intrinsic Buddha-nature. There are two levels of principle; the self (whether conceived as empty or not) and the external world. There are afflictions to be eliminated, which implies a dualism. The original source of ignorance, the Buddha-nature,[162] needs to be recognized for what it is in order to remove the afflictions. The method for doing so is via the provision of the opportunity to the student by the teacher. Xuansha further explains this elsewhere:

> In this way, the change of position that elucidates the latter sentence, [means] that the acute barbed exchange has not arrived.[163] The bipartite Dharma-nature [or, nature and characteristics]'s original permanence, which does not exist and does not not-exist, responds with functions freely. It removes the view that there is a true suchness that is equal (universal) and permanent, and that it is the valid knowledge of the response of light, and at once the mind and dharmas [or, mental dharmas] are removed in their entirety. The change of position of the vivifying opportunity is not implicated in the equal, actual, one true dharma-realm that is nothing-but mind or in the cause within a cause or in the sentence within death. It refers to the knowledge that there is a cause and result and nature and characteristics within conditions, that always arise and do not cease, all being like this. Only then can it be called

> the functioning of the vivifying opportunity and not the valid knowledge of that which is like this. It is the words that clarify that the cause knows/realizes the result that transcends the conventional frameworks.[164]

Here, the student has eliminated the views that mind and dharmas exist and knows that one will become Buddha in future, but has transcended the view of a permanent nature, going from the theoretical to the practical. It looks to the future.

A student then sums up this position and asks how this can lead to compassion and wisdom. The summation is,

> By according with this logic, it is now called elucidating the past and elucidating the future. The bipartite vivifying opportunity is the valid knowledge that transcends the conventional frameworks. The bipartite change of position is the acute barbed exchange that vivifies and kills, that responds and functions freely, not preserving [the idea of] guest and host, and comprehends existence and non-existence, not arising or ceasing. The bipartite nature and characteristics have not even a single dharma more and as such is not the equal clarification of compassion and wisdom.[165]

Reflecting on Linji's second sentence in the light of Xuansha's second sentence, Linji's second sentence about skillful means used to stop the flow of the afflictions asks the student to reflect on the non-application (or non-attachment to) of a question concerning those very skillful means. As Xuansha says, the master provides the opportunity, which undoubtedly comes as a response to the student's questions. Yongming Yanshou, in the opening lines of his *Zongjing lu*, refers (although in a slightly different context) to this matter:

> Because there are doubts, I question. To resolve the doubts, I answer. Due to the question, the feeling of doubt is revealed, and due to the answer, marvelous understanding is latently produced. This means that this perfect truth is difficult to believe in and difficult to understand. It is

> the first preaching, prepared for those of the highest capacity. If one does not provisionally establish words to describe it, there would be nothing with which to eliminate those emotional attachments. Accordingly, I use a finger to point out the moon, for it is not a gateway that lacks skillful means.[166]

As Yanshou demonstrates, language, including gestures such as pointing, are skillful means necessary to point the student in the right direction and to provide the opportunity conducive to enlightenment. The student needs to question even the skillful means meant to eliminate afflictions.

Xuansha's third sentence relates to the perfected stage of a bodhisattva who defers entry into Buddhahood to benefit other beings, being replete with wisdom and compassion, like the oceanic assembly of perfect interpenetration described by Huayan theorists. This is the realization of Buddhahood.

> Know that there is an intrinsic suchness of the nature and characteristic of an intrinsic wisdom that comprehends the knowledge and views that transcend the valid knowledge, that clarifies the *yin* and penetrates the *yang*, and is universal throughout the innumerable worlds. [It is a] primal permanence of the nature and characteristics of the one truth. Its great function appears before one, responding and converting without [regards to] location…. It is not attached to the valid knowledge of the everyday, it is not attached to subjects (actors) of you and I. One departs life and enters death, responds in function with mastery…. The intrinsic nature is true and permanent, being without the Dharma-gateway of rising and ceasing. It broadly benefits the four realms [of this world], and is the teacher who preaches the Dharma for the Buddhas of the three times. The oceanic-seal samadhi all at once appears before one, and within a single thought-moment of sentient beings, there is fully provided the oceanic assembly of the ten (unlimited) kinds of flower-treasury worlds, being the same as the responsive function of the four cakravartin [kings]. This is called the immovable wisdom of the primal permanence, the

> intrinsic mind of the great ocean of the Buddha-nature.… If this is so, it is called the five levels and six levels [of the bodhisattva career], which turns from the cause to see the result, and fully activates the result to complete the cause, entering the gateways of compassion and samadhi.… If the nature and characteristics are like this, then one is of the same status as a gold cakravartin king (a buddha), encompassing the whole world from the heavens above to the hells below, all [therein] attaining freedom. Having already conquered the afflictions that lack knowing [such as] ignorance, [the delusions of] views and thought, and too many teachings, the operations created thereby take empty space as their throne, and one is called a great being (Skt. *mahāsattva*) Dharma-body, fully provided with the samadhi that seals the swirling vortex. One sees the recompense and transformation bodies ([Skt.] *saṃbhoga* and [Skt.] *nirmāṇa* buddha bodies), firmly grasps the universe, because there is nothing else.[167]

As Xuansha says elsewhere, this is "the tripartite full provision of the nature and characteristics" and "assistance to the one vehicle Way, and also the dharma-realm of true suchness."[168] If this was meant to be a criticism of Linji's first sentence, which is about the perfect and immediate understanding between teacher and student, it would be that there is no mention of compassion or wisdom, and nothing on the benefiting of other beings. It seems to be accusing Linji's first sentence as having an overly narrow focus.

A hint of Xuansha's criticism of Linji's sentences in reverse order appears in the correspondence of the word "seal" in Xuansha's third sentence with the word "seal" in Linji's first sentence. Xuansha's first sentence on the true self corresponds with the puppeteer of Linji's third sentence, the removal of that self or true nature in Xuansha's second sentence to Linji's advice against not allowing the questioning of skillful means, and the seal of the mind-ocean of Xuansha's third sentence to the seal in Linji's first sentence. As Xuansha wrote in a separate set of hymns on the three sentences:

Hymn on the first sentence

Fully provided and presently revealed is this intrinsic body,
Mind after mind and material after material are only my truth.
Dharma after dharma have no arising and intrinsically no cessation.
The outflow in one suchness is always before one's eyes.

Hymn on the second sentence

The copper and silver [cakravartins] of the second sentence attain freedom,
[But] in their wheel-turning they have never stopped changing place.
One steals away the equal and true permanent nature,
And the great function that appears before one actually is profound.

Hymn on the third sentence

The responsive function is the layer on layer of the ocean of the flower store,
The nature-ocean is present in all directions and all times.
Ever so clear the ocean of the Dharma, eliminating the slightest dust mote,
The perfect clarity (light) of the great wisdom [mirror] seals the ocean of the mind.[169]

Xuansha's sentences and his explanations of them are more readily understandable, especially in terms of Buddhist doctrine, than Linji's elliptical and elusive sentences. And yet, neither Hyesim nor Gagun mentioned Xuansha's three sentences in Hyesim's *Seonmun yeomsong jip* or Gagun's *Yeomsong seolhwa*, even though they included twenty-seven of Xuansha's cases,[170] and Gagun even referred to Linj's three mysteries and three essentials and Yunmen's three sentences in his commentary on one of Xuansha's cases.[171] Xuansha is only mentioned in the "Conversations of the Two Worthies" section of the *Seonmun gangyo jip* in the context of Juefan Huihong's criticism of Jianfu Chenggu (d. 1045) for matching Linji's three mysteries and three essentials with the three sentences of Xuansha and Yunmen.[172] This ignoring of Xuansha's three sentences is glaringly obvious and requires explanation.

Hyesim, and his teacher, Jinul, were champions of the Chan of Linji, and were critical of most of the existing schools of Seon in Goryeo Korea. They advocated *ganhwa Seon* and downplayed intellectual understanding.[173] One of those lineages, possibly the most influential,

was the Beoban (Ch. Fayan) school, which had been supported by the actions of Uicheon, who used it to introduce ideas from the Tiantai school, and thereby undermine the other lineages of Seon. Xuansha was the lineal grandfather of Fayan Wenyi, the founder of the Fayan school.[174] The counterattack on Uicheon and Beoban Seon was led by Goryeo adherents of the Linji school such as Hagil (1052–1144), who, as mentioned previously, may have been the first Korean to learn of the three sentences and the accusation that Chenggu had misrepresented them.[175] Because Uicheon's Cheontae (Ch. Tiantai) had obtained the allegiances of sixty to seventy percent of all members of Seon lineages,[176] those Goryeo monks, such as Jinul and Hyesim, who espoused Linji teachings, especially *ganhwa Seon*, must have distrusted the influence of Fayan Chan, and possibly by association, the teachings of Xuansha.

Another possible reason for not highlighting Xuansha's three sentences, beside their tendency towards doctrinal Buddhist explanations, was Xuansha's criticism of his teacher, Xuefeng Yicun (822–908).[177] Yicun's recorded sayings were highly appreciated by some of the earlier adherents of the Linji school in Goryeo, such as Yi Jahyeon (1061–1125), an influential figure.[178] Therefore, there were a number of reasons why Xuansha's three sentences were not analyzed by Hyesim in the *Seonmun gangyo jip*. It is, of course, possible that Hyesim never saw a copy of Xuansha's recorded sayings.

Beyond the symbolic and cryptic sentences of Linji, there was also Linji's supplementary comment that "the three gates of the mystery must be present in one sentence, the three essentials must be present in the one gateway of the mystery." The *Rentian yanmu* contains the comments of Fenyang Shanzhao (947–1024), his heir Ciming Chuyuan (986–1039), and Chuyuan's pupil Daowu Wuzhen (d.u.), all members of the Linji lineage, about Linji's supplementary comment.[179] Huihong's *Chanlin sengbao zhuan* also includes lengthy comments and explanations by Chenggu of the Yunmen lineage, which Huihong, as a member of the Linji lineage, criticized in detail as misleading.[180]

6. Fenyang Shanzhao

Shanzhao's analysis appears in two forms; as a dialogue and in hymns. Notably, he did not analyze the three sentences themselves, only the three mysteries and three essentials. This appears in the *Rentian yanmu* after quotes from Linji and the equally cryptic comments on the sentences made by Xuefeng Yanzhao, Daowu Wuzhen, Ciming Chuyan, Yunfeng Wenyue (997–1062), and Haiyin Chaoxin (d.u.), in the second generation from Shanzhao. For example, Wenyue's comment on the most problematic second sentence was, "It is ten thousand leagues (Ch. *li*) [to] Yazhou,"[181] a phrase probably derived from a sermon by Shanzhao.[182] Such comments are almost useless for our analysis.

However, Zhishao, the compiler of the *Rentian yanmu* does provide some possible clues to what was intended by juxtaposing another passage from the recorded sayings of Linji immediately before the quote of the three sentences. This reads as follows:

> As a monk asked, "What is the true Buddha, true Dharma, and true Way? I beg you for your instruction," the master (Linji) said, "The Buddha is the mind that is pristine. The Dharma is the mind that is radiant. The Way is everywhere that is unimpeded pure light. These three are one, all being empty names and lacking actual existence. It is like a person truly on the correct Way (a monk), who for thought-moment after thought-moment is not interrupted. From the time that Great Master [Bodhi] dharma came from the western land, he was just seeking a person who does not accept the delusions of other people. Later he met with the Second Patriarch (Huike), who come to realization at a single word and knew for the first time the uselessness of his previous efforts (Ch. *gongfu*). What I see today is no different [to the views of] the Buddhas and patriarchs. If one gets it in the first sentence, one is capable of being a teacher for the patriarchs and Buddhas. If one gets it in the second sentence, one is capable of being s teacher for humans and gods. If one gets it in the third sentence, one cannot save oneself."[183]

Just previously, but only in the *Linji yulu*, Linji had defined the true Buddha "as having no shape (body)," the true Way as "having no reality," and the true Dharma as "having no characteristics." He said, "These three dharmas are mixed together, combined in one place. Since one cannot distinguish between them, one is called a sentient being bewildered by the karmic consciousness."[184] It would appear that the true Buddha, Dharma, and Way are either the three mysteries or the three essentials, but which were which is unclear, as even Fenyang Shanzhao took up the topic of the three mysteries and three essentials, asking, after quoting the relevant passage, "Which are the sentences of the three mysteries and three essentials?"[185] Shanzhao advocated the use of a definitive resolution, in the sense of a decision via ascertainment or penetration to reality (Ch. *jueze* 決擇, Skt. *viniścaya*) to determine this.[186]

Zhishao has extracted quotes from widely dispersed sections of Shanzhao's recorded sayings, which may have taken them out of context and thus changed their meanings. In the recorded sayings, after the question as to which are the sentences of the three mysteries and essentials, Shanzhao talks about other topics, such as four kinds of sentences and four turning words, before returning to the topic of the three sentences, mysteries, and essentials. He reiterates that the three mysteries and three essentials are hard to distinguish. He said,

> If a person understands these three sentences, they will have already distinguished the three mysteries, [but] there are also the words of the three essentials, which must be comprehended, and are not to be neglected. I have produced a hymn [on this] for the great assembly: "The matters of the three mysteries and three essentials are difficult to separate. / Obtaining the meaning, forgetting the words, the Way is easy to be familiar with. / One sentence distinct and clear [that] contains the myriad images (phenomena), / [Is] 'On the day of the double ninth, the chrysanthemum flowers are fresh.'" Do you understand?[187]

The distinguishing of the three mysteries and the three conditions

evidently involves forgetting the words and obtaining the meanings of the sentences, and of perceiving phenomena such as chrysanthemum flowers, as they are, in a timely fashion. This may be seen as an affirmation of inspiring language.[188]

Slightly later in his recorded sayings, Shanzhao gave an informal sermon on the topic of the words on the three mysteries, which he had raised with his audience. Therefore, he asked,

> Do you understand the time of the three mysteries? One must grasp the intentions of the people of the past. Only then will your own mind become clear. Then one can comprehend the changes with mastery, and one will experience [enlightenment] inexhaustibly, which is called one's own body of enjoyment (Skt. *saṃboga-kāya*). [This] Buddha is not taught by others, so he then can recognize his own livelihood (future life-course). Therefore, Nanquan[189] said, "When I was eighteen, I understood my [future] life-course." … Again, the master (Shanzhao) said, "If you need to obtain enlightenment concerning this, you must get the purport of the three mysteries, experience [them] without impediment, and you will be blessed for one's whole life. A resolute fellow must not betray himself by not comprehending any matter [that he encounters], for he will be of no benefit or assistance. This one time I will produce a hymn [on this topic] for you:
>
> "The first mystery: The dharma-realm is so broad it has no borders, and the array of phenomena and all images, are all perfect within the mirror.
> The second mystery: Śākyamuni questioned Ānanda [about him] having heard much [of the Buddha's preaching] and answering according to the matter, the capacity of the response being limitless.[190]
> The third mystery: Even though he appeared before the emperor of old, beyond the tetralemma (four sentences) and hundred denials, Mr Lu[qiu] questioned Fenggan."[191]
>
> The master said, "These are the hymns on the three mysteries. What

> are the purports of the three mysteries? Even if one makes clear and distinct resolutions [about them], do not simply just hope for a false understanding within emptiness, but say that I have approached the reverend and [that you] have come to and spoken to me, shedding empty and false words. If you delude other people, there will be a day when you will cop the iron staff. Do not say you will not speak."[192]

The first mystery appears to be the perfect and infinite dharma-realm within the mirror of the mind; the second mystery the limitless response of the teacher; and the third mystery the proper questioning by the student, without using the logic of intellectual understanding.

Shanzhao also defined the three mysteries on a separate occasion, this time in response to a question from a townsman, possibly Chongzhai who appears in the previous paragraph. The townsman asked, "Of that which is stored in the store of the three mysteries and three essentials that are beyond past and present, what is the first mystery?" This dialogue continues at length to include the three essentials, and Zhishao has extracted only the brief answers by Shanzhao and added the comments of Daowu.[193] The *Fenyang Wude Chanshi yulu* dialogue follows on after "What is the first mystery?":

> The master said, "[The Buddha] personally entrusted Kāśyapa [with the mind seal]."[194]
>
> "What is the second mystery?"
>
> The master said, "The elimination of characteristics is described apart from words."
>
> "What is the third mystery?"
>
> The master said, "The bright mirror illuminates without bias."
>
> "If so, then the three mysteries have already transcended beyond past and present, and the nine heavens all sing the song of great peace."
>
> The master said, "The newly risen sun unfolds its light, with nothing it does not illuminate, and the gloom is totally resplendent, shining unimpeded across the earth and sky."[195]

Following questions about the differences between human kings and the Dharma king and other topics, the questioner asks "What are the three essentials?" and Shanzhao replied:

> "One sentence distinct and clear [that] contains the myriad dharmas, none of the nine heavens are not entirely imbued (benefited) [lacuna]."
>
> "What is the first essential?"
>
> The master said, "There is no creation (action) within words."
>
> "What is the second essential?"
>
> The master said, "Thousands of saints enter the mysterious profundity."
>
> "What is the third essential?"
>
> The master said, "Beyond the tetralemma and hundred negations, one entirely treads on the Cold Mountain (Hanshan) Way."[196]

These three essentials then suggest a sequence of Dharma as teaching; Buddha as teacher; and the Way.

Finally, Shanzhao has celebrated the three mysteries and three essentials in a series of hymns, which have also been quoted in the *Rentian yanmu*.[197] They are:

> The first mystery: The illumination and function are simultaneously complete, the light of the seven stars[198] glistening, over ten thousand leagues eliminating the dust and smoke.
>
> The second mystery: The needle is sharp as if[199] pointed, deliberations[200] threaded through one's jaw, splitting the face to lean on both shoulders.
>
> The third mystery: The marvelous function includes[201] the square and the round, clarifying the principle and matters in accordance with the capacity, the myriad dharmas complete within their reality.
>
> The first essential: The [cognitive] faculty and the sense-object both non-existent, it eliminates the signs. The mountains collapse and seas dry up, dispersed by the whirlwind[202] of dust. Swept away completely, the cold ashes [of the mind] for the first time are[203] marvelous.
>
> The second essential: The needle examines and distinguishes,

> presenting a crafted marvel. Letting loose and stealing back [the instructions of the teacher] lead in a flash, escaping (shining through) the case, the light of the seven stars radiates brightly.
>
> The third essential: There is no use in lowering the hook, so do not let the hook down. The immediate opportunity [homophone for Linji]'s single tune, is the sound of [the songs of] Chu being sung, and having heard it all, they all reflect back [on their minds].[204]

From the above quotes of Shanzhao's comments and hymns on the three mysteries and three essentials, it is clear these involved three stages in the accession of enlightenment, with the sentences, mysteries, and essentials interpenetrating one another. Thus, while a person who has comprehended the three sentences will have also distinguished the three mysteries, there are also three essentials present within each of the three mysteries yet to be understood. However, it is difficult to distinguish between the mysteries and the essentials, not only because the essentials are embedded in the mysteries, but also because one has to forget the words to obtain their meaning.

There are several approaches to aid in relating the mysteries and the essentials, such as the time or occasion and the persons, and also the level of cognition. This is clearer for the mysteries than for the essentials. The persons in the first mystery are the Buddha and Mahākāśyapa. The reference is to the transmission from mind-to-mind via a non-verbal provision of the opportunity for enlightenment when Mahākāśyapa immediately understood the meaning of the raising of a flower by the Buddha, who recognized Mahākāśyapa's enlightenment because of his smile.[205] This was the first transmission of the mind-seal, which provides a linkage with Linji's first sentence on the impression of the seal.

The second person is Ānanda, another of the Buddha's students and his personal attendant, who heard all of the Buddha's sermons, and so was considered the most widely learned of the disciples. Mahākāśyapa then transmitted the mind-seal to Ānanda.[206] The Buddha questioned Ānanda about his extensive learning, and he responded accordingly without limits. This links with Linji's second sentence on marvelous

understanding not allowing questioning.

The third pair of persons is Luqiu Yin and Fenggan. The layman Luqiu asked the eccentric monk Fenggan about finding a master, which possibly relates to Linji's third sentence on looking for the puppeteer. Perhaps Fenggan should have said, "Look within" instead of saying that one will see them when they are not given characteristics.

Examined through the level of cognition, the three mysteries display a descent from perfect enlightenment down to functioning and reflection, from the ineffable to the linguistic. The first mystery is where illumination and function are perfectly simultaneous, and the dharma-realm is infinite and all phenomena are perfect within the enlightened mind. This is like the immaculate realm of interpenetration described by Huayan.

The second mystery concerns deliberations being so sharp, like a needle, as to be jaw-breaking, the exchanges between the teacher and the student being thorough and intensive, so much so that the state of being without characteristics "is described apart from words." This is an ineffable state of interaction.

The third mystery is more ambiguous, for on one hand it states that the bright mirror of the mind illuminates without bias, which is marvelous function that clarifies principle and phenomena in accordance with capacity, which would appear to be the most advanced level of understanding, yet there is a questioning by a beginner, the layman Luqiu Yin, of an enlightened master, Fenggan, but beyond logical categories of the "via negativa," which belongs to the more elementary level. However, this is the level of function, and may apply to the level of nothing-but mind (*weixin* 唯心).

The three essentials have an approximate parallel with the three mysteries. The first essential is where the cognitive faculty and the sense-data, that is, the observed and observer, are both non-existent, meaning there are no signs (characteristics), and there is no creation or karmic production in the words.

The second essential is where the needle (as in the second mystery) examines and distinguishes, the needle probably a metaphor for the

barbed exchanges of master and pupil, with the teacher presenting the opportunities that allow the student to access, but not yet perfectly realize, the state of profundity or enlightenment.

The third essential is where the student is desperate, unable to use the methods of negation to understand, and is forced the reflect back on their own mind. This is when the hook, the master's provision of an opportunity or bait, is useless. And yet, Shanzhao describes this level as "entirely treading on the Way of Hanshan" or "road to Hanshan." There are a number of poems in the *Hanshan shi* 寒山詩 or rather *Sanyin shi* 三隱詩 that mention the "Hanshan Way." They describe the path as precipitous, slippery, or icy, and difficult to travel. This path or Way is that of Buddhahood. As poem 306 says, "The Way of Hanshan, / No-one reaches it. / If you can travel it, / You are entitled to the ten epithets [of a Buddha]."[207] This Way is seemingly unreachable. Poem 28 says, "If one climbs the Hanshan Way / The road to Hanshan is endless."[208] The poem that seems most apposite is poem 9, which says, "People ask about the Hanshan Way / [But] the road to Hanshan is impassible.… If [one] is like me, how will you reach it? / [My mind] is not the same as your mind, / And if your mind is like mine, / How will you be able to arrive there (enlightenment/Buddhahood)?"[209] To reach Buddhahood, one first needs to reflect back on one's own mind and realize there is nothing like the ego (*showo* 似我).

There seems also to be some correlation between the true Buddha, true Dharma, and true Way of the passage quoted by Zhishao from the *Linji yulu* that came just before the section on the three sentences and the three mysteries and possibly the three essentials. As the first mystery has the mirror-mind perfectly illuminating and functioning, that corresponds to the Buddha, enlightenment. The second mystery speaks of Ānanda, who memorized the sermons of the Buddha and answered, which indicates the Dharma. The third mystery is about questioning and clarifying principles and phenomena, which suggests the Way. Again, the first essential is where the observed and observer are non-existent, and speaking does not produce karma, which coincides with a description of Buddhahood. The second essential speaks of

instantaneous instruction and saints accessing profundity, which applies to the Dharma. The third essential deals with the Way, as in the case of the Hanshan Way, as the opportunity.

The differences between the mysteries and the essentials are not definite, but the mysteries are more related to people; Buddha and Mahākāśyapa, Buddha and Ānanda, and Luqiu Yin and Fenggan, whereas the essentials are more abstract, possibly more about what needs to be done. A mystery or *xuan*玄 implies something like an image is obscured and covered up,[210] and therefore needs to be investigated. It has to be seen through. On the other hand, an essential or *yao* 要 is a necessity, a crux, a key point.

7. Jianfu Chenggu versus Juefan Huihong

Jianfu Chenggu, a Yunmen-lineage monk, also commented on the three mysteries, quoting Shanzhao as part of his views. This discussion is found first in the *Chanlin sengbao zhuan* by Huihong, a Linji-lineage monk who approved of Shanzhao's ideas but attacked Chenggu. Thus, the earliest account of Chenggu's ideas is by a hostile observer. Chenggu's views need to be examined in detail because his ideas came to be well known in Goryeo Korea, and are mentioned in the *Seonmun gangyo jip*. Moreover, they are more amenable to logical analysis, being more conceptual in their analysis.[211]

Huihong quoted Chenggu as saying,

> A virtuoso of the past (Linji) said, "Three mysteries must be present in the words of one sentence." Therefore, know that this Dharma-gateway of three mysteries [is meant] to liberate the sentient beings of the dharma-realm, making them all become Buddhas. Present-day people instead say that the three mysteries are the style of the school of Linji. This is wrong!
>
> Fenzhou's[212] gatha says, "The three mysteries and three essentials are hard to distinguish."
>
> My commentary is, "This sentence totally celebrates the three mysteries. The following three sentences separately give an account of the

three mysteries [by Shanzhao as follows]."

"Obtaining the meaning, forgetting the words, the Way is easy to be familiar with."

My commentary is, "This is the mystery within the mystery (sometimes written 'idea')."

"One sentence ever so clear contains the myriad images (phenomena)."

My commentary is, "This is the mystery in the reality."

"On the day of the double ninth, the chrysanthemum flowers are fresh."

My commentary is, "This is the mystery in the sentence."

A monk asked, "Would you please indicate each of the names of the three mysteries and three essentials."

I said, "The three mysteries are: one, the mystery in the reality; two, the mystery in the sentence; three, the mystery in the mystery. This gateway of the three mysteries is the correct view of the buddha and patriarchs. People who study the Way should just accordingly enter and obtain one mystery. Being already possessed of the correct view, they will enter and obtain the domains of the Buddhas."

A monk asked, "Based on what holy teaching does one investigate in order to be thoroughly enlightened and obtain **the mystery in the reality?**"

I said, "It is as the Dharma-teacher [Seng]zhao[213] said, 'Is not one who gathers together (understands) the myriad things to be himself simply a saint?'[214] It is also said, 'The three realms are nothing-but mind; the myriad dharmas are nothing-but consciousness.'[215] It is also said, 'That which is produced as the dharmas is a manifestation of nothing-but the mind. All mundane causes and effects, and the atoms of the world, form entities (reality) due to the mind.'[216] The sixth patriarch said, 'You people, your own mind is Buddha. Have no more doubts about this. Externally there is not a single dharma that can be erected (superimposed, Skt. *samāropa*), all being one's own mind, which produces myriad kinds of dharma.'[217] It is also said, 'The land of the Jewel King (Buddha-land) appears on the tip of a hair, and sitting within an atom he turns the wheel

of the great Dharma.'[218] [Views] such as these then are correct views. As soon as there is the slightest deficiency [in these], they become perverse views, and then they are Dharma surplus to requirements, for they do not [allow one to] realize nothing-but mind."

The monk again asked, "What are these words and sentences, and times and causations, that are the mystery in the reality?"

I said, "The Buddha pointed to the ground and said, 'Here it is right to build a monastery.' The god Indra took a stalk of grass and inserted it there, saying, 'The monastery has been built.' The Buddha then smiled.[219] Shuiliao was trampled down by Mazu. He rose and said, 'The myriad images in an array are a hundred thousand marvelous meanings. Only recognize the fundamental source on a hair.'[220] A monk asked Zhaozhou, 'What is the self of the student (me)?' Zhaozhou replied, 'Mountains, rivers, and the great earth.'[221] These are so-called words that are to the point, that directly elucidate the mystery in the reality, and are precisely the dispersal of bad water. They of themselves lack a path to transcendence of the self.[222] Therefore, Yunmen cautioned, 'In general I say [in instruction], "It is just like facing swords at the gate, [for] with one sentence one must have a path to escape (*chushen* 出身) [into enlightenment], for if not, one will die with that sentence. With one sentence, one must have a path to transcendence of the self. If it is not like this, it is death with the sentence."' Again, Nanyuan said, 'The masters from all over only possess the eye (appreciation) of the simultaneity of tapping and pecking,[223] but they do not possess the function of the simultaneity of tapping and pecking.'"[224]

The monk continued, "What words and sentences do you have to elucidate the path of transcendence of the self?"

I said, "It is as Xingshan asked Shishi, 'Have you ever been to [Mt] Wutai?' [Shishi] replied, 'I have.' 'Did you see Mañjuśrī?' 'I did.' He also asked, 'What did Mañjuśrī say to you?' He replied, 'He said, "Your parents have been thrown into the wild grass."'[225] A monk asked Ganquan, 'With his hands Vimalakīrti flung the great trichiliocosm into another region. What is the purport of this?' [Ganquan] replied, 'Clogging the drains and blocking the gullies.'"[226]

The monk said, "What about when the Way of the one sentence has finished?"

I answered, "It is shattered into hundreds of pieces. Yunmen asked a monk, 'Where have you come from?' 'From Nanyue.' He again asked, 'Why did Reverend [Huai]rang enter into Lake Dongting?' The monk had no reply. Yunmen instead said, 'I thank the reverend for descending from the venerated and turning to the lowly.'[227] Even though these words bring forth the opportunity, they also have the path to the transcendence of the self, [but] finally are yet to attain the shedding of the pristine. One must further know that there is a **mystery in the sentence.**"

The monk said, "Since one has been enlightened to the mystery in the reality, and all of it has words and sentences in which matters (phenomena) and principle are provided, why does one need the mystery in the sentence?"

I said, "The mystery in the reality brings one to the opportunity so that one is sure to view it, and at the [right] time divides into guest and host. It also [means that one] recognizes the Dharma-body and dharma-nature, and [one] can roll up and unroll the myriad images (phenomena), and let loose and steal back the saint and the ordinary person. If one is bound by these understandings, one will be unable to shed [these bonds]. Therefore, one must elucidate the mystery in the sentence. If one can elucidate it, this is called the one path of thorough escape and the advance to the pivot.[228] It is also called the matter of one's original endowment.[229] I will respond but will no longer answer [with logical explanations of my own]."

The monk said, "Which words and sentences are the mystery in the sentence?"

I said, "It is like the bhiksu who asked the Buddha, 'What Dharma do you preach?' The Buddha said, 'I preach the fixed (definite) Dharma.' He again asked, 'What Dharma will you preach tomorrow?' The Buddha said, 'The unfixed Dharma.' 'Why is it fixed today and unfixed tomorrow?' The Buddha said, 'Today it is fixed, tomorrow it is unfixed.'[230] A monk asked Reverend [Xing]si, 'What is the great meaning of the Buddha-dharma?' He replied, 'What is the price of Luling

rice?'[231] Again, a monk asked Zhaozhou, 'I have heard that you have personally seen Nanquan. Is that so?' He replied, 'Zhenzhou produces huge radishes.'[232] Again, [someone] asked Yunmen, 'What is the talk of transcending the Buddha and surpassing the patriarchs?' He answered, 'A barley flat-cake.'[233] 'What is the advance to the pivot?' [Yunmen] said, 'The Western Ranges and Eastern Mountains are blue.'[234] Again, Dongshan was asked, 'What is Buddha?' He answered, 'Three catties of flax.'[235] If one gets enlightened to a single sentence from among these words and sentences, all will be completely comprehended. Therefore, the views and interpretations of the mystery in the reality are at once cleaned away. From this time on, one will be totally without the knowledge and views of the Buddha-dharma, and then one can remove people from being nailed down and wedged in, and liberate them from cages, and they no longer rely on a single thing. However, one has only been able to shed knowledge, views, and interpretations, and is still located in birth-and-death, and is unable to be free. Why? Because one is yet to be enlightened to the Way, and is in another state, all words and sentences are said to be not [logical] answers [as explanations].[236] In the present generation, these are regarded to be the ultimate cases (principle). They are widely current in the world, and the style of the patriarchs has come to an end because of the existence of the words and sentences. If you want to not be involved with words and sentences, one needs to elucidate **the mystery in the mystery.**"

A monk asked, "What words and sentences, times and causations, are the mystery in the mystery?"

I said, "It is as the non-Buddhist asked the Buddha, 'Do not ask with words, do not ask without words.' The World-Honored One paused for a while. The non-Buddhist said, 'World-Honored One, with great compassion and kindness, part my cloud of delusion so that I can gain access.'[237] Again, a monk asked Great Master Ma[zu Daoyi], 'I ask you to directly indicate the intention of [Bodhidharma] coming from the West apart from the tetralemma and hundred negations.' He replied, 'Today I have no thoughts [on the matter]. Just ask Zhizang.' The monk asked Zhizang, who said, 'Today I have a headache. Ask my brother

[Huai]hai.' He also asked [Huai]hai, who said, 'I have arrived here, but I do not understand.'[238] Again, Linji asked Huangbo, 'What is the exact, great meaning of the Buddha-dharma?' Three times he asked and three times he was struck.[239] These causations (incidents) are the ultimate of the mystery in the gateway of skillful means. Only the enlightened know them. If one hopes for the earliest patriarch and the first source, then this is not yet possible."

The monk said, "If the three mysteries must be perfectly provided simultaneously, what fault is there [remaining]?"

I said, "If one just attains the mystery in the reality, one is yet to realize the mystery in the sentence. This person will always have the knowledge and views of the Buddha-dharma, and the words that he produces must each conform to the three vehicles [of Buddhism], and in the sentences of his replies he must depend on the time, and [the answers] possess principle and matters, and divide guest and host. Then it is called perfect. If that is not the case, it is called lopsided. Because this person does not forget knowledge and views, his eye of the Way is not yet clear. It is like having flecks of gold in the eye. So, one further needs to be enlightened to the mystery in the sentence and then it is possible. If one is only enlightened to the mystery in the sentence, then one can discern the Dharma-body. However, if to the contrary, one is a slave to this knowledge and views, then there will definitely be no actual practice, and there will be hatred, love, and [the views of] personhood and self, thinking that there are sense-objects outside of the mind, and one has yet to elucidate mystery in the reality. The descendants of Yunmen and Linji are mostly like this. Even if all students of the Way are enlightened to and attain a gateway of one sort of mystery, they also must clearly grasp the mystery in the mystery, and then they will be able to not sit on the path of shedding [these views], and for the first time attain stability (equanimity) and tread on the actual ground."

The monk said, "Since you have said that the learning is in the words and sentences of the patriarchs and buddhas, and in striking and shouting, why are there completely good and not completely good [in the learning]?"

I said, "All words, sentences, blows, and shouts have enlightenment as their expectation. It is simply that students who are inferior will not be enlightened to the Way, and they only get knowledge and views. This is an achievement of learning and is not enlightenment. Therefore, they mistake words and sentences as doing nothing, as indicative language, as permissive language, as stealing away prohibitive language, as illuminating, as functional, and as simultaneous and not-simultaneous language. These are all the errors of perverse teachers, and are not the faults of sentient beings. The basic intentions of students are only the wish to be enlightened to the Way and see the nature. It is due to their teachers not discerning the Way, only using knowledge and views to teach them. Therefore, it is said, 'My eye (appreciation) is intrinsically correct, and due to the teacher that it is perverse.'"[240]

The monk said, "In your discussion of the Dharma-gateway of the three mysteries, since there are three names (items), the Dharma-gateways also are three, and each of the words and sentence are not the same. Why is it also said that in one sentence that there must be present three mysteries and three essentials?"

I said, "The double emptiness [of self and sense-objects] dharma-realm is intrinsically of itself unconditioned, but responds and appears in accordance with conditions, and there is nothing that it does not do (condition). Therefore, the world of empty space is the myriad images in an array, and the four seasons of *yin* and *yang*, and the eight nodes [of the year] of stagnation and exaltation, the flourishing and decay of grass and trees, the seven destinations of humans and gods, the saints, worthies, and Buddhas, the five teachings and three vehicles, the non-Buddhist scriptures and texts, the mundane and supramundane, all come out of this [response]. Therefore, it is said, 'There is nothing that does not flow forth from this dharma-realm, and ultimately it returns to this dharma-realm.' A sutra says, 'All the Buddhas and their *anuttarasamyaksaṃbodhi* (supreme, correct enlightenment) dharmas emerge from this sutra.'[241] The *Lengyan* [*jing*] says, 'The realm of the Jewel King appears on the tip of a hair, and sitting within an atom he turns the wheel of the great Dharma.'[242] The *Vimalakīrti[nirdeśa]* says, 'It may be the sun and the

moon, Brahmā, the lord of the world, or at times the creation of land and water, or at times the creation of fire and wind.'[243] Elder Li said, '"[Dwells] in the waters of wisdom in the ocean of the dharma-realm" indicates the fish and dragons, "resides in the great house of nirvana" shows the *yin* and *yang* and the transformed things.'[244] Zhenjue said, 'The one moon universally appears in all waters. The moon of all waters is included in the one moon.'[245] The third patriarch [Sengcan] said, 'One is all; all is one.'[246] Therefore, it is said, 'The myriad dharmas are intrinsically non-existent, the grasping of the truth [is then] established. The true nature is limitless, and principle cannot be divided.'[247] Therefore know that the principle of the unbounded dharma-realm in its entire reality is all pervasive, being in each dharma and each atom. The *Huayan* [*jing*] says, 'The Dharma-nature pervades everywhere, all sentient beings and lands, in all three times without any surplus, and also without any form or characteristic obtainable.'[248] One who arrives at this state will in each single dharma and atom, each material [object] and each sound, all possess the four meanings of the universal, omnipresent, inclusive, and containment.[249] The principle and nature are unbounded, matters and characteristics are unbounded. They penetrate [each other] and yet are not mixed, they are merged and yet not one. Why doubt that in one word there is not present the three mysteries and three essentials?"

The monk further persisted, "Why did people of the past require that in one word (saying) that the three mysteries and three essentials be present? Where does their intent lie?"

I said, "This is because all the words, sentences, teachings, and Dharma of the Buddhas of the three ages come forth from the mystery in the reality. All of the words and sentences, as well as the teachings and Dharma of the patriarchal teachers of the three ages come forth from the mystery in the sentence. All of the mental dharmas of the buddhas and patriarchs of the three ages and everywhere come forth from the mystery in the mystery. Therefore, an immeasurably great person in the gateway of the Way of the patriarchs easily understands; for example, those who personally saw the venerable elder Yunmen, who had a grand reputation. They were those like Deshan [Yuan]mi, Dongshan [Shou]

chu,[250] Zhimen [Shi]kuan, and Baling [Hao]jian. But they only were enlightened to the verbal teachings, and in the end, they were yet to be enlightened to the Way and see the nature. How do we know this? It is as a monk asked Baling about the school of Deva. [Baling] answered, 'A silver bowl filled with snow.' He asked, '[What is] the Blown-hair Sword?' [Baling] answered, 'Branches of coral support the moon.' 'Are the teachings of the Buddha and intentions of the patriarchs the same or different?' He answered, 'Chickens in the cold go up into trees; ducks in the cold go down into the water.' [Baling] said, 'These three turning words of mine are sufficient to repay the favors bestowed by Yunmen, so I have no further [need to] perform a memorial ceremony [for Yunmen]. Great assembly, if this matter of the Way of Yunmen is in the words and sentences, how can the teaching of the great canon (Tripitaka) be without words and sentences?'[251] [Chenggu asks,] 'How can the three turning words repay his master's favor?'"

When Chenggu's death was imminent, he wrote a gatha of farewell to the assembly, saying, "Heaven and earth intrinsically are of the same root [as myself]. / Birds flying in the sky leave no traces. / Snow accompanies this old monk's travels, / And [Mt] Sumeru shakes the metal staff [with six rings]. / On the twenty-second, the fourth day of the peak of winter,[252] / The numinous light in a spark of red, / I farewell those of you in the assembly. / Prajñāpāramitā."[253]

[Huihong's] Evaluation: The Dharma preached by Chenggu had three errors. The first was his judgement that the three mysteries and three essentials were established by Xuansha. The second was his misuse of the three sayings of Baling, not recognizing that they were vivifying sentences. The third was his division into two kinds of self, not recognizing that these were criticisms of the saint for basing it on words. How can one think that the three mysteries and three essentials were the three sentences established by Xuansha? I say that what are called the three mysteries present in one sentence and the three essentials that are present in one mystery were the truth (proposition) established by Linji. In Baizhang and Huangbo, they are only named great opportunity and great function. In Yantou[254] and Xuefeng,[255] they are only named tiger

> traps that reject beings (things). It is for example like a cluster of fire (a torch). If one touches it, one will be burnt. If one turns one's back on it, it is not fire. Chenggu, in saying that this was not the style of the Linji school, must have had a basis for this, and a basis for his words. Why did he not clearly write [his source]? It was to stop students having any doubts about [what he said]. If one does not do so (write out the source), it is a conjecture. This then is a conjecture, so it is not the attainment of the Way in the world. His opinion posits that the three mysteries are divided into that in the reality, that in the sentence, and that in the mystery. When it comes to speaking of the three essentials, then why did he not distinguish between them? Then he berates students for being mired in knowledge and views, and being unable to be enlightened to the Way, [but] when he comes to explain that the three essentials are present in one sentence, he to the contrary quotes the ideas of the *Vajracchedikā*[-*sūtra*], *Shoulengyan* [*jing*] and *Vimalakīrti*[*nirdeśa*] and so on, to prove that "the principle and nature are unbounded, matters and characteristics are unbounded. They penetrate [each other] and yet are not mixed, they are merged and yet not one. Why doubt that in one word there is not present the three mysteries and three essentials?" How is this description of principle and description of matters not knowledge and views? Also, since the teaching (doctrinal) vehicle possesses these meanings, how then can they be used to also establish the truth of the [Chan] school? Chenggu uses his insults (bravado) to overawe people and then denigrate the teaching vehicle as being knowledge and views. But if his own proposition does not clarify matters, and then he also quotes knowledge and views, as proof, then this is his first error.[256]

Chenggu, at least in Huihong's account, claimed that the three mysteries are a method to liberate all sentient beings, and are not intended to be the sole property of the Linji lineage as a teaching method. Huihong, as a member of the Linji lineage, correctly states on historical grounds that these specific three sentences originated with Linji Yixuan. However, somewhat confusingly, Huihong accused Chenggu of claiming that the three mysteries and three essentials

were established by Xuansha, and yet Chenggu, both in the passages quoted by Huihong and in the *Jianfu Chenggu Chanshi yulu*, made no mention of Xuansha, and as far as I can determine, did not even quote Xuansha without attribution. Rather, Chenggu began by quoting Fenyang Shanzhao, a leader in the revival of the Linji lineage and a lineal ancestor for Huihong. In fact, Chenggu's criticisms were not only directed against some members of the Linji lineage, but also against some disciples of Yunmen Wenyan who were two generations earlier in the Yunmen lineage than Chenggu himself. Chenggu accused members of both lineages of being incompletely enlightened. Chenggu was attempting to be more ecumenical and to make the three mysteries a universal practice in Chan.

Chenggu took up the challenge made by Shanzhao when Shanzhao stated that the three mysteries and three essentials are hard to distinguish by initially discriminating between the three mysteries in a progression of increasing levels of enlightenment. Firstly, Chenggu named the three mysteries sequentially as the mystery in reality, in the sentence, and in the mystery. Following this, Chenggu described what he meant by each of the mysteries in soteriological stages of effectiveness, each stage characterized by a "specific style of the Chan and doctrinal rhetoric."[257]

The mystery in the reality is the understanding that all phenomena, even the Dharma, are manifestations of one's mind, and so one's mind is buddha. This is like the Huayan doctrine of nothing-but mind and the *tathāgatagarbha*. This understanding is indicated by words that are to the point. Chenggu provides some examples of these words. He cited Yunmen's caution that the sentence must be vivifying, that it contains a path to transcendence of the self. If the sentence does not have that path, it leads to the death of the possibility of enlightenment.

However, even if such words produce the opportunity for enlightenment, and hence the path to transcendence of the self, that is still insufficient, because the students have yet to escape from the view of purity, namely, that one's own mind is the pristine Buddha-nature and source of all phenomena, a type of solipsism. Therefore, the student

must know the mystery in the sentence. While the mystery in the reality provides the opportunity, at least theoretically, it is still a view that has to be acted upon. Having a view means that one is attached to the view in the sentence, so the mystery in the sentence facilitates practice to bring one to the tipping point into enlightenment. Chenggu implied that this state cannot be described via logical explanation. Therefore, he illustrated it with quotes from other masters that appear to be illogical or *non-sequiturs*, or at least are indirect suggestions that the student is to look at what is immediately before one, at what is self-evident. These are called words or sentences that are not answers. Understanding one of these sentences means one will understand all sentences, and the views and logical knowledge will be eliminated, and one will not be bound by them. But even illuminating views is still unsatisfactory, for one still remains in birth-and-death, in samsara. This is the level that Chenggu's contemporaries regarded as being the ultimate but which Chenggu considered were harmful and could threaten the very existence of Chan.[258]

Huihong asserted that Chenggu's position was self-contradictory because Chenggu used doctrine to describe the three essentials, which Chenggu had said was unrelated to intellectual views.[259] Moreover, from Huihong's perspective, Chenggu was attacking the foundations of lettered Chan (*wenzi* Chan). No wonder that the founder of *huatou Chan*, Dahui Zonggao, praised Chenggu in a preface to the *Jianfu Chenggu Chanshi yulu*, saying, "Chan has no transmission and reception. That which can be transmitted and received is the letters of the teaching (doctrinal) vehicle, which are merely the words of previous virtuosos, and is not the ultimate marvel."[260] Zonggao likewise was hostile or at least ambivalent about lettered Chan and clearly approved of Chenggu's analysis. As Hyesim was a champion of Zonggao's *huatou Chan*, Hyesim also referred to Chenggu's scheme (via the *Rentian yanmu*) and to Huihong's criticism of Chenggu.[261]

To escape from these perceived problems of the mystery in the sentence, Chenggu advanced the mystery in the mystery, something that was beyond logic and negation, in which the masters avoided mentioning any position. Rather, they used non-linguistic expressions,

such as shouting, beating, and silence that can overcome all the defilements created by language and directly reveal the truth.[262] This, like all of the mysteries, was a skillful means, but at this level, is known only by the enlightened.

Chenggu reiterated this progression of mysteries. The mystery in the reality corresponds to the doctrinal understandings that still separate guest and host, or student and teacher. These are the sermons of the Buddha as found in sutras. However, these views prevent clear vision, being like flecks of gold in one's eyes. While the views are valuable, they also cloud the vision. Therefore, the student needs the mystery in the sentences that are pronounced by the Chan patriarchs in order to forget these forms of knowledge and views. This allows a glimpse of the Dharma-kāya, the body of the truth. The mystery in the sentence is necessary for practice to be pursued, for knowledge and views alone interfere with practice. This mystery in the sentence is the level at which most masters in the lineages from Linji and Yunmen are stuck on, preventing further advance. These masters, and their students, still need to realize the mystery in the mystery. Therefore, even though the contemporary Chan practices that used language, blows, and shouts to attain enlightenment superficially appear to be beneficial, these practices will not work for inferior students who will only achieve knowledge and views. Moreover, their teachers mistake their own words and sentences for something else, as providing opportunities for their students, and so the blame for the failure by their students to achieve enlightenment must lie with these inadequate teachers.

Following this, Chenggu turned his attention to why a sentence must have three mysteries and also three essentials. The ideological ground for this is the idea that the dharma-realm, that is, true suchness, is unconditioned. This means that self and objects are both empty, are non-entities. However, that dharma-realm responds to and accords with conditions, which manifest the entire universe in all its complexity. This theory dates back to the earliest commentaries on the *Dasheng qixin lun* (*Awakening of Faith*) as a way of explaining how the intrinsically pristine Buddha-nature or buddha-mind can give rise to

ignorance and defiled phenomena, which are the worlds of birth and death, without itself changing.[263] This theory was adopted by Hyesim's teacher, Bojo Jinul,[264] and so Chenggu's use of it would have met with approval by Hyesim. Chenggu's ideas on levels of understanding were also adopted by Jinul.[265]

Consequently, Chenggu cited sutras that state that everything, even sutras and Buddhas, the Dharma, all realms and beings, emerge from this process of according with conditions by the Buddha-nature or *tathāgatagarbha*, the unconditioned, in which the Buddha-nature remains pristine and unaltered despite producing the worlds of ignorance, which are defiled. This pristine Buddha-nature, like the moon, is reflected in all these realms of ignorance, just as the moon is reflected in all water, dirty or clean. In this sense, the three mysteries and three essentials all interpenetrate, which seems to be the reason why Chenggu did not separately describe the three essentials.

According to Chenggu, all words, sentences, and teachings come from the mystery in the reality, the Buddha-nature, that is, from the Buddha, whereas all the teachings of the patriarchs, including the *gong'an*, come from the mystery in the sentence, but all the mental dharmas, as distinguished from words and teachings, come from the mystery in the mystery. In other words, one must be ultimately enlightened to the mental dharmas and not to the verbal sentences or knowledge and views. Chenggu criticized his contemporaries and predecessors in the Yunmen and Linji lineages for not progressing beyond verbal understanding and for not really attaining the Chan transmission from mind to mind.

B. The Sentences of Yunmen

1. The First Sentence of Yunmen

The first sentence or phrase of Yunmen is "[In the heavens], it contains and covers the sky (*qian* 乾) and the land (*kun* 坤)." The "contains and

covers" is literally a container or chest and a cover or lid, and as the *Dazhidu lun* suggests, this is symbolic of a match.[266] As the *Rentian yanmu* says concerning a dialogue between Yangshan Huiji and his Silla disciple, Ogwan Yoo (Sunji) concerning "mystery," the image is that of "[the questioner] raising a container to find a lid … [means] the replier uses the lid to cover the container, and therefore it is said that container and lid match each other."[267] In other words, from one perspective, this represents the perfect match between the master and the student. The other part of the phrase, "sky and land" or *qian* and *kun*, which refers to the first two hexagrams of the *Yi jing* (*Book of Changes*), symbolize *yang* or the creative and *yin* or the receptive.[268] The creative then is the master who creates and presents the opportunity for the students whose capacity receives that opportunity, and then student and master are in perfect agreement.

> Blue Mountain thus says,
> "[That which] is wholly inactive and yet is without excess and non-completion is called 'In the heavens,' and is the primal vital energy of the supreme ultimate. Thereupon, heaven and earth were split apart therein. The light and clean *yang* (Ch. *yang*) becomes heaven, the highest and unsurpassed of which is the sky (Kr. *geon* [Ch. *qian*]), which is like a cover. The heavy and turbid *eum* (Ch. *yin*) becomes earth, on which are arrayed the myriad things, which is the land (Kr. *gon* [Ch. *kun*]), which is like a container."[269]

This analysis shows that this sentence refers to the totality, the universe, the dharma-realm, here called "Heaven," and is based on the *Zhengyi* commentary on the *Yi jing*. The chief author of the *Zhengyi* commentary, Kong Yingda (574–648), who was influenced in part by Buddhism,[270] stated that the reason why the word *qian* is used instead of *tian* 天 (Heaven) when the hexagram named *qian* symbolizes Heaven and that "Heaven accumulates the vital energy of *yang* in its formation" is that

> Heaven is a named for the fixed (*ding*) reality (*ti*) and that *qian* is a balance (*cheng*) of reality and function (*yong*). The "Shuogua" (Discussion of the Trigrams Wing of the *Yi jing*) says, "*Qian* is strong (powerful)," meaning that the reality of Heaven uses strength as its function. The sage created the basis of the *Book of Changes* to teach people, wishing to have them model themselves on the functions of Heaven and not on the substance of Heaven. That is why he called [this hexagram] *qian* and not Heaven. That Heaven uses strength as its function [means that] it operates without cease, responding and transforming unceasingly, this being the self-so principle of Heaven.[271]

The implication of this is clear. "Heaven" could not be used as a model because it is static or fixed, but *qian* is dynamic, combining the reality and the function of Heaven, and that function is creative and responds to changes. Likewise, for Yunmen, the process of enlightenment is a dynamic between two persons. If it were static, then enlightenment, being a change, could not occur.

Blue Mountain also draws upon the cosmology found initially in the "Xici zhuan" (Appended Judgements to the *Yi jing*) which says that "in changes there is a supreme ultimate, which is what produces the two outer forms (*yin* and *yang*)." Kong Yingda stated that "the supreme ultimate means the primal vital energy before heaven and earth was divided that was chaotically merged into one."[272] Blue Mountain probably had in mind the "Diagram of the Supreme Ultimate" (*Taiji zhi tu*) by Zhou Dunyi (1017–1073) with the commentary by Zhu Xi (1130–1200), in which the supreme ultimate is represented by an empty circle or intrinsic reality (*benti*), which begins to function when there is a split into *yang* (movement) and *yin* (quiescence).[273] As Zhu Xi wrote, "The movement and quiescence of the supreme ultimate is the flow of the heavenly mandate," and "movement and quiescence are the mechanisms/opportunities (*ji*) that [the supreme ultimate] rides on."[274] Zongmi had already symbolized the one mind as an empty circle, which could be activated by a division into the mind as true suchness (Skt. *bhūtatathāta*) and mind as rising and ceasing, the *ālayavijñāna*.[275]

Scholars other than the author of the *Seonmun gangyo jip* also came to similar conclusions.[276]

Blue Mountain also used the conceptual pair of reality and function, saying in one place that "'contains and covers the sky and land' is the meeting of the reality and function, just as the container and the cover match each other"[277] and "if so, then 'in the heavens' is one sentence; 'it contains and covers the sky and the land' are reality (*che* [Ch. *ti*] 體) and function (*yong* [Ch. *yong*] 用)."[278] Thus, "Heaven" is the universe, the one dharma-realm, and the sky (*geon* [Ch. *qian*]) and the land (*gon* [Ch. *kun*]) are its two aspects that allow Heaven to operate or function. This is why Pu'an Dao wrote,

> The sky, land, and myriad things,
> Hells and heavens,
> Each and every thing is truly revealed,
> At each point not harmed in the least.[279]

This is the cosmological perspective.

2. The Second Sentence of Yunmen

The second sentence of Yunmen is "The capability of the eyes [sees] the subtleties (*zhuliang*)." Although the image is unclear, it appears to be that of a balance that weighs the lightest of things, like a balance for gold. The words of this sentence are literally "eye mechanism scruple ounce." The author of the *Seonmun gangyo jip* has interpreted this based on a Tang dynasty Daoist text, the *Yinfu jing*, a line of which says, "The mind is born due to things and dies due to things. The mechanism is in the eyes." The commentary explains that according to Yuan Shuzhen of the Northern Song dynasty, "the mechanism is in the eyes" means that "the mind is the source of desire, and the eyes are the root (basis) of matter (color). The lord (controller) of the eyes sees the mind and the lord knows the mind. If the lord does not know [the mind], the eyes cannot discriminate the basis."[280] The *Yinfu jing* then takes up the

cases of two military leaders, Xiang Yu (232–202 BCE) and Fu Jian (r. 375–385 CE).

> Because Xiang Yu's eyes saw the opportunity, his mind was born due to things; because Fu Jian saw the opportunity, his mind was killed by things. They especially did not know the existence of the functions of gain and loss. The mind has never been apart from things. The mind being born from things is its death due to things! Its opportunity (mechanism) lies in both eyes. All things appear before the eyes, which are certain to first see them, and seeing what it loves it moves the mind, and the *manovijñāna*[281] chases after them [as if they are] outside [the mind].[282]

Xiang Yu saw his chance in 209 BCE and initially succeeded in his rebellion that helped overthrow the Qin and so lived for some years; Fu Jian saw an opportunity but was killed in his military action almost immediately. As we shall see, this suggests the vivifying sentence and dead sentence of *ganhwa* (Ch. *kanhua*) practice.

Yunmen has used this sense of the student seeing the opportunity, that is, realizing the existence of the Buddha-nature. The mechanism here could also be the balance as the metaphor would seem to suggest. The mechanism of the eyes could also mean their capability, the capacity to see. The author of the *Seonmun gangyao jip* has used the *Yinfu jing* and its commentary to direct the reader's attention to the relationship between the eyes and the mind, and how the mind is drawn to desire and follows its desires based on what the capability of the eyes see. Yet the metaphor of the balance is found also in the "scruples and the ounce." "Scruple" here is a translation of *zhu*, a twenty-fourth of a *liang*, here translated as "ounce." A *zhu* in the pre-Tang system of weights was approximately equal to 0.65 of a gramme, and a *liang* was 15.6 grammes. These are very light weights, hence the translation "subtleties."

This sentence could also be translated "sees the opportunity (mechanism) and weighs it up." This sentence appears in *Biyan lu*, case 1 about Emperor Wu of Liang's abortive interview with Bodhidharma.

It says that a person (the student) sees a horn above a wall and knows there is an ox (the mind) there, and when "one [corner] is raised one knows the [other] three [corners], sees the opportunities and [knows] the scruple and the ounce." A Japanese commentary, the *Hekigan roku shudenshō* says, "The *Hōgen* [commentary] says, 'At one sighting, he knows the weight, which is also the function of the all-at-once opportunity.'" The *Biyan lu* continues, "This is the monk's usual sustenance (lit. tea and rice). When it comes to 'cuts of all the flows [of afflictions],'" this means that the student, like the emperor, had a glimpse of the function, but did not see the reality, the Buddha-nature. The commentary says, "Even though [the student] is agile in the aforementioned opportunity (capability), it is still insufficient to be titled the capability of transcendence of the truth or go beyond the frameworks. Why? Because this seeing is not free from the lair of self-satisfaction."[283] As the *Seonmun gangyo jip* suggests, these lairs or traps of self-contentment are the idea of emptiness and the feeling of quiescence or calmness. This is the level of function, of everyday activity, but is not seeing the reality. One sees the hint of the reality in the function; in the *Biyan lu*'s words, sees the smoke but not the fire. In other words, this is a "weighing up," the *anumāna* or inference from the smoke that there is fire or the Buddha-nature, and not the direct perception or *pratyakṣa* that sees the fire. The mechanism or opportunity is subtle, hidden, and so the student at this level only has an intellectual understanding that the Buddha-nature exists.

3. The Third Sentence of Yunmen

"Unrelated to the conditions of spring" is the third sentence. Although the *Rentian yanmu* has "worldly conditions" and other texts have "myriad conditions," the word "spring" has the nuance of being the first of the four seasons, the beginning of growth, and the term "conditions of spring" occurs in the works of other but later Chan masters such as Fanghui (992–1049) in the context of natural images. For example, Fanghui said, "The wind and frost scour the earth, the frozen leaves

blow in the sky, unrelated to the conditions of spring"[284] Zhengjue (1091–1157) wrote, "When *yin* (cold) is at its peak, *yang* (warmth) is born, and the conditions of spring densely spread through the cold forest, and the trust of warmth is covertly transmitted into the withered trees."[285]

A major difference in interpretation of this sentence hangs on this one word, either "spring" or "myriad" (literally "ten thousand," with sense of all). If one adopts "myriad" in the sense of "all," the substitute sentence made by Deshan Yuanmi, "cuts off all flows [of afflictions]" and the interpretation made by Yuanwu Keqin (1063–1135), author of the *Biyan lu*, that this "intrinsically is not an intellectual understanding.… The myriad mechanisms (opportunities) all-at-once stop, which is to cut off all flows,"[286] makes sense. This implies that the student has removed all frustrations or impediments (the flows) to enlightenment, which is why the *Zengaku daijiten* glosses the sentence with "myriad" as "uninvolved with any conditions, the Dharma of the Buddhas and patriarchs are directly displayed as they are,"[287] or, "the active and unimpeded instruction of the student in accord with the student's individuality."[288]

However, if "spring" is adopted, the meaning is radically different. If the state of the student is "unrelated to spring," meaning "is not affected by spring," then the student has not even begun to understand that there is a Buddha-nature or to have really begun practice, but is still frozen in the ice of winter, frozen in the view of self and attached to sense-data. In the "Three Sentences of Yunmen" section of the *Seonmun gangyo jip*, the author unintentionally reveals the tension between these two interpretations where he says, "If one discusses the matter of 'unrelated to the conditions of spring,' then one cuts off everything and transcends the myriad things, which is the season when 'there is the dripping of water and the dripping of ice.' Therefore, [this sentence] is changed to say 'cuts off all flows.'" Spring is when the thaw begins and the ice drips, and thus flows begin, but the student does not even relate to this. Yet the author tries to accommodate Yuanmi's interpretative substitution of "cuts off all flows." This may be the reason why Blue

Mountain near the end of the "Compilation of [Blue] Mountain and [White] Cloud" is most critical of Yuanmi (a.k.a. Yuanming) for changing Yunmen's last sentence. "In 'cuts off all flows,' the words 'cuts off,' when compared to 'unrelated to the conditions of spring' is even wider off the mark."[289]

4. Yunmen's Substitute Reply

Yunmen, having asked the assembly what these three sentences (in his view, really only one sentence) meant, and getting no response, answered his own question with, "A single arrowhead smashes through three barriers." This sentence is not original to Yunmen; it appears in verses attributed to Guizong Zhicheng of the eighth to ninth century in the *Jingde chuandeng lu*.[290] The "three barriers" refer to three key military chokepoints or fortresses on passes used by Chinese dynasties for defense, but these changed over time. Possibly the most famous were in Yiyang (now near the southern border of Henan Province in the district of Xinyang) where there are three fortified passes close to each other on the Huaiyang Ranges blocking the main route from the northern metropolitan region around Luoyang down to the central Yangzi region around the modern city of Wuhan. These three barriers were the sites of battles between medieval Chinese states such as the Northern Wei and the Liang. An arrowhead passing through the three barriers would be inconceivably powerful. Zhizheng, who was an abbot on Lushan in the central Yangzi region would have been most likely referring to these three barriers.

Blue Mountain analyzes this sentence as follows: "'A single arrowhead' means penetrator, 'smashes' [means] penetration, and 'barrier' means [something] hard to penetrate." The "penetrator" then is the student, "smashes through" means enlightenment, and the "barrier" is ignorance. He also says that the three barriers are Yunmen's three sentences, so the requirement is to be enlightened to them, which cannot be attained through intellectual understanding. In the "Three Sentences of Yunmen," it is stated that this sentence has three meanings.

The first is that the "arrowhead" is the cognition or wisdom of reverse-illumination, which is the penetrator. The second is to see that the three barriers have no set order to be penetrated; if one understands one sentence, the student will understand the three. The third is to consider them just one sentence or one barrier. In that sense, the arrowhead has only to pass through one pass or barrier to smash through all of them. That is when the single arrowhead of wisdom is clearly distinguished.

5. The Alterations to Yunmen's Sentences by Yuanmi and Pu'an

As the *Seonmun gangyo jip* states, Deshan Yuanmi (a.k.a. Yuanming), a pupil of Yunmen, removed "the capability of the eyes [sees] the subtleties, unrelated to the conditions of spring" from the three sentences and replaced them with "accords with the waves and follows the billows, and cuts off all flows." He also established the term "three sentences." The *Seonmun gangyo jip* concludes that Yuanmi and and his heir Pu'an did so to allow students of lesser abilities to understand Yunmen's intentions by glossing and interpretation, and Blue Mountain seems to have been critical of this deviation and yet approving of it from a pedagogical perspective.

In the "Three Sentences of Yunmen" the order of the sentences is given in reverse, making "accords with the waves and follows the billows" the middle sentence, but Pu'an Dao made "cuts off all flows" the intermediate sentence. In the *Rentian yanmu*, Yuanmi's order is given as the *qian* and *kun* sentence, then the "cuts off all flows" sentence, and lastly, the "follows the billows" sentence.[291] The *Seonmun gangyo jip* explicitly links the "follows the billows" sentence to Yunmen's "the capability of the eye" sentence, and thus accords with the *Jingde chuandeng lu* biography of Deshan Yuanmi in which "cuts off all flows" comes last.[292] This question of the sequence of the sentences was taken up in the "Three Sentences of Yunmen" section in an attempt to justify its interpretation, for the author was conscious of the different order in the *Rentian yanmu* and the *Biyan lu*, the latter of which has both sequences.[293] This inevitably produced confusion.

The words "accords with the waves and follows the billows" comes from a poem by Bai Juyi (772–846), who had Buddhist connections. In the last of six poems written to the ballad (*yuefu*) tune of "Langtaosha" (Wave-washed Sands) the first line reads, "According with the waves and following the billows to the horizon."[294] This is about a traveler who has been exiled to a remote area returning to his home town. This was possibly written after Bai Juyi's demotion in 815 to a town near Mt. Lu, where he also encountered another of Mazu's pupils.[295] Bai built a cottage on the mountain[296] the mountain where Guizong also lived for a time. After Bai Juyi departed the region, he left his cottage in the care of the monks, and a copy of his collected works was kept in a monastery on the mountain,[297] so it is possible that Guizong had seen this verse and used it to Chan ends.

The link between the images of "according with the waves" and the "balance" of "the eyes see the opportunity" sentence is that these are functions, the waves rising and falling like the balance as different weights are placed on it. Pu'an also provides a clue where he says that this is like responding to an illness by taking a medicine. Chinese Buddhist literature, including translations of sutras, is full of phrases such as "benefiting beings" or "preaching the Dharma" or "providing teachings" in "accordance with the capability" (*suiji* 隨機) of students, sometimes compared to providing medicine. Thus, Woncheuk (616–693) wrote in his *Bulseol Banya baramilda simgyeong chan* (Praises of the *Prajñāpāramitā-sūtra Spoken by the Buddha*) that, "so then [the Buddha] responds with the times, according with the capacities [of the students] to attract them, and therefore the Thus Come One preached three levels (turnings) of the Dharma."[298] As the *Biyan lu* writes about the Buddha not having a Dharma to give to people, he "simply contemplated the minds of sentient beings, and in response to their capabilities and their illnesses, he gave them medicinal prescriptions," preaching the various forms of the Dharma.[299]

It is possible that Yuanmi had in mind a saying attributed to Fu Dashi that was raised as a topic by Yunmen. "The river of dhyana is calmed in accordance with the billows, the water of samadhi is purified

by following after the waves."[300] This suggests that this sentence, especially "following after the billows," refers metaphorically to the student attempting to understand the opportunity or skillful means provided by the teacher, possibly meditating to do so. As the "Three Sentences of Yunmen" says, "If one is referring to the gateway of function, there will be a guest and a host, and there will be no dharma that is not present."[301] This means that at this level the master and the student are still differentiated, and that this is the level of activity, but perhaps not yet the achievement of enlightenment.

The last sentence, "cuts off all flows" at one level means to cut off all outflows (mental contaminants; Skt. *āsrava*, Ch. *lou* 漏) by means of mental discipline, a method used by beginning practitioners. This is why it can substitute for "[being] unrelated to the conditions of spring." This is control of the mind so that it is not subject to afflictions, and so one "lowers the sluicegate" so that not a drop of outflows can pass through.

However, an alternative interpretation is mentioned in the *Seonmun gangyo jip* where Pu'an Dao glosses it with his verse,

> Heaped up mountains and piled up peaks,
> Each single one entirely a dust mote.
> Should one further try to discuss their profound marvel,
> The ice will melt away and tiles break.

Pu'an seems to give a sense of transcendence, even a breakthrough after accumulating all kinds of practices.

> Even all the real characteristics and lack of characteristics etcetera spoken of by the Buddhas and patriarchs, and all the times when everything is swept away, pertain to this sentence. This is as Changling [Shou] zhuo said, "One realizes the meaning of 'cuts off all flows' with the wisdom (cognition) of the dual elimination that lets go and does not let go, [thereby] perfecting the principle of the Thus Come One's real characteristics and lack of characteristics. This shows that illumination

and function do not [occur] simultaneously when they respond to the opportunity [provided by the teacher]."[302]

Yet, in this last sentence, because the response to the opportunity does not function simultaneously with the illumination of wisdom, it seems to imply that the student's response to the opportunity provided by the master is delayed. A mass of opportunities piles up like mountains; what is required is a discussion or perhaps a dialogue before the breakthrough occurs. The illumination is the understanding that the mountains and dust motes interpenetrate in a vision like that of Huayan theory, whereas the function appears to be the post-illumination practice.

In contrast to this sentence, Pu'an gives the next verse about "according with the waves and following the billows":

Sharply eloquent the question,
High and low sounds, all [the response] not abating.
It is still like responding to an illness with a medicine,
The diagnosis takes place at the bedside (or at each time).[303]

This rather depicts a dialogue, but the student still has not responded correctly, and the sentence still appears before one just as the *huatou* does in intense *kanhua* practice, which is still not a breakthrough.

6. Other Interpretations of the Three sentences of Yunmen

Besides the interpretation by Pu'an, other people, like the scholar-official, poet and bibliophile, Ye Mengde (1077–1148), also made use of and evaluated the so-called "three sentences of Yunmen." Although the aims of poetry and Chan are different, with poetry aiming to aesthetically depict the affective essence of nature and Chan illuminating one's own nature,[304] Ye's understanding of the three sentences is an indication of how they were interpreted by theorists of poetic practice.

> The Chan school states that Yunmen had three kinds of sayings: The first is the sentence, "accord with the waves and follow the billows," which means to accord with beings in response to their capacity [or respond to the opportunities], not regarding the old constants (rules) as my master [no imitation].[305] The second is the sentence, "cuts off all flows," which means to transcend words where emotional consciousness (deluded consciousness) will not reach [the ineffable]. The third is the sentence, "contains and covers the sky and land," which means in [traceless] dissolution they all match, no interval can be observed [perfect union]. There is a sequence in their depth.
>
> I have toyed with this in speaking of Du Fu's poems for students. They also have three kinds of sayings, but their order is not the same [as Yunmen's sentences].
>
> The water-oats adrift upon the waves, sink into the cloud's gloom,
> The dew-cold lotus seed-pod falls into the pale-pink [bloom].
> This is the sentence "contains and covers the sky and land."
> The falling flowers' floating gossamer threads in the calm of the bright sun,
> The cooing pigeons and nursling swallows in the depths of a green spring.
> This is the sentence, "accords with the waves and follows the billows" [timely].
> For a century the land secluded, my brushwood-gate (home) remote,
> In the fifth month the river is deep and the thatched pavilion cold.
>
> This is the sentence, "cuts off all flows" [isolation]. If you understand this, then you will participate together with them.[306]

The sequence adopted by Ye Mengde is the same as that of Pu'an Dao in reverse, and his use of the sentences for a discussion of poetry shows that the influence of the "three sentences" went beyond Chan.

Where Ye Mengde understands "according with the waves and following the billows" as being the teaching and response by students that were not to be constrained by previous examples, Yuanwu says that "if one allows them to see each other, one is distinguishing the level ([quality of the] land, level of understanding) from the shoots, and one knows the person through the words, which is according with the waves and following the billows."[307] This means that it is still at the level of

verbal or intellectual understanding, an indirect way of indicating the basis of enlightenment. Elsewhere, Yuanwu had stated in a sermon,

> If the myriad opportunities do not arrive, the thousands of saints will not lead one. If one cuts off entangling vines (troublesome verbiage/concepts), one will overthrow language complications. If one distinguishes [the quality of the] land based on the shoots, and know people on the basis of their words, one has just fallen to the secondary capability (opportunity). If one is discussing the primal capability (opportunity), actually there is no such thing.[308]

Thus, "according with the waves and following the billows" belongs to the secondary opportunity, one still mired in linguistic afflictions. The primal opportunity, in contrast, is the opportune word or opportunity that directly points to the human mind.

On the other hand, Zhu Xi (1130–1200), the leading Daoxue (orthodox Neo-Confucian) thinker, used the three sentences of Yunmen to elucidate theories in the "Xici zhuan" (Appended Judgements) of the *Yi jing* (*Book of Changes*). When asked about the statements in the "Xici zhuan" that "the well is used to distinguish (judge) righteousness (impartiality)," Zhu Xi cited the adjacent lines, "the well (a hexagram) stays in its place and yet transfers [water beyond itself]" and "the well is the land (site) of power (virtue)"[309] to say that "land is that unmoving land." Then he said,

> The Buddhists have the sentence of "contains and covers the sky and land," the sentence of "accords with the waves and follows the billows," and the sentence of "cuts off all flows." The words of the sage are likewise, as in, "[In] speaking of the distance [of the Changes], it does not end, in speaking of its proximity, it is calm and correct."[310] This is the sentence of "contains and covers the sky and land." It is as in such sentences as "the well is used to distinguish righteousness," which is to speak in terms of according with principle (*daoli*), which is the sentence "accords with the waves and follows the billows." It is as in, "In return (the hexagram), one

sees the mind of heaven and earth"[311] and "the spirit is the marvel that is the myriad things and yet [spirit] is used to speak of it,"[312] which is the sentence "cuts off all flows."[313]

Zhu Xi has followed the order of the sentences as found in the *Jingde chuandeng lu*. Zhu's interpretation provides a glimpse into what was probably the Chan explanation. The first sentence is about the reality, the entire universe where changes operate yet is calm, the universality of the Buddha-nature or dharma-realm or enlightened mind. The second is about function, where that principle is accorded with, as in "following the waves," and the last, "cutting off all flows" is about reality and function, where one returns to the spiritual mind and sees (function) that mind (the reality).

Modern Chinese commentators have concluded that the "contains and covers" sentence refers to the universality of the marvelous principle, the "cuts off all flows" to the complete refutation of worldly knowledge and views, and "accords with the waves" to the provision of the conditions to students in accord with their abilities. Another interpretation is that "covers and contains" refers to the "one mind gateway" (the truth of the mean) of the *Dasheng qixin lun* (*Awakening of Faith*), "cuts off all flows" to its "gateway of true suchness," (truth of emptiness) and "accords with the waves" to its "gateway of rising and ceasing" (provisional truth).[314]

C. Dahui Zonggao's Analysis of the Three Sentences of Linji and Yunmen

Dahui Zonggao, the champion of *kanhua* Chan that uses the method of *huatou*, and whose teachings were introduced to Goryeo Korea by Bojo Jinul and strongly advocated by Hyesim, also wrote an analysis of the three sentences of Linji and Yunmen. This discussion appears in a long "instructions to the assembly" following lengthy and numerous quotes from other Chan masters with Zonggao's brief comments.

This is included in his *Zhengfa yanzang* written after 1141. In this set of instructions, he describes different theories of Chan thought and practice, of which the three sentences are one form. He wrote:

> There is also the type who adopts the theories of the *Lengyan* [*jing*], *Zongjing* [*lu*],[315] and the gathas of Longji[316] [that say] that that which is seen by the eye and heard by the ears are all mind, there being no other dharma. They quote [Tiantai Deshao's gatha],[317] "Passing over Xuanfeng Peak, /[318] It is not the human world. / There is no dharma beyond the mind, / The blue mountains filling the eyes"[319] and the like as proof, thinking that this is the matter that is beneath one's heels[320] and thinking it to be the foundation, and thinking it to be the tightly-bound earth. You must understand this very well. If you understand it in this way, how is that not misrecognizing a thing as being the mind? Since it is your mind, why does one also need to misrecognize it as other?
>
> There is another type who pursues the explanation of the sentences of the three mysteries of Linji and three sentences of Yunmen in sequence. They use each category of the words and sentences of the patriarchal teachers [that are in] the [*Jingde*] *chuandeng* [*lu*] and [*Tiansheng*] *guangdeng* [*lu*]. They take a single dust mote as immediately giving rise to the great earth in its entirety [within it], and the lion on a hair tip manifests billions of lions on hair tips, the entire great earth being the gateway of liberation, and the entire great earth is the single eye of a sramana (monk).[321] If a person recognizes their mind, the great earth has not an inch of land, and all of the great earth of mountains and rivers, light and dark, the material and emptiness, are categories of things in the marvelously bright and true mind, which are allocated to the mystery in the reality and the sentence "contains and covers the sky and the land."
>
> They use words [such as] playing at walking in the footprints of a three-legged donkey,[322] cutting apart a steelyard balance with a saw,[323] the cicada in the fire swallows the great insect (tiger),[324] Mañjuśrī raised the view of the Buddha and the view of the Dharma and was demoted to face the two iron surrounding mountains [of hell],[325] East Mountain travels on water,[326] hid his body in the northern Dipper (Pole Star).[327] None

of these sayings and words, commentaries and explanations, get it. So, I say that this [use of words] is [like] a mosquito on an iron ox, there is nowhere for it to put in its sting.[328] [Words of] this category are called the mystery in the sentence, the sentence that "cuts off all flows."

[There are words] like treading on steelyard weights that are as hard as iron,[329] wearing out straw sandals and running barefoot,[330] when starving eat food, when tired then sleep,[331] mountains are mountains and waters are waters,[332] when you walk just walk, when you sit just sit,[333] a long month is thirty [days], a short month is twenty-nine [days].[334] They take [words] of this category and call them the mystery in the mystery and the sentence "accords with the waves and follows the billows."

Have they not seen the hymn of the Reverend Fenyang, "The matters of the three mysteries and three essentials are difficult to separate. / Obtaining the meaning, forgetting the words, the Way is easy to be familiar with. / One sentence distinct and clear [that] contains the myriad images (phenomena), / [Is] 'on the day of the double ninth, the chrysanthemum flowers are fresh'?" This old fellow has clearly pointed out the bone-marrow of Linji for you. He has returned to explain the sentences in their sequence. "The matters of the three mysteries and three essentials are difficult to separate" is the hymn overall. "Obtaining the meaning, forgetting the words, the Way is easy to be familiar with" is the mystery in the reality. "One sentence distinct and clear [that] contains the myriad images (phenomena)" is the mystery in the sentence. "On the day of the double ninth, the chrysanthemum flowers are fresh" is the mystery in the mystery. This had the bearing of great fame among the previous generations of masters and was the location of truly real enlightenment, and yet if the great Dharma is unclear and one has no reception [of it] from a master, [meaning] that it is invented like this, that will blind the eyes of sentient beings. The remaining group of hawkers (peddlers) do not base themselves in words. I imagine that elder Fenyang would not agree to nod [in agreement] at this. He clearly and distinctly said to you, "The matters of the three mysteries and three essentials are difficult to separate. / Obtaining the meaning, forgetting the words, the Way is easy to be familiar with. / One sentence distinct and clear [that] contains the myriad images (phenomena), / [Is] 'on the day of

> the double ninth, the chrysanthemum flowers are fresh'?" Having spoken in this way, he also added a handle onto the begging bowl.[335] This does not tell you that he [?][336] bore great fame or possessed great eloquence, or had great wisdom. Rather, it was Great Master Bodhidharma who came and made this kind of judgement. It just happened that he was captured and buried alive,[337] which avoided causing the misleading of people, men and women, of one blind person leading a crowd of blind people, and asking about the three sentences they cannot explain them. This is to be the same as Deshan carrying his bowl and Yantou's [comment that Deshan did not know] the final sentence,[338] Nanquan's cutting the cat in half,[339] Baizhang's wild fox,[340] Guizong's cutting the snake,[341] Dasui's burning of the fallow field,[342] Zhaozhou's examination of an old woman and examination of [two] hermits,[343] Muzhou's carrying a plank [that restricted his vision],[344] Minister Chen Cao examines monks,[345] Xuansha's guarantee that elder brother [Lingyun's] understanding was incomplete,[346] Dongshan's saying "To speak is excessive, one can only speak incompletely,"[347] and Bodhidharma's returning west with one sandal.[348] This category [of sentences] is all the final sentence. So then, I draw on Luopu's words, "The final sentence brings one to an obdurate barrier that cuts off the key ferry-crossings, not [allowing] ordinary people and saints to pass through, [but] leaving it up to the empire to rejoice with pleasure. I alone do not consent."[349] I regard this as [you thinking that] I am the Dharma-king, being sovereign in the Dharma. If I allow you students to indulge yourselves completely in miraculous powers and to fully present your techniques (tricks), I would only earnestly detain you and not permit it, thinking it to be an obdurate barrier. Even if you try to raise yourself up to be a monk who lives in the cloisters and privately receive the verbal transmission in [the master's] quarters, people of this type destroy their own proper cause (the Buddha-nature) and rather practice diabolic theories.[350]

Then Zonggao turned his attention to other types of practitioners and their schemes of practice or analysis, such as the five positions of Dongshan, circular diagrams, and types of "final sentences."

In the above quote, the first type of understanding mentioned is

that of nothing-but mind, of mistakenly thinking that the external world is the mind. In other words, Zonggao is saying instead that one only needs to look inward at the mind and there is no need to find the mind via external phenomena.

The next type of Chan master is one who explains the three mysteries of Linji (note, not Linji's three sentences) and three sentences of Yunmen. They use the words and sentences of past masters recorded in the *Jingde chuandeng lu* and *Tiansheng guangdeng lu* as explanations of the mysteries and sentences. These display a Huayan-style doctrine of interpenetration linked to the idea that all external things are actually mental. Zonggao says this level of understanding pertains to Chenggu's "mystery in the reality" and Yunmen's first sentence, "contains and covers the land and sky." This is the level of intellectual understanding.

Such people also use paradoxical and nonsensical language to eliminate such forms of intellectual understanding. This pertains to Chenggu's "mystery in the sentence" and Yunmen's sentence that "cuts off all flows." As Zonggao declared, this still does not get it (enlightenment). Zonggao compared this technique to being like a mosquito on the statue of an ox made of iron that cannot insert its sting anywhere. There is no way to gain access to enlightenment via this technique.

The next level is the use of language, often self-evident common-sense sentences such as "mountains are mountains" and "when starving, eat." Zonggao calls this type of language and technique Chenggu's "mystery in the mystery" and Yunmen's sentence, "accords with the waves and follows the billows."

Zonggao criticized the people, possibly even including Chenggu, for teaching this technique and analysis, by pointing to Fenyang Shanzhao's hymn that said that the three mysteries and three essentials are hard to separate and define, and that after getting the meaning, one should forget the words, which these techniques seem incapable of doing. Zonggao then allocated the subsequent lines of Shanzhao's hymn to Chenggu's mysteries and Yunmen's sentences. He approved of Shanzhao's analysis. However, despite that analysis by Shanzhao being

apposite, Zonggao suggested that the meaning still remains unclear and that if the student has not received this understanding from a master, this analysis will be a mere fabrication and thus blind the students.

Zonggao excoriated other "peddlers" of Chan who do not base themselves on language in their teaching, a method Shanzhao would not have approved. Even Shanzhao's words such as "the chrysanthemum flowers are fresh" are superfluous, and even Bodhidharma was fortunately prevented from talking of the three sentences. The final sentence, which is beyond words, can be epitomized by all kinds of actions that seemingly contradict the vinaya or monastic regulations of behavior, or say that speaking can never be sufficient, are the "final sentences." However, these final sentences are unyielding barriers. If one tries various tricks and techniques to get through these barriers, these remain impassible barriers. Thus, these are the practice of delusions. As a consequence, Zonggao advocated the transcendence of such language (and gesture)-based techniques such as three sentences, advocating *huatou* practice instead.

Zonggao then continued with a dialogue between himself and an imagined questioner. He said,

> Are you saying that the meanings of [what] those people of the past [said] are in the end like this? If it is only like this, then it is very strange, [for this would mean] that they are only the entangling vines (verbiage) of the oral transmission of the mind. Since they are not like this, then ultimately what is the meaning of these people of the past? I (Miaoxi) will give you an explanation (annotation), which also requires the investigation by the various masters. Have you not seen what Fenyang said, "It is before your eyes."[351] As soon as allowed, select it. Therefore, Vimalakīrti said, "Simply remove the illness, but do not remove the Dharma."[352] Also, the *Shoulengyan* [*jing*] said, "You are [still] listening to the Dharma via the mind, but this Dharma is still a condition."[353] Even though the single words and half sentences of past people are favors, they all arrived before having been shat (spoken). Such [words] as the three mysteries and three essentials, the four kinds of selection, and the ten cognitions

> of the identity with the true are also [subject to] this principle (logic).[354] In speaking in this way, I am not criticizing the various masters, but am merely wanting these people here to discern clearly monk and laity.[355]

Zonggao meant that although the words of past masters were not words that entangled one in ignorance but carried the transmission of the mind of enlightenment, they had to be abandoned once one had seen the truth. Language is a condition, an object for the mind, and as such, is still a barrier to enlightenment, and so should be seen as an illness.

Subsequently, Zonggao said one cannot be attached to any words or any Dharma or method, for the acceptance of them leads to a secondary level of understanding. Yet everybody is endowed with the potential, the Buddha-nature, for enlightenment:

> One must not add anything to it; one must not subtract anything from it. When the Buddhas and patriarchs get it, it is called the Dharma-gateway of great liberation. When sentient beings lose it, it is called the afflictions of being troubled by sense-data. However, in getting it, it has never been gotten; in losing it, it has never been lost. Gain and loss rest with the person, not with the Dharma. Therefore, a patriarchal teacher (Sengcan) said, "There is no difficulty in the supreme Way, / Just be averse to making selections. / Simply do not love or hate, / And penetratingly be bright and clear. / If one [makes] the slightest differentiation, / One will be as far apart [from the Way] as heaven and earth. / If one wishes it (the Way) to appear before one, / Do not preserve [the idea of] the compliant and the contrary."[356] If you Chan monks get it in each thought-moment, have you ever understood it by being attached to the meaning? The patriarchal teacher gave it the name of *Xinxin ming* (Inscription on the Mind of Faith), only wanting people to believe that this extensive quiescent and marvelous mind is not obtained from people. Therefore, in it there are the words, "If the One Mind is not born (produced), / The myriad dharmas have no blame [for this]. / If there is no blame (fault), there is no dharma, / And if it does not arise, it is not mind. / If the actor (subject) ceases in accord with sense-objects, / The sense-object will subsequently

> submerge the actor. / The sense-object is a sense-object due to the actor, / The actor is the actor due to the sense-object."[357] It also says, "The reality of the Great Way is broad, / Is not easy and not hard."[358] It again says, "If one grasps for it, one will lose liberation / And will be sure to enter onto a perverse road. / If one releases it, then it is self-so. / Its reality has no departing or remaining."[359] If you only believe in this dharma of the one mind, one cannot adopt and cannot abandon it, so you had better give up one's life to this. If one cannot give up [one's life], it is due to the dullness of your fundamental nature.[360]

Zonggao states that one only needs faith in the one mind, here equivalent to the Buddha-nature, and to allow it to operate naturally. If one grasps for the Buddha-nature or enlightenment, that will guarantee that one will not get it. Therefore, no matter how laudable the various schemes of instruction such as the three sentences and three mysteries are, if one is attached to them or their words, one will fail to be enlightened. One reason for this is because these schemes involve selection, which prevents enlightenment. Another reason is that later interpreters use the words of past masters to explain them, thereby diluting their immediacy.

Yet this does not imply antinomian behavior or the assertion that even evil is the same as good on the basis of non-selection, for that is a denial of the Buddhist doctrine of causation and moral result:

> Such people as these are only playing with the ball of doubt of the karmic consciousness, which means that there is no cause and effect and no recompense in response, nor is there a person and nor is there a Buddha. [They say that] the drinking of alcohol and the eating of meat does not hinder bodhi (enlightenment), stealing and licentious behavior does not prevent prajna. People of such ilk truly are insects in the lion's body, which eat the flesh of the lion's body.[361]

These people are white-anting Buddhism just as worms eat the flesh of the lion from within. Non-selection does not imply immoral conduct.

If it did so, this would undermine the Buddhist theories of causation and karma, which was not the intention of Chan or Zonggao.

Zonggao also attacked the use of *gong'an* or "public cases," like legal precedents. He wrote that

> there is a kind [of person] who deliberates on the public cases of people of the past, which they call the skill of needlework.[362] They also call it junior-level Chan.[363] For example, they deliberate on [the *gong'an*] of the girl coming out of samadhi, saying, "Mañjuśrī is the teacher of the seven [previous] Buddhas, so why can't he get the girl to emerge from samadhi?" "[Because] Mañjuśrī has no connection with the girl." "Wangming was a bodhisattva of the first stage. Why could he get the girl to emerge from samadhi?"[364]

This example is continued on for some lines, and was derived from a passage in a translation by Zhu Fahu (Dharmarakṣa), the *Zhufo yaoji jing* (*Buddhasaṅgīti-sūtra*), in which the spiritually superior Mañjuśrī fails to bring a girl out of a samadhi but the spiritually inferior bodhisattva Wangming was able to do so. It was taken up as a *gong'an* topic in the Song by masters who subscribed to "lettered Chan,"[365] a tendency that Zonggao was opposed to.

The reasons why Zonggao attacked *gong'an* and lettered Chan, as well as the three sentences and three mysteries Chan, is evident towards the end of his instructions to the assembly. As he said,

> There are also those who deliberate saying, "It exists, does not exist, give and take, these are [what] are captured and released." Students who seem [to have] such views and understanding are [as numerous] as hemp and as millet. All of those above theories [I have mentioned] are the entangling vines of [the language of] public pronouncements of the oral transmission of the mind, which are imprinted on woodblocks,[366] and [just] come out of the mold.[367] Not only do they slander themselves, but they also slander those people of the past. This is the conch-shell Chan[368] that students from all over have learnt. Can you seniors have faith in it?

Have you not seen it said, "When there is a favor [from a teacher], there is Dharma. Where there is no Dharma, there is no favor?" Recognize the meaning on the hook, do not mistake if for the first mark on the steelyard balance.[369] Here I [take it to be] sea-clam Chan.[370] If one opens one's mouth, one sees the mind and liver (inner feelings), all five organs, and unusually valuable and strange gems are all in front of one. When one has closed one's mouth, where can one espy that split? It is not forced to be so. The Dharma is intrinsically like this. You seniors should be grudging of your time. Each of you take advantage of your physical power to strongly and fiercely apply the spirit to realize it. Do not love [the fact that] it is strange. Strangeness deceives people. The mixture with poison [of suffering] resides in the mental consciousness. Do not say one will gain strength at another time and in later days. Even when one dies, one can die and not immediately shed [that poison]. I also preach what is it that resists that birth-and-death (samsara). The worldly ignorance and afflictions still have limits. If in one thought-moment one thoroughly recognizes [this], then in itself one is quiescent (nirvana). Evil knowledge and evil views, the afflictions of dharmic sense-data, are limitless and obstruct the eye of the Way and cause your mental consciousness day and night to slander the Buddha, Dharma, and Sangha and create the karma of hell without cease. Even though the cause of good to the contrary invites evil results, the result has a wise and resolute fellow who can thoroughly recognize this and is not troubled by what others do. Have you not seen the words of Great Master Yunmen, "'I bring forth all the land and sky at one time and attach them onto your eye-lashes.' [When] you hear these words, I would hope that you can come forth and briskly slap my face. Just slowly and carefully observe them, as to whether the [land and sky] exist or do not exist, and what is the principle (logic) of this. Even if you are enlightened (clear) about this here, if you join this Chan monk group [of mine], it is likely that your feet will be broken. If you are that person, when you hear me say that at some place there is an elder who has appeared in the world, then it is best you face up and spit your filth into my eyes and ears. If you are not such a [skilled] performer, as soon as you hear a person raise [the topic], then you will receive the

> opportunity (accept that person's words) and be enlightened, [but] that is to have already fallen into the secondary [level of] capability."[371]

Zonggao here is scathing about the use of language in Chan in attempts to capture the transmission of the mind from master to student. When these words are printed, they become fodder for mere imitation, not genuine enlightenment. This use of language, probably including gestures, is slandering oneself and past masters, is a betrayal of oneself, because this language is a misrepresentation of the transmission from mind to mind. Oral pronouncements belong to another, derivative, dimension of experience. Zonggao calls this "conch-shell Chan" because this Chan trumpets the views of the teacher. Zonggao recommends instead that one recognizes the meaning of the opportunity on the hook (*gou*) provided by the favor of the teacher, and not the words, which should not be mistaken as being a basis or standard by which one makes a judgement. The hook is a skillful means, not the truth.

Zonggao also calls the apprehension of the bait on the hook as being the truth to be "sea-clam Chan." The sea-clam is a white-shelled clam with purple lips found in the southern seas. It sometimes produces pearls. This type of Chan-person opens their mouth and speaks to reveal the pearl of the Buddha-nature within, but as soon as they close their mouth it is no longer visible. This means that this language is ultimately pointless.

Rather, Zonggao advocates a fierce determination to realize enlightenment. Strange language and actions do not indicate enlightenment, they are diversions from enlightenment. Similarly, attempts at intellectual comprehension miss the point. It is notable that Zonggao quotes Yunmen as his conclusion. Yunmen said that if a student thinks that he, Yunmen, or another master, is preaching the truth, then that is simply an acceptance of the words of Yunmen or that master, which is not enlightenment, for it is not immediate, but a derivative reaction to what Yunmen or that master had realized for themselves and had enunciated.

Why Hyesim Wrote the *Seonmun gangyo jip* and His Arguments Therein

Given that the three sentences of Linji and Yunmen are language, and that Zonggao condemned such language, including the three mysteries of Chenggu and so on, and that Hyesim championed the *huatou* method of Zonggao, the question then is why did Hyesim write at length on these topics in the *Seonmun gangyo jip* when Zonggao had already done so?

A. Bojo Jinul

Bojo Jinul, the teacher of Hyesim, accepted Chenggu's interpretation of the three mysteries as sequential stages, but rejected Chenggu's relevance to the teachings of Linji. Yet he also linked the three mysteries to the practice of *ganhwa* as taught by Zonggao, although rather ambiguously, offering three different configurations for the relations of the three mysteries and *ganhwa* practice in three different texts.[372]

The first answer to the above question as to why Hyesim wrote the *Seonmun gangyo jip* is that Hyesim's master, Jinul, had used the three mysteries of Chenggu and Zonggao's *huatou* methods in two posthumous works "discovered" by Hyesim among Jinul's effects after Jinul died in 1210. These works were the *Wondon seongbullon* (Treatise on the Perfect and All-at-once Becoming Buddha) published by Hyesim in 1215,[373] and the *Ganhwa gyeoruiron* (Treatise on Resolving Doubts about Observing the Point of the Story), also discovered and published in 1215.[374] Although Jinul was aware of the Yunmen tradition, such as the sentences of Pu'an Dao[375] and the first gate of mystery,[376] he also quoted Zonggao's criticism of Yunmen Wenyan.[377] Jinul was a staunch supporter of the Linji tradition, even though he used Chenggu's version of the three mysteries despite Chenggu being a member of the Yunmen lineage.[378] Jinul also seems to have been attempting to create a compromise between the three sentences pedagogy and the *huatou* of Zonngao who had criticized the use of three sentences and the like.

Jinul adopted the mystery in the reality, the mystery in the sentence, and the mystery in the mystery analysis of a progression from theoretical understanding to enlightenment from Chenggu. He wrote in *Wondon seongbullon*,

> It is also said, "The Buddha's realization is apart from words." From this we know that the gateway of Seon is a transmission that is free from conceptualizations, which is the state of the dharma-realm that is realized all-at-once. It definitely does not [belong] in the all-at-once teaching [for Seon] does not preach the characteristics of the dharmas but only sees the true nature, a single conceptualization not being produced, which is called being Buddha. How do we know that this is so? Seon has the gateways of the three mysteries. One is the mystery in the reality, the second is the mystery in the sentence, and the third is the mystery in the mystery.
>
> The first, the gateway of the mystery in the reality quotes [statements] such as "The boundless lands and realms are not separated one from the other by the tip of a hair, the ten time periods from past to present are from start to finish not apart from the present thought-moment [of conceptualization]" and so on. This is the Dharma gateway of the non-obstruction between phenomena. It is used as the gateway of the initial opportunity of access to enlightenment. This also [belongs] in the verbal teachings, having yet to forget the element of [intellectual] understanding.
>
> Therefore, one uses the mystery in the sentence, which are verbal sentences that lack traces, are every-day [words], are unrestrained,[379] and cause one to refute grasping and all-at-once forget the intellectual understanding of the Buddha-dharma. But this also has unrestrained knowledge and views, and unrestrained verbal sentences.
>
> Therefore, one uses the mystery in the mystery, which are pauses, silences, striking with the staff and shouting that are used as refinements [in training]. It is at this time that one all-at-once forgets the preceding second mysterious gateway of unrestrained knowledge and views.[380]

This first mystery describes the initial intellectual understanding such as the Huayan vision of the unobstructed interpenetration of all phenomena, or the principles of nothing-but mind or nothing-but consciousness (Yogācāra doctrine).[381] The second mystery uses paradoxical or seemingly meaningless words to clear away constraining conceptualizations and attachments. The final mystery uses non-linguistic expressions and is clearly superior to the second mystery. It brings enlightenment. Despite adopting Chenggu's scheme, in a note Jinul (or Hyesim?) stated that these three mysteries were not Linji's original intent, but those of Chenggu.[382] Moreover, there is no explicit connection here of the three mysteries with the practice of *huatou* (Kr. *hwadu*) 話頭 (Kr. *ganhwa* 看話).[383]

In the *Ganhwa gyeoruiron* the three mysteries only remove conceptualization and do not bring the student to enlightenment.[384] People who are thus versed in Buddhist theory, still have not been liberated from views,[385] for the doctrinal language is a dead language, ineffective sentences (*sagu* 死句), even though in Seon this is the perfect and all-at-once faith and understanding.[386] To transcend this mystery in the reality, the student needs to be lead to the Buddha-nature, one's fundamental endowment, by eliminating such conceptualizations. This access via the mystery in the sentence was to be achieved in Chenggu's system via a short-cut, *hwadu* or "points of the story" such as Zhaozhou's "cypress tree in front of the courtyard" and Shouchu's "three catties of flax."[387] These short-cuts were meant to be vivifying sentences (*saenggu* 生句), "tasteless words" that avoided conceptualization.[388] However, even that is insufficient, for the student in the level of the second mystery still has not lost "the language of the unrestrained knowledge and views" and has not obtained mastery in the real world. Thus, the mystery in the mystery was established and avoided language altogether by using silences, blows of the staff, all actions that eliminated such "unrestrained knowledge and views."[389]

Furthermore, Jinul was aware of criticisms of the three mysteries by Juefan Huihong and Chenggu that from the viewpoint of the first truth of former patriarchs, this still did not get it. These heights are still only

temporary rest-stops on the path to enlightenment, are only a means to counter illnesses or defects. This is the reason why Pu'an Dao established his separate sentence beyond the three sentences, "As the said person has proclaimed, / 'How can the three sentences contain it?'/ If there is the question, 'What's the matter [with them]?'/ [The answer is] 'It's Nanyue and Tiantai.'" In other words, these are tasteless expressions, which in the three sentences are words or *hwadu* to counter defects, but outside of the three sentences they present a complete expression of this matter or *hwadu* of enlightenment. Yunmen did both as the occasion demanded, but this difference in use tends to confuse practitioners. Therefore, Zonggao changed the practice of *hwadu* by always bringing the doubted *hwadu* to constant attention, a *hwadu* devoid of clues or of reason. It was this practice that Jinul championed.[390] In other words, in the *Ganhwa gyeoruiron*, Jinul advocated abandoning the three mysteries and adopting the "short-cut" approach of Zonggao's *kanhua*, a path to enlightenment apart from the three mysteries.[391]

Even more confusingly, Jinul had a third position, which was published in his lifetime in 1209. This was at the end of the *Beopjip byeolhaengnok jeoryo byeongip sagi* (Excerpts from the Dharma Collection and Special Practice Record with Personal Notes), a long text. This integrated Zonggao's *kanhua* practice into the three mysteries, with *kanhua* eliminating intellectual views of the Buddha-dharma at the stage of the mystery in the sentence, but is still not authentic enlightenment. The mystery in the reality eliminates such ordinary defilements as anger and joy or self and others, but despite that intellectual grasp of reality it is insufficient because there are still sense-objects outside of the mind. The mystery in the mystery is a path out of both previous mysteries, arising naturally, an enlightenment without effort.[392] Jinul then cautions that "one must not use the three sentences and three mysteries to chaotically probe and give rise to contentious discussions."[393]

Jinul thus succeeded to the debates within Chan over the three sentences and three mysteries, and he used them in his *Beopjip byeolhaengnok jeoryo byeongip sagi* to provide "a scheme for incorporating

ganhwa (observing the *hwadu*) into his more conventional outline of soteriological development that derived from Zongmi and the Heze school."[394] However, Jinul did not deal with the three essentials, or with Yunmen's five phrases, nor did he mention the actual sentences attributed to Linji such as "the seal lifted." Either Jinul assumed that his potential readers would be familiar with these sentences or he intended to instruct his students about them but died before he could do so.

B. Hyesim

Certainly, given the contradictions and variations in Jinul's three schemes concerning the three mysteries, Hyesim appears to have felt a need to elaborate on Jinul's ideas about the *hwadu*, provide comments on both traditions of the three sentences by quoting the sentences and their variations, and to extend the discussion to the three essentials and to the Yunmen tradition. Certainly, Hyesim continued one strand of Zonggao's thought about practice in his *Seonmun gangyo jip*. First, Hyesim discussed the sentences of the Linji lineage and the sentences of the Yunmen lineage because Zonggao was likewise a member of the Linji lineage who wished to give it a firm foundation,[395] and at the same time was an admirer of Yunmen Wenyan, even living for a time in the monastery founded by Yunmen, Yunju Monastery.[396] Zonggao frequently used Yunmen's "dried turd" (or "dried shit-scraper") as a *huatou*.[397] Moreover, at least in Zonggao's *Dahui shu*, letters meant more for the instruction of laypeople than monastics, Yunmen Wenyan is apparently more important than Linji Yixuan. Wenyan is quoted or mentioned seven times,[398] Linji is mentioned only twice.[399] The *Seonmun gangyo jip* is a specialist text of Seon pedagogy that was addressed to the monastics of the Seon Order. Its origins are traceable to both Linji Yixuan and Yunmen Wenyan, but Yunmen appears to be more authoritative because the sections of Yunmen come at the end of the collection. The *Seonmun gangyo jip* should be compared not with the *Dahui shu*, but to Zonggao's other works, such as the last essay

in the *Zhengfa yanzang* translated in part above, and to several of the "instructions to the assembly" and "universal sermons" (*pushuo*) found in his *yulu* (recorded sayings). These sermons, addressed primarily to the monkhood, mention the three sentences and three mysteries.

For example, in one "instruction to the assembly," Zonggao said, "The master (Shimen Yunzong, 965–1032) said, 'One must be such a person to extensively expound the three mysteries and three essentials to support and establish the correct truth of Linji.' Even though that is so, I (Yunmen) am not [such a person]."[400] In another instruction, Zonggao opened his sermon with the words, "The gateway of the three mysteries is present in one sentence. One gateway of the mystery has the path of the three essentials. 'The brat Linji only had one eye.' Coming from all directions, he only struck in the middle."[401] These references appear to be critical of Linji's "three mysteries and three essentials." The reason for this is that they are a form of selection, even attachment. In the above "instruction to the assembly," Zonggao cited a favorite verse from the *Xinxin ming*, "There is no difficulty in [reaching] the supreme Way, / Just be averse to making selections."[402]

Furthermore, in an instruction to the assembly on the occasion of the lustration of a statue of the Buddha, where Zonggao begins with the statement that "the final sentence, before the sound is revealed nakedly, covers heaven, covers earth, covers sound, and covers material,"[403] the problem lies with the selection and adoption of knowledge and views about the buddha:

> Are not the opening up of knowledge and views to show the Buddha or knowledge and views to be enlightened to the Buddha, or knowledge and views to access the Buddha, [still] knowledge and views? If one discusses it in this way, not only does one slander that elder Śākya, one also betrays Great Master Yunmen. Reaching this [understanding], if one knows Yunmen's point, that is knowing one's own point. … The master (Wuzu Fayan) said, "These three turning words at one turn are provided with the three mysteries and three essentials, the four selections and four hosts and guests [of Linji], the five positions of Dongshan, and the three sentences

> of Yunmen." There are a hundred thousand Dharma-gateways with limitless marvelous meanings. If you select [one], I will allow that you possess the singular eye.[404]

The point is that intellectual knowledge and views undermine the ability to achieve enlightenment, but if one can select and master the three mysteries and essentials of Linji or the three sentences of Yunmen, one will have the eye of appreciation that sees enlightenment. Here, Zonggao approves the methods advanced under the names of Linji and Yunmen.

In yet another "instruction to the assembly," in which Zonggao discusses a peculiar dream about enlightenment that he had had the previous night, he denies that Chan is involved with language:

> As for Chan, Chan does not use thought to ponder. It is not related to letters and language. If one reveres it, it spreads to the heights. If one penetrates it (studies it intensely), it spreads into solidity. Yantou pared it away, saying, "This sentence is not a sentence." Linji used it, saying, "[There are] three essentials and three mysteries."[405]

This passage alludes to differences among Chan masters towards the use of "sentences" and to the concomitant use of language, without necessarily implying that one is ensnared by language.

Yantou was a favorite of Zonggao, who mentioned him fourteen times in his *Dahui Pujue Chanshi yulu* and three times in his *Zhengfa yanzang*. He was also often a topic for Yuanwu Keqin, Zonggao's teacher. Keqin mentioned Yantou seven times in his *Yuanwu Foguo Chanshi yulu* and nine times in his *Biyan lu*. Many other of Zonggao's near contemporaries, such as Juefan Huihong, also mentioned Yantou. One reason for this was the story in case 32 of the *Biyan lu* about Yantou, Xuefeng, and Qinshan travelling to see Linji, but meeting Elder Ding, one of Linji's enlightened students, learnt that Linji had died. They questioned Elder Ding about Linji's instructions. Elder Ding told them about Linji's teaching concerning the "true man of no

rank" in the carnal body, and of a monk who asked about this "true man of no rank," when challenged by Linji to speak, hesitated. Linji shoved him away and said, "A true man of no rank. What a dried turd!" When Yantou heard this, he stuck out his tongue unconsciously, was overawed.[406] Zonggao quotes this story exactly in his *Zhengfa yanzang*,[407] meaning it had some significance for him. It was probably recognition of Linji's capability, and the words "stuck out his tongue unconsciously" are those used of Huangbo when he heard Baizhang's report that Mazu's shout had deafened Baizhang for three days. This is suggestive of great function.[408]

Another reason for relying on Yantou's words appear in a reference by Foyan Qingyuan (1067–1120), where Foyan is discussing what is meant by "a clear eyed fellow, who has no pitfalls (conventions)." He said,

> The reason why one never gets (discovers, meets with, is enlightened to) it is because one's eye is not clear. If one's eyes are clear, one instead gets it. Therefore, it is said that it is difficult to attain a clear-eyed person. As soon as one says he is like this, then that is a pitfall (convention). If he is a clear-eyed person, then he is not like this.[409] Have you not seen the words of Deshan? "Tonight I will not answer questions. Anyone who asks a question will be struck with thirty blows. If one is not a clear-eyed fellow, how can you get it?" As soon as you do not get it, then you have fallen into thinking, which is the formation of signs (visual traces of things). Therefore, in the whole of Deshan's lifetime, only one [student], Yantou, got it. Therefore, it is said, "One must be a clear-eyed fellow."[410]

The *Rentian yanmu* lists three sentences by Yantou analyzed in a formal sermon which gives the context as follows:

> In general, the preaching of the [doctrinal] teachings give issue to three sentences from out of the lack of desire, but that is only theory. [The three sentences are, (1)], "clenching onto departing and clenching onto staying,[411] (2) desiring to depart but not departing, desiring to stay but

> not staying, (3) at times solely not departing and at times solely not staying." [These three sentences] are all ignorant of location (context). A clear-eyed fellow has no pitfalls (conventions).[412] Suddenly, if one is in a debate [that follows conventions of argument], each [debater] must clench onto a technique [like] a pig-hunting dog.[413] [In this case], if you are yet to discern or yet to be clear about it, still one is likely to get seventy or eighty percent of it and can access it and act on it. If up till then one's eyes have been full of blurred vision, do not confusedly present oneself as a vessel of stupidity, [or I might] mistakenly belt you into submission.[414] Do not say you will not speak.[415]

In other words, the three sentences, possibly including those by Linji, are products of doctrinal teachings and are merely theory, not taking into account the context in which students (and their teachers) happen to be located. If one participates in discussion of such three sentences, one will necessarily be drowned in conventions as if one is in a debate, which has rules and conventions. Although it is unclear, Yantou seems to be suggesting that one grasp onto something like a *huatou*, fastening onto it like a pig-hunting dog, and one will have a high chance of understanding it. However, one should not respond if one has only a hazy idea about it, for one will appear to be stupid. Yantou is thus proposing a form of exchange or dialogue.

Hints of what Yantou intended, and what Zonggao understood Yantou as saying, are found in the *Zutang ji* entry on Yantou. In it, Yantou commented on his master Deshan's statement that "My lineage (truth) has no language and sentences, so actually there is not a Dharma to give people." Hearing this, Yantou said, "That old fellow Deshan has a backbone that cannot be broken. Even though this is the case, he has still not quite got it with regard to preaching the [doctrinal teachings]." When asked by Baofu about "what verbal teachings that Yantou had that were superior to those of Deshan," Changqing quoted Yantou as instructing his assembly,

> A person who gets the meaning like this will himself be able to make a

> livelihood. All of his activities are cautious and in awe, and he is always poised and content. He transmits [this] to people he comes into contact with, the meaning being in the transmission. If one stays, pare away the staying. If one departs, pare away the departing. One should comprehend the state of desiring to depart but not departing and desiring to stay and not staying. One does not grasp for things, one does not rely on things, and one [should] not be the same as a block-headed person, who firmly holds onto things and cannot transmit, just like a dead person holding on to a jade piece, squeezing the jade. Even though it can be transmitted [to him], it will take donkey years (forever), so what use is it? … It is like practicing archery, after long [practice] one will hit the target.[416]

This passage not only elaborates on Yantou's three sentences, or at least is the source for them, but also coincides with Zonggao's understanding of Yantou, of his "paring away" of the sentences and linking them to doctrinal teachings. One cannot fasten onto a sentence or any position, for that will make you obtuse and unable to transmit the true mind or opportunity or to receive that transmission.

In this vein, Zonggao quoted Yantou in a letter to a layman, after repeating the metaphor of the student of archery and warning against the misunderstanding of Bodhidharma's "a mind like a wall" by making the mind into an obstinate ignorance, and adding the Sixth Patriarch's caution that "if one misapprehends this, how can one ever understand [that this is] an expedient means?" Yantou said, "As soon as one is like this, then one is not like this. The sentence of affirmation is also to be pared away; the sentence of negation is likewise to be pared away." Zonggao then said, "This then is the appearance (model) of the external halting of the sense-objects and internally the mind without emissions (agitation) (the mind like a wall). Even when one is yet unable to cut it off with a crack or smash it explosively, one will still not be turned around by language."[417] This means that one must remove the alternatives of affirmation and negation, like the rejection of the tetralemma. Each of these alternatives is a form of obstinate ignorance, a dullness of the mind in which nothing is perceived.

Even Bodhidharma's "mind like a wall" is a skillful means; it must not become an object of attachment. Once one understands that these are just skillful means, all these sentences or propositions will no longer dominate one, and language will not deflect from one's course, despite one not yet being enlightened.

Yantou is also quoted by Zonggao in another letter to a layperson, which defines what a proper or correct sentence is:

> Yantou said, "The rejection of things is superior; the pursuit of things is inferior." He also said, "The overall guiding truth is that one must recognize the sentence.[418] What is the sentence?[419] When one does not think at all, that is called the correct sentence. It is also called … and also called 'when it is like this.' One takes the time when it is like this, and equally refutes all right and wrong (affirmation and negation). As soon as one is like this, one is not like this. The sentence of affirmation is also to be pared away, and the sentence of negation is likewise to be pared away. It is just like a ball of flame; if one touches it one is burned, there is nowhere one approaches it."[420]

Zonggao also quotes a more detailed version of this passage in his *Zhengfa yanzang*.[421] There Yantou says that "if one does not recognize the sentence, it will be difficult to understand via the conversation (or story, the *hua* of *huatou*)." The topic here is the use of language and thought, the removal of logical propositions or alternatives, and of treating the subjects of these as things, as entities or objects. As the *Shoulengyan jing* says, "From time without beginning, all sentient beings have confused their self with a thing (object), losing their inherent mind and being turned around (controlled) by things."[422] Therefore, the superior method is to remove the concept of "things," while the pursuit of things can only deepen the delusion. As Yantou says, "If the slightest thought instantly arises, one has already fallen into the level of the wilderness (verbal and intellectual understanding). If one is a biting pig-dog with fiery red eyes, and if a person asks 'What is Chan?' say to him, 'Clench your arsehole shut.'"[423] If one tries to

eliminate each thought or each sentence one after the other, one appears to be doomed to an infinite regression. Hence, he says after speaking about refuting affirmation and negation, "If one is like this, then one is not like this, and that rolls on with a rumble. If one can't see past this, one will be stared at angrily by people, just like killing an undead sheep."[424] However, the paring away of sentences of affirmation and negation "naturally roll on with a rumble, and naturally what appears before one's eyes is revealed vividly and one is fully sated (enlightened), and one will be unable to remove [things] and unable to clench onto [things]."[425]

The problem then seems to lie with attachment to sentences or propositions. It is unclear as to whether Yantou advocated removing each of the sentences one by one, or all at once, and whether language assisted one in this task. The general impression given is that Yantou was hostile to the use of sentences, for they were products of doctrinal teachings and the lack of desire, which, while seemingly positive, actually were an obstacle to the intensive practice that Zonggao and Hyesim advocated. The language of the sentences diverted many students from their intended meaning.

Hyesim was very much aware of Yantou's teachings, for in the *Seonmun yeomsong jip*, Hyesim dealt with fourteen of Yantou's cases,[426] and Yantou is mentioned in Hyesim's *eorok*.[427] Hyesim loosely linked Yantou's actions and sayings to *huatou* (Kr. *hwadu*) in the incidents he quoted. For example, in a story of Yantou, Xuefeng, and Qinshan travelling past a tea shop in Jiangxi, and Qinshan saying he did not feel up to drinking tea, with Yantou agreeing, Qinshan said, "These two fellows do not even know the point of the story (*huatou*)." In his comments, Gagun said, "Although this story has many sections, essentially there are no more than two cases (*gongan*)."[428]

In another case, Yantou responded to Dongshan by saying, "At that time I would raise one hand and lower my other hand." Layman Benran[429] took up the case, pairing it with Linji's "three mysteries and three essentials." He said, "Linji said, 'There are sure to be three mysteries and three essentials in one sentence.' Now say,

what is Yantou's one hand raised and one hand lowered? Do you understand?"[430] Even though Zonggao had said that Yantou's words had an escape route from the trap, "If you come to examine it in detail, it still lacks enlightenment."[431] Gagun commented, "Benran's 'a blade that kills people, a sword that vivifies people' is not a sentence. How can 'one hand raised and one hand lowered' be two states (cases)? There are three mysteries and three essentials in one sentence, which can be known from this. Even though it is like this, still it is a second moon, so one should know that there is room for improvement."[432] In other words, Yantou's method could provide an escape from words and antitheses, but still did not bring enlightenment. His words are not alternatives, and while they contain Linji's three mysteries and three essentials, they are still not the reality, being like a moon reflected in water. This is probably why Yantou said one must pare away the three sentences.

Yet again, Hyesim quoted another case, in which Yantou told a monk to say to Xuefeng, "In recent days, Yantou on the edge of the lake only uses three pennies to marry a wife."[433] Gagun commented that "the lake is the sea of birth-and-death, the three pennies are the Dharma-gateways of the three sentences, and a wife is great compassion."[434] That is, Yantou provided opportunities to students via three sentences as a kindness to help them rescue themselves from samsara. This does not mean that the sentences alone provided enlightenment.

From the above evidence, it is clear that Hyesim shared Zonggao's understanding of Yantou's position that while the three sentences are useful skillful means, they still do not bring one to full enlightenment. They are a favor from the teacher, and nothing more. They, moreover, contain pitfalls, for if one becomes hung up on the language, one will not get their meaning, and fall to the level of intellectual understanding, which is a hindrance to achieving enlightenment. Therefore, while the three sentences of Linji (and Yunmen) can be useful if applied appropriately, they still need to be pared away before enlightenment can occur. For this reason, the three sentences of Linji and Yunmen required caution and analysis, and not just simple acceptance.

Zonggao also made a detailed analysis of other elements in

the "three sentences" tradition of the Linji lineage. This was in a "universal sermon" requested by the Great Master Dingguang[435] about the question of the alternatives of "if a single dharma exists, Vairocana falls to be an ordinary person; if the myriad dharmas do not exist, Samantabhadra will lose his realm." Dingguang asked for a "single sentence without bias that will benefit sentient beings." After exhausting a tetralemma style of *reductio ad absurdum*, and returning to the initial question, Zonggao said,

> Yunmen (I) replied to her (the questioner) by saying, "Shedding its shell, the black turtle flies up to heaven.[436] How do you people clearly distinguish them? Are they existent or are they non-existent? Are they empty or are they actual? Try to come forth and attempt to speak. If they are non-existent, then also quote some entangling vines. For this reason, a former saint said, 'At times, I first illuminate and later function; at times, I first function and later illuminate. At times, I illuminate and function simultaneously; at times, I illuminate and function not simultaneously.'[437] If one should first illuminate and later function, one will blind the eyes of all people. If one first functions and later illuminates, then one will open the eyes of all people. If one should illuminate and function simultaneously, then one will half blind and half open [their eyes]. If one should illuminate and function not simultaneously, then one will totally open and totally blind [their eyes]. These four models are language. One [model] has the guest but no host. One [model] has a host and no guest. One [model] has neither guest nor host. One [model] totally possesses guest and host. Should there be in this assembly now a fellow who is not deceived by people, let him come forward and speak about what the location is here. [Whether one] says it exists or says it does not exist, says that it is empty or is actual, says it is illumination or says it is function, says it is guest or says it is host, grasping and oppressing the feelings of those before one,[438] I will drag you under the meditation bench and wildly bludgeon you once, [for] I cannot even be surprised by him. Is there such a person like this? If there is not, the ordinary (lesser) view (ability)[439] is in my (Yunmen) hands to allow [the student to] act or to restrain [the

> student's views]. [Whether] one says that it exists or says it does not exist, say it is empty or say that it is actual, say that it is illumination or say that it is function, say it is guest or say it is the host, all of these are due to [this] here. Say right now, is it better to allow [the students to] act or is it better to restrain [them]?" After a pause, [Zonggao] said, "Opening people's eyes and blinding people's eyes, one hand pushing and one hand pulling; [these] are not the three essentials and three mysteries, nor the four selections [of Linji]. Ultimately, what are they?" He raised his whisk and said, "Xuefeng rolled balls and Muzhou carried a plank."[440]

As Zonggao's following comments about coming to consult or participate in Chan show, this passage is about the relationship of the master and the student. The two aspects of illuminating and functioning relate to the actions of the master, which are found in language, and each of the four timing combinations of illuminating and functioning have different consequences for the students. These combinations are paired with the guest (the student) and the host (the master). The problem becomes one of context (the present "location" here), all being "due to this here." Yet in the end, Zonggao denies that the outcomes for the students (opening eyes or blinding eyes) and the actions of the master (allowing the student to act or restraining the student's actions) are not the "three essentials and three mysteries." His analysis seems contradictory or at best paradoxical.

Zonggao thus provided much material on the Linji tradition of the three sentences, and much less on the Yunmen three sentences, but it was scattered over various texts and was not systematic, leading to apparent contradictions and possible confusion. Moreover, while Zonggao seems to have approved of Yunmen Wenyan's ideas, he did not analyze the three sentences of the Yunmen lineage in great detail. However, he did use the ideas of Yantou, a lineal "uncle" of Yunmen Wenyan, to pursue some of his goals.

Therefore, it is likely that Hyesim wrote the *Seonmun gangyo jip* to provide a more systematic analysis of the three sentences of both the Linji and Yunmen traditions. He was, in effect, extending

Zonggao's analysis and making up for what he probably saw as some of the deficiencies in Zonggao's accounts, which were scattered and often unsystematic. Moreover, the topic of the three sentences was more relevant to monastics than to laypeople, and consequently could be more technical than the letters Zonggao addressed to laypeople, which concentrated on the topic of the *huatou*, and ignored other topics concerning the relationship of language and propositions to the pedagogy of enlightenment.

Hyesim's Analysis of the Three Sentences in the *Seonmun gangyo jip*

What follows is this translator's paraphrased understanding of Hyesim's text, and as such is an intellectual, not an enlightened, understanding. Readers who wish to analyze the text without this intermediary of a paraphrase, should skip this section and proceed directly to read the translation. However, because of the terse and symbolic language and the frequently unstated assumptions or unspecified sources, a paraphrase should be useful for most readers. Another analysis of the Linji part of the text has been made by Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," pp. 117–130, stating that it looked at "Linji's teaching as a whole and developed into an integrated theory of language regarding human experience of reality" (p. 117). This approach is more about the relation of styles of rhetoric to levels of experience of reality (p. 95), whereas here I concentrate more on the relationship between the teacher and the student.

The first chapter, that of the "Chapter of the Three Saints," deals with the three sentences and mysteries of the Linji tradition in terms of whether the sentences are merely language and thus description, and the mysteries being the described and thus the meaning. This proposition is denied because understanding the first sentence, for example, enables one to be a teacher even of buddhas, so this means that the sentence is not mere description. The evidence cited for this was Zonggao's *Zongmen wuku*. Yet the sentences and the mysteries are asserted to be very different.

Following this, there is an analysis of the first two sentences and the mysteries within them. The first sentence of Linji is the one in which the image of the seal appears, and here it is interpreted as being the seal of the transmission from mind to mind brought from India by Bodhidharma and which is a defining symbol of the Chan lineage. It is the seal of the three essentials, which are patterns on this textless seal. Yet it is a spoken seal, one of direct confrontation of master and student.

In China, this seal was transmitted for six generations, from Bodhidharma to Huineng, and yet the first master after them to personally present this seal was Mazu, a founding ancestor for the Linji lineage. This was despite the fact that Mazu historically did not receive the seal from Huineng. In Chan legend, Mazu's teacher was Nanyue Huairang, who was supposedly a student under Huineng. Perhaps the nomination of Mazu as the first post-patriarch teacher to transmit this mind-seal was an indication that Mazu had initiated a new phase in Chan history.

Mazu transmitted this seal by pinching Baizhang's nose, questioning, and shouting, which lead to Baizhang being enlightened. This was a textless seal, a transmission from mind to mind. Then Hyesim also introduces several other instances of transmission to which the first sentence of Linji had been applied. No doctrinal description was involved, only poetical and apparently unconnected expressions.

The question then arose about the contents of the sentence, the mysteries and the essentials, their relationship, and whether the relationship was a matter of relative depth. However, as the first sentence is textless and therefore cannot be described, this relationship could not be one of depth. Yet when the mystery is considered an attack (the halberd or dagger) and the essential is considered a defense (armor or shield), as if the two are in a battle with each other, when the seal is just lifted (as with the image of the first sentence), there is not yet a difference of host and guest, and presumably no difference of attacker or defender. The depth (or lack thereof) can be gauged from this.

The question then arises as to why, if the sentence contains both

mysteries and essentials, is it only called the seal of the three essentials and not the seal of mysteries? The response is that the essentials are guides to the mysteries, and so while both essentials and mysteries are present, there is no need to mention the mysteries. It seems that the first sentence provides neither the attack nor the defense, only the seal of the three essentials.

Since the first sentence is said to have neither the attack nor the defense, the question is asked if the opportunity, namely the trigger that fires off the bolt from the crossbow, is present in the first sentence. The answer is that it is present to some extent, but that it is rare for a student to encounter a master who can provide that opportunity, and even then, the student must be able to recognize that master. Therefore, the chance of the student taking that opportunity is extremely rare, and so most students are left mired at the level of intellectual understanding.

It is the second sentence that has both the dagger and the armor. This follows on from the analysis of the first sentence. In it there is a function, which means that both the dagger and the armor are provided, and so in a sense there is a distinction of master and student, and an interaction (function) between them. In it, the first mystery is the entire opportunity, which is like the Huayan-style mutual interaction of Indra's net, where each jewel illuminates every other jewel. This is compared to the first sentence of the Yunmen tradition. The opportunity illuminates all. The second mystery is the function of the marvelous that responds appropriately, with the master providing the appropriate sentence or opportunity. The third mystery is where both opportunity and function are provided and there is no longer a division of subject and object.

The "Conversation of Two Worthies" asks whether the sentences, mysteries, and essentials are the same or different or neither the same nor different. The mundane definition of sentence is verbal description, of mystery is the hidden and covert, and of essential is reduction. The essential does not reside in the plurality. The mysteries and the essentials are in the sentence, the provisional and the real are in the mystery, and illumination and function are in the essentials. These must not be

confused with each other, for each has its appropriate location.

Reiterating what was written in the "Chapter of the Three Saints," the first sentence is called the mind-seal of the patriarchs. The text of this textless seal are the three essentials. But if the seal is textless, how can it be a seal? While it leaves no traces when pressed onto empty space, the three essentials should be discerned in that which has no name or category, the example of which is a shout, which illuminates, functions, and illuminates and functions, as these three essentials do. Furthermore, there are four alternatives of illumination and function determined either in their sequence, simultaneity or non-simultaneity.

Chongzhai Hui is then quoted to indicate what the three essentials are. The first is great opportunity or trigger that responds perfectly; the second is the great function that demonstrates completely; and the third is the equal application of the opportunity and function, which means to illuminate and function simultaneously.

This in turn leads to the question of what opportunity or *gi* is. It is defined as a great opportunity when it is not touched. In other words, it is like a potential, as when a crossbow has a potential of power created by pulling back the bowstring and holding it in place with the trigger mechanism (*gi*). When the trigger is touched, the potential is released as a function. The arrow flies off and the potential is exhausted. In the same way, the student has an ability or potential for enlightenment, which can be triggered by the master providing an opportunity (*tugi*) such as a *hwadu*, but of course, the student has to take the opportunity. This perfect response by the student triggers the great function. This great function cuts through, is enlightenment.

It is claimed that if one understands one essential, whether opportunity, or function, or both together, one will transcend the three mysteries and the three sentences. Historical (or legendary) examples of this are the experiences of Mazu's shout. Baizhang, who had asked Mazu about whether the moving of a whisk was identical with function or separate from function, was shouted at mightily by Mazu, whereupon Baizhang was greatly enlightened. It is stated here that Baizhang had the great opportunity. Huangbo heard Baizhang talk about his experience,

and was apparently enlightened by this. It is said Huangbo attained the great function. While it is unclear what the difference was between Baizhang's and Huangbo's experience of Mazu's shout beyond the fact that Baizhang's experience was immediate and Huangbo's was second-hand, the point is that one only needs to attain one of the essentials. Baizhang saw the great potential; Huangbo recognized the great function of the shout as it was manifested in Baizhang. This is proof of what Linji was saying about the first sentence. Thus, this opportunity gives one access to an enlightenment and understanding that precedes the very first Buddha and what goes beyond supreme Buddha, meaning one can be the teacher of Buddhas by understanding the first sentence.

In illustration of the second sentence, Fresh Breeze shouted three times, and declared these shouts to be provisional, not actual. That is, they are skillful means, as appears in the second sentence in which Wuzhuo asks about skillful means being the opportunity to halt afflictions. Thus, in contrast to the first sentence that reveals the actual, this second sentence reveals the provisional. The three mysteries are connected to the provisional or skillful means, and these names are derivatives from the actual. To pursue this argument further, an analysis of the three mysteries is given. Following the impressing and lifting of the seal of the three essentials of the first sentence, the three essentials are transformed into the three mysteries, at least in name.

Unlike in the first sentence where the textless seal was impressed onto empty space, which leaves no traces, here in the second sentence it is stamped onto water, which leaves a pattern (but not a text). The mysteries (*hyeon*) can be discerned when they are mixed together, just as sloe-black (*hyeon*) can be seen when various colors are mixed, so evidently, they cannot be discerned individually and yet they remain unchanged even when mixed. These mysteries are existence, non-existence, and existence and non-existence together.

Chenggu (d. 1045), a member of the Yunmen lineage, whose views were controversial in China and Goryeo Korea, was approved of by Zonggao and by Hyesim, who mentioned Chenggu in his "recorded sayings."[441] His analysis of the three mysteries calls them "in reality,"

"in the function," and "in the meaning or the mystery." According to Chenggu, the relationships of the three mysteries are that the reality and function mysteries are an antithetical pair that illustrate the mystery in the mystery. Furthermore, the meaning and the sentence are another antithetical pair that illustrate the reality and function mysteries, which are outflows from the mystery in the reality. Chenggu then matched these three mysteries with three sentences of Xuansha and Yunmen, possibly so that students would not be attached only to the Linji lineage viewpoint.

Hyesim then addressed Huihong's criticism of Chenggu's analysis as only a discussion of the three mysteries and not of the three essentials, but Hyesim accuses Huihong of doing the same, only because Huihong wanted to remove the faults in Chenggu's analysis. Huihong did not wish to remove the Dharma teaching, which is provisional because the Dharma reveals the reality. One will understand the Dharma through this second sentence, through the mysteries, which means that one can teach humans and gods via the skillful means that are the provisional.

The third sentence is that of dialogue, which further descends into language and intellectual understanding. Here the seal of the three essentials is pressed into mud, unlike the water of the second sentence that becomes the three mysteries or the empty space of the first sentence that is called the three essentials. Although the traces, that is, the text, in the mud closes up to become invisible, this seal in its entirety is still revealed by its mark in the mud. This mark is the three sentences, in which the mysteries and essentials are present. Therefore, there is a descent from the essentials (first sentence) to the mysteries (second sentence), to the sentences.

However, if this is the case, why does the third sentence also say that it has the three sentences in it? This is because, at this lower stage, all kinds of teachings are provided, with the three levels of the teacher and the three levels of the student. These three levels, those of empty space, of water, and of mud, therefore are the three sentences, but only the three sentences in the third sentence. Thus, the three sentences here should not be confused with the overall three sentences.

When Linji spoke in the third sentence of the puppeteer behind the scenes manipulating the puppets, it appears he was really referring to himself, for when one meets the puppeteer, one says he is the puppeteer, just as when one encounters a Buddha one says he is a Buddha. One does not say that one is the puppet. If one takes this to be a skillful means, one will not even be able to save oneself, which is to be ungrateful to Linji for his instruction.

Lastly, when asked why Fenyang Shanzhao, a Linji-lineage master, taught three sentences that were different to those of Linji, the answer was that Shanzhao's sentences were about the characteristics of an individual's practice, whereas Linji's sentences were about the site or state of access by three different people. Shanzhao's first sentence was about the power or potential to become Buddha, being at the eighth stage of the bodhisattva career, where one is guaranteed future Buddhahood. This is inherent Buddhahood. The second sentence was about the transformation of one via that potential, where one is not affected by sense-data or afflictions, even as an ordinary person. The third sentence of Shanzhao is about being close, where the person is disguised by a mask, like the puppeteer hidden behind a screen, and one acts freely. While one can discern a progression of depth in the states described by Linji's three sentences, this cannot be discerned in Shanzhao's sentences, in which the three are united into one, and therefore display no sequence. His sentences are about the mysteries, not the essentials, but as the mysteries show the essentials, it was not necessary to describe the essentials.

Finally. the three sentences, three mysteries, and three essentials amount to nine items, but all of these are reduced to the one opportunity, and so then as a potential, there is nothing to be transmitted by Buddhas and patriarchs.

The "Second Compilation" says that the sentences of Linji are verbal sentences that describe differentiation in order to distinguish them from the mysteries and essentials. The second and third sentences are verbal sentences because one can hear them, but how can they describe the mysteries and the essentials? How can the first sentence

(the potential) be described with a verbal sentence and be heard? Linji had said of the first sentence that it had yet to allow a calculation that divided host and guest, and yet by understanding it, allowed one to even be a teacher of the Buddhas. Given that, surely it has a different sense than the second and third sentences. Moreover, the questioner is also confused by the fact that the first sentence is said to be only a name for the three essentials, and that the second sentence is said to be a change of name into the three mysteries and the third sentence a change of name into the three sentences, which appears to be an error due to overlap and seeming contradiction, as the first sentence seems not to be a verbal sentence, but the second and third are verbal sentences, and the first sentence is a sentence, but the third sentence is all three sentences.

The answer is that these items must be differentiated. The first sentence also must be a verbal sentence, but it is differentiated from the third sentence, also a verbal sentence, by being a vivifying or enlightening sentence that enables one to teach Buddhas and not, like the third sentence, a dead sentence that does not even allow one to rescue oneself. Both are verbal sentences. However, verbal sentences can be defined as not simply the uttering of words (as in the third sentence?), but also as unreal and impermanent, like the sound of a puppet chanting or a snowflake on a hot stove. These sentences may be seen as true and as special methods, but should be seen as temporary.

Even though what these sentences are dealing with are ineffable, they should not be called wordless, worded, or wordless and worded, or neither wordless nor worded. The first sentence is the neither not worded nor not wordless; the second sentence is not worded nor wordless; so, the third sentence is worded but wordless. Therefore, the first sentence has present in it the three sentences, three mysteries, and three essentials, and because of this overlap or interpenetration, the other sentences also have present in them the three sentences, mysteries, and essentials. This means there is nothing in them that is fundamental and nothing derivative, and consequently, no sense of a sequence or hierarchy. These are merely guides pointing to enlightenment.

The problem was that the followers of Linji did not realize that his

three sentences and so forth were in essence not different to the guides created by other lineages, such as the Caodong lineage, especially with respect to language and sentences. They ignored the fact that these regulations, including those of Linji, use words and sentences as proofs or verification of whether one is enlightened or not. These followers ignored the subtleties differentiating refined and coarse language, and attempted to aim for the single opportunity, which was to be apprehended in an instant and then applied (all of this without regard for the language), thereby allowing for no judgement of such elements as mysteries and essentials that Linji thought were necessary prerequisites for enlightenment.

The "Theory of a Foolish Man" is the longest essay in this collection. The author admits that the Linji lineage dominates the Chan or Seon monasteries and that the three sentences complex is the standard of practice in those monasteries. The questioner says, even though he has read the chapters of the "Chapter of the Three Saints" and "Conversation of the Two Worthies" (but not the "Second Compilation"), he still has doubts.

Asked by a monk about the first sentence, the master Foolish Man shouted and said that this was the face of Bodhidharma, the seal of the mind of the patriarchal teachers that enabled one to be a teacher of the buddhas and patriarchs. Asked about the lifting of the seal of the three essentials, the master shouted three times, symbolizing those essentials. The master said that the first essential demonstrates illumination, which is the great opportunity or mechanism functioning perfectly, and that pertains to the host, the saintly teachers. The second essential demonstrates the function, which is the great function that displays (enlightenment) completely, and that pertains to the guest, who operates like a mirror in which sense-objects are submerged. The third essential demonstrates the simultaneous operations of illumination and function, which is the equal application of the opportunity and the function, which pertains to the host and the guest, or the master and the student. The master then shouted once, and challenged the monk, "Does this allow calculation?"

The monk asked next about the second sentence, which Foolish Man said made rules for people and also provided them with weapons (the dagger and armor), which in the "Chapter of the Three Saints" are said to be the mystery (dagger) and the essential (armor). Understanding this sentence about rules or models to follow in the exchange (of dagger and armor) enables one to teach humans and gods, probably because they require guidelines to follow. Asked about Miaoxi allowing Wuzhuo to question how skillful means could interrupt the flow of afflictions, Foolish Man asserted that Miaoxi was great wisdom, which is the actual. The reason why this sentence says, "How could Miaoxi allow Wuzho to question" is because here both the question and the answer are extinguished (meaning great wisdom does not permit a question to arise, it being perfect understanding, nor any duality of questioner and questioned), which is the first mystery, the mystery in the reality. The reason why the second part of this sentence says, "How could [skillful means] be the opportunity relied on to interrupt the flow" is because here the opportunity and the response are both retained, which is the second mystery, the mystery in the sentence. As skillful means, like the sentence, are provisional, something the practitioner relies on to attain an end, here, for the interruption of the flow of afflictions, they are instrumental. The opportunity provided by the teacher is the skillful means, the response by the student is to stop the flow of afflictions. The third mystery, the mystery within the mystery, is the combination of the previous two mysteries, becoming, "How could Miaoxi allow Wuzhuo to question, how could skillful means be the opportunity relied on to interrupt the flow?" Thus, the second sentence first questions the existence of a master or great wisdom and a questioner, then questions whether skillful means are the opportunity, and whether skillful means can lead to an end.

Foolish Man said that the third sentence is a necessary descent into verbal explanations to provide medicine to ill people, but this is a partial understanding and an incomplete practice, which is why one cannot even save oneself at this stage. The image of the puppet and puppeteer symbolizes the various levels of preaching used to suit the level of the

listener by the preacher behind the scenes. These levels are dependent transformations, like the puppets, that are conceptual projections of one's own mind. The puppeteer then is probably Linji, for it was he who spoke the three sentences.

The monk next asks which of the sentences is the very last sentence, the ultimate teaching, or is there another sentence beyond them? Foolish Man declared there is no other sentence. The only sentences used by the buddhas and patriarchs, including Linji, are the three sentences. This leads on to a question about whether or not the sentences, mysteries, essentials, the actual and the provisional, and illumination and function have an original source and whether or not they are different. The reply seems to be that there cannot be an original source and that all of these must be differentiated. Foolish Man then analyzes each of these elements.

First, the verbal sentence has three constituents: the name, which describes qualities of the subject; the sentence that describes differentiation; and the letters, which constitute the text. These sentences are verbal sentences because they are language, but sentences may also include any shapes in the world, characteristics, or actions such as blows delivered by patriarchs. All these are sentences, but not verbal sentences. They all differentiate.

Second, a mystery is a mixture, the mixture enabling it to be detected, and it includes existence, non-existence, and both existence and non-existence. Next, the essential is a reduction to the core element in something, like hinges for a door. The provisional and actual are teachings, the provisional that of skillful means. Illumination is to discern the internal; function is the revelation of that internal to the outside. The illumination is like a beacon fire to mobilize actions or functions. Illuminations and function can exist in four alternative combinations.

The illuminations and functions are the essentials, which apply to the first sentence, and the provisional and actual teachings are the mysteries, which apply to the second and third sentences. This leads to the question of whether or not the sentences are in a sequence of

lessening depth, with the three essentials of illumination and function in the first sentence being deeper than the three mysteries of the provisional and actual teachings of the second and third sentences. After all, it is not said that mysteries are present in the essentials, but it is said that the essentials are present in the mysteries, and it is not said that there are illuminations and functions and there are provisional and actual (in that order), but it is said that there are provisional and actual and then there are illuminations and functions. These sequences seem to be contradictory, with, for example, the illuminations and functions that are essentials of the deeper first sentence coming last in the sequence.

The answer to this question about a seeming contradiction is that if one is only talking of the first sentence, the essential comes first and the mystery later. As the essential is a guide to the mystery, if one already has the mystery, why return to the essential? Rather, in the general discussion of the three sentences (and not just the first sentence), it is better to speak first of the provisional and actual teachings of the three mysteries and later the illumination and functions of the essentials. This is because the teachings are more accessible, and because when Linji established his three sentences, he first drew on non-Chan doctrinal sources, which are the provisional and actual teachings, and later he drew upon the illuminations and functions, which are the sayings of the patriarchal teachers. Thus, the student's understanding begins with the provisional and the mystery, and does not follow the sequence from the first to the third sentence, which is more relevant to the master.

The monk therefore raised the question about differences in perspective on the three sentences between the student and the teacher. The three sentences as presented in sequence are the perspective of the instructor, going from the enlightened state and condescending to teach via language. The understandings of the student ascend in the reverse order, from the third sentence of being unable to save oneself to being a teacher even of the buddhas. If the entire opportunity is nothing but the three sentences, why is the entire opportunity that is the first sentence as experienced by the buddhas and patriarchs, differentiated

into three for the students? The monk requested an illustrative case.

Foolish Man then quoted a formal sermon by a Linji-lineage master, Fengxue, as an example. Fengxue compared the mind-seal of the patriarchal teachers to the mechanism of an iron ox, an anchor point. This is the first sentence. If the first sentence is removed, the impression (seal) remains, but if the first sentence remains, the impression is destroyed. It is only when the seal (impression) is neither removed nor remains that both the seal and the not sealed are correct. What this seems to mean is for example like when the Buddha held up a flower and Kāśyapa smiled in an enlightened response, the Buddha did not insistently continue to hold up the flower, so the seal was removed, but the impression remained, and Kāśyapa also was able to continue to transmit the mind-seal in his turn. These words of Fengxue are the three essentials or guides. Then Fengxue struck Lupi twice, which is the function realizing or expressing the three essentials. The shout by Mazu enabled Baizhang to attain the great opportunity, namely the three essentials, and Huangbo the great function, which together are the appropriate opportunity or applied opportunity. Such is separate transmission outside of the doctrinal teachings.

In contrast, the second sentence is illustrated by Buddha's enlightenment, when he displayed the body of Vairocana, the Dharmakāya, or body of the Dharma (teaching, either by the sentient buddhas or insentient world, as evidenced by the example of Xiangyan, who was enlightened at the sound of a pebble striking bamboo) to a multitude of bodhisattvas, gods, and other beings. This is what is meant by being a teacher of (spiritually advanced) humans and gods if one understands this second sentence. This a kind or grandmotherly teaching. Because this second sentence is based on sounds, as for example in teaching the sutras, this is Tathagata (Thus Come One) Chan, where both subject and object are forgotten. It is by extension, not as advanced as Patriarchal Teacher Chan, which seemingly is the first sentence, that of Buddha and Kāśyapa, Mazu, Baizhang, and Huangbo.

The third sentence is symbolized by the Buddha appearing as

the human Śākyamuni in a response body (Skt. *nirmāṇakāya*), an emanation body that appears to ordinary human beings. He appeared as a human in a torn robe sitting beneath a bodhi tree or preaching to an assembly for a specific period of time in accord with the capacities of the audience. The imagery of the dialogue of Xiangyan and the imagery of the puppet used for the third sentence suggests that the students cling to the notion of the elimination of afflictions in *nirodha-samāpatti* (absorption into cessation), in which all consciousness seems to disappear and one is literally "without a mind." This is a mistaken understanding of what the Buddha preached.

In Buddhist theory, when in *nirodha-samāpatti*, none of the eight consciousnesses function, with the exception of the *tathāgatagarbha* or Buddha-nature, the pure aspect of the eighth consciousness, the *ālayavijñāna* or storehouse consciousness. The impure aspect of the storehouse consciousness stores the seeds or impressions of all deeds and thoughts, including the seeds of memories, and these karmically influence all present and future actions and thoughts. In that state of *nirodha-samāpatti*, which is described in Chan as "the mind that is like wood and stone," it is the *ālayavijñāna*, the store consciousness, which is inert, unconscious, indifferent, a receptacle. This was an explanation for the fact that the mind continued even in the case of *nirodha-samāpatti* (absorption into cessation, a form of "suspended animation"), keeping the meditator alive, allowing return to consciousness and memories and so on after leaving that state.[442] Even *nirodha-samāpatti*, which eliminates perception and thinking, is insufficient for liberation, because the intention for entering *nirodha-samāpatti* in order to achieve that condition of "liberation" has overtones of discrimination and duality, which are barriers to liberation. This is justified by reference to the *Laṅkāvatāra-sūtra*, in which the store consciousness was the equal of the *tathāgatagarbha*. The sutra asserted that the transformation of the storehouse consciousness was liberation, and that was not done via *nirodha-samāpatti*. "Those practitioners who enter into *nirodha-samāpatti* in which there is no sensing or thinking, well [cultivating] the fourth dhyana, the truth, and liberation, thinking of liberation, will

not be free. If they do not transform the store of consciousness (Skt. *ālayavijñāna*) that is called the *tathāgatagarbha*, the flow and evolution of the seven consciousnesses will not cease."[443] The reason for this lack of liberation was that *nirodha-samāpatti* was simply a form of suspended animation. According to Xuanzang, arhat meditators could remain in suspended animation for hundreds of years awaiting the advent of Maitreya, and these rather resembled mummies[444] or the desiccated tree or skull of the imagery used by Xiangyan. This state is irrelevant for achieving enlightenment, because the Buddha-nature is the nature of awakening (Ch. *jiaoxing* 覺性),[445] and therefore one must come out of *nirodha-samāpatti* to achieve enlightenment. Hongren, the fifth patriarch, says,

> Regulate well the sense-organs, and come to see the mind-source, always causing it to clearly illuminate and be pristine, not allowing the neutral (indifferent) mind (i.e., *nirodha-samāpatti*) to arise. Question: What is called the neutral mind? Answer: People who control their mind in order to briefly bring to an end the external percepts (sense-data) that they take as their objects and the coarse mind are [still] internally bound to the true mind. When the mind is yet to be cleansed, then in walking, standing, sitting, and reclining, they always investigate the manas and view the mind (Skt. *kanxin*). As they are as yet unable to clearly realize its purity and solely illuminate the mind source, this is called the neutral mind, which is still the tainted mind.[446]

This is the reason why the students who understand the third sentence cannot save themselves. They may recognize that there is a mind or Buddha-nature behind the puppet or an eyeball that sees the Buddha-nature in the skull, but their practice still does not give them access to it.

This third sentence level is where the Chan master speaks more at the mundane level of truth, where stages of development, sudden and gradual enlightenment, and such topics are spoken of in conventional language. This is clearly the level for the beginning student.

The next question raised by the monk is that if the essentials and mysteries that belong to the first two sentences transcend the distinctions of superior and inferior, doesn't the dividing of the essentials and mysteries, and the distinguishing of their respective differences, contradict the assertion that they transcend any grading? Foolish Man then uses the metaphor of an object reflected in a mirror to say that the shape (essential) and the reflection (the mystery) correspond exactly, but the shape is real and the reflection is provisional or unreal, which would then seem to mean that the essential is real and the mystery is not authentic. This leads the monk to ask that, if it as you claim that the essential equates with shape, the true, and the first sentence, and that the mystery equates with reflection, the inauthentic, and the second sentence, does that not contradict Linji's assertion that "there are three mysteries in one sentence and three essentials in one mystery," which implies that each sentence must have three essentials and three mysteries?

Foolish Man responded that "three" for each of the essentials or mysteries has three aspects: reality, function, and reality and function together. If the capable Seon master is able to have these three aspects function in regard to the first sentence, because each one of these aspects in each of the mysteries and essentials eliminates its counterpart (this probably means that the reality of the essential eliminates the reality of the mystery, and vice versa, and so on for each of the aspects), the mystery is transformed into the essential, just as a reflection is identical with the shape. This is similar to the Hwaeom doctrine of interpenetration and identity.

If, however, the master unavoidably has to provide the student with the three aspects in respect of the second sentence (because the student could not get it with the first sentence), then these aspects (or the master's words) are transformed by the student into formal conventions or formulae, which therefore means that the transformed essentials are called mysteries, just as the shape becomes identified with a reflection in a mirror. However, these three aspects fundamentally do not change. Therefore, the presentation of the essential to show the mystery or vice-

versa shows that each sentence must have three essentials and three mysteries (although the argument through the three aspects should apply only to the first two sentences). To think that there are three mysteries apart from or beyond the three essentials or vice-versa is a biased calculation.

The monk then pursued the question of the three mysteries, asking that as Foolish Man had said that although the reflection (mystery) is not authentic, because the reflection is identical with the true (essential), given that the mystery is transformed into the essential, apparently the mystery is thereby eliminated in the process. If so, even if one says of the three essentials that the shape is true, how can the shape maintain those three essentials and yet revert to being the same as the three mysteries? Again, if the essentials are patterns, then they can be the mysteries, as reflections reflect the patterns of the shape. But if the essentials have no patterns, and also pertain to the shapeless first sentence, to what can the essentials be applied? If the essential has no pattern, and it is allocated to the succeeding or lower three mysteries, which have pattern, then there must be something more to the essentials. On the other hand, if the essentials are allocated to the preceding or higher first sentence, this would be insufficient because Linji had said that the three mysteries are also present in the first sentence. Therefore, the core question is, do the essentials have patterns or not? If they have patterns, that would differentiate them too much from one another. If they have no patterns, how can they be differentiated into three kinds of essential? If they have pattens that do not in effect act as patterns, that is expecting that there is some place beyond the patterns that has no patterns, which would imply that there is no source to power the differentiation that is entailed in claiming that there are three essentials. Isn't that pattern-less state beyond patterns the first sentence?

Foolish Man answers first by criticizing two types of Seon student; those who claim they know the sentences (of Dongshan), but fail to recognize the live sentences of their own intrinsic endowment, namely inherent Buddhahood or Buddha-nature; and those who merely mimic the language of the sentences (of Linji?) and think emptiness is an

existent, which hinders their realization of enlightenment. He says that the monk has subscribed to these types of misunderstanding. While the monk recognizes that there are three meanings for the essentials, he has doubts about this, and so like the first category of Seon students, fails to recognize that they belong to his intrinsic endowment. The questioner also thinks that the first sentence has no place for patterns, which is like the obstacle formed by considering this to be a characteristic of emptiness. Foolish Man claims that the monk has been influenced by the opinions of others, and thereby confuses the correct teachings of Linji and Dongshan.

Taking the positive example of the response of Baizhang and Huangbo to Mazu's shout, which are great opportunity and great function respectively, Foolish Man states that these must be the three essentials (opportunity, function, and both together?), and that Mazu's shout must be the first sentence. In this case, how can you ask about whether it (the shout) has a pattern or not? If one does not understand the three essentials, one cannot be a proper Seon master. A negative example is that of Elder Lupi, who had seen the opportunity but was still in the dark, asking therefore not to be sealed (approved). As the *Hekigan roku shudenshō* of 1739 comments, "If one is not sealed, there is already no pattern."[447] Because there was no pattern, it seems that Lupi could neither detect the three mysteries nor function (act on what he had seen, the opportunity).[448] This example was adopted because it is the subject of case 38 in the *Biyan lu*, whose commentary links it with the three sentences ascribed to Linji, which are quoted in full.[449] As the hymn by Yuanwu, author of the *Biyan lu* states, "Having captured Lupi, and [having had him] straddle the iron ox, / The dagger and the armor of the three mysteries are not lightly responded to."[450] In other words, Fengxue has provided the opportunity with the three mysteries, but Lupi was unable to respond adequately.

Foolish Man concludes that there is only the great opportunity and the great function, which means that every word or gesture used by the Seon master is the attainment and function of the mind-seal of the patriarchal teachers. Ultimately, the three sentences, three essentials,

and the three mysteries are bound together without differentiation.

The focus of attention now shifts to the three sentences of the Yunmen tradition. The second longest section, the "Compilation of [Blue] Mountain and [White] Cloud" is a dialogue between the father or senior Blue Mountain and his son or student White Cloud. White Cloud quotes in full the sentences used by Yunmen to ask a question and the sentence used by Yunmen in answer to his own question, "A single arrowhead smashes through three barriers." White Cloud says that there are many theories and explanations of these sentences, but none of them are on the mark. His question therefore is, "Is there any basis for these words and do they have any logical order or sequence?" Moreover, from "In the heavens" to the "single arrowhead" makes five sentences, or more appropriately, phrases, not three. This means a considerable number of propositions or truths are involved, so which sentences apply to what states of the Dharma-seal (teaching)?

Blue Mountain replied with an explanation in the style of cosmogenesis. "In the heavens" is said to be *wuwei* (in philosophical Daoism, the inactive; in Buddhism, *asaṃskṛta*, the uncreated, nirvana, true suchness, empty space, the unconditioned), that which is without excess and without insufficiency. It is the primal energy of the supreme ultimate, the undifferentiated universe. This then divides into *yin* and *yang*, into the earth and the sky, which are mentioned in the next sentence—"contains and covers the sky (*qian*) and the land (*kun*)"—the sky being like a cover or canopy for the land. Following traditional Chinese cosmology as found in the "Shuogua" section of the *Yi jing* (*Book of Changes*), the sky and land are two resources, in between which is the resource of humans, whose Way or nature is called humaneness and righteousness. These are called the three resources (*sancai*).[451] Some of the language Blue Mountain uses here points to the "Xici zhuan" commentary on the *Yi jing*, which says,

> The condensation of the primal energy is things, the play of the soul (*hun*) is changes. For this reason, [the sage] knows the conditions of the spirit (*guishen*), and resembles heaven and earth, and therefore does not conflict

> with them. His knowledge encompasses all things and his Way delivers the world. Therefore, he does not go to excess, and his pervasive actions do not overflow.[452]

Blue Mountain states that humans are the most spiritual or intelligent of all the things in the universe, and so humans are the subjects that recognize or know the objects that constitute the universe. This is why Yunmen says that "the capability of the eye [sees] the subtleties" is the action of the human resource.

Blue Mountain tries to gloss the sentence of Yunmen by quoting a Daoist text that says that the human mind is produced by things, probably indicating the material universe, and that the eyes are the capability or mechanism that sees the opportunity. "Eyes" is probably a metaphor for perception. The mind must be present first before the opportunity can appear for perception. The mind of samsara, of birth-and-death, is produced by things, and it is the lord of that mind, the spirit, or perhaps the nature, that sees the opportunities. The "subtleties," literally, "scruples and ounces," are the measuring of the functions of things by the mind.

Blue Mountain, having introduced the material universe and human consciousness that operates within it, claims that this human consciousness gives rise to the dimension of time, which is why Yunmen next spoke of "unrelated to the conditions of spring." Spring is considered the first season, which is the season when all things are born or start to grow. Blue Mountain states that "the myriad things are conditions." The word "conditions" in a Buddhist context can mean a subsidiary causal factor, but also an object of the senses. This suggests that the perception of the opportunity is unrelated to time or to conditions (Skt. *pratyaya*) such as sense objects. He then claims that there is an underlying unity between these dimensions of the three resources and time, namely, the primal energy of the supreme ultimate, that permit or endow the ability to instruct.

In his analysis of Yunmen's final phrase, "A single arrowhead smashes through three barriers," Blue Mountain states that there is a

penetrator, the action of penetration, and the object penetrated. He refers to a work of physiological alchemy (Ch. *neidan*) to illustrate his point. Based on the idea of the circulation of primal energy, created by physical exercises and meditation, Blue Mountain says that there are three barriers (Ch. *sanguan* 三關), which in physiological alchemy are in the spinal column, where they form bottlenecks to the circulation of the primal energy.[453] He suggests that Yunmen was therefore using the theories of *yin* and *yang* that underly physiological alchemy, especially the theory of circulation,[454] which can be connected to the *qian* (sky) and *kun* (land) of Yunmen's second sentence.[455] This was not unusual; there was an overlap between the symbols of Chan and physiological alchemy from the late Tang, even including the "iron ox."[456] The three barriers here are the middle three sentences of Yunmen penetrated by the opportunity of the mind of the student once the pressure of the primal energy has built up, breaking through to enlightenment.

Again, Blue Mountain applied the concepts of reality (*ti*) and function (*yong*) to the sentences. If the first sentence, "In the heavens," the primal chaos or unity, is divided into the next three sentences, "contains and covers the sky and land" becomes the split into reality and function, "the capability of the eyes [see] the subtleties" is function, and "unrelated to the conditions of spring" is reality. Because there is an evolution from primal unity to physical differentiation through to consciousness to the post-consciousness reality, the last sentence of the "arrowhead smashes through the three barriers" of the previous three sentences cannot be the same as the first sentence of "In the heavens." Since there is only one sentence, and each sentence eliminates its counterpart (whether this applies to only the first and last sentence, or to all of the sentences, is unclear), not even one sentence can be obtained. How then can there be three sentences of Yunmen, and why have they become conventions in the hands of students, who are deluded by them?

Yunmen spoke the final sentence, "a single arrowhead smashes through three barriers" out of compassion because the masses of students were unable to be enlightened via the topics of sentences

(and *gong'an*?). But if one misunderstands the "single arrowhead" as a means for enlightenment, one falls into the mire of conventions, and therefore something meant to assist one becomes yet another barrier to enlightenment. A skillful means thus becomes in turn another barrier because one becomes attached to that skillful means, and it requires yet another skillful means to smash through that barrier created by attachment.

A question is then raised as to why Yunmen used one metaphor (the heavens and the sky) for two referents, the first sentence and reality, and why he used two metaphors (land and humans) for one referent (function). The reply to the question restricts itself to the middle three sentences, and states that the first sentence is reality, the second sentence is function, and the third sentence is both reality and function. These, Blue Mountain says, are the standards of the buddhas and patriarchs, past, present, and future. The reason the first sentence is the reality is because the reality is that all dharmas, the constituents of the universe, are always already empty and quiescent. This is taught to cure sentient beings of their self-delusion and the pursuit of objects, which causes them suffering. The reason that the second sentence is a metaphor for function is because Yunmen feared that sentient beings, on hearing that the dharmas are empty, will become attached to or fixated on emptiness, which will become an obstacle to enlightenment, or on hearing that dharmas are quiescent, will do nothing. This teaches that all sentient beings (and dharmas?) possess marvelous functions that can lead to enlightenment. The reason that the third sentence refers to both reality and function is because sentient beings are inclined to search both for emptiness and existence, and so Yunmen preaches both non-emptiness and non-existence, that is, reality and function. This third sentence of the middle three replaces that of the first sentence of the three. This order was necessary to remove doubt.

Blue Mountain then refers to the changes to Yunmen's sentences made by Yuanming who removed the phrases, "In the heavens" and "a single arrowhead smashes through the three barriers," leaving only three sentences. Of the remaining central sentences, only "contains and

covers the sky and land" was unchanged. Yuanming replaced the next two sentences with "accords with the waves and follows the billows, and cuts off all flows." Yuanming's pupil Pu'an Dao reversed the order of the last two sentences of Yuanming, and added another sentence. The question asked by White Cloud is why did they do this?

In reply, Blue Mountain turns once again to the reality-function framework for analysis. He claims that the only reality is the intrinsic purity of the mind, for the accompanying container world or environment, and the samadhis, are all empty and quiescent. There is not a single dharma beyond this pristine mind, so what single sentence more can there be? However, if one proceeds on to function, there will be two dharmas erected in contrast to each other, reality versus function. Even though one takes the one "heaven" as a metaphor for one sentence or the sentence of reality, and adds "in" to it (as in "In the heavens"), and then one changes the name into *qian* ("sky"), a distinction has been made. To avoid that distinction could be why Yuanming removed the phrase, "In the heavens."

Moreover, there are two dimensions to function; self-nature and accordance with conditions. Self-nature is to keep to or maintain one's own nature; accordance with conditions is the mind following after all the objects of one's environment. Self-nature is the metaphor of *kun* (the land) in contrast to *qian* (the sky), which preserves its self-nature. According with conditions refers to the human resource, that is the mind according with environmental conditions or objects. Yunmen's order of "the capability of the eye [sees] the subtleties, unrelated to the conditions of spring" seems to place "accordance with conditions" before "self-nature," which is contrary to the expected order. Yuanming's "accords with the waves and follows the billows, and cuts off all flows" follows Yunmen's order, but Pu'an Dao reversed the order to the expected order.

Blue Mountain says, based on the sequences of the three sentences of various Chan masters, that the expected order is from the result to the cause, which is unfortunately often misinterpreted. However, Yunmen had arranged his sentences from the cause, the mind-seal of

the buddhas and patriarchs that is only for those of great insight, to the result. The cause or fundamental should be the start, which is for those of the lowest position. The start was when Yunmen recognized the great opportunity and great function, which is not the same as the result. However, people have misunderstood this, thinking wrongly that one must say "a single arrowhead smashes through the three barriers" first because it is the coarsest form of Dharma, not the subtlest.

Returning to Yuanming's changes, Blue Mountain evaluates them by comparing them with Yunmen's original sentences. If Yunmen's sentences had differentiations, such as that between "heavens" and "sky," Yuanming's sentences had even more distinctions and so were wide off the mark. For example, "follows the billows" is more passive and less conducive to enlightenment than "the capability of the eyes seeing subtleties," while "cuts off all flows" implies a greater distinction of subject and object, of intention, than "unrelated to the conditions of spring." Yet it is only these two sentences that provide clues for Chan or Seon monks because they deal with actions or attitudes, unlike the first sentence. One must get the even more extraordinary from the midst of the already extraordinary, and the hint is that only the Chan monks can do so. This seems to be because these two sentences relate to a dialogue of a questioner and a master, just like that between Blue Mountain and White Cloud.

The conclusion then is that the sentence "contains and covers the sky and the land" does not give one the power to obtain enlightenment and therefore should not be the sentence considered first nor last (as the third sentence), nor should it be inserted in between the first and the third sentence by altering it, which is why Yuanming left Yunmen's sentence as it was. The reason is that even though it does not provide the power for enlightenment, it is not without meaning, so it is presented along with the other two sentences by Yuanming. However, the phrases "In the heavens" and "a single arrowhead smashes through three barriers" were not pertinent and missed the mark, so Yuanming deleted them. This means that Yuanming really understood Yunmen's intention. However, other students did not appreciate this intention

and arbitrarily created intellectual understandings of the sentences of Yuanming and Yunmen, and as a consequence, Pu'an Dao then changed the sequence of the sentences, which altered their meanings. He did this to prevent students from clinging to stereotypes or models in an attempt to have them be enlightened directly. Pu'an thus added his own sentence (that is not quoted) and wrote a verse on the topic. Although Pu'an's hymn and sentence seem to be different from those of Yunmen, he was in tune with both Yunmen and Yuanming, and so his intention was the same.

Finally, the "Three Sentences of Yunmen" begins by recapitulating the history of the Yunmen tradition of the sentences. Yunmen did not call his saying the "three sentences," it was Yuanming who did so. These are put in the order of "cuts off all flows," "accords with the waves," and "contains and covers the sky and land." Then Pu'an Dao added a sentence and created a hymn evaluating the three sentences.

The focus is then shifted to the topic of "heaven" and its relation to "the sky" (*qian*). Yunmen's first phrase, "In the heavens," was much discussed. One theory was that "In the heavens" was the reality of the sky and the land, and that reality, according to the *Yi jing* (*Book of Changes*), as the "sky," is the basis for all things. This reality is inactive, or in Buddhist terms, unconditioned or uncreated, and "in" means the center, which is thus correct or unbiased. This means that "In the heavens" is the source of the next three sentences, for it is the natural basis of existence.

"Contains and covers the sky and land" is discussed using the Sinitic analytical tools of reality and function, and principle or pattern (*li* 理) and particular or phenomena (*shi* 事). Just as these two pairs interact and interpenetrate each other, so too do the sky and land cover and contain each other.

"The capability of the eyes [see] the subtleties" is literally reduced to four words: the eyes, the capability or opportunity, the scruple, and the ounce. These are combined into a balance or fine scales (the "eyes" being the marks on the scales) that are used to weigh all things impartially. This can be seen as a metaphor for the activities of the mind

in relation to its environment. Because a set of scales rises and falls in accord with the things being weighed, Yuanming changed this sentence into "accords with the waves and follows the billows," for waves rise and fall and the observing mind follows them.

"Unrelated to the conditions of spring" means to cut off or transcend everything, but the imagery is that of the season of spring and the thaw when water drips. This allows "unrelated" to be interpreted by Yuanming as to "cut off" and "spring" to be interpreted as "flows," yielding the substitute third sentence of "cuts off all flows."

The last of Yunmen's sentences, "a single arrowhead smashes through three barriers," in this analysis has three meanings. These home in on the issue of one (single) and three. The first meaning is that in illumination there are no distinctions of number such as three and one, and one just sees one's own mind. The second meaning is to see that there is one sentence underlying the three sentences, meaning that ultimately there is no sequence in the three sentences. This is because of the Huayan idea of interpenetration, so in illumination the paths of intellectual interpretation that rely on oppositions cannot operate. If one understands one sentence, one will understand them all. Therefore, the third meaning is that if one examines one sentence that is separately instituted, the three barriers will dissolve.

The question then naturally occurs that if no one sentence dominates and all interpenetrate, why is there a sequence from "contains and covers the sky and land" through to "accords with the waves"? This is answered by considering Pu'an Dao's hymns on each of the three sentences that chiefly use the dynamics of illumination and function.

Pu'an analyzes "contains and covers the sky and land" as the revelation of all things as they truly are, without any one element being harmed, which means that this includes all of the teachings of the Buddhas about the true nature of the universe, such as conditioned origination and marvelous existence, that unify in a continuity. Thus, all the actions of the patriarchal teachers that are conducive to enlightenment are part of this. This is when all the teachings are constructed or posited. Illumination is of both true emptiness and

marvelous existence, in which illumination is simultaneous with function when they respond to the opportunity.

For "cuts off all flows," Pu'an says that if one attempts to discuss the marvels of existence, all traces of that existence will be destroyed, and therefore the student cuts off all discussion and thought. This means that the flow of conceptualization and construction here must be totally halted. This state cannot be perceived only through shouts and blows. Here all attempts at understanding are eliminated, whether these attempts are by letting the interpretation go or not letting the interpretation go. However, cognition or insight does not cease, for the cognition that eliminates both attachment and detachment also realizes the principle of the Tathagata's actual characteristics that are a lack of characteristics. This shows that illumination and function in response to the opportunity are not simultaneous, for seemingly there is illumination first but not yet function.

"Accords with the waves and follows the billows" refers to questioning and answering, just as a physician provides the patient with a medicine at the time of diagnosis. In this case, there is no sequence of the dual illumination and utter destruction of the first sentence and the dual elimination and utter destruction or elimination of the second sentence. Therefore, the impartiality of one sentence appears before one.

The first answer then to the question about the sequence of the sentences is that as "accords with the waves" is the time when the student responds to the opportunities, it comes between the perfect realization of the Buddhas of "contains and covers the sky and land" and the halting of all conceptualization by the student in "cutting off all flows."

Next, Weiqing takes Chenggu's ideas of the two selves, that of the primordial past and that operating in the present day, or the perspective of time, to analyze the three sentences. If the presently functioning self is enlightened to the self of the primordial past, Weiqing considers that to be "cutting off all flows," probably because all the outflows of conceptualization and the like come from the past, and if one is

enlightened to that past, there would be no further outflows. If before the primordial past, one is enlightened to the presently functioning self, that is "according with the waves and following the billows," because one is just going with the flow. When this flow of conceptualization and wave of karma are exhausted, and the outflows revert to identity with their source, that is "contains and covers the sky and land" because sky and land are the source, the marvelous Buddha-nature.

A second answer on the sequence of sentences from the perspective of time made by Weiqing is that "cutting off all flows" comes before "according with the waves," which comes before "contains and covers the sky and land." This is the reverse order to the order suggested by Pu'an Dao.

The third answer uses the perspective of reality and function. "Contains and covers the sky and land" is the combination of reality and function, just as a lid or cover and a container match, making this the intermediate sentence. "Accords with the waves," which is "the capability of the eyes [see] the subtleties," is measuring according to the weight of whatever is present, making this the sentence of function. Once there is a function, there will be a subject and an object or a host and guest, in other words, all possible dharmas. Thus, the next sentence is "cuts off all flows," which is the "conditions of spring," making it the sentence of reality. In regard to this reality, one is free from all the alternatives of logic and from language because in reality one cannot obtain form or name.

Moreover, by further defining reality and function, yet another sequence is created. By making reality the totality of virtues or powers (*de*), that is "contains and covers the sky and land," this means that the variations of contrasts such as high and low are function, which each appear and so are the "scruples and ounces seen by the mechanism of the eyes," while "unrelated to the conditions of spring" is the in-between sentence, because the gateways of reality and function are "the conditions of spring."

The conclusion on sequences of the three sentences then is that there is no fixed order overall, as each sentence can occupy any place in

the order, and therefore can be the first, intermediate, or last sentence for any of the other sentences. This is like the interpenetration doctrines of Huayan. Therefore, they are one sentence that is three sentences, and three sentences that are one sentence. The sentences are both able to be differentiated but also are perfect and eliminated, meaning they cannot be fixed.

The question is then asked, if they are perfect and eliminated, what shape can they take? The answer is that when the three sentences are one sentence, the "single arrowhead" can be distinguished, and as the one sentence is three sentences, this means that three sentences can be distinguished, which is the reason why it is said the three and one are in perfect union. When the three sentences are one sentence, the meaning of "three" is not preserved, and when one sentence is three sentences, the meaning of "one" cannot be established. Therefore, the three and one are both eliminated. If one understands that the three sentences and the one sentence are unrelated, one is sure to recognize the path to enlightenment.

The next question asks why was it that Yunmen's lineal descendants, Yuanming and Pu'an, established the terms "three sentences" and "one sentence," and arbitrarily celebrated them in hymns, when Yunmen's sayings were not divided into sentences or given a sequence? The answer was that a person of superior insight would understand Yunmen's intentions immediately on hearing his words, and would have no need for glosses and explanations. However, because most students are of only middling and poor insight, Yuanming condescended to provide such explanations. Even then, many students clung to the names and meanings of the three sentences as being real, and so did not understand the ideas of Yuanming and Yunmen. Therefore, Pu'an separately instituted a single sentence. Thus, the provision of the three sentences makes them like empty space, which is indivisible, and yet that space is divided by doing so. For this reason, Pu'an only put one sentence in place, which precedes the division into three sentences.

Again, there is a question about the intentions of Yunmen, Yuanming, and Pu'an, and whether or not those intentions are in a

sequence. Although there is a sequence in time with these three masters, there is no sequence in their intrinsic intentions. Therefore, a question is, if there is no sequence in intentions, should there likewise be no names or intentions of three and one? The answer is that one should not divide them via a sequence of names, nor via the intentions. The reason is because the original intentions of the three masters were not to one-sidedly posit three sentences or one sentence, and so it was said that "both the three and one are perfect and eliminated," meaning that one cannot identify or separate out one from the others.

This perfectly merged, inseparable and interpenetrating three sentences and one sentence, is the truth transmitted by the Buddhas and patriarchs, and is also the unmediated experience that appears before people in their everyday lives, in other words, the truth of suchness. Those who are ignorant of it are ordinary deluded beings, but those who understand it are saints. This is the only difference between delusion and enlightenment, and likewise, the Way is non-dual. Because the Dharma is like this, it is suchness, and so is experience, and therefore one can gain access to suchness. This is what all the Buddhas of all times and places have taught in the form of the tripitaka, the Buddhist canon.

Similarly, the patriarchs of Chan have taught the three mysteries, three essentials, and the four selections (of Linji) for those of superior capacity and wisdom with respect to the one opportunity and the one environment. Because this was a brief teaching, was direct, and was for those of superior ability, they taught variously with merely a single word or silence, blow or shout, for there was no relation with anything else the lineage teacher did or did not do. Yunmen used the three and one sentences, Linji the three essentials and three mysteries, Zhaozhou used "go drink tea" and so on, all of which are still used to instruct Seon beginners. In contrast, students of doctrine (in Korea) only achieve Buddhahood by going through each one of the fifty-five stages on the bodhisattva practice, whereas Seon students simply abide in non-abiding and cultivate the practice of non-cultivation, merely responding to situational events and not thinking in doctrinal terms.

However, there is an interaction between doctrinal practice and Seon practice, each having an echo of the other, because there is not an impenetrable barrier between them, both being paths to Buddhahood. This is achieved through the mind.

Influence of the *Seonmun gangyo jip*

There was a long delay after Hyesim wrote the *Seonmun gangyo jip* and it being noticed and used, probably because Hyesim's conceptual approach seemingly contradicted much of the dominant *ganhwa* practice of Seon. It came to attention when attempts were made to define the Imje school in the eighteenth century.[457]

After the printing of the *Seonmun gangyo jip* in 1531 and then in 1611, the first references to the text appear in the *Seonmun ojong gangyo* 禪門五宗綱要 by Hwanseong Jian 喚惺志安 (1664–1729), which was published posthumously in 1749. It summarizes the chief techniques of the five houses of Chan, such as sentences, mysteries, ranks, and mind-only, giving most space to the Caodong and Linji houses.[458] Jian, in explaining the three sentences of Linji, quoted extensively from the "Conversation of the Two Worthies" section of the *Seonmun gangyo jip*.[459] According to the 1749 preface by Jian's disciple, Hamwol Haewon 涵月海源 (1691–1770), Jian had gathered together the essential ideas of the five houses of Chan/Seon, but when Haewon decided to print the text, he corrected some errors and added material where it seemed to need augmentation, which he did for the three sentences of Yunmen by quoting from the old man [Blue] Mountain.[460] He quoted mostly from the "Compilation of Blue Mountain and [White] Cloud,"[461] although he quoted also the first lines of the "Three Sentences of Yunmen."[462] This could mean that the various sections of the *Seonmun gangyo jip* were circulated separately.

In the 1820s, Baekpa Geungseon 白坡亘璇 (1767–1815), a Jogye school monk, debated topics such as self-enlightenment without a teacher, in which the three sites of transmission played a part, on sutras

being dead sentences, and whether there is "true emptiness and yet marvelous existence," on why only Kāśyapa understood the lifting up of a flower, and on whether *gongan* are logical, with the layman Gim Jeonghui 金正喜 (Chusa 秋史, 1786–1856). Gim Chusa accused Baekpa of confusing the Confucian supreme with Buddhism and of artificially separating the killing and vivifying sentences. They drew on sources such as Zongmi, Hyesim, the *Seonmun gangyo jip* and Jian's *Seonmun ojong gangyo*.[463] It is likely that Gim had read Baekpa's *Suseon gyeolsa mun gwaseok* 修禪結社文科釋 of 1822, which contains many of these topics and technical terms.[464]

In this environment of debate, in 1826, Baekpa wrote the *Seonmun sugyeong* 禪文手鏡 (Hand Mirror of Seon Literature),[465] which commences with the statement,

> The three sentences of Linji are the descriptions of the tenets of Seon and Doctrine of an age [of the Buddha], there being nothing not included. Therefore, they are called the total three sentences. For this reason, Chan Master Fahai Weijing said, "The experiences and functions of the Buddhas and patriarchs do not go beyond these three sentences."[466] The elder master Hwanseong (Jian) said, "The three sentences of Linji are not peculiar to the Linji-lineage style [of teaching], but are the matter of the endowments of all from the buddhas above to sentient beings below. If one is apart from this sermon, that will entirely be a false preaching."[467] … For this reason, all those who seek to investigate the sayings and sentences of the Seon gateway must first seek in the *Rentian yanmu*, *Ojong gangyo* [of Jian], and the *Seonmun gangyo* [*jip*]. Once one has first investigated the meanings and characteristics of these three sentences and one is clear about them and has no doubts, only then should one apply oneself to the sayings and sentences of the *Yeomsong* [*jip* of Hyesim], the [*Jingde*] *chuandeng* [*lu*], and *sajip*[468] Use these three sentences to one by one apply illumination to each word and each sentence so that one will be clearly perceptive in one's mind's eye, [these three sentences] being like things weighed by a balance, the ounces and scruples not being avoided. People of the past did not do so. They did not know that the three sentences are

> the correct balance (scales) of Seon literature, and only took their own views to evaluate according to the text, always ignorant and rejecting the basis of the words of the Buddhas and patriarchs.[469]

Baekpa based his analysis on the grounds of true suchness, which is one's intrinsic endowment that has two meanings: that of the unchanging true suchness that is true emptiness and nirvana; and the true suchness that accords with conditions, which is the three essentials of marvelous existence, which is bodhi and illumination. He took Linji's true Buddha to be the purity of the mind, which is the great opportunity (mechanism), his true Dharma to be the light of the mind, which is great function, and true Way that is the everywhere unimpeded purity to be the opportunity and its light to be the function, combining as the joint provision of the three essentials of marvelous existence. This is the three being one.[470]

Baekpa then correlated sentences and houses of Chan/Seon, as well as types of sealing, and ranked them according to divisions of Seon. This is done on the grounds that "if one understands the first sentence, one will be a teacher of Buddhas and patriarchs," which is Patriarchal Teacher Seon, and the textless seal on emptiness and "seeing the nature and becoming Buddha"; "if one understands the second sentence, one can be a teacher of humans and gods," which is Thus Come One (Tathagata) Seon and the seal on water; and "if one understands the third sentence, one cannot save oneself," which is Theoretical Seon.[471]

Following this, Baekpa illustrated the three sentences of Linji under the heading of "The Three Sentences of Theoretical Seon" by quoting Fresh Breeze's words in the *Seonmun gangyo jip*.[472] Although he does not analyze or quote the Yunmen tradition of the three sentences, he does refer to "the single arrowhead smashing through the three barriers" as having five layers of interpretation, seeming to rank them.[473]

Most controversially, Baekpa, saying that he based his claims on the ideas of a Foolish Man about the three sentences in the *Seonmun gangyo jip*, divided Seon into Theoretical Seon and Exceptional Seon, and then subdivided Exceptional Seon into Thus Come One Seon and

Patriarchal Teacher Seon. Thus Come One Seon says "this immediate mind is Buddha" and is the first mystery of the three mysteries; Patriarchal Teacher Seon says "mountains are mountains and waters are waters," and is the latter two mysteries. Moreover, the Chan of Shenhui (and Northern Chan) belongs to Theoretical Seon, whereas the Fayan, Weiyang, and Caodong houses of Chan belong to Thus Come One Seon, being for those of middling capabilities and the provisional gateway of the three mysteries. Only the Linji and Yunmen houses belong to Patriarchal Teacher Seon, which is for those of superior capabilities, and the gateway of the three essentials.[474]

This ranking of Seon into levels of understanding by house (lineage) and so on created a reaction because it demoted certain lines of Seon to a second-rate status, and was thus guilty of differentiation and the sin of undermining the unity of the Sangha, the Buddhist Order. Therefore, soon after the *Seonmun sugyeong* was written there was a response by Choui Uisun 草衣意恂 (1786–1866), a friend of Gim Chusa.[475] This criticism of Baekpa's work, probably written before 1830,[476] is described as "the book that started the 'Sŏn (Seon) Debate of the Century'."[477] The book, the *Seonmun sabyeon maneo* 禪門四辨漫語 (Comments on the Four Arguments of Seon), in part used an historical analysis like that used by Gim Chusa, looking back before the time of Linji[478] to conclude that divisions of kinds of Seon was wrong, that there is no hierarchy in approaches, only differences in people's capacities, and so there are no differences in the legitimacy of the five houses. Lastly, Uisun distinguished true emptiness and marvelous existence from the unchangeability and accordance with conditions that are the marks of suchness, citing works such as the *Dasheng qixin lun* (*Awakening of Faith*) and earlier Seon works. Uisun thus countered Baekpa's ahistorical, hierarchical and sectarian views.[479] Specifically, Uisun accused Baekpa of saying that he relied on the Foolish Man (section of the *Seonmun gangyo jip*) as a standard, for example for the idea of Theoretical Seon, but in fact Foolish Man never mentioned Theoretical Seon.[480] Moreover, Uisun shows that Baekpa misread Foolish Man at a number of places.[481] To argue his case, Uisun quoted often from the

Seonmun gangyo jip, sometimes under the name of Foolish Man,[482] sometimes under terms such as the "Conversation of the Three Saints" and the like,[483] and sometimes without attribution.[484] This demonstrates that the *Seonmun gangyo jip* remained authoritative for many Seon adherents in late Joseon period Korea.

In Kim Seong-Uk's analysis of this debate, he finds the basis for it in two different approaches, with that of Baekpa supporting the three levels (three sentences, three mysteries) as suggesting the superiority of Seon over doctrine, but trying to reconcile the ideas of Jinul that used the theories of Shenhui and Zongmi of "sudden enlightenment followed by gradual cultivation" with the Linji or Imje practice.[485] In contrast, Uisun's basis was in the approach that claimed a unity of Seon and doctrine, that all Seon/Chan schools were equal in the effectiveness of their practices. Moreover, Uisun even claimed that Confucian practices of the literati were as valid as means to enlightenment as Seon practices. Some of Uisun's associates even criticized *ganhwa* practice.[486]

Uisun was supported by Udam Honggi 優曇洪基 (1822–1881) in his *Seonmun jeungjeong nok* 禪門證正錄 (Record of the Proof of the Correction of the Seon School), written in 1875 and published in 1913, which spoke of Bodhidharma's three sites of transmission to Huike.[487] One of his prime authorities was the *Seonmun gangyo jip*. He wrote that

> all of the gateways of Seon emerge from the three sentences of Linji, and the distinctions and explanations of the three sentences are provided in full in the *Seonmun gangyo jip*. In the past, each time the previous Patriarch Gugok[488] investigated [the three sentences], he said, "The Foolish Fellow has already spoken of it. What use is there in discussing it further?" The remaining areas yet to be completely explained are provided for in the *Seolhwa*. So then, if you wish to study the gateway of Seon, first know the three sentences of Linji, and if you wish to know the three sentences, closely read the *Seonmun gangyo jip*. If you wish to know the remaining explanations, one should closely read the *Seolhwa*.[489]

While Udam Honggi's expression, "the essential outlines of the Chan school of China"[490] suggests that the *Seonmun gangyo jip* was written in China, he knew and quoted from most of the sections such as the "Chapter of the Three Saints," the "Conversation of the Two Worthies," "Theory of a Foolish Man," "Compilation of [Blue] Mountain and [White] Cloud," and "Three Sentences of Yunmen."[491] This means he had extended the debate beyond only the three sentences of Linji to the three sentences of the Yunmen tradition. He quoted extensively from the *Seonmun gangyo jip*.[492]

In 1889, Seoldu Yuhyeong 雪竇有炯 (1824–1189) wrote the *Seonwon soryu* 禪源溯流 in Baekpa's defense, analyzing the meanings of terms. The title means tracing back to the source of Seon and its outflows.[493] Yuhyeong introduced the idea that Seon is divided into tenets, the Buddha-mind and vivifying sentences; and the description, which is the three kinds of Seon that are classified via Hwaeom doctrines.[494] Yuhyeong wrote that beyond the Theoretical Seon of the Niutou lineage (sentence on non-existence), Shenxiu (sentence on existence), and Heze Shenhui (sentence on the middle), there is Thus Come One Seon and then Patriarchal Teacher Seon:

> The Fayan lineage clarifies nothing-but mind, so therefore it is allocated to the sentence of actuality of Thus Come One Seon. The Weiyang lineage clarifies reality and function, so therefore it is allocated to the three sentences of the actual and provisional. The Caodong lineage clarifies the improvement in the gateway [of Seon]. The above three lineages are Thus Come One Seon. The Yunmen lineage clarifies the direct cut through of great function, and the Linji lineage clarifies the three essentials of the opportunity and function. These two lineages are Patriarchal Teacher Seon.[495]

Yuhyeong also quoted from the *Seonmun gangyo jip* extensively. For example, after quoting Foolish Man on the enlightenment of the Buddha scene,[496] Yuhyeong wrote, "After he had been perfectly enlightened, he provided the dagger and the armor, which was when he

preached Hwaeom. Therefore, it is said, he was the teacher of humans and gods."[497] Then he quotes the gatha of Xiangyan from the *Seonmun gangyo jip* where Yangshan speaks of Thus Come One Chan,[498] to prove the existence of Thus Come One Seon. Similar uses of quotes from throughout sections of the *Seonmun gangyo jip*, including the sections of the Yunmen tradition, are larded throughout this text, with much related to the three sentences and three seals and so on.

Almost immediately, Yuhyeong and Baekpa were criticized in 1890 by Jinha Chugwon 震河竺源 (1861–1926) in his *Seonmun jaejeong nok* 禪門再正錄 (Record of a Re-correction of the Seon School), using the subject-object dichotomy to discuss four kinds of Seon (adding Extraordinary Seon), looking back to the works of Gagun and Jinul. He suggested that the debate was meaningless, which is probably why the debate ended.[499] Chugwon quoted the *Seonmun gangyo jip* near the start of this short work,[500] and also referred to ideas of various speakers in the *Seonmun gangyo jip*.[501]

While all of these disputants used the *Seonmun gangyo jip*, in general there was a tendency to shift attention from the three sentences, especially those of Linji, towards the three or four kinds of Seon and the three places or sites of transmission. This is partly why the section of the Foolish Man was the section mostly referred to, for Foolish Man mentioned the three sites of transmission, but only in passing, it not being a focus for his discussion.[502] Despite this, in 1913 when the *Seonmun jeungjeong nok* was printed, Geummyeong Bojeong 錦溟寶鼎 (1861–1930) wrote that

> the three sentences of Linji are the crown jewels[503] of the Seon school, and the essential outlines (*gangyo*) of the "Chapter of the Three Saints," "Conversation of the Two Worthies," and "Theory of a Foolish Man" are the guidelines of the Seon school.[504]

This evaluation, despite eliding the Yunmen portion, demonstrates the enduring influence of the *Seonmun gangyo jip* on Korean Seon, especially during the late Joseon period. This is why, for example, it was

included in the *Seonmun chwaryo* (Selected Essential Texts of the Seon School), published in 1909, supposedly (but unlikely) compiled by Gyeongheo, the reviver of Seon meditation practice.[505]

Notes

1 Heo Heungsik, *Jinjeong Guksa wa Hosan nok* (Seoul: Minjoksa, 1995), 25–27.

2 For a discussion on the origins of the encounter dialogue, see Albert Welter, *The Linji lu and the Creation of Chan Orthodoxy* (New York: Oxford University Press, 2008), 132, 138–39.

3 Young-ho Kim, *Tao-sheng's Commentary on the Lotus Sutra* (Albany: State University of New York Press, 1990), 38; *Miaofalianhua jingshu* 妙法蓮華經疏, X 577.27.16c24: "Beings have triggers for enlightenment that strike the saint." (物有悟機扣聖.)

4 Welter, *Linji lu*, 137 argues that the *Zutang ji*, which has 194 comments by masters on the exchange dialogues of their masters, was a precursor to the *gong'an*.

5 See *Linji lu*, T 1985.47.506c12 and *Jingde chuandeng lu*, T 2076.51.211b1 and many other entries.

6 Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century: Paekp'a, Ch'oŭi and Buddhist-Confucian Interaction at the End of the Chosŏn Dynasty" (PhD. diss., University of California Los Angeles, 2013), 95, 117.

7 For a description of this tendency, see Victor Sōgen Hori, *Zen Sand: The Book of Capping Phrases for Kōan Practice* (Honolulu: University of Hawai'i Press, 2003), 42–60.

8 X 1315.68.81a4–6: "問 狗子還有佛性也無 師云 無 學云 上至諸佛 下至蠢子 皆有佛性 狗子爲什麼無 師云 爲伊有業識性在." It may be the oldest, but a similar dialogue occurs in the earlier *Jingde chuandeng lu* of 1004 for Xingshan Weikuan (755–817), a pupil of Mazu. "'Does a dog have a Buddha-nature?' The master said, 'It does.' The monk said, 'Reverend, do you have it?' The master said, 'I do not.' The monk said, 'All sentient beings have the Buddha-nature. Why do you alone not have it?' The master said, 'I am not all sentient beings.' The monk said, 'Since you are not sentient beings, are you a buddha?' 'I am not a buddha.' The monk said, 'Ultimately, what thing are you?' The master said, 'I am also not a thing.'" (問 狗子還有佛性否 師云 有 僧云 和尚還有否 師云 我無 僧云 一切衆生皆有佛性 和尚因何獨無 師云 我非一切衆生 僧云 既非衆生是佛否 師云 不是佛 僧云 究竟是何物 師云 亦不是物.) T 2076.51.255a18–23.

9 *Daban niepan jing* 大般涅槃經, T 374.12.404c4–5, et passim.

10 For a discussion of this, see John Jorgensen, trans., *A Handbook of Korean Zen Practice*, Korean Classics Library (Honolulu: University of Hawai'i Press, 2015), 4, 24–29, 95.

11 T 1998A.47.903c2–4.

12 Tradition has it that Beomnang (fl. 632–646) studied under Daoxin (580–651), but this is doubtful. "Northern Chan" was a name given to the Chan of Shenxiu and his teachers and followers by Shenhui (ca. 730).

13 See table in Robert E. Buswell, Jr, trans. and introduction, *The Korean Approach to Zen: The Collected Works of Chinul* (Honolulu: University of Hawai'i Press, 1983), 10–11.

14 See table in Jeong Seongbon, *Silla Seonjong ui yeon'gu* (Seoul: Minjoksa, 1995), 51–52.

15 This material has been conveniently collected by Kim Yeongtae in "Jungguk munheonjung ui Han'guk Bulgyo saryo II," *Bulgyo Hakbo* 14 (1977): 241–309; Seon section, 267–309.

16 According to the *Zutang ji*, Doui first went to Mt. Wutai, then worshipped Huineng's portrait in Caoqi (northern Guangdong), and then went to study with Zhizang, *Zutang ji* 17, vol. 2, 750 (CBETA B25n01434_p615b10–616a1). This clearly came from a stele inscription, probably from Silla, and may have been added in 1245 to the *Zutang ji*.

17 This term, *renyong* 任運, is a characteristic of Mazu's teaching. See *Zutang ji* 14, vol. 2, 611 (CBETA B25n0144_p558b02).

18 Yi Jigwan, ed. and trans., *Yeokdae goseung bimun: Silla pyeon* (Seoul: Gasan mun'go Bulgyo munhwa yeon'guwon, 1994 rev. ed.), 97 text, 106–107 Kor. Translation.

19 Yi Jigwan, *Yeokdae goseung bimun: Silla pyeon*, 282, Kor. Translation, 302.

20 Yi Jigwan, *Yeokdae goseung bimun: Goryeo pyeon 1* (Seoul: Gasan Bulgyomunhwa yeon'guwon, 1994), 180; Henrik Sørensen, "The History and Doctrines of Early Korean Sŏn Buddhism" (PhD diss., University of Copenhagen, 1987), 253–56.

21 Yi Jigwan, *Yeokdae goseung bimun: Goryeo pyeon 1*, 233; Sørensen, "The History and Doctrines of Early Korean Sŏn Buddhism," 233–34.

22 Yi Jigwan, *Yeokdae goseung bimun: Goryeo pyeon 2* (Seoul: Gasan Bulgyomunhwa yeon'guwon, 1995), 22.

23 Buswell, *The Korean Approach to Zen*, 28.

24 Yi Jigwan, *Yeokdae goseung bimun: Goryeo pyeon 4* (Seoul: Gasan Bulgyo munhwa yeon'guwon, 1997), 122; cf. Buswell, *The Korean Approach to Zen*, 31.

25 Sem Vermeersch, The Power of the Buddhas: *The Politics of Buddhism During the Koryŏ Dynasty (918-1392)* (Cambridge, MA: Harvard University Asia Center,

2009), 184–88.

26 Ibid., 199.

27 The best edition is that containing a translation by Yanagida Seizan and notes by Nishiguchi Yoshio, plus essays on the history by Nishiguchi and by Nakajima Shirō, in Nishiguchi Yoshio, comp., *Zenmon hōzōroku no kisoteki kenkyū*, Kenkyū hōkoku 7 (Kyoto: Kokusai Zengaku kenkyūsho, 2000), available on IRIZ (International Research Institute for Zen Buddhism) website, http://iriz.hanazono.ac.jp.

28 John Jorgensen, "Korea as a Source for the Regeneration of Korean Buddhism: The Evidence of Ch'an and Sŏn Literature," in *Currents and Countercurrents: Korean Influences on the East Asian Buddhist Traditions*, ed. Robert E. Buswell, Jr. (Honolulu: University of Hawai'i Press, 2005), 86–87.

29 These quotes of the "old *Jodang jip*" are listed in Nakajima Shirō, "Kōrai chūki Zenshūshi," in *Zenmon hōzōroku no kisoteki kenkyū,* comp. Nishiguchi Yoshio, 620–23 note 40.

30 Albert Welter, *Monks, Rulers, and Literati: The Political Ascendancy of Chan Buddhism* (New York: Oxford University Press, 2006), 65–66, 69.

31 These theories are argued in John Jorgensen, "The *Chodang jip* (Collections from the Halls of the Patriarchs) as a Koryŏ Text," Proceedings of the 2nd International Conference for Interdisciplinary Studies (ICIS), Youngsan University, Busan, South Korea, November 16–17, 2015.

32 Welter, *Linji lu*, 32.

33 Ibid., 84, 111.

34 Welter, *Monks, Rulers, and Literati*, 66–67.

35 Welter, *Linji lu*, 110.

36 Robert E. Buswell, Jr., *The Korean Approach to Zen*, 80–81, 97 et passim. For more on the examinations, see John Jorgensen, "The Songs of the Realisation of the Way in Koryŏ Korea," *International Review of Korean Studies* 6, no. 1 (2009): 93–94.

37 Nakajima Shirō, "Kōrai chūki Zenshūshi," 583–85, 623.

38 Ibid., 606; H 5.2a–b.

39 John Jorgensen, *Inventing Hui-neng, the Sixth Patriarch: Hagiography and Biography in Early Ch'an* (Leiden: Brill, 2005), 735–37.

40 For details on Hagil's life, teaching, and influence through his many students, see Heo Heungsik, *Goryeo Bulgyosa yeon'gu* (Seoul: Iljogak, 1986), 669–73.

41 "Goryeo guk Unmunsa Woneung Guksa ji bi" by Yun Eoni (ca. 1147), for text and annotated translation, see Yi Jigwan, trans., *Yeokdae goseung bimun: Goryeo pyeon 3* (Seoul: Gasan Bulgyo munhwa yeon'guwon, 1996), 263, 281. Noted

by Jeong Yeongsik, "Samhyeon samyo ui gaenyeom e daehan gochal–*Seonmun gangyo jip* yeon'gu reul wihan gichoroseo," *Seonhak* 25 (2010): 35–36.

42 *Chanlin sengbao zhuan*, X 1560.79.517c7–9.

43 *Dongsa yeoljeon*, H 10.1004c.

44 Park Inn-Suk, "*Seonmun gangyo jip* haeje," 선문강요집 해제 (Unpublished manuscript provided courtesy of Han'guk Bulgyo daepyo munheon yeongyeok chulpan saeop), 1–2.

45 Heo Heungsik, *Hosan nok*, 143.

46 Ibid., 229.

47 Ibid., 239.

48 Ibid., 281 (H 6.210a21–b1): "禪是佛心 敎是佛語 如來心口 必不相違. … 語心爲經 則凡東傳根葉之敎 非是他物 皆佛心也. … 禪和輩貪看諸家 語錄不少 何不看佛語錄耶" and a similar passage p. 320, where a contrast is drawn with Tiantai Zhiyi.

49 Nakajima Shirō, "Kōrai chūki Zenshūshi," 636, 638.

50 *Seonmun bojang nok*, H 6.483c1.

51 Nakajima Shirō, "Kōrai chūki Zenshūshi," 637–47.

52 *Seonmun yeomsong Yeomsong seolhwa hoebon*, H 5.488c9–10.

53 Ibid., H 5.489a4–5.

54 Ibid., H 5.715a5–6.

55 Ibid., H 5.721c2–4, 742b15–18.

56 Ibid., H 5.742b19–23.

57 Ibid., H 5.743a24–b1.

58 Ibid., H 5.743b5.

59 *Seonmun gangyo jip*, H 6.858a1, b13.

60 *Seonmun yeomsong Yeomsong seolhwa hoebon*, H 5.743b10; *Rentian yanmu*, T 2006.48.312a10.

61 Kim Young-Wook, "Introduction," in *Gongan Collections I*, ed. John Jorgensen, trans. Juhn Y. Ahn, Collected Works of Korean Buddhism 7-1 (Seoul: Jogye Order of Korean Buddhism, 2012), 9, partly because there is a debate over the identity of Gagun, but also because the date of the first printing of this text is unclear, 6.

62 *Nammyeong Cheon Hwasang Jeungdoga sasil*, H 6.117b23–c6, which has many elements in common with the *Seonmun gangyo jip*, H 6.853a16, 21–24, b12, 15.

63 *Nammyeong Cheon Hwasang Jeungdoga sasil*, H 6.160b.

64 *Rentian yanmu*, T 2006.48.312a10; *Biyan lu*, T 2003.48.166a6–7.

65 *Jogye Jin'gak Guksa eorok*, H 6.28c–30a.

66 Kim Young-Wook, "Introduction," 9. Due to a confusion with a Gugok Gagun of the late Goryeo, some have thought Gugok compiled the *Seonmun yeomsong seolhwa*, but this theory is improbable.

67 *Dongsa yeoljeon*, H 10.1004a22.

68 Ibid., H 10.1004b21–22.

69 *Seonmun yeomsong Yeomsong seolhwa hoebon*, H 5.471c–92a for Linji, 705a–65c for Yunmen.

70 *Muuija sijip*, H 6.63c–65a.

71 Ibid., H 6.56a20–22.

72 *Yunzhou Dongshan Wuben Chanshi yulu*, T 1986A.47.515b18–19.

73 Ibid., T 1986A.47.508c25–26.

74 Kim Young-Wook, "Introduction," 8.

75 Christoph Harbsmeier, *Science and Civilisation in China,* vol. 7, pt. 1, *Language and Logic* (Cambridge: Cambridge University Press, 1998), 176, 178–79. Harbsmeier quotes Zhanran (711–782) as saying, "In any sutra, where an utterance breaks off, we speak of a *ju*. Where an utterance is not yet broken off and we put a dot for convenient reading, this is called a *dou*." (179.) Romanization changed.

76 Zhou Dapu, *Xunguxue* (Taipei: Hongye wenhua, 2000), 279.

77 This is a quote from Buddhabhadra's translation of the *Avataṁsaka-sūtra*, a line of which reads "[the Buddha, in order to] refute/counter sense-data produced volumes of sutras, to benefit all the worlds." T 278.9.625a9.

78 Tsuchiya Taisuke, "Hyakujō Ekai no 'sanku' no shisō nitsuite," *Indogaku Bukkyōgaku kenkyū* 57, no. 1 (2008): 515 (58) regards these three parts or steps (glossed as Japanese *kaidan*) as being, (1) "the present reflecting awakening is one's own Buddha," (2) "not keeping to the present reflecting awakening," that is, to be unattached to that, and (3) "not making an intellectual understanding of" being unattached. Tsuchiya has equated the three parts with the "three goods" of the following quote, but the reference to the sutras is in this context and this meaning of *sanduan* is attested. Tsuchiya also glosses "present reflecting awakening" as in (1) by comparing it with Mazu's "The present seeing, hearing, and perceiving are at base your intrinsic nature, also called the intrinsic mind," as quoted in *Zongjing lu*. T 2016.48.492a22: "今見聞覺知元是汝本性 亦名本心."; Tsuchiya Taisuke, "Hyakujō Ekai no 'sanku' no shisō nitsuite," 516 (57).

79 From Dharmakṣema's translation of the *Nirvāṇa-sūtra*, T 374.12.395c10–12.

80 *Tiansheng guangdeng lu*, X 1553.78.456c3–7.

81 The CBETA text is incorrect, having "present" instead of "not." Revised based on the Fuzhou Kaiyuan Monastery print, 422b, in Yanagida Seizan, comp.,

Sō-zōichin Hōrinden · Dentō gyokueishū, Zengaku sōsho 5 (Kyoto: Chūbun shuppansha), 1975.

82 *Tiansheng guangdeng lu*, X 1553.78.458b4–11.

83 Ui Hakuju, *Daini Zenshūshi kenkyū* (Tokyo: Iwanami shoten, 1935; reprint 1966), 331.

84 *Miaofa lianhua jing*, T 262.9.3c20–22.

85 *Fahua jing yiji*, T 1715.33.588b8–14.

86 *Tiansheng guangdeng lu*, X 1553.78.459b6–9. This passage is also found in *Jingde chuandeng lu*, T 2076.51.250c17–19.

87 Ibid., X 1553.78.458b20–22.

88 *Linjian lu*, X 1624.87.253a16–22.

89 *Congrong lu*, T 2004.48.275a15–16.

90 Kumārajīva's translation of the *Vajracchedikā-prajñāpāramitā-sūtra*, T 235.8.751a22–7.

91 *Nengduan jingang bore boluomiduo jing lunshi*, T 1513.25.880c14–26.

92 Ibid., T 1513.25.880c14–15.

93 *Jin'gang bore lun*, T 1510.25.764a1–10.

94 Giuseppe Tucci, *Minor Buddhist Texts, Part I*, Serie Orientale Roma IX (Roma: Istituto Italiano per il Medio ed Estremo Oriente, 1956), 102.

95 Ibid., 113.

96 This last is the theory of Tsuchiya Taisuke, "Hyakujō Ekai no 'sanku,'" 516–14 (57–59), who suggests that Huaihai and others (possibly in response also to the criticisms by Zongmi of Hongzhou Chan as containing the seeds of antinomianism), saw a danger in equating everyday functions (of the mind) with the Buddha-nature, of not going deep enough. However, if the Buddha-nature does not function, it is inert, and so of no consequence. If one denies that the Buddha-nature functions or is equal to functions, and looks for a "self" at a deeper dimension, there is the danger of creating a doctrine of self or *ātman* and fall into a heretical position. These were the twin dangers through which Huaihai and others were trying to thread a middle way. It should be kept in mind that Huaihai said one had to penetrate beyond the three sentences.

97 This translation follows one traditional interpretation, but there are other interpretations.

98 *Linji lu*, T 1985.47.497a15–21.

99 See commentary in Thomas Yūhō Kirchner, ed., *The Record of Linji*, trans. Ruth Fuller Sasaki (Honolulu: University of Hawai'i Press, 2009), 143–49; Burton Watson, *The Zen Teachings of Master Lin-chi* (New York: Columbia University Press, 1999), 19–20; and somewhat differently, Paul Demiéville, *Entretiens de*

Lin-tsi (Paris: Fayard, 1972), 43–47.

100 Welter, *Linji lu*, 110–11.

101 For this and the Goryeo text, see Yanagida Seizan, comp., *Sōban Kōraibon Keitoku dentō roku*, Zengaku sōsho 6 (Kyoto: Chūbun shuppansha, 1976), 98d–99a for Song text and 448a for the Goryeo print; hereafter this print is used for *Tiansheng guangdeng lu* and *Sijia yulu*.

102 Last line of 447d of the Goryeo print.

103 See Welter, *Linji lu*, 83 · 111. See also the table on 127–30, which shows that Watson, *The Zen Teachings*, section 9, is missing both from Zongyan's text and that of the *Tiansheng guangdeng lu* (but it is in the Ming edition, *Linji Huizhao Chanshi yulu*, T 1985.47.497a15–21). For the *Jingde chuandeng lu*, see Welter, *Linji lu*, 38–39, who shows that the compiler, Daoyuan, was a member of the Fayan House, but the editors of the *Jingde chuandeng lu* were influenced by the Linji House. The earliest extant Chinese print of the Zongyan text dates to 1267 and in Japan to 1320. See Akizuki Ryōmin, *Rinzai roku,* Zen no goroku 10 (Tokyo: Chikuma shobō, 1972), 252. For a genealogical tree of the text, see Kinugawa Kenji, "*Rinzai roku* no keisei (kaikō)," in *Rinzai roku kenkyū no genzai: Rinzai Zenji 1150-nen onki kinen kokusai gakkai ronbunshū*, comp. *Rinzai roku* kokusai gakkai (Kyoto: Zen bunka kenkyūsho, 2017), 230.

104 *Jingde chuandeng lu*, T 2076.51.360a12–15.

105 *Rentian yanmu*, T 2006.48.302a1.

106 *Linjian lu*, X 1624.87.247a6.

107 *Chuanxin fayao*, T 2012A.48.382a15–18.

108 See *Banniyuan jing*, T 6.1.182a3.

109 See for example, Zhiyi, *Miaofa lianhua jing xuanyi*, T 1716.33.779c10–14; Chengguan, *Dafangguang fo Huayan jingshu*, T 1735.35.650c14–17, and the sub-commentary on that, *Dafangguang fo huayan jing suishu yanyi chao*, T 1736.36.312b7–9.

110 *Linjian lu*, T 1985.47.501c28–02a1.

111 Ibid., T 1985.47.502a4–5.

112 Note, in case 38 of the *Biyan lu*, where the three sentences of Linji are quoted, the text has Miaobian 妙辨, *Biyan lu*, T 2003.48.177b3. The *Hekigan roku shudenshō* of 1739 comments that "in the original record (*Linji lu*) it has Miaojie. Miaojie indicates the fundamental wisdom of Mañjuśrī, which is without knowing and yet illuminates the dharmas. . . . Because it lacks subject and object to be grasped, originally it cannot allow questioning. Even so, because it inherently possesses an endless compassion and wisdom, if there is an opportunity, there will be a response. This takes the conversation of a night

to be an internal perfuming (influence) of the function of merit that issues forth extending the hand of skillful means to the outside, and so permits what Wuchuo asked." See Zen bunka kenkyūsho, comp., *Hekigan roku sakuin: Fu shudenshō* (Kyoto: Zen bunka kenkyūsho, 1991), text, 45b17–19.

113 Kirchner, *The Record of Linji*, 145–46.

114 *Jingde chuandeng lu*, T 2076.51.294a5: "杭州文喜禪師"; T 2076.51.294a20: "又奏師號曰無著."

115 Kirchner, *The Record of Linji*, 146; Demiéville, *Lin-tsi*, 44–45, who takes *wuzhuo wen* to mean "not pose a question," with *zhuo* as an auxiliary verb meaning to attain, use, and hence, apply.

116 These various translations are of the polysemous word *fu* 負, which has all the above meanings. See Kirchner, *The Record of Linji*, 147. I take it to be the equivalent of *yi* 依, but some traditional commentators replace it with *fu* 赴, "to carry out." See below.

117 *Seonmun gangyo jip*, H 6.853c–54a1.

118 Ibid., H 6.854a3.

119 Ibid., H 6.852a13–14.

120 For example, Dahui Zonggao in his *Dahui shu* appears to use *zhuowen* as meaning "to ask a question," but with *bu*, a negative always preceding it, it likely means "no use in asking a question," as in *Dahui Pujue Chanshi yulu*, T 1998A.47.930a22–23: "If one can penetrate this character *wu* [of the Zhaozhou 'dog has no Buddha-nature' case], one will penetrate them at that one time, and there is no use in asking other people." (若透得箇無字 一時透過 不著問人.) This is translated by Jeffrey L. Broughton and Elise Yoko Watanabe, *The Letters of Chan Master Dahui Pujue* (New York: Oxford University Press, 2018), 190 as "without having to ask anyone anything," but Mujaku Dōchū in his *Daie Fukaku Zenji sho kōrōju* (Kyoto: Zenbunka kenkyūsho, 1997), 126a, in another case of a verb preceded by *buzhuo*, states that it means "no use [in doing X]." This is for T 1998A.47.919b28: "彼處不著排遣," translated by Broughton and Watanabe, *The Letters of Chan Master Dahui Pujue*, 85 as "even if that state is not eliminated." It therefore appears that the operative compound here is *buzhuo*, not *zhuowen*. However, in Daoxuan's *Sifen lü shanfan buque xingshi chao*, a commentary on the Dharmaguptaka vinaya, here concerning those actions that may have negative outcomes, the *shu*, *zhuowen* is a compound: T 1804.40.26c16–17: "Simply ask about the various *shu*. Here, in reference to its meaning, ask about before the *shu*." (但問諸遮 今就義準著問遮之前.) Cf. Dajue's commentary, *Sifen lü xingshi chao pi*, X 736.42.729c22–23: "今以義准先問重難 次問輕遮 故曰著問遮之前." Here 著 equals 作.

121 *Shoulengyan jing*, T 945.19.147a24–27.

122 *Jingde chuandeng lu*, T 2076.51.437c19–23.

123 Ibid., T 2076.51.438c21–24.

124 *Siyifantian suowen jing*, T 586.15.47a27–b2.

125 *Siyifantian suowen jing jianzhu*, X 20.364.813b17–20.

126 *Fu* 負 is used in the *Linji yulu*, *Biyan lu* (T 2003.48.177b3), *Rentian yanmu* (T 2006.48.301c5–6), *Fozu lidai tongzai* (T 2036.49.643c13), *Jingde chuandeng lu* (T 2076.51.291a12), *Guzunsu yulu* (X 1315.68. 23c19), and *Wudeng huiyuan* (X 1565.80. 221c9). *Fu* 赴 (or in one case, 起, a likely misprint) is used in connection with Fengxue, as in *Fozu lidai tongzai* (T 2036.49.657b28), *Guzunsu yulu* (X 1315.68. 44c12 and 159c18), *Tiansheng guangdeng lu* (X 1553.78. 493a19), *Chanlin sengbao zhuan* (X 1560.79. 497a1), and *Daguangming zang*, which is on Linji (X 1563.79. 708a6–7) has *fu* 副.

127 *Tiansheng guangdeng lu*, X 1553.78.493a19–20.

128 *Rentian yanmu*, T 2006.48.301c5–6.

129 For example, *Foguo Yuanwu Zhenjue Chanshi xinyao*, X 1357.69. 457c16: "而能鼓逆水波運截流機."; *Xisou Heshang guanglu*, X 1390.70.430c02: "截流機. 分涇渭."

130 *Seonmun gangyo jip*, H 6.854c17.

131 *Nirvana Sutra*, T 374.12.390b17–18.

132 See Huiyan's revision of the translation of the *Mahāparinirvāṇa-sūtra*, T 375.12.688c2–4.

133 *Foshuo zhuannüshen jing* 佛說轉女身經, T 564.14.919b23–24.

134 *Zongjing lu*, T2016.48.854b19–21.

135 *Yongjia Zhengdao ge*, T2014.48.395c17–18.

136 *Jingde chuandeng lu*, T2076.51.260a21–25: "祖云 將什麼講 亮云 將心講 祖云 心如工伎兒 意如和伎者 爭解講得經 亮抗聲云 心既講不得 虛空莫講得麼 祖云 却是虛空講得 亮不肯便出將下階 祖召云 座主 亮迴首 豁然大悟禮拜." The quote in Mazu's first comment is from Guṇabhadra's translation of the *Laṅkāvatāra-sūtra*, T 670.16.510c19.

137 See *Yuanwu Foguo Chanshi yulu*, T 1997.47.734a7, 735c21–2, 754b15–16, 759b7, 763c19–23, 794b25–26; and *Biyan lu*, T 2003.48.161a21–23, 165c21–22, 197a19–20, 198b10–11. This is also clear from the *Jiatai pudeng lu* of 1204, who wrote in the four cases of Foguo that it is "just like hosts and guests changing places. There is illumination and there is function, there is the provisional and the real. If so, then put them in place." X 1559.79.454a8–13: "舉興化見同參 師曰 辨王庫刀 振塗毒鼓 掣電未足以擬其迅 震雷未足以方其威 可謂善驅耕夫之牛 能奪飢人之食 只如主賓互換 有照有用 有權有實則且置

甚處是興化將手向伊面前畫兩遭 若這裏洞明 可以荷負臨濟正法眼藏 如或泥水未分 未免瞎驢墜大隊."

138 *Shengman baoku*, T 1744.37.2a28–9.

139 *Jingming xuanlun*, T 1780.38.887b14–c3.

140 *Zuting shiyuan*, X 1261.64.337c9–10.

141 Iriya Yoshitaka, ed., *Gensha kōroku* 玄沙広錄, 3 vols. (Kyoto: Zenbunka kenkyūsho, 1988), 2:2. *Xuansha guanglu*, X 1445.73.9c18–10a2.

142 Iriya Yoshitaka, *Jiko to chōetsu: Zen, hito, kotoba*, expanded edition (Tokyo: Iwanami shoten, 2012), 27, 59, 61–2, 72–7. For a detailed examination of Xuansha's "three sentences," see Tsuchiya Taisuke, "Gensha Shibi no sanku no kōshū," *Indogaku Bukkyōgaku kenkyū* 16 (2009): 83–94 and Tsuchiya Taisuke, "Gensha no Rinzai-hihan no shisōteki haikei," in *Rinzai roku kenkyū no genzai*, comp. Zenbunka kenkyūsho (Kyoto: Zenbunka kenkyūsho, 2017), 329–59.

143 Iriya, *Gensha kōroku*, 1:221; *Xuansha guanglu*, X 1445.73.9a4–7.

144 Iriya, *Gensha kōroku*, 1:219, 2:16.

145 *Dafangguangfo Huayan jingshu*, T 1735.35.697a9.

146 *Huayan jing tanxuan ji*, T 1733.35.187c9–12.

147 Iriya, *Gensha kōroku*, 2:16; *Xuansha guanglu*, X 1445.73.10b21–c1.

148 Iriya, *Gensha kōroku*, 2:18; *Xuansha guanglu*, X 1445.73.10c2.

149 In *Gensha kōroku*, 2:23, this is glossed from the words of Lingyun in the *Jingde chuandeng lu* 11, "It is like a mirror always being clear." The "truth" here is taken to be "true suchness," and Tsuchiya, "Gensha Shibi," 85–86 shows that "flow" here does not have a negative sense as in the *Laṅkāvatāra-sūtra*, but a positive sense as "the activity of true suchness that is in individual existence," the Buddha-nature that lies behind the continuous rising and ceasing of consciousness, the "activities flowing forth from the Buddha-nature." Unlike Mazu, Xuansha considers this to still be at the level of skillful means.

150 Iriya, *Gensha kōroku*, 2:19–20, and for the references to other texts, 22–25; *Xuansha guanglu*, X 1445.73.10c7–18: "若是第一句綱宗 且自承當 成現具足盡什方世界 更無他故 只是仁者 更教誰見 教誰聞 都只是你心王心所與全成不動佛 只欠自承當 喚作開方便門 且要你諸人信有一分眞常流注 亘古亘今 … 如此一句 成平等法門 何以故 以言逐言 以理逐理 平常性相 接物利生說法度人 所以道 一切羣生類 皆承此恩力 且要自信作佛 若解與麼 方喚作一句眞常流注 與鐵輪齊位 十信初心 不作儱侗之見 不作斷常之解 若得如是唯自己眞如不生不滅 且知其宗旨 由是明前不明後 一箇平實 分證法身之量未有出格之句 死在一句之下 未有自由分." There are a few textual differences between the CBETA and *Gensha kōroku* text. I have followed the latter.

151 For the common-person bodhisattva, see Paramārtha translation, *She Dasheng*

lun, T 1595.31.174c5–6.

152 Iriya, *Gensha kōroku,* 2:214–15; *Xuansha guanglu*, X 1445.73.18b21–c6.

153 Iriya, *Gensha kōroku*, 2:215; *Xuansha guanglu*, X 1445.73.18c8–9.

154 Tsuchiya, "Gensha Shibi," 84.

155 *Shoulengyan jing*, T 945.19.123c13–124b5.

156 Iriya, *Gensha kōroku*, 1:101–2; *Xuansha guanglu*, X 1445.73.5a8–9.

157 Tsuchiya, "Gensha Shibi," 84–85.

158 *Linji lu*, T 1985.47.502b10–13: "設有者 皆是名言章句 接引小兒施設藥病 表顯名句 且名句不自名句 還是爾目前昭昭靈靈鑒覺聞知照燭底 安一切名句." See Kirchner, *The Record of Linji*, 273. For Xuansha's criticism of Linji's theory, see Iriya Yoshitaka, "Gensha no Rinzai hihan," in *Kūgeshū* (Kyoto: Shibunkaku, 1992), 79–81.

159 X 1553.78.473b15–18.

160 Iriya, *Gensha kōroku*, 2:26; *Xuansha guanglu*, X 1445.73.10c20–23.

161 Iriya, *Gensha kōroku*, 2:26; *Xuansha guanglu*, X 1445.73.11a8.

162 Tsuchiya, "Gensha Shibi," 90, traces these ideas back to the *Śrīmālādevīsiṃhanāda-sūtra*.

163 Here, the *Gensha kōroku* editors have added the character 無 (2:219); Tsuchiya, "Gensha Shibi," 88n32.

164 Iriya, *Gensha kōroku*, 2:219; *Xuansha guanglu*, X 1445.73.18c11–16.

165 Iriya, *Gensha kōroku*, 2:219; *Xuansha guanglu*, X 1445.73.18c19–22.

166 *Zongjing lu*, T 2016.48.417b7–10: "爲有疑故問 以決疑故答 因問而疑情得啓 因答而妙解潛生 謂此圓宗難信難解 是第一之說 備最上之機 若不假立言詮 無以蕩其情執 因指得月 不無方便之門." See also the translation in Albert Welter, *Yongming Yanshou's Conception of Chan in the Zongjing lu* (New York: Oxford University Press, 2011), 240–41.

167 Iriya, *Gensha kōroku*, 2:31; *Xuansha guanglu*, X 1445.73.11a15–b4.

168 Iriya, *Gensha kōroku*, 2:222; *Xuansha guanglu*, X 1445.73.19a2: "若是三分具足性相" and X 1445.73.19a06: "佐於一乘之道 然而眞如法界."

169 Iriya, *Gensha kōroku*, 2:35–36; *Xuansha guanglu*, X 1445.73.11b5–13.

170 *Seonmun yeomsong Yeomsong seolhwa hoebon*, H 5.688c–1004a.

171 Ibid., H 5.687a6.

172 *Seonmun gangyo jip*, H 6.852a5.

173 Nakajima Shirō, "Kōrai chūki Zenshū shi," in *Zenmon hōzōroku no kisoteki kenkyū*, comp. Nishiguchi Yoshio, 554, 563, 582–83.

174 For Beoban lineage, see Han Gidu, *Han'guk Seon sasang yeon'gu* (Seoul: Iljisa, 1991), 230. For Uicheon and Seon, see John Jorgensen, "Introduction," in *Seon Dialogues*, ed. and trans. John Jorgensen, Collected Works of Korean Buddhism

8 (Seoul: Jogye Order of Korean Buddhism, 2012), 9.

175 Heo Heungsik, *Goryeo Bulgyosa*, 440–41, 465–69.

176 Ibid., 466.

177 For this criticism, see Iriya Yoshitaka, "Seppō to Gensha," in *Jiko to chōetsu: Zen, hito, kotoba*, 23–78 and Tsuchiya, "Gensha no Rinzai-hihan no shisōteki haikei," 330–38, 345–47, on "function is the nature."

178 Heo Heungsik, *Goryeo Bulgyosa*, 445, 471–72, 488.

179 *Rentian yanmu*, T 2006.48.302a3–b21.

180 *Chanlin sengbao zhuan*, X 1560.79.516a12–18a11.

181 *Rentian yanmu*, T 2006.48.301c7–8.

182 *Fenyang Wude Chanshi yulu*, T 1992.47.601a17–18: "The opportunity provided after the sentence completely contradicts the reality of the Way. Over the [distance of] ten thousand leagues to Yazhou one arrives here." (句後投機全乖道體 直下承當 萬里崖州到這裏.)

183 *Rentian yanmu*, T 2006.48.301b21–29: "師因僧問 如何是眞佛眞法眞道 乞垂開示 師云 佛者心清淨是 法者心光明是 道者處處無礙淨光是 三即一皆空而無實有 如眞正道人 念念不間斷 達磨大師 從西土 來 只是覓箇不受惑底人 後遇二祖 一言便了 始知從前虛用工夫 山僧今日見處 與佛祖不別 若第一句中薦得 堪與佛祖爲師 若第二句中薦得 堪與人天爲師 若第三句中薦得 自救不了." The wording of the *Linji yulu*, T 1985.47.501c28–2a7, is slightly different. See translation in Kirchner, *The Record of Linji*, 264.

184 *Linji lu*, T 1985.47.0501c26–27: "佛無形 眞道無體 眞法無相 三法混融和合一處 辨既不得 喚作忙忙業識衆生." See Kirchner, *The Record of Linji*, 263. As the *Dasheng qixin lun*, explains, the karmic consciousness is "the non-awakened mind set in motion by the force of ignorance." (名爲業識 謂無明力不覺心動故.) T 1666.32.577b7.

185 *Rentian yanmu*, T 2006.48.302a3–4: "後來汾陽昭和尚 因擧前話乃云 那箇是三玄三要底句." The *Fenyang Wude Chanshi yulu* compiled by Shanzhao's disciple Chuming is even more explicit, saying "Which are the sentences of the three mysteries and three essentials? The quicker you understand the better. Each of you ponder it." (阿那箇是三玄 三要底句 快會取好 各自思量.) T 1992.47.597a13–14.

186 *Fenyang Wude Chanshi yulu*, T 1992.47.597a16, 20.

187 Ibid., T 1992.47.597b5–8: "師云 若人會得此三句 已辨三玄 更有三要語在切須薦取 不是等閒 與大衆頌出三玄三要事難分 得意忘言道易親 一句分明該萬象 重陽九日菊花新 師云 會麼." See also *Rentian yanmu*, hymn only, T 2006.48.302b1–2.

188 Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," 102.

189 Nanquan Puyuan (748–834), a disciple of Mazu Daoyi.

190 Ānanda was famed for hearing all of Buddha's sermons.

191 This refers to Luqiu Yin (d.u.) who asked the strange monk Fenggan whether there were any worthies whom he could venerate as a master in the region, to which Fenggan said, "If you see them, you will not recognize them; if you recognize them, you will not see them. If you wish to see them, you must not grasp their characteristics, and then you can see them," and he said "Hanshan was Mañjuśrī and Shide was Samantabhadra." *Hanshanzi shiji xu*, quoted in Xiang Chu, *Hanshan shi zhu* (Beijing: Zhonghua shuju, 2000), 932.

192 *Fenyang Wude Chanshi yulu*, T 1992.47.597b22–c12.

193 *Rentian yanmu*, T 2006.48.302a5–16, substituting "a monk asked" for the *Fenyang Wude Chanshi yulu*'s "a townsman asked," T 1992.47.603a29.

194 This refers to the incident of the Buddha showing a flower to the assembly, of whom only Mahākāśyapa smiled, and so the Buddha conferred the seal of the mind on him, symbolizing the transmission of Chan.

195 *Fenyang Wude Chanshi yulu*, T 1992.47.603b1–6: "一句玄談 今古外三玄三要藏中藏 如何是第一玄 師云 親嚐飲光前 如何是第二玄 師云 絶相離言詮 如何是第三玄 師云 明鑒照無偏 恁麼則三玄已超今古外九天皆唱太平歌 師云 杲日舒光無不照幽冥盡耀豁乾坤." Text augmented from *Jianzhongjingguo xudeng lu* of 1101, X 1556.78.646c24–47a1: "照無偏 僧曰 恁麼則三玄已超今古外 九天皆唱太平歌 師云 杲日舒光無不照 幽冥盡耀豁乾坤."

196 *Fenyang Wude Chanshi yulu*, T 1992.47.603b11–15.

197 *Rentian yanmu*, T 2006.48.302a17–29.

198 Pole stars.

199 *Fenyang Wude Chanshi yulu* has *si* 似, *Rentian yanmu* has *bian* 便.

200 *Fenyang Wude Chanshi yulu* has *nini* 擬擬 , *Rentian yanmu* has *niyi* 擬議. I have followed the latter.

201 *Fenyang Wude Chanshi yulu* has *qie* 且, *Rentian yanmu* has *ju* 具. I have followed the latter.

202 *Fenyang Wude Chanshi yulu* has *yang* 颺, *Rentian yanmu* has *piao* 颻.

203 *Fenyang Wude Chanshi yulu* has *de* 得, *Rentian yanmu* has *wei* 爲.

204 *Fenyang Wude Chanshi yulu*, T 1992.47.628b6–18: " 三玄三要頌
第一玄 照用一時全 七星常燦爛 萬里絶塵煙
第二玄 鉤錐利似尖 擬擬穿腮過 裂面倚雙 肩
第三玄 妙用且方圓 隨機明事理 萬法體中全
第一要 根境俱亡絶朕兆 山崩海竭洒颺塵 蕩盡寒灰始爲妙
第二要 鉤錐察辨呈巧妙 縱去奪來掣電機 透匣七星光晃耀
第三要 不用垂鉤不下鉤 臨機一曲楚歌聲 聞了盡皆悉返照."

The last line of the last hymn has another two versions, as found in the *Rentian yanmu*, T 2006.48.302a29: "聞者盡教來反照(一作聞了悉皆忘反照.)" ("The hearer completes the teaching and comes to reflect back," or "The hearers all forget to reflect back.") The reference to the songs of Chu is to when Xiang Yu was surrounded by enemy Han troops, and thought that his state of Chu had been captured. This means to be in desperate straits.

205 This scene of the initial transmission from mind-to-mind appears in the *Tiansheng guangdeng lu*, X 1553.78.428c2–5.

206 Ibid., X 1553.78.428c21–22.

207 Xiang Chu, *Hanshan shi zhu*, 786.

208 Ibid., 79.

209 Ibid., 40.

210 See *Shuowen jiezi*: "象幽而入覆之也."

211 Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," 102.

212 This indicates Fenyang Shanzhao.

213 Sengzhao (374–414), who attempted to explain the teachings of Nāgārjuna by using ideas from Xuanxue (Dark/Mysterious Learning).

214 *Zhaolun*, T 1858.47.161a8.

215 This quote appears first with Uisang (625–702), the Hwaeom master of Silla, according to the *Song gaoseng zhuan*, T 2061.50.729a14–15. It also appears in the *Zutang ji* entry on Nanyang Huizhong as a sutra quote, CBETA B25n144_p359b6, and in *Linji yulu*, T 1985.47.500a19, and *Yunmen guanglu*, T 1988.47.546a25–26, and many other places.

216 This is what the Buddha tells Ānanda in the *Shoulengyan jing*, T 945.19.109a3–4.

217 From *Zongjing lu*, quoting Huineng, T 2016.48.940a22–24.

218 *Shoulengyan jing*, T 945.19.121a6–7.

219 The source of this story has not been identified.

220 This is found in *Jianfu Chenggu Chanshi yulu*, X 1447.73.48c8–10, and similar accounts are found in *Guzunsu yulu*, X 1315.68.4a19–23 and 338c4–6, and *Yuanwu Foguo Chanshi yulu*, T 1997.47.749c1–3.

221 This dialogue is not found in early sources.

222 This exchange is similar to one found in *Zutang ji* 6, CBETA B25n144_p417a11–12: "Fengchi said, 'What is the matter of your approval?' The monk said, 'Why is total approval a betrayal of one's former teacher?' Fengchi said, 'If you maintain being to the point (i.e., imitating the former teacher), there is no path to transcendence of the self.'" (鳳池云 還是汝肯底事麼 僧曰 全肯爲什麼辜負先師 鳳池云 守著合頭則出身無路.) In other words, if you repeat the words and answers of your teachers, approving of them completely, you

betray your teachers and cannot find a way to liberation, which has to be done by oneself. Being "to the point" can imply imitation or repetition of the words of others. Yuan Bin and Kang Jian, *Chanzong dacidian* 禅宗大词典 (Wuhan: Chongwen shuju, 2010), 164. Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," 103 translates as "words that wrap up the gist [of the doctrines]."

223 The image is of a chick in an egg tapping on it to get out and the mother hen pecking on the shell to help the chick. This is used to mean that the opportunity taken by the student coincides with the provision of the opportunity by the master with words and gestures.

224 The earliest record of Nanyuan's words is *Jingde chuandeng lu*, T 2076.51.298c8–9. Also famously found in *Biyan lu*, T 2003.48.156b15–16. Nanyuan is Nanyuan Huiyong (d.u.), second generation from Linji.

225 Source of dialogue not found. Xingshan Jianhong was a disciple of Yunyan Tansheng (780?–841) and questioned Linji (see *Jingde chuandeng lu*, T 2076.51.323b22–25), and had an exchange with Shishi Shandao (d.u.), who questioned Shitou Xiqian. See T 2076.51.316a. The dialogue here is a version of the exchange between a monk and Shishi as the master, T 2076.51.316b16–18. Chenggu has identified the anonymous monk with Xingshan.

226 The source of the question is unknown. The reply was used by many masters such as Caoshan Benji. Ganquan is Ganquan Zhixian, a pupil of Mazu Daoyi, see *Song gaoseng zhuan*, T 2061.50.763b–c.

227 This exchange is found in a different order and with Guanyin entering the lake in *Yunmen yulu*, T 1998.47.569a22–25 and Yunmen entry in *Guzunsu yulu*, X 1315.68.115a6–8.

228 This pivot or hinge is a metaphor for the turning point to enlightenment, the tipping point into enlightenment.

229 The intrinsic endowment of always already being enlightened; intrinsic enlightenment or the Buddha-nature.

230 This exchange is found in *Yuanwu Foguo Chanshi yulu*, T 1997.47.762a20–23, where the questioner is a non-Buddhist, and was raised as a case for comment in *Jianzhongjingguo xudeng lu*, X 78.1556.813b2–4.

231 It has been suggested that as Xingsi lived in Luling at that time, this reply means that one should look at things immediately present before one. See Yuan Bin and Kang Jian, *Chanzong dacidian*, 275b. The earliest source appears to be *Guzunsu yulu*, X 1315.68.332c24–33a1.

232 Found in *Zhaozhou yulu*, CBETA J24nB137_p358b27; *Fenyang Wude Chanshi yulu*, T 1992.47.610c9–10; *Biyan lu*, T 2003.48.169c18–19; *Guzunsu yulu*, CBETA C077n1710_p0702b23-24 and so on. Again, Zhenzhou was the

district in which Zhaozhou was located.

233 Found in *Yunmen guanglu*, T 1998.47.548b5–6; *Biyan lu*, T 2003.48.204b13–14.

234 Found in *Yunmen guanglu*, T 1988.47.550c17–18 and Yunmen entry in *Guzunsu yulu*, X 1315.68.97a12–13.

235 This was a standard unit in the weighing of flax, especially as a unit of taxation. See *Tanglu shuyi*, KR2m0054.013–10b and *Jiu Tangshu*, KR2a0026.048–5b and so forth. Source is *Jingde chuandeng lu*, T 2076.51.386c21.

236 Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," 104: "no response words."

237 Often quoted, the earliest sources are *Zutang ji*, CBETA B25n144_p310a6–8; *Jingde chuandeng lu*, T 2076.51.434c6–8.

238 Summarized from Mazu entry in *Zutang ji*, CBETA B25n144_p561b13–62a6, and Zhizang entry in *Jingde chuandeng lu*, T 2076.51.252a23–28.

239 The closest wording is *Guzunsu yulu*, X 1315.68.222a19–20; wordier versions are found in the *Linji yulu* and *Biyan lu*.

240 Earliest source is *Zutang ji*, CBETA B25n144_p443a11–12, where it is quoted as words of a person of the past in the entry on Xuefeng Yicun. Also, see *Zongjing lu*, T 2016.48.419a26–27, and *Jingde chuandeng lu*, T 2076.51.327a21.

241 Kumārajīva's translation of the *Vajracchedikā-prajñāpāramitā-sūtra*, T 235.8.749b23–24.

242 *Shoulengyan jing*, T 945.19.121a6–7.

243 Kumārajīva's translation, T 475.14.550a17–18.

244 Li Tongxuan, *Xin Huayan jing lun*, T 1739.36.724c6–7, commenting on lines in the *Huayan jing*.

245 Zhenjue is Xuanjue, allegedly a pupil of Huineng. *Yongjia zhengdao ge*, T 2014.48.396b7–8.

246 *Xinxin ming*, T 2010.48.377a8.

247 Similar words can be found in many Huayan and Chan texts, but not these exact words.

248 Śikṣānanda translation *Huayan jing*, T 279.10.156c15–16.

249 A Huayan doctrine of each single phenomenon being universally present in all other phenomena, and each containing all others. The interpenetration of each specific phenomena with all others.

250 Dongshan Shouchu 洞山守初 (910–970).

251 Also found in *Jianfu Chenggu Chanshi yulu*, X 1447.73.45a17–b2. The *Biyan lu*, case 13, T 2003.48.154a29-b3, has a similar passage, but without the later comments and with a different turning word. Thomas Yūhō Kirchner, trans.,

Entangling Vines: Zen Koans of the Shūmon Kattōshū (Kyoto: Tenryu-ji Institute for Philosophy and Religion, 2004), 151.

252 About 26th of December.

253 *Jianfu Chenggu Chanshi yulu*, X 1447.73.54b6–6; *Biyan lu*, case 13, T 2003.48.154a29–b3.

254 Yantou Quanhuo (828–887), disciple of Deshan Xuanjian.

255 Xuefeng Yicun (822–908), another disciple of Deshan, and master of Xuansha.

256 X 1560.79.516a21–17c22.

257 Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," 102.

258 Ibid., 104.

259 Ibid., 107–8.

260 *Jianfu Chenggu Chanshi yulu*, X 1447.73.42c21–22.

261 *Seonmun gangyo jip*, H 6.852a1–8.

262 Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," 105.

263 John Jorgensen, "Tanqian and Hane 333V," *Dong Ya Foxue pinglun* 东亚佛学评论 [Review of East Asian Buddhist Studies] 4 (2020): 76–79; John Jorgensen, Dan Lusthaus, John Makeham, Mark Strange, *Treatise on Awakening Mahāyāna Faith* (New York: Oxford University Press, 2019), 19, 43–44.

264 See "immutability and adaptability" in Buswell, *The Korean Approach to Zen*, 271–72; *Beopjip byeolhaengnok jeoryo byeongip sagi*, H 4.743c6–22.

265 See Buswell, *The Korean Approach to Zen*, 317–18; *Beopjip byeolhaengnok jeoryo byeongip sagi*, H 4.758c12–59a6. Not found in *Jianfu Chenggu Chanshi yulu*.

266 *Dazhidu lun*, T 1509.25.327a16: "是名相應 譬如函蓋大小相稱." These opening lines of the preface are repeated elsewhere in Zonggao's works, such as *Dahui Pujue Chanshi pushuo* 2, CBETA M059n1540_p0841b17. Note, the CBETA text of the *Jianfu Chenggu Chanshi yulu* does not give Zonggao's full name, which is, however, found in X 126.435a.

267 *Rentian yanmu*, T 2006.48.322b13–15: "此相謂之擧函索蓋相 亦名半月待圓相 若將此相問之 更添半月對之 乃曰 擧函索蓋 答者以蓋覆函 故曰函蓋相稱." See also Sun Changwu, Kinugawa Kenji, and Nishiguchi Yoshio, comp., *Zutang ji*, 2 vols. (Beijing: Zhonghua shuju, 2007), 1:879; and *Jongmun wonsang jip*, H 6.76c10–13.

268 *The I Ching or Book of Changes*, 3rd ed., trans. Richard Wilhelm, Cary F. Baynes (London: Routledge & Kegan Paul, 1968), 3, 10–11.

269 *Seonmun gangyo jip*, H 6.856b12–16.

270 Gong Pengcheng, *Tangdai sichao* (Beijing: Shangwu yinshuguan, 2007), 86–108.

271 Ruan Yuan, comp., *Shisan jing zhushu*, 2 vols. (Beijing: Zhonghua shuzhu,

1980), 1:13a.

272 Ibid., 1: 82a.

273 Zhou Dunyi, *Zhou Dunyi ji* (Beijing: Zhonghua shuju, 1990), 1.

274 Ibid., 4.

275 *Chanyuan zhuquan ji duxu*, T 2015.48.409a20–21, see diagrams on 411, and 413, quoting the *Dasheng qixin lun*, "The mind as suchness is precisely the dharma-gate reality, which is the overarching characteristic of the unified dharma realm." Translation Jorgensen, et al, *Treatise on Awakening Mahāyāna Faith*, 68–69. For discussion of the possibility that Zongmi's diagram influenced Zhou Dunyi, see John Makeham, "Monism and the Problem of Ignorance and Badness in Chinese Buddhism and Zhu Xi's Neo-Confucianism," in *The Buddhist Roots of Zhu Xi's Philosophical Thought*, ed. John Makeham (New York: Oxford University Press, 2018), 342–44.

276 See the *Baojing sanmei benyi* by Xingce of the Qing dynasty, X 1237.63.216c–17a.

277 *Seonmun gangyo jip*, H 6.858c15.

278 Ibid., H 6.856c15–16.

279 *Rentian yanmu*, T 2006.48.312a13–14, contains this quote as Pu'an Dao's hymn on the three sentences, quoted *Seonmun gangyo jip*, H 6.858b13–14.

280 *Yinfu jing zhu*, KR5a0122.

281 A term borrowed from Buddhism, meaning the intention, the mental consciousness that co-ordinates the sense-data and acts upon it.

282 KR5i0031/01p.043b.

283 Zen bunka kenkyūsho, *Hekigan roku sakuin*, text, 6a2–8.

284 *Yangqi Fanghui Heshang houlu*, T 1994B.47.647b18–19.

285 *Hongzhi Chanshi guanglu*, T 2001.48.0005c25–26.

286 The complete entry, with Yuanwu's comments at end, in *Rentian yanmu*, T 2006.48.312a6-12.

287 Komazawa daigaku Zengaku daijiten hensansho, comp., *Zengaku daijiten*, 3 vols. (Tokyo: Daishūkan shoten, 1977) (hereafter ZGDJ), 1076b–c.

288 Ibid., 77a.

289 *Seonmun gangyo jip*, H 6.857c9–10.

290 *Jingde chuandeng lu*, T 2076.51.452a2.

291 *Rentian yanmu*, T 2006.312a9–10.

292 *Jingde chuandeng lu*, T 2076.51.384c24–25.

293 *Biyan lu*, T 2003.48.154c10 and 167c21–22, with "cuts off all flows" last, and 215a1–2 and 223b27 which has "follows the billows" last.

294 *Baishi Changqing ji* KR4c0069.

295 Arthur Waley, *The Life and Times of Po Chü-I, 772-846 A.D.* (London: George Allen & Unwin, 1949), 99–10, 105.

296 Ibid., 120.

297 Ibid., 131, 212.

298 *Bulseol Banya baramilda simgyeong chan*, T 1711.33.542c27–28.

299 *Biyan lu*, T 2003.48.168c20.

300 *Yunmen guanglu*, T 1988.47.555c21.

301 *Seonmun gangyo jip*, H 6.859a1.

302 Ibid., H 6.858b24–c4.

303 Ibid., H 6.858c5–7.

304 Zhang Weisheng, "Ye Mengde *Shilin shihua* ziran hanxu de shixueguan," in *Diershierjie nanqu Zhongwenxi shuoboshisheng lunwen fabiaohui lunwenji* (Guoli Bingdong jiaoyu Daxue Zhongguo yuwenxuexi, 2009), 23.

305 From "Tianyun" chapter of *Zhuangzi*. Wang Xianqian, *Zhuangzi jijie* (Beijing: Zhonghua shuju, 1987), 124; see Burton Watson, trans., *The Complete Works of Chuang Tzu* (New York: Columbia University Press, 1968), 157: "but bowing before no rule or constancy." Note, some copies seem to have used *ze* 則 or case instead of *chang* 常 or constancy.

306 Ye Mengde, *Shilin shihua* 石林詩話, KR4i0018. See John Jorgensen, "Sensibility of the Insensible: The Genealogy of a Ch'an Aesthetic and the Passionate Dream of Poetic Creation" (PhD diss., Australian National University, 1989), 424, modified. The first of Du's poems is about a pond (see Chou Zhaoao, *Dushi xiangzhu*, 5 vols. [Beijing: Zhonghua shuju, 1979], 4:1494); the second poem was an inscription on the wall of a ministry in spring (2:441); the third on parting from a friend who was on his way to court (2: 903–4).

307 *Rentian yanmu*, T 2006.48.312a12.

308 *Yuanwu Foguo Chanshi yulu*, T 1997.47.723c17–19: "上堂云 萬機不到千聖不携 截斷葛藤掀翻路布 若也從苗辨地 因語識人 猶落第二機在 若論第一機上實無如是事." The phrase, "discern (judge) the land (level) by the shoots, know the person on the basis of their language" comes from Touzi Datong (819–914). See *Jingde chuandeng lu*, T 2076.51.319b27–29: "問如何 是末後一句 師曰 最初明不得問從苗辨地因語識人 未審將何辨識 師曰 引不著."

309 Ruan Yuan, *Shisan jing zhushu*, 1:89b–c; Wilhelm and Baynes, *The I Ching*, 345–346.

310 Ibid., 1:78c; Wilhelm and Baynes, *The I Ching*, 301.

311 Ibid., 1:39a; Wilhelm and Baynes, *The I Ching*, 505. This passage was significant for theorists, for the glosses say that the return is to the basis of heaven and earth, and that basis is the mind.

312 "Shuogua" commentary on the *Yi jing* (Ruan Yuan, *Shisan jing zhushu*, 1: 94b; Wilhelm and Baynes, *The I Ching*, 272), which has a different interpretation. The commentaries say that all things move spontaneously without any thing, like a creator, making them do so, which is why it is marvelous, and so it is called "spirit[ual]," a force that encompasses the universe.

313 Li Jingde, comp., *Zhuzi yulei*, 8 vols. (Beijing: Zhonghua shuju, 1986), 5:1955.

314 Zhang Weisheng, "Ye Mengde *Shilin shihua* ziran hanxu de shixueguan," 21–22.

315 A massive collection of quotes and comments, mostly of the nothing-but mind tendency, by Yongming Yanshou (904–976) of the Fayan lineage. It advocates the unity of Chan and doctrine.

316 Longji Shaoxiu is a monk of the late Tang to Five dynasties' period. He was an heir of Luohan Guichen (867–928). Shaoxiu wrote over sixty gathas or hymns as found in *Jingde chuandeng lu* 24.

317 Tiantai Deshao (891–972), an heir of Fayan Wenyi and teacher of Yongming Yanshou. This gatha is found in *Jingde chuandeng lu*, T 2076.51.408b8–9.

318 A peak in the Tiantai Range.

319 This verse was accepted as proof by Fayan Wenyi that Deshao was his heir, *Biyan lu*, T 2003.48.147c8–9.

320 That on which one relies, one's foundation.

321 Found as words of Xuefeng Yicun in *Mingjue Chanshi yulu*, T 1996.47.684c26–28; *Yuanwu Foguo Chanshi yulu*, T 1997.47.756b7–8; and *Biyan lu*, T 2003.48.147b2–3. This can be taken literally as a one-eyed monk, or as a monk with a third eye of insight.

322 Used in answer to the question, "What is Buddha?" in *Yangzhi Fanghui Chanshi yulu*, T 1994A.47.64a24 and *Guzunsu yulu*, X 1315.68.123a15.

323 The techniques of a highly skilled master.

324 See *Yunmen guanglu*, T 1988.47.549b9–10.

325 First found in *Huangbo Duanji Chanshi Wanling lu*, T 2012B.48.385a22; *Fayan Chanshi yulu*, T 1995.47.659c28 for another version, summary of words of Nanquan; *Biyan lu*, T 2003.48.167a17–18.

326 A commonly used sentence, *Yunmen guanglu*, T 1988.47.545c19.

327 Another common sentence, probably beginning with Yunmen, see *Jingde chuandeng lu*, T 2076.51.358a25 and *Yunmen guanglu*, T 1988.47.546a24.

328 This first appears in the *Zutang ji*, CBETA B25n0144_p605b06-07, the words of Weishan Lingyou (771–853). The word has no impact.

329 Barbed comments hard to respond to or to understand. Probably first used by Guyin Yuncong (965–1032), see *Tiansheng guangdeng lu*, X 1553.78.500a4–5, and *Guzunsu yulu*, X 1315.68.52c16.

330 A saying by Zhimen Guangzuo (d. 1031) of the Yunmen lineage. See *Mingjue Chanshi yulu*, T 1996.47.687b15 and *Guzunsu yulu*, X 1315.68.254b15.

331 First appears in *Jingde chuandeng lu*, as words of Dazhu Huihai (d.u.), T 2076.51.247c3 or of Nanyue Lanzan (fl. 742), T 2076.51.461b21. There are other versions of this, as in *Linji yulu*.

332 Often repeated sentence, first used by Huangbo Xiyun, see *Huangbo Duanji Chanshi Wanling lu*, T 2012B.48.385c13.

333 Yunmen Wenyan, see *Yunmen guanglu*, T 1988.47.555c5–6, and *Guzunsu yulu*, X 1315.68.101c21–22.

334 A popular sentence among the students of Shoushan Shengnian (926–993), see for example, *Guzunsu yulu*, X 1315.68.63a3–4, 155a17–18.

335 Superfluous practice, unnecessary detail.

336 The subject of this sentence is not clear.

337 To bury alive can also mean to slander.

338 For this incident, see Kirchner, *Entangling Vines*, 15. Kirchner takes this to mean the sentence "beyond all words," that it comes after the final sentence.

339 Possibly the earliest reference to this incident is in *Zutang ji* biography of Deshan, CBETA B25n0144_p407b12–408a02, which does not mention Zhaozhou's reply. See also *Jingde chuandeng lu*, T 2076.51.258a3–7, and *Zhaozhou Heshang yulu*, CBETA J24nB137_p0368a23–27. For a translation of later comments on this, see T. Griffith Foulk, "The Form and Function of Koan Literature," in *The Kōan: Texts and Contexts in Zen Buddhism*, ed. Steven Heine and Dale S. Wright (New York: Oxford University Press, 2000), 29–30.

340 Kirchner, *Entangling Vines*, 23–24, on a wrong answer.

341 *Zutang ji*, CBETA B25n0144_p0589a07–08; *Jingde chuandeng lu*, T 2076.51.256a23–26.

342 Dasui Fazhen, a.k.a. Shenzhao (834–919), second generation from Baizhang Huaihai. This story of Dasui burning the fields and pushing a snake into the fire is found in *Guzunsu yulu*, X 1315.68.229c12–15 and *Liandeng huiyao*, X 1557.79.90b24–c2.

343 Kirchner, *Entangling Vines*, 9, 106.

344 Muzhou Daoming (780–877), heir of Huangbo Xiyun and teacher of Yunmen Wenyan. This was a criticism. See *Jingde chuandeng lu*, T 2076.51.291b3–4.

345 Kirchner, *Entangling Vines*, 83.

346 Ibid., 7.

347 *Biyan lu*, T 2003.48.213c24–25, gives as words of Daowu; other sources, such as *Hongzhi Chanshi guanglu*, T 2001.48.4c17–18 give it as a response by Dongshan Liangjie to Deshan.

348 This is the story that the ambassador Song Yun encountered Bodhidharma in the Pamir mountains with one sandal heading back to India. This story first appeared in the ca. 713 *Chuanfabao ji* by Du Fei. Yanagida Seizan, trans., S*hoki no Zenshi 1,* Zen no goroku 2 (Tokyo: Chikuma shobō, 1971), 360. This story was often mentioned thereafter.

349 Luopu Yuan'an (834–898) was a student with Linji. The immediate source is *Rentian yanmu*, T 2006.48.310a8–10. The quote in other sources ends with "pass through" or "pleasure." See *Jingde chuandeng lu*, T 2076.51.331b3–4; *Biyan lu*, T 2003.48.201a7–8, and so on.

350 *Zhengfa yanzang*, X 1309.67.631a17–c6.

351 The full sentence in *Fenyang Wude Chanshi yulu*, T 1992.47.596c1–2 is, "One needs to recognize right and wrong; it is present before one's eyes."

352 *Vimalakīrti-nirdeśa*, T 475.14.545a16–17.

353 A slight paraphrase, *Shoulengyan jing*, T 945.19.111a8–9. In other words, you are listening to the Dharma as conditioned by the mind, the mind being an object, but the Dharma or dharma then is still an object of the mind, and so "one does not attain the dharma-nature."

354 The four selections are those of Linji, and the ten cognitions or wisdoms are those of Shanzhao, for which see *Fenyang Wude Chanshi yulu*, T 1992.47.596b18–25.

355 *Zhengfa yanzang*, X 1309.67.632c3–11.

356 These are the first lines of the *Xinxin ming*, T 2010.48.376b20–22.

357 Ibid., T 2010.48.376c6–8.

358 Ibid., T 2010.48.376c11.

359 Ibid., T 2010.48.376c12–13.

360 *Zhengfa yanzang*, X 1309.67.633b9–b21.

361 Ibid., X 1309.67.632c15–18.

362 To embroider, a thread found in the question.

363 *Langzhunzidi Chan*, which seems to imply a Chan of love for the young or junior. In colloquial Chinese, *langzhun* is a term of endearment by a woman for her husband or a form of address for young men. *Dizi* means dependents, children.

364 *Zhengfa yanzang*, X 1309.67.632c19–22.

365 For example, in the *Guzunsu yulu*, X 1315.68.168a07–13 and 321c24–22a1; *Linjian lu*, X 1624.87.266b6–18; *Yuanwu Foguo Chanshi yulu*, T 1997.47.798c4–12. The most famous example of this is case 42 in the *Wumen guan*, which was composed ca. 1229 after Zonggao (1089–1163) was writing. See translation in Katsuki Sekida, *Two Zen Classics: Mumonkan & Hekiganroku*

(New York: Weatherhill, 1977), 121–23.

366 Either, literally printed and published, or figuratively, to become routine.

367 This means they are mere imitations or repetitions, not genuine enlightenment. These words are also found in the text of Zhenjing Kewen (1025–1102), pupil of Huanglong Huinan of the Linji lineage, and teacher of Juefan Huihong, in *Guzunsu yulu*, X 1315.68.296a23–b1: "不見雲門大師道 而今天下老和尚多是師承學解 路布葛藤 印板上打來 模子裏脫出." (Have you not seen the saying of Great Master Yunmen that present-day old reverends of the empire mostly follow the interpretations they learnt from their teachers, which are the entangling vines of public pronouncements that are printed and come out of the mold.)

368 Does this refer to "blowing one's own trumpet"?

369 This sentence appears in *Yuanwu Foguo Chanshi yulu*, T 1997.47.733b16–17, and *Biyan lu*, T 2003.48.141c15. The second half of the sentence refers to a star-shaped mark that is the first mark on the steelyard, and so means the standard for something. As it has no relation to the weight of the things, it can mean to be attached to something or to transcend it.

370 This and some following words found in *Dahui Pujue Chanshi pushuo*, CBETA M059n1540_p0830b12–13.

371 *Zhengfa yanzang*, X 1309.67.633a10–b5. The quote from Yunmen appears in his entry in *Guzunsu yulu*, X 1315.68.93a24–b5 and in *Yunmen guanglu*, T 1988.47.547a4–10. Translation informed by Urs App, trans. and ed., *Master Yunmen: From the Record of the Chan Master "Gate of the Clouds"* (New York: Kodansha America, 1994), 106–7.

372 Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," 110.

373 Robert E. Buswell, Jr., ed. and trans., *Chinul: Selected Works,* Collected Works of Korean Buddhism 2 (Seoul: Jogye Order of Korean Buddhism, 2012), 96.

374 Ibid., 106. Buswell suggests that these works were genuinely by Jinul, although the latter may have been edited by Hyesim. Ibid., 107.

375 Buswell, *The Korean Approach to Zen*, 245; *Ganhwa gyeoruiron*, H 4.734c6–10.

376 Ibid., 250; *Ganhwa gyeoruiron*, H 4.736c6–7.

377 Ibid., 366.

378 This is admitted in a note to the *Wondon seongbullon*, H 4.728c3–4: "Even though the three mysteries here are not Linji's original idea, they follow Chenggu's idea that clarifies [Linji's intentions]." (此中三玄 雖非臨際本意 且順古師之意 明之.)

379 *Swaerak* 洒落 has various meanings, such as "free and unrestrained" in speech and mind, "scattered and fallen" as with falling leaves, merged together and

unrestricted. Buswell translates as "cleansing."

380 *Wondon seongbullon*, H 4.728b12–c1. Buswell, *Chinul*, 285–87 and Buswell, *The Korean Approach to Zen*, 214, which identify quotes.

381 *Ganhwa gyeoruiron*, H 4.734b15–16; see Buswell, *Chinul*, 329–30.

382 Buswell, *Chinul*, 287. See Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century,"111–12.

383 Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," 111.

384 Ibid., 115.

385 *Ganhwa gyeoruiron*, H 4.734b17–18.

386 *Ganhwa gyeoruiron*, H 4.733a12–16; see Buswell, *Chinul*, 319.

387 *Ganhwa gyeoruiron*, H 4.734b18–21; see Buswell, *Chinul*, 330.

388 *Ganhwa gyeoruiron*, H 4.733a17–20; see Buswell, *Chinul*, 319.

389 *Ganhwa gyeoruiron*, H 4.734b23–c2; see Buswell, *Chinul*, 331.

390 *Ganhwa gyeoruiron*, H 4.734c3–35a1; see Buswell, *Chinul*, 331–34.

391 Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," 115.

392 Ibid., 114–15; translation in Buswell, *The Korean Approach to Zen*, 339; *Beopjip byeolhaengnok jeoryo byeongip sagi*, H 4.766a.

393 Buswell, *The Korean Approach to Zen*, 339; *Beopjip byeolhaengnok jeoryo byeongip sagi,* H 4.766a18–19.

394 Buswell, *Chinul*, 84. See also Buswell's insightful section on "The Three Mysterious Gates," *Chinul*, 84–88.

395 See the stupa inscription for Zonggao, *Dahui Pujue Chanshi yulu*, T 1998.47.836c4.

396 Stupa inscription, Ibid., T 1998.47.837a1–3.

397 Arai Kengo, *Daiesho,* Zen no goroku 17 (Tokyo: Chikuma shobō, 1969), 130, 195.

398 Ibid., 4, 13, 17, 130, 187, 195, 226.

399 Ibid., 16, 191.

400 *Dahui Pujue Chanshi yulu*, T 1998A.47.840a25–27: "師云 恢張三玄三要 扶竪臨濟正宗 須是恁麼人始得 雖然如是 雲門即不然." Zonggao calls himself Yunmen after the name of his hermitage, which had no connection with Yunmen Wenyan.

401 Ibid., T 1998A.47.841c19–21: "示衆 一句中具三玄門 一玄門有三要路 臨濟小廝兒 只具一隻眼 四方八面來 只打中間底." There is a reference to the *Linji yulu* here. *Linji yulu*, T 1985.47.503b14–15: "Puhua commented, 'Heyang is a new bride, Muta is a Chan grandmother, and Linji is a brat, but he has the singular eye.'" (普化以手指云 河陽新婦子 木塔老婆禪 臨濟小廝兒 却具一隻眼.) In the *Linji yulu*, the "singular eye" is a sense of having a spiritual eye (see Yanagida, *Kunchū Rinzai roku*, 171). However, in the *Jingde chuandeng lu*,

T 2076.51.280b21–22, where *zhi* 只 (only) is used instead of *que* 却 (but, still), the nuance is negative, meaning "one-eyed." See the comments in Kirchner, *The Record of Linji*, 294–95. Another reference here is to the recorded sayings of Puhua, Linji's disciple, in *Guzunsu yulu*, X 1315.68.34b14–15: "僧問 四方八面來時如何 師云 打中間底 僧作禮." (A monk asked, 'What about when they come from all directions?' Puhua said, 'I strike in the middle.' The monk bowed.) This exchange is also found in *Tiansheng guangdeng lu*, X 1553.78.477a4. It was used by Zonggao in his *Zhengfa yanzang*, X 1309.67.586b24–25 and *Dahui Pujue Chanshi yulu*, T 1998A.47.853b23–24.

402 *Dahui Pujue Chanshi yulu*, T 1998A.47.841c22; *Xinxin ming*, T 2010.48.376b20.

403 Ibid., T 1998A.47.842c8–9.

404 Ibid., T 1998A.47.842c17–27: "莫是開佛知見示佛知見悟佛知見入佛知見麼若恁麼商量 不唯謗他釋迦老子 亦乃辜負雲門大師 到這裏若知雲門落處 即知自己落處 且道 落在甚麼處… 師云 此三轉語 一轉具三玄三要 四料揀四賓主 洞山五位雲門三句 百千法門無量妙義 若人揀得 許爾具一隻眼." Note, in other texts, these words of "the master" are given as Zonggao's, but as this is his sermon, he is quoting someone else.

405 Ibid., T 1998A.47.843a24–27: "禪禪不用思量卜度 非干文字語言 仰之彌高 鑽之彌堅 巖頭劃之則曰 是句非句 臨濟用之則曰 三要三玄." Yantou Quanhuo (828–887), an heir of Deshan Xuanjian, who said Deshan did not know the final sentence. Kirchner, *Entangling Vines*, 15.

406 *Biyan lu*, T 2003.48.171c8–17; Thomas Cleary, trans., *The Blue Cliff Record* (Berkeley: Numata Center for Buddhist Translation and Research, 1998), 172.

407 *Zhengfa yanzang*, X 1309.67.584b2–9.

408 See in particular, *Biyan lu*, T 2003.48.151c2–12; see p. 11 note 5 of translation of *Seonmun gangyo jip*.

409 Broughton and Watanabe, *The Letters of Chan Master Dahui Pujue*, 64n66 take "like this" to mean "to be fixated on" (住著), the source for which is Mujaku's gloss. But it can also mean to "concentrate on" in practice.

410 *Guzunsu yulu* 33, X 1315.68.217c8–13.

411 ZGDJ, 186b, "to be mired in departing." "Departing" and "staying" may have the sense of departing the world or staying in the world. See Kirchner, *The Record of Linji*, 153. By extension, this could mean rejection of the world or acceptance of the world.

412 ZGDJ, 149a, says to lose freedom by grasping letters and verbal sentences. It quotes the *Biyan lu*, case 72, "language is not apart from conventions (pitfalls)."

413 There are two interpretations of this term. Iriya Yoshitaka and Koga Hidehiko, *Zengo jiten* (Kyoto: Shibunkaku, 1991), 134a says it is a skill that guides inferior

partners just as a pig or dog in a direct confrontation, a skill that works when both sides are mired in the same mud. However, Yuan Bin and Kang Jian, *Chanzong dacidian*, 472a, says that it means a genuine Chan master attracts students and has a sharp exchange with them without regard to their feelings. "Pig and dog" can simply mean a beast. This links with the word *jiao* in the first sentence, "clenching" or more literally, "biting." Perhaps this means a brutal technique, or to grasp on, biting like a pig-hunting dog that does not let go.

414 Literally, to hammer and break or bend your waist, that is, to make you bow in submission and serve others.

415 *Rentian yanmu*, T 2006.48.329a1–7. The translation is tentative.

416 Sun Changwu et al, *Zutang ji*, 1:337; CBETA B25n0144_p0436a02–12: "問德山 從上宗乘 和尚此間 如何稟授與人 德山云 我宗無語句 實無一法與人 師聞舉云 德山老漢一條脊梁骨拗不折 雖然如此 於唱教中猶較些子 保福拈問長慶 嵓頭平生出世 有什摩言教過於德山 便道 猶較些子 長慶舉師示衆云 若是得意底人 自解作活計 舉措悉皆索索底 時長恬恬底 觸物則傳 意在傳處住則鏟 [剗]住 去則鏟[剗]去 須於欲去不去 欲住不住處體會 不執物 不據物 不同窒塞人緊把著事不解傳得 恰似死人把玉擡玉相似 縱然傳得 直到驢年有什摩用處? … 不見道如人學射 久久方中?" I prefer the Sun Changwu text of *chan* 剗 instead of the CBETA text of *chan* 鏟.

417 *Dahui Pujue Chanshi yulu*, T 1998A.47.941b4–8: "頑然無知處 硬自遏捺 要得心如牆壁去 祖師所謂 錯認何會解方便者也 巖頭云 纔恁麼便不恁麼 是句亦剗 非句亦剗 這箇便是外息諸緣 內心無喘底樣子也 縱未得啐地折嚗地破 亦不被語言所轉矣." See also, Arai, *Daiesho*, 225; Broughton and Watanabe, *The Letters of Chan Master Dahui Pujue*, 306 for a different translation. For 樣子 "appearance/model," see Mujaku Dōchū, *Kattōgosen* (Tokyo: Komazawa daigaku Zenshū jiten hensansho, 1959), 282b; for 啐地折嚗地破 "cut it off with a crack or smash it explosively," see Yuan Bin and Kang Jian, *Chanzong dacidian*, 66a, to have a sudden breakthrough into enlightenment.

418 Arai, *Daiesho*, 14 ends the quote here, but Broughton and Watanabe, *The Letters of Chan Master Dahui Puju*, 64 takes it to the end of the paragraph. This is confirmed by the quotes in the *Zhengfa yanzang*, X 1309.67.557c9–19 and *Liandeng huiyao*, X 1557.79.182c1–b1.

419 Broughton and Watanabe, *The Letters of Chan Master Dahui Puju*, 64n67 says that Hyesim read "the sentence" as the *huatou*.

420 *Dahui Pujue Chanshi yulu*, T 1998A.47.917b24–29. Arai, *Daiesho*, 13; Broughton and Watanabe, *The Letters of Chan Master Dahui Puju*, 63–64.

421 *Zhengfa yanzang*, X 1309.67.557c9–19.

422 *Shoulengyan jing*, T 945.19.111c25–26.

423 *Zhengfa yanzang*, X 1309.67.557c18–19.

424 Ibid., X 1309.67.557c13–14.

425 Ibid., X 1309.67.557c15–17.

426 *Seonmun yeomsong jip*, H 5.608b–615c, cases 826 to 841.

427 *Jogye Jin'gak Guksa eorok*, H 6.26b1–3.

428 *Seonmun yeomsong jip*, H 5.613a20–b1: "嵓頭雪峯欽山 同過江西行脚 到一店喫茶次 山云不會轉身通氣者 今日不得喫茶 師云若伊麼 今日定不得喫茶 峯云某甲亦然 山云 者兩个老漢 話頭也不識."; b8–9: "此話 節目雖多 其要不過兩件公案."

429 Probably Zheng Chen 鄭諶, who wrote a preface for the *Zongmen tongyao*, a collection of cases and comments, in 1135. Little is known about him, but he is mentioned occasionally as an excellent calligrapher. See Yanagida Seizan, "Zenseki kaidai," in *Zenke goroku II*, comp. Nishitani Keiji and Yanagida Seizan (Tokyo: Chikumashobō, 1974), 495a.

430 *Seonmun yeomsong jip*, H 5.609a14–16.

431 Ibid., H 5.609a9–10.

432 Ibid., H 5.609c19–22.

433 Ibid., H 5.614a14–15.

434 Ibid., H 5.614b9–11.

435 A disciple of Zonggao, the nun Jingju ni Miaodao. See *Xu chuandeng lu*, T 2077.51.692a12ff.

436 These words are elsewhere said to be by Tanzhou Daowu, see *Guzunsu yulu*, X 1315.68.126b11 and Zonggao's own *Zhengfa yanzang*, X 1309.67.568a3. It is unclear whether Yunmen here indicates Yunmen Wenyan or Zonggao himself. In the following sentences, I think the subject is the two alternatives of the Vairocana and Samantabhadra question, and not the black turtle.

437 These words are attributed to Linji in the *Guzunsu yulu*, X 1315.68.32c21–23; and are found in *Rentian yanmu*, T 2006.48.304a11–13.

438 See Mujaku, *Kattōgosen*, 123b and 186a for these terms; ZGDJ, 1262a.

439 ZGDJ, 471a.

440 *Dahui Pujue Chanshi yulu*, T 1998A.47.864c1–19.

441 *Jogye Jin'gak Guksa eorok*, H 6.2a6ff., 6.9c20ff.

442 Lambert Schmithausen, *Ālayavijñāna: On the Origin and Development of a Central Concept of Yogācāra Philosophy*, Part I (Tokyo: International Institute for Buddhist Studies, 1987), 18–19, 21, as receptacle 26, as morally neutral 31.

443 *Laṅkāvatāra-sūtra*, T 670.16.510b15–18.

444 Jorgensen, *Inventing Hui-neng*, 230.

445 *Poxiang lun*, T 2008.48.367a11.

446 *Zuishangsheng lun*, T 2011.48.378b21–26, translation modified following John McRae, *The Northern School and the Formation of Early Ch'an Buddhism* (Honolulu: University of Hawai'i Press, 1986), Chinese text, p. 10, O–P.

447 Zen bunka kenkyūsho, *Hekigan roku sakuin*, 141b7.

448 Ibid., 144b11: "He did not comprehend the clues in the opportunity of the mystery that was raised."

449 *Biyan lu*, T 2003.48.177b1–5.

450 Ibid., T 2003.48.177a23–24.; Cleary, *The Blue Cliff Record*, 199.

451 Ruan Yuan, *Shisan jing zhushu*, 1:93c–94a.

452 Ibid., 1:77c. The *Zhengyi* commentary says that "not overflowing" means that the sage "responds to changes and that his pervasive actions reach everything (*wubu beiji*, complete everything)."

453 Joseph Needham, *Science and Civilisation in China*, vol. 5, pt. 5, *Spagyrical Discovery and Invention: Physiological Alchemy* (Cambridge: Cambridge University Press, 1983), 73, 78, 116, for *sanguan*, 88 for work of Zhang Boduan.

454 Ibid., 116.

455 Ibid., 41–42.

456 Ibid., 88, 99, 116.

457 Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," 130.

458 *Seonmun ojong gangyo*, H 9.459a–467c; Go Ikjin, *Han'guk chansul Bulseo ui yeon'gu* (Seoul: Minjoksa, 1987), 380–82.

459 *Seonmun ojong gangyo*, H 9.459c21–22 equals *Seonmun gangyo jip*, H 6.851b18–19; H 9.460a2 equals H 6.851c12–13; H 9.460a5–6 equals H 6.852b3–4; H 9.460a16–c17 equals H 6.851b22b17, 851c6–11, c13–17, 852a11–b1, 852b6–7, with only minor changes.

460 *Seonmun ojong gangyo*, H 9.459a20–23.

461 *Seonmun ojong gangyo*, H 9.462a2–b14 equals H 6.856b12–21, 856c3–10, 856c15–857a12.

462 *Seonmun ojong gangyo*, H 9.462b14–18 equals H 6.858a13–17.

463 Han Gidu, "Joseon malgi ui Seonnon," in *Han'guk Seonsasang yeon'gu*, comp. Bulgyo munhwa yeon'guso (Seoul: Dongguk daehakkyo chulpanbu, 1984), 466–78; Kim Dujae, *Seonmun sugyeong* (Seoul: Baekpa sasang yeon'guso, 2011), 23. Han's chapter in this volume is the most thorough examination of Baekpa's views and the ensuing debate.

464 *Suseon gyeolsa mun gwaseok*, H 10.528a–52a.

465 For the date 1826 I follow Kim Dujae, *Seonmun sugyeong*, 16.

466 Not identified.

467 From *Seonmun ojong gangyo*, H 9.461c10–12, which has more than just the three sentences listed as the subject.

468 Zonggao's *Dahui shu*, Zongmi's *Chanyuan zhuquan ji duxu*, Gaofeng's *Chanyao*, and Jinul's *Hwaeomnon jeoryo*.

469 *Seonmun sugyeong*, H 10.514c–15a12; Kim Dujae, *Seonmun sugyeong*, 22–25.

470 *Seonmun sugyeong*, H 10.515a23–b8; Kim Dujae, *Seonmun sugyeong*, 29–31. Reference to *Linji lu*, T 1985.47.501c28–2a1.

471 *Seonmun sugyeong*, H 10.515b13–c5; Kim Dujae, *Seonmun sugyeong*, 32–37.

472 *Seonmun sugyeong*, H 10.515c10–12 equals *Seonmun gangyo jip*, H 6.851b18–19 and snippets up to 851c7 (note he splits each part of Linji's first sentence into four words and three words, allocating them to first illumination and latter function, and first function and latter illumination, which rather alters the meaning); H 10.515c21–22 equals H 6.851c12–13; H 10.516a6–7 equals H 6.852b3–4; H 10.516a20–23 equals H 6.851b4–8. See also reference to a Foolish Man of *Seonmun gangyo jip*, H 10.516c23–24.

473 *Seonmun sugyeong*, H 10.521b, Kim Dujae, *Seonmun sugyeong*, 92–95.

474 *Seonmun sugyeong*, H 10.519; Kim Dujae, *Seonmun sugyeong*, 52–64.

475 Lee Young Ho, *Ch'oŭi Ŭisun: A Liberal Sŏn Master and an Engaged Artist in Late Chosŏn Korea* (Freemont: Asian Humanities Press, 2002), 212–13.

476 Ibid., 40.

477 Ibid., 105.

478 Han Gidu, "Joseon malgi ui Seonnon," 463.

479 Lee Young Ho, *Ch'oŭi Ŭisun*, 105–13; Han Gidu, "Joseon malgi ui Seonnon," 425–35.

480 *Seonmun sabyeon maneo*, H 10.821c13–15, compare *Seonmun sugyeong*, H 10.519b14–20, although it is Yeondam Yu'il (1720–1799) who relied on Foolish Man.

481 *Seonmun sabyeon maneo*, H 10.828a8–9, b13–15 (including misusing Fresh Breeze).

482 Ibid., H 10.823c10–11 from *Seonmun gangyo jip*, H 6.854b18–20.

483 *Seonmun sabyeon maneo*, H 10.823a3–7 from H 6.851a15–19; as "Conversation of the Two Worthies" in H 10.823c3–4 from H 6.852a14–18.

484 *Seonmun sabyeon maneo*, H 10.823a12–13, 16–17 from H 6.855b8–9, 17–19, and more in summary.

485 Kim Seong-Uk, "Korean Sŏn Buddhism in the 19th Century," 130–32,134.

486 Ibid., 130, 173, 206.

487 Han Gidu, "Joseon malgi ui Seonnon," 435–45, 484.

488 Gagun, of the late fourteenth century, who wrote a commentary on Hyesim's

Seonmun yeomsong jip, called the *Seolhwa* in ten fascicles. Not to be confused with Hyesim's student, Gagun.

489 *Seonmun jeungjeong nok*, H 10.1137a14–20.

490 Ibid., H 10.1137c12–13: "與中華綱要釋錄"; see also H 10.1138a13.

491 Ibid., H 10.1137c13, 1139c14, 1142c16, 1143a11, 1143c5, 16, 1144b16.

492 Ibid., H 10.1139b17–24 equals *Seonmun gangyo jip*, H 6.853c5–9, c17–20; H 10.1139c2–5 equals H 6.854a7–10; H 1139c14–140a1 equals H 6.854c18–55a2; H 10.1142c15–143a3 equals H 6.856c19–57a11; H 10.1143a11–17 equals H 6.858b5–11; H 10.1143b21–c2 equals H 6.851c9–13; H 10.1144a2–20 equals H 6.852a14–b7 and so forth, with minor emendations.

493 Han Gidu, "Joseon malgi ui Seonnon," 445–56.

494 Ibid., 446–53.

495 *Seonwon soryu*, H 10.660c3–8.

496 Ibid., H 10.654a2–5, from *Seonmun gangyo jip*, H 6.855a2–6.

497 *Seonwon soryu*, H 10.7–8.

498 Ibid., H 10.654a9–13, from *Seonmun gangyo jip*, H 6.855a15–19.

499 Han Gidu, "Joseon malgi ui Seonnon," 453–61, 465.

500 *Seonmun jaejeong nok*, H 11.868a23–b1, equals *Seonmun gangyo jip*, H 6.850b9–11 or 51a24–b2.

501 For example, *Seonmun jaejeong nok*, H 11.869c4, c21; 871a5–6, b4, b16–17.

502 *Seonmun gangyo jip*, H 6.855a1.

503 Literally, pearl in the coiffure.

504 *Seonmun jeungjeong nok*, H 10.1145b5–6.

505 Gyeonheo, *The Gyeongheo Collection*, trans. John Jorgensen (Seoul: Jogye Order of Korean Buddhism, 2016), 15–16. For reproduction of the 1909 woodblock print, see Yanagida Seizan, comp., *Kōraibon Zenmon satsuyō · Zengenshosenshū tojo · Hōjū bestugyōroku sestuyō*, Zengaku sōsho 2 (Kyoto: Chūbun shuppansha, 1974), 105b–17c.

Collection of the Essential Outlines of the Seon School

Seonmun gangyo jip 禪門綱要集

by Jin'gak Hyesim 眞覺慧諶

Chapter of the Three Saints

Elder Fresh Breeze (Cheongpung) met for tea with Eminence Bright Moon (Howol) at the Pine Pavilion of Senior Byeogam. When they came to speak of the house style [of teaching] of Linji, Bright Moon asked Grand Master [Cheongpung], "Generally it is said [in instruction],[1] 'Three mysteries should be present in one sentence,[2] three essentials should be present in one mystery, and [where] there is mystery there is an essential, [where] there is illumination there is function, and [where] there is the provisional there is the actual.'[3] What is the meaning of this?"

Fresh Breeze replied, "I have heard that Juefan's *Linji zongzhi* (Tenets of the Linji Lineage)[4] says, 'What is meant by "three mysteries present in one sentence, and three essentials present in one mystery, and [where] there is a mystery there is an essential" is that in the ocean of hot afflictions of all sentient beings there is a cool, quiescent (nirvanic) Dharma pennant.[5] The erection of this pennant can be likened to a drum painted with poison.[6] If one beats the drum, then the entire audience will die [from the flying poison].'[7] If you yourself have understood, why must we speak of it any further?"

[Bright Moon] asked, "Here in your reply, are the three sentences of 'the seal of the three essentials lifted, the vermilion impression is sharp' and so on, the original source of the three mysteries?"

[Fresh Breeze replied,] "Not so. Why not look at the sequence of the force of the words? As it says 'There are three mysteries in a sentence and there are three essentials in a mystery,' how can a sentence be a mystery?"

[Bright Moon] asked, "I think that the sentence is the description and the mysteries and the essentials are what are described.[8] If so, [does not] the sentence in particular lack meaning?"

[Fresh Breeze] replied, "I have read the *Zongmen wuku* [in which]

Linji [is reported as] saying, 'One who understands the first sentence is capable of being a teacher for the patriarchs and Buddhas. One who understands the second sentence is a teacher for humans and gods. One who understands the third sentence does not save himself.'[9] Furthermore, [Linji's lineage] grandson Shoushan [Sheng]nian[10] again extolled these words, so how can the sentences be descriptions? Moreover, if one says that the first sentence is the first mystery, how can a person who has started to become [a Buddha][11] only with the lone mystery be a teacher for the patriarchs and Buddhas? The other two cases can be known from this. Besides the words about the three mysteries and three essentials, Chan Master Zhongjing Fahai[12] separately quoted the three sentences of Yunzong[13] as cases of words about the three sentences. Besides the mysteries and the essentials, Chongzhai Hui[14] also separately praised the three sentences in verse. Thus, it is evident that the sentences and the mysteries are very different."

"What is the first sentence?"

"Bodhidharma brought the textless seal,[15] the spoken sentence that completely presents [the opportunity] to one face to face.[16] This seal is also called the Dharma-seal of the Buddhas, and the mind-seal of the patriarchal teachers, and further the seal of the three essentials. The three essentials are the patterns on the textless seal."[17]

"After the six generations [of patriarchs], who personally presented this seal?"

"This was the first ancestor of this [Linji] lineage, Great Master Mazu.[18] He grabbed Baizhang's nose,[19] and with one seal [impression] stamped [on that nose],[20] and forcefully made a shout.[21] It was he who did this. Later, Xuedu[22] and Xiyuan[23] each made two mistakes.[24] Fenyang's sentence,[25] 'On the day of the double ninth,[26] the chrysanthemum flowers are fresh,'[27] was also a personal presentation of this seal. Foguo[28] made a comment about Xiyuan's 'Wrong! Wrong!' by saying, 'The seal of the three essentials is lifted.'"[29]

Question: "What is the meaning of [the relation of] the mystery to the essential? Is there [a matter of] depth in this or not?"

Answer: "Even though this first sentence possesses the meanings of the mysteries and the essentials, their appearances cannot be described. How then can one discuss their [relative] depths? This then is Xuedu's seal that seals emptiness.[30] However, by allocating the mysteries and the essentials to the dagger and armor [respectively],[31] and [when] 'The seal of the three essentials is lifted, the vermilion impression is narrow, not allowing the calculation[32] [by the student] that divides host and guest,'[33] the depth of the mysteries and the essentials can be known."

Question: "Since the tenets of the mysteries and essentials are already present in the sentence, why does [this sentence about the seal] speak only of the three essentials and not speak of the three mysteries?"

"As it is the first sentence, it does not provide [both] the dagger and the armor;[34] it therefore only presents this seal [of the three essentials]. However, the essential is the guiding essential of the mystery, so it speaks of the essential and yet the mystery is also present [in that essential], and so one can say, 'the mystery and the essential are provided in this one sentence.'"

"With the first sentence, is there an appropriate opportunity or not?"

"I do not say that it is completely non-existent. It is just that it is rare to meet such a person [who has this ability to provide an opportunity].[35] If, when [that person] raises this one sentence, one immediately grasps this opportunity, even though one comprehends,[36] if [that person] is of the category of [a person whom] 'one meets but does not recognize,'[37] one is still making a livelihood in a cave of the demons."[38]

"What is the second sentence?"

"It is the sentence of function that follows from the analysis of 'not allowing calculation' [of the first sentence]. When one comes to this second sentence, it provides one with the dagger and the armor."[39]

"What is the first mystery?"

"[It is the first mystery] because the whole opportunity illuminates in response. Within heaven and earth, the array of myriad images [of all phenomena] is like Indra's net.[40] This can be paired with Yunmen's

'contains and covers the sky and land.'"[41]

"[What is] the second mystery?"

"The marvelous functions freely and is applied as appropriate. Each word is lovable, each sentence is entirely the truth. This is Zhaoyang's[42] 'response [of giving the] opportunity by according with the waves'"[43]

"[What is] the third mystery?"

"The opportunity and the function are equally provided, the person and the environment[44] are both forgotten, the feelings (thoughts) of ordinary people and saints have come to an end."

Conversation of the Two Worthies

The Seon guest[45] [Bright] Moon asked Dharma Teacher Fresh Breeze,[46] "Linji said, 'Generally it is said [in instruction], "Three mysteries are present in one sentence, and three essentials in one mystery, and [where] there is a mystery there is an essential, and [where] there is the provisional there is the actual, and [where] there is illumination there is function."' I presume to ask, are the sentences, mysteries, and essentials the same or different?"

Fresh Breeze said, "They may be the same or they may be different, or they may lack sameness and difference."

Bright Moon said, "I wish to hear your explanation."

Fresh Breeze said, "The sentence is the sentence of the verbal sentence. The sentence describes differentiation. The mystery is the mystery of the hidden mystery. The mystery is that which cannot be distinguished. The essential is the essential of the reductive essential. The essential does not reside in plurality. The mysteries and the essentials reside in the sentence, the provisional and the real reside in the mystery, and the illumination and the function reside in the essential. Each has an appropriate place. They must not be confused."

Bright Moon asked, "What about the first sentence?"

Fresh Breeze replied, "It is the mind seal of the patriarchal teachers, and is also called the Dharma-seal of the Buddhas. Here, as it takes the three essentials to be the text, it is therefore titled the seal of the three essentials. In reality, it was the textless seal that was transmitted by [Bodhi]dharma.[47] Should one raise this seal and press it through into empty space; in the end there will be no sign [of it]. That is simply called 'the three essentials.'"

Bright Moon asked, "Since there are no signs, how can [the first sentence] be called the three essentials?"

Fresh Breeze shouted once, "What is your point?"[48]

Bright Moon was alarmed.

Fresh Breeze said, "If it simply has no text, how can it be called a seal? If the space has no signs, who [can] say it has been pressed [on space]? One should distinguish the three essentials in the midst of that without name or particular (categorizations). One must most definitely examine this carefully. This shout of mine is the illumination, is the function, and is the illumination and the function. In his reply about this sentence, Linji said, 'The seal of the three essentials lifted, the vermilion impression is narrow,[49] not allowing the calculation [by the student] that divides host and guest.' If it is the previous sentence, it first illuminates and later functions; if it is the latter sentence, it first functions and later illuminates. Four alternatives of illumination and function emerged from Linji,[50] and were explained in detail by Mr. Yuan of Foushan.[51]

"Chongzhai Hui said, 'The first essential is a great opportunity that responds perfectly. The second essential is a great function that displays completely. The third essential is the equal application of the opportunity and the function.'[52] The idea is shared with that of '[I] illuminate and function simultaneously,' these being merely differences in name.

"Opportunity [means] a mechanism, as for example in the saying, 'Touch a single opportunity (trigger) and hundreds of mechanisms will be fired.'[53] It is precisely when it is not touched and not fired that it is called the great opportunity. Great opportunity has perfect response as its meaning, which is the opportunity (trigger) of great function. As soon as it has been triggered and fired, it is called great function. Great function has immediately cut through as its meaning, which is the function of great opportunity. Whenever one understands one essential, then one transcends the three mysteries and surpasses the three sentences, just as when Baizhang obtained the great opportunity and when Huangbo obtained the great function,[54] neither of them failed to personally experience Mazu's shout. This is vivid evidence of the fundamental truth (*benzong*) of Linji. What this opportunity accesses are [what] was immediately before the [eon of the Buddha

King of] Awesome Sound[55] and beyond Vairocana.[56] It is the attainment of the great *dhāraṇī*.[57] Therefore, Linji said, 'One who understands the first sentence is the teacher of Buddhas and patriarchs.' This is the first sentence."

Bright Moon asked, "What is the second sentence?"

Fresh Breeze shouted three times in succession, and said, "How many?"

Bright Moon said, "Three."

Fresh Breeze said, "If so, they are unreal and are provisional.[58] Linji answered with this sentence: 'How could Miaoxi allow Wuzhuo to ask how could *upāya* (the skillful means, the provisional) be the opportunity relied on to interrupt the flow [of afflictions]?'[59] The previous sentence (the first) reveals the real and the latter sentence indicates the provisional. The name of 'three mysteries' was established in relation to this gateway of the provisional. Name is what in the past was called the guest of the real."[60]

Bright Moon asked, "What are called the three mysteries?"

Fresh Breeze said, "Should one lift the seal of the three essentials and having directly stamped it on water, [the impression left] will be as if it has become a pattern, and [the essentials] will change their name into the three mysteries.[61] [When] sloe-black (mystery)[62] is mixed it becomes a faded color, blue and white [mixed becomes] grey-green, and grey-green and black [becomes] sloe-black. This is an analogy for [the fact that] although these three can be seen when blended, they cannot be changed. The non-Buddhist theories also have three mysteries. That is, the *Yi jing* (*Book of Changes*) refers to existence as the mystery, the *Laozi* (*Daode jing*) refers to non-existence as the mystery, and the *Zhuangzi* refers to existence and non-existence as the mystery. Linji borrowed these and merely said, 'There are three mysteries' and that is all.

"And yet it was Stupa Master Gu[63] who first established this name [of three mysteries as follows]. The first is [the mystery] in the reality, the second is [the mystery] in the function, also called [the mystery] in the sentence, and the third is [the mystery] in the meaning (intention),

also called [the mystery] in the mystery.[64] The first and the second, the reality and the function, are an antithetical pair, which shows that the last mystery is a mystery for the former two. Furthermore, the [third and the second that are the mysteries in] the intention and the sentence are taken to be an antithetical pair that show that these [latter] two mysteries are outflows from the reality (the first). By matching these three mysteries with the three sentences of Xuansha[65] and Yunmen, he wanted people to be in a perfect match with the three dharmas,[66] not causing them to be bogged down in one corner.

"Juefan regarded this [scheme of Chenggu] as only a discussion of the three mysteries and as omitting the three essentials. He thought its faults were profound, and so he had a reason for denouncing it.[67] He (Juefan) had quoted Shitou's *Cantong qi*[68] in order to expound its ideas, and so he listed the names of '[the mysteries] in the reality, and in the sentence, and in the mystery,' but he did not list the names of the essentials. Why? His intention was to eliminate its faults, but not to remove its Dharma (teaching), which in its provisional aspect correctly shows its actual reality. If one can distinguish its excellent changes through this, one will see that the nature and the principle are boundless and that there is nothing beyond phenomena and characteristics, which is the possession of correct perception (lit. knowing and awareness). This is what is meant by one will be the teacher of humans and gods by understanding the second sentence."[69]

Bright Moon asked, "What is the third sentence?"

Fresh Breeze said, "At present, I and you, have already fallen into the third sentence as soon as one [of us] speaks and one [of us] listens, one [of us] questions and one [of us] answers. It is as if one has pressed the seal of the three essentials into soft mud, [wherein] the traces [of the seal] close up and the entirety [of the seal, but not the marks on it] are displayed, [which is when] it changes its name into the three sentences, the mysteries and the essentials being present within it!"

Bright Moon asked, "Why, in the third sentence, does it further say '[There are] three sentences'?"

Fresh Breeze said, "[When] one reaches this gateway that has

constructed [suitable means for] teaching [people], [there] is a profusion in the provision of theories exchanged freely.[70] This is like Yuanwu's 'A skillful master uses the seal of the three essentials to seal (impress) emptiness (sky), to seal water, and to seal mud in order to verify a person's [enlightenment].'[71] This is speaking of the teacher's side. Dahui[72] said, 'A superior scholar hears the Way like a seal sealing space; a middling scholar hears the Way like a seal sealing water; and an inferior scholar hears the Way like a seal sealing mud.'[73] This is simply said with reference to the guest's (student) side. These are all the matters in this [third] sentence, which must not be misunderstood.

"Linji replied that this [third] sentence is 'Look at the manipulation of the puppets on the stage; the pulling and tugging is all due to the person behind.' How can Linji [not] say that he himself is the person behind, [for] if one meets a Buddha, one says [he is] a Buddha; if one meets an arhat, one says he is an arhat; and when one meets a starving ghost, one says he is a starving ghost? How can it be the puppet manipulated on the stage? However, if it is definitely not you [who are the] ordinary person and saint, [who are] pure and filthy, then again in what sentence will you reproach that old fellow (Linji)? Should one be mired in [Linji's] words and sentences, one will [mistakenly] acknowledge these as his light and shadow (skillful means),[74] and will be unable to rescue oneself. This is a major betrayal of Linji's favor, which is this third sentence."

Bright Moon asked, "Why are these [three sentences of Linji] not the same as the three sentences of Fenyang's answer?"[75]

Fresh Breeze said, "Fenyang was a fifth generation [Dharma] descendant of Linji. The students in the empire venerated him. How then could the Dharma that he established not be the same [as that of Linji], or even appear not to be the same, nor not actually be not the same? There surely must be a profound reason for this."

Bright Moon said, "Try explaining it to me."

Fresh Breeze said, "Fenyang's first reply, 'on the site of obtaining power [that leads to enlightenment],'[76] was 'Jiazhou made a great statue.'[77] This means that he made a statue of great merit. That which

sits for a long time and does not arise is simply called 'the immovable inherent position of becoming Buddha.'[78] The second reply, 'on the site of the transformation of the body,'[79] was 'the iron ox of libation of Jia (Xia)fu.'[80] An ox is of the bovine category, and because it was iron, when water was sprinkled on it, it did not get wet. This is an analogy that says that the ordinary [person] is the same [in that they] are not defiled by dust (sense-data). The third reply, 'on the site of proximity,'[81] was 'Xi River's manipulation of lions.'[82] This is a person wearing the mask of a lion, running east and west, playing backwards and forwards. The meaning is said to be 'to rise and fall freely, and to be able to live wherever one is.'

"Now as I see it, what Linji showed were the sites (states) that the three people have entered, and [what] Fenyang's reply [showed] was the characteristic of one person's practice, so how [much less] can [these replies by Fenyang] be placed into a sequence of fore and after, as if the head and the tail are exchanged for one another, and the exterior and the interior establish one another? [Fenyang's] three is one and his one is three, so how is it possible to understand and attempt to discuss their depths or refinements? Since Fenyang had already spoken of the three sentences, saying, 'If one understands these three sentences, one has already distinguished the three mysteries,'[83] the sentences show the mysteries.

"He also said, 'In addition, there are the words of the three essentials,' for which he tried to produce hymns, but the hymns are on the three mysteries and that is all,[84] which are the mysteries showing the essentials. If one accepts this, then how can one doubt that 'the three essentials are not present in one sentence, and the three essentials are not present in one mystery'?"

Bright Moon said, "I have heard that Dantang[85] said, '[When one] sees three below three, then three threes are nine. Buddhas transmit to each other; patriarchs receive from each other.'[86] [Is] this what is meant?"

Fresh Breeze said, "Gathering (reducing) nine into three and gathering three into one, [means] not even one will be obtained.

What will the Buddhas and patriarchs use to transmit and to receive? Chongzhai Hui said, 'One should know that the three matters; the sentences, essentials, and mysteries; are ultimately merged imperceptibly into one opportunity.'[87] I say, 'A blind person is about to see a person of the past.'"

Bright Moon responded, "Yes, yes."

Second Compilation

Someone asked Dharma Teacher Fresh Breeze, "I have received your explanation of Linji's mysteries, essentials, and sentences that says, 'The sentence is the sentence of a verbal sentence, and the sentence [thus] describes differentiation.'[88] Is this so?"

[Fresh Breeze] said, "Yes. It (the sentence) says so to select out the mysteries and the essentials."

"If one says that 'the second and the third sentences are the sentences of a verbal sentence,' then I may have heard your instruction, [but] then how can a verbal sentence describe the first sentence?[89] Linji's words were, 'Not allowing the calculation [by the student] that divides host and guest.' He also said, '[Is capable of being] a teacher of patriarchs and Buddhas.' Does this have a separate meaning? Moreover, [if one] explains the first sentence as only being a name for the three essentials, and the second sentence changes its name into the three mysteries, and the third sentence changes its name into the three sentences, [then] the meaning of the text is confusing, and what seems to be open seems to be closed, and what seems to be horizontal seems to be vertical, and instead [appears] the same as an error."

Fresh Breeze said, "A good question, a good question. This must be distinguished. The original text [in the *Linji lu*] says, 'In general it is said [in instruction], "Three mysteries should be present in one sentence,"' so if the sentence is not a verbal sentence, then what is it? A former virtuoso said, 'If one grasps it via a dead sentence, one cannot save oneself. If one grasps it with a vivifying (live) sentence, one will be a teacher of patriarchs and Buddhas.'[90] How are dead sentences and vivifying sentences not verbal sentences?

"Alas! The knowledge and views of ordinary, stupid [people] are crude and mechanical, merely [mistakenly] thinking the sounds of the mouth to be verbal sentences. Therefore, if one sees the theories of the

categories of the sentences of [spiritual] improvement, the sentence of the other side,[91] the correct sentence, and the superior sentence,[92] and if the mind is amazed at and highlights them, will not one think that these are special methods? How then will they know that each single one of the verbal sentences pronounced by the patriarchs, Buddhas, and excellent teachers are [inconceivable] like the chanting and clapping of a wooden man (a puppet) and a speck of snow on a hot stove?[93]

"Actually, [even though] that which cannot be discussed is called 'wordless,' one also must not call it 'having words,' and one also must not [call it] 'neither having words nor wordless' and 'nor neither having words nor not being wordless.' [Although] none of these must [be called so], again, one cannot but call it 'having words, wordless,' and even 'nor neither having words, nor neither being wordless.' Speaking on the basis [of this inference], it is this third sentence and second sentence that are this first sentence, [and so] the first sentence has present [in it] the three sentences, and has the three mysteries and has present the three essentials. Since one sentence is such, the remaining sentences are likewise. Since the three sentences are such, the mysteries and the essentials are likewise. As such, there is no fundamental and derivative, no back and front, no skill and clumsiness. Where then does the divergence and concurrence [of the sentence or these antitheses] and agreement and disagreement[94] come from? The previous saint (Linji) produced extensive rules in order that people come to the great result (enlightenment), [which is why] he presented them like this.

"However, his establishment of the words and setting-out of the teachings were largely the same and only a little different to the prescriptions of [other] masters [of different lineages, but] in reality there were no identities or differences to be established. What is meant by 'little difference'? According to the Caodong school,[95] one should look at the force of the language to distinguish their traces, discuss the guest and the host, and decide the superior and the inferior. For example, [where] there are no [traces of] words in the words, that is the upright (correct) in the biased; [where] there are words in the non-existence of words, that is the biased in the upright; neither existence

[of words] nor non-existence [of words], neither the biased nor upright, that is arrival within the combination (mutual integration).[96] Together with the speaking of bearing a fault and not bearing a fault, being on the path and not on the path,[97] and of the category of the material and the category of language and so forth, [these] all have regulations, each quoting the words and sentences of the masters to be examples and proofs. This is what is called 'Right and wrong being examined and decided, is not a violation of the Dharma-seal.'[98]

"Yet the followers of Linji did not [follow this]. Even though they had the meanings of the three mysteries, the three essentials, the four illuminations and functions,[99] and the four selections,[100] in brief, they did not choose between the examples of refined and coarse language [unlike in Caodong]. They simply rushed directly towards a single opportunity and a single sense-object (environment), [which] they grasped in [the moment] of a flint-light and lightning-flash, and then used. Now, in saying, 'In one sentence there must be present the three mysteries and three essentials,' Linji entirely raised phrases that are marvelous proclamations and constructs, [which] is him saying that those [sentences] which have as yet [to have these] present [in it] 'must be present.'"

Theory of a Foolish Man

His wisdom is achievable (adequate), [but] his foolishness is not achievable (inadequate)

There was a senior monk who called himself Foolish Fellow. He closed the door to his room and stayed in lone isolation. He kept up the appearance of one unable to speak for a long time. One day a monk came to consult and question him, asking, "Linji's instructions to the assembly were, 'One who understands the first sentence will be a teacher of Buddhas and patriarchs, one who understands the second sentence will be a teacher of humans and gods, and one who understands the third sentence will not save himself.' The reply about the first sentence was, 'The seal of the three essentials lifted, the vermilion impression is sharp, not allowing the calculation [by the student] that divides host and guest.' The answer to the second sentence was, 'How could Miaoxi allow Wuzhuo to question, how could skillful means be the opportunity (mechanism) relied on to interrupt the flow [of afflictions]?' The answer to the third sentence was, 'Look at the manipulation of the wooden puppets on the stage, the pulling and tugging is all due to the person behind [the screen].' Now you say, 'Generally, it is said [by Linji] that "there are three mysteries present in one sentence, and there are three essentials present in one mystery, and [where] there is a mystery there is an essential, and [where] there is the provisional there is the actual, and [where] there is illumination there is function."' I presume to ask what this means. Please let me hear your explanation."

The senior monk said, "Only the Linji lineage dominates the Chan teaching monasteries. Because these words, moreover, are a standard for this lineage, there are very many deliberations on them. The best of them are discussions of the three saints [seen] previously, the texts of which are orderly. The conversations of the two worthies that came after that made detailed distinctions. These two explanations now circulate

in public. None of the students of the various regions fail to praise and recite them. Why didn't you seek out those texts and study them? Why have you come to ask me?"

The monk said, "How could I have not known that there are these two explanations? I have read them, but my doubts have yet to be resolved. I have long tried to deeply investigate this truth with the elder [Fresh Breeze], and now I humbly hope to receive your compassion [by your answer]. Please do not make an excuse to deny [my request]."

The senior said, "Since that is the case, please just ask me. A person in the past said, 'Why don't you each state your idea?'[101] I also can state my (Foolish Fellow) idea."

The monk asked, "What about the first sentence?"

The senior made an awesome shout and the monk was alarmed. The senior said in a stern voice, "This is the face of Bodhidharma when he first came [to China]. If one can understand [his face] via this sentence, one will directly head beyond Vairocana [Buddha], straightaway carrying the seal of the mind of the patriarchal teachers. Therefore, [Linji] said, 'If one understands the first sentence, one will be a teacher of Buddhas and patriarchs.'"

"What about 'The seal of the three essentials lifted, the vermilion impression is sharp, not allowing the calculation [by the student] that divides host and guest'?"

The senior shouted three times and the monk was dazed. With a stern countenance, the senior said, "The first essential shows [what] illumination [is], which is 'a great opportunity that responds perfectly.'[102] This [refers to the actions of] the host. [Even though] thousands of saints have appeared [in the world], it is difficult to thoroughly understand its marvel. The second essential shows [what] function [is], which is 'a great function that displays completely.' [This refers to the actions of] the guest. [Even though] the bright mirror is on its stand, barbarian and Chinese are all submerged [in it].[103] The third essential shows [the actions of] illumination and function at the same time, which is 'the equal application of the opportunity and the function.' [This refers to the actions of] the host and the guest. These

cause people to clap their hands and laugh out loud."[104]

Having spoken, he shouted once, and said, "Does this still allow calculation?" He also said, "Do not be mistaken [about this]."

"What about the second sentence?"

"[It is to] make rules for beings and provide them with the dagger and armor. [But if one] formulates models as if they are perfect, any discrepancy will be an error! If one understands via this sentence, one is capable of being a guide and a model for humans and gods, which is why [Linji] said, 'Be a teacher of humans and gods.'"

"What about 'How could Miaoxi allow Wuzhuo to question, how could skillful means be the opportunity relied on to interrupt the flow [of afflictions]?'"

"Miaoxi is great wisdom, is the actual. Here, 'How could he allow Wuzhuo to question?' [is said] because both the question and the answer have been removed.[105] *Upāya* are skillful means, which are provisional. At that specific time, 'How could [it…] be the opportunity relied on to interrupt the flow [of afflictions]?' [is said] because the opportunity and the response are retained together.

"These two sentences (phrases in the second sentence) show the three mysteries. The first mystery is called the mystery in the reality, which is 'How could Miaoxi allow Wuzhuo to question?' The second mystery is called the mystery in the sentence, which is 'How could skillful means be the opportunity relied on to interrupt the flow [of afflictions]?' The third mystery is the mystery in the mystery, which is 'How could Miaoxi allow Wuzhuo to question, how could skillful means be the opportunity relied on to interrupt the flow [of afflictions]?'"[106]

"What about the third sentence?"

"This is to descend into verbiage for people,[107] to give medicine to match the disease, doing things that are unavoidable. If one understands via this sentence, one's knowledge and views will be partial and blocked, and one's efficacious practice will not be perfected. Therefore, [Linji] said, 'Cannot save himself.'"

"What about 'Look at the manipulation of the wooden puppets on

the stage, the pulling and tugging is all due to the person [behind the screen]'?"

"[This is to] enter the Country of the Three Eyes, wear the three kinds of robes, and preach [as] the three bodies of the Buddha,[108] and so when one meets an arhat one preaches [as] an arhat, and when one meets a starving ghost (Skt. *preta*) one preaches [as] a starving ghost, for exactly like 'the wooden puppets manipulated on the stage,' one must know that there is 'a person [behind the screen].' Is he not that old fellow Linji?"

The monk thought on this for a moment and continued, saying, "I have just now received your instructions and I understand it in general outline, but I still have a doubt about it."

"If you have a doubt, you should ask about it."

"At the very end, [it is said], 'Which sentence of the three sentences is the very last "one sentence"?' Or is there another sentence besides the three sentences?"

"Your confusion is immense! Why don't you look at the order of the emphasis of the words? First, I introduced (quoted) the three sentences, and therefore, at the very end I said, 'Generally, it was said [by Linji] that "There are three mysteries present in one sentence, and there are three essentials present in one mystery."' Which sentence is it that cannot be precisely spoken [about]? What the Buddhas and patriarchs use does not go beyond the three sentences. What further sentence is there? Is this not extrapolating [unnecessarily] beyond the three sentences?"

"Do the sentences, mysteries, and essentials, the provisional and the actual, and the illumination and function, have an original source? Also, are they [and the source] the same or different?"

"These are what must be discriminated.[109] The verbal sentence is, as was said in the past, 'The body of the name and the body of the sentence, as well as the body of the letters, are differentiated.'[110] Name describes the self-nature (Skt. *svabhāva*, qualities) [of the object], just as earth [is described as] firm, water is moist, fire is heat, and wind is movement. The sentence describes differentiation, like earth, water, fire,

and wind. Letters are the text, like the characters for earth, water, fire, and wind. Thus, sentences merely describe differentiation.[111] Therefore, in language, words are said to be 'verbal sentences,' and in compilations passages are said to be passage sentences, and in poems rhymed-verses are poetical sentences. Moreover, [according to] the *Shuowen*, letters (Ch. *zi* 字, characters) are said 'to be bent in shape of a utensil, a shape in which things are received. Therefore, a title for songs is "*qu*," (bent)'[112] just as the words in language, the passages in compilations, and the rhymed-verse in poetry are titled sentences in this respect. So, each of the various sizes of all the shapes of the world, the characteristics of existence and non-existence, through to the long speeches and short comments of the Buddhas and patriarchs, their actions and silences, and staff-blows and shouts, are all sentences.[113]

"[When] sloe-black (mystery) is mixed it becomes a faded color, blue and white [mixed becomes] grey-green, and grey-green and black [becomes] sloe-black. Again, there are also the theories of the *Yi jing* (*Book of Changes*), which refers to existence as the mystery, the *Laozi* (*Daode jing*), which refers to non-existence as the mystery, and the *Zhuangzi*, which refers to existence and non-existence as the mystery.

"'Essential' is the essential of reduction [to the core], like the mainstays of a net, or like the hinges of a door. The provisional is the provisional teaching, the actuality is the actual teaching. Illumination is the illumination through to the inside. Function is the function that is revealed on the outside. It is like the flare of a beacon fire to urge those in the fortress to send soldiers up onto the battlements.

"There are four alternatives of illumination and function. These are 'illuminate first and function later,' 'function first and illuminate later,' 'illuminate and function simultaneously,' and 'illuminate and function not simultaneously.' Here I will not repeat the detailed explanations of this by various masters.

"Illumination and function are the essentials, which apply to the first sentence. The provisional and the actual are the mysteries, which apply to the second sentence, and also apply to the third sentence."

[The monk] asked, "If so, then it is evident that the illumination

and function that are the three essentials are deeper than the provisional and actual that are the three mysteries, and the provisional and actual that are the three mysteries are shallower than the illumination and function that are the three essentials. [However], it does not say that 'the mysteries are present in the essentials,' but does say that 'the essentials are present in the mysteries'; it does not say that 'there is illumination and function and there is the provisional and the actual,' but does say 'there is the provisional and the actual, and there is illumination and function.' Doesn't this seemingly confuse the [sequence of] first and later?

"Since you have said that 'the provisional and the actual are the mystery, and illumination and function are the essential,' but it was said that 'there are three mysteries present in the one sentence, and three essentials present in the one mystery,' which by itself would be permissible, yet you continue on to say, 'There is the provisional and there is the actual, there is illumination and there is function.' What is the meaning of this passage, which seems to be a duplication? How do you explain this?"

"Good question! Good question! If one only discusses the first sentence, then first there is the essential and later there is the mystery, which at least seems to be appropriate. Thus, if one first raises [as a topic] the guiding essential, then the mystery must follow after it, so why again specially raise [the guiding essential], and after that show the mystery? Rather, it would be definitely better in this general discussion of the three sentences to fully speak first of the 'provisional and the actual of the three mysteries' and later of the 'illumination and function of the three essentials.' There was originally no explanation in the tenets and teachings [of Chan[114] concerning] the three mysteries and the three essentials. Linji borrowed that external (non-Chan)[115] explanation to initially establish these names in order to demonstrate his style of teaching and continued on to link them to the provisional and actual, and [then] to illumination and function, as proof. Therefore, he raised past [examples] to enlighten present [students]. The provisional and actual are the provisional and actual teachings, illumination

and function are generally also the old sayings in the tenets and the teachings [of Chan]."

"These words, 'Generally it is said [in instruction]' pertain to the side of the instructor, and the words 'understanding such and such a sentence' pertains to the side of the taught. If so, then 'understanding the complete opportunity' that is experienced and used by the Buddhas and patriarchs does not go beyond the three sentences. If 'understanding the complete opportunity' already has differentiations, then [what] is experienced and used by the Buddhas and patriarchs is also not [just] one [sentence]. What then of the difference in the three sentences between the instructor and the taught? I humbly hope that you will again raise a case[116] from the past to all-at-once remove my remaining doubts."

"Linji's lineal descendant Fengxue[117] ascended the hall [to give a formal sermon], saying, 'The mind-seal of the patriarchal teachers has the form that resembles the mechanism of an iron ox,'[118] which is the first sentence. 'If [the seal] is removed, the impression remains. If [the seal] remains [in place], the impression is ruined. Only if [the seal] is not removed and does not remain, is the impression correct and the not impressed is correct.' This is the three essentials. At the very end, he struck Lupi twice with his whisk.[119] This is function attaining the three essentials. The attainment of the great opportunity and the great function by Baizhang and Huangbo when they were shouted at by Mazu is the 'appropriate opportunity.' The World-Honored One (Buddha) transmitted the mind to Kāśyapa in three places,[120] and through this means initially presented this *gong'an* (public case) in order to establish the tenet (truth) of 'a separate transmission outside of the teachings.'[121]

"'When the Thus Come One (Tathagata) was at the site of his calming and extinction [of afflictions, enlightenment], and he had first perfected correct awakening and displayed the ten-thousand-foot body of Vairocana,[122] he was all-at-once surrounded by circumambulating great beings (bodhisattvas) of forty-one levels, and by the eight classes of gods and dragons[123] whose capacities had matured in past lives, just as

clouds encircle the moon.' This is the second sentence. Therefore, [Linji is reported as saying] 'be a teacher of humans and gods.' The hymn of the master of Xiushan[124] was:

A beginning student, yet to enter the Path,
Must not be noisy and turbulent.
If he apprehended the sound of the bell,
Then at the sound of the drum, he will misunderstand.[125]

"This is being grandmotherly[126] towards people, which is the second sentence.

"Xiangyan struck a bamboo [with a stone flicked up when sweeping] and was enlightened to the Way [when he heard the sound],[127] and then he wrote a hymn:

At one strike, I forgot what I knew.
There is nothing more I can practice as a cure.
My countenance changed, I promoted the ancient path,
And did not fall into a despondent state.[128]

There were no traces [of this] anywhere,
And there was a dignified deportment beyond sound and material.
Those who have attained the Way from all over,
All say this is the opportunity for improvement.[129]

"Later, Yangshan[130] asked, 'What have you seen in recent days?' [Xiangyan] said, 'Based on what I have seen, there is not a single dharma that I can appreciate.'[131] Yangshan said, 'How could you be without the ability to know a single dharma that you can appreciate?'

"On another day, [Xiangyan] further presented a gatha that said,

Last year's poverty was still not poverty,
This year's poverty really is poverty.

"Yangshan said, 'Although I allow that you, sir, understand Thus Come One (Tathagata) Chan (Skt. *dhyāna*), [but] Patriarchal Teacher Chan is not even present in your dreams.'[132] This is the forgetting of the two [aspects of] knowing, the subject and the object, and is the model of the perfecting of Tathagata Chan in which one becomes a teacher of humans and gods.

"'The Thus Come One (Tathagata) showed his inferior response body[133] under the bodhi tree, wearing a torn and filthy robe, [and then] for forty-nine years he preached the Dharma in accordance with the abilities [of his audience].' This is the third sentence.

"A monk asked Xiangyan, 'What is the Way?'

"Xiangyan said, 'A dragon sings in a withered tree.'

"'What is the person who is on the Way?'

"'An eyeball in a skull.'

"A monk raised this [conversation] and asked Shishuang,[134] 'What is "A dragon sings in a withered tree"?'

"Shishuang said, 'It still brings delight.'

"'What is "An eyeball in a skull"?'

"'It still brings recognition.'[135]

"This is a time when a skillful lineage teacher (Seon master) confidently[136] speaks all over[137] about the third sentence. In general, all the differentiated stages of the Buddhas and patriarchs, [such as] the talk that falls into the trap of language,[138] and the opportunities [provided] of sudden and gradual,[139] and the influence of effort and the realization of cultivation, all pertain to this sentence."

[The monk] asked, "I have received (and understood) your instructions as spoken above, but I still have a further doubt, which is that if one divides and allocates the three essentials and three mysteries to the first sentence and the second sentence, then the relationships of the mysteries to the essentials will be aloof from superiority and inferiority.[140] Moreover, if one explains the meaning of the essentials and divides them into three and lists them, then how are they different from the three mysteries? How do your words not unavoidably contradict themselves[141] and make people even more confused and doubtful?"

"It is like approaching a clear mirror, the shape and the reflection correspond to each other, and there is not the slightest discrepancy in the relation of the shape with the reflection. However, that reflection is inauthentic and is not the true [shape]."

"If that is so, the essential is the shape, is the true, which corresponds to the first sentence; and the mystery is the reflection, is false, which pertains to the second sentence. [However], as Linji said, 'The three mysteries are present in one sentence, and there are three essentials present in one mystery,' so then each sentence must have the three mysteries and the three essentials present. Does this not make what you, senior, have said a deviation from [what] Linji [said]?"

"What is meant by 'three' are the three aspects such as reality, function, and both together.[142] If the competent lineage (Seon) master takes these three [aspects] and gets them to function in the first sentence, then because each single one eliminates its counterpart,[143] the mystery is transformed and named essential just as the reflection is the shape. Unavoidably, if [these three aspects are] provided in the second sentence, then because [they are] smoothly changed into conventions (rules),[144] the transformation of the essential is named the mystery just as the shape is [named] the reflection. However, these three [aspects?] intrinsically do not change. So, if one raises the essential and that shows the mystery, and if one raises the mystery and that shows the essential, how is this not saying [as you did above], 'Each sentence must have the three mysteries and the three essentials present'? If one hears the three essentials being raised and thinks that there is the separate existence of three essentials beyond the three mysteries, [or], if one hears the three mysteries being raised and thinks that there is the separate existence of three mysteries beyond the three essentials, this is a biased and limited calculation, and does not get the intended meaning."

"According to your theory of the three mysteries, senior, then even if you say 'the reflection is false,' because the reflection is the true, and the transformation of the mystery becomes the essential, one can still obtain annihilation [of the three mysteries?]. Even if you say of the three essentials, 'the shape is true,' how can it carry [those] three

[essentials], and revert to being the same as the three mysteries? If the essentials [are] three kinds of patterns, then they already have the three mysteries. If the essentials lack patterns, and they also have the first sentence, I wonder what these three essentials combine with? If it is the latter case [of lacking pattern], the allocation to the three mysteries [means] there is an excess [beyond the lack of pattern]; and if it is the former case [of having patterns], the allocation to the first sentence [means] that it is insufficient. Ultimately then, do the [essentials] have patterns or not have patterns? If one asserts that 'they have pattern,' then they are exceedingly split apart. If one asserts that 'they have no pattern,' how can they carry the three [essentials]? If one asserts that 'even if they have patterns, and yet they do not fall [to the level of being] patterns,' it would seem that one is hoping that there is a pattern-less state beyond that pattern, and yet [that would mean that] the so-called three essentials could have nothing to obtain their power. Moreover, is not the first sentence the pattern-less state beyond this pattern?"

[The senior monk] shaking with laughter (shaking with laughter [*jin*] is pronounced *ji* plus *in*, and is the pronunciation with *in* and *in*, great laughter),[145] said, "At present, some fellows[146] [mistakenly] recognize those respected words[147] and sentences of Dongshan [namely, the three or four sentences], asserting, 'I know them,'[148] and seeing the mysterious words and marvelous sentences, regards them as being extraordinary, and yet on seeing the live sentences of one's intrinsic endowment,[149] to the contrary regards them as missing the point.[150] There is also a type of student of language, who on learning and listening to a preaching, echoes the identical same wording, in particular not knowing that if one [tries to] wipe away the tracks (revelations) [of the words], one will leave traces, and the more one tries to conceal, the more one reveals.[151] Now you think that there are three meanings of the essentials, and yet you doubt and shrink from [that idea]. Moreover, you regard the first sentence to be 'having no place for a pattern.' These [two opinions you hold] are of exactly these categories [as those held by those fellows mentioned previously]. The fish-monger does not know the stink [of his shop] for he has become accustomed to

it by having entered [it] previously.[152] This not only confuses the tenets of the Linji lineage, but it also buries the house-style of Dongshan.

"Just as Baizhang obtained the great opportunity (mechanism) and Huangbo obtained the great function, if the great opportunity and the great function are not the three essentials, then what are they? [Since] both of them personally experienced Mazu's shout, how is the shout not the first sentence? Reaching here (the experience of the shout), how can one inquire into whether or not it has pattern or lacks pattern? Previously, did I (Fresh Breeze) not say, 'You must not misunderstand.'[153] For this reason, if one is not clear about the three essentials, one cannot become a lineage teacher of the intrinsic endowment.[154] Even though Elder Lupi had the mechanism of the iron ox, and yet said, 'Please master, do not impress the seal,'[155] he was unable to ward off those two [blows] with the whisk by Fengxue, so is this not being clear about the three essentials? Therefore, there are fellows who only speak of Fengxue's simultaneous illumination and function, person and environment both taken away.[156] Fortunately, this has nothing to do with it.[157]

"I, Foolish Fellow, assert that it is only a great opportunity and a great function. If so, then [each] single saying, silence, blow, and shout are the obtaining and use of the mind-seal of the patriarchal teachers. Therefore, it is said, 'Generally, it is said that, "There are three mysteries present in one sentence, three essentials present in one mystery, and there is the provisional and there is the actual, and there is illumination and there is function."' Ultimately, what do you call the three mysteries, what do you call the three essentials, and what do you call the three sentences? One should know that the three matters of the sentences, essentials, and mysteries ultimately are profoundly bound together into one opportunity."

The monk bowed, saying, "Today I have seen through to the mind-marrow of Linji. For a long time, I had consulted [masters] in the teaching monasteries and had interviews with many venerable elders, but I had not met with such detailed definitions. In this end period,[158] who else but you, elder, will be able to revive the school style of teaching

of Linji?"

Consequently, the elder ordered his attendants to write down this conversation, saying, "'Theory of a Foolish Man' is to follow the 'Chapter of the Three Saints' and 'Conversation of the Two Worthies.'"

Compilation of [Blue] Mountain and [White] Cloud

The father, Blue Mountain (Cheongsan), on high, trampled on the surface of things (the worldly) and his shadow was not involved with conditions, dwelling in [that high place] aloofly. The son, White Cloud (Baegun) had consulted [Seon masters] in the teaching monasteries till he was sated and had imbibed and learnt knowledge extensively, his ambition as if unmatched by anybody.

One day he went to the hut of the old man Blue Mountain and asked him, "I have heard, old man, that you are well acquainted with the tenets of the Yunmen lineage. Is this so?"

"It is."

"I have a question. Will you answer it?"

"Just ask."

White Cloud then asked, "Yunmen's words of instruction were, 'In the heavens, it contains and covers the sky (*qian*) and the land (*kun*), and the capability of the eyes [sees] the subtleties (*zhuliang*), unrelated to the conditions of spring. What does this one sentence speak of?' The assembly said nothing. In their stead, [Yunmen] said, 'A single arrowhead smashes through three barriers.'[159] Because those who discussed the tenets of Yunmen's lineage in the teaching monasteries past and present had to base themselves on these words, the explanations of the texts and lectures on their meanings mixed them up and the theories were not just one, and yet none of them were on the mark. I venture to ask, do these words have any basis, and do they have any [logical] order? Since he has indicated, 'In the heavens' first, and also placed 'A single arrowhead' last, if one joins them with the intervening three sentences, that makes five sentences (phrases). If that is so, there will be considerable numbers of lineage tenets. Furthermore, in reference to the Dharma-seal, there are also [other] places, so which sentences apply to which place?"

Blue Mountain replied with a smile, "Sit down. I will speak clearly about this for you. Please listen carefully.

"[That which] is wholly inactive and yet is without excess and non-completion (insufficiency) is called 'In the heavens,' and is the primal vital energy of the supreme ultimate.[160] Thereupon, heaven and earth were split apart therein. The light and clean *yang* becomes heaven, the highest and unsurpassed of which is the sky (*qian*), which is like a cover. The heavy and turbid *yin* becomes earth, on which are arrayed the myriad things, which is the land (*kun*), which is like a container. Once these two resources have been divided, there is the human resource, which is the most numinous (intelligent) of the myriad things. What is meant by 'the capability of the eye [that sees] the subtleties' is exactly what the human resource does, being the effect of that which is most numinous.[161] As the *Yinfu jing* says, '[While] the mind (ideas) is produced from things (beings), the capability resides in the eyes.'[162] A commentary [by Li Quan] says, 'There is nothing closer [to one] than the mind and eyes that are the capability (mechanism) of the world. Since the mind has emerged, the capability appears in the eyes. When the First Emperor [of the Qin] travelled to Kuaiji, with his eyes Xiang Yu saw his opportunity (capability) and the idea (mind) was produced from things that "I can take that [position] and I will replace him."[163] When the Jin army attacked Huaifei, Fu Jian's eyes saw this opportunity, and the mind (idea) was produced from things that "they are a strong enemy. How can we regard them as being trifling?"[164] If this is so, the mind of birth and death resides in things, and the opportunity for success or defeat is seen in the eyes.'[165]

"The eyes are the door to the spirit; the spirit is the master of the mind. All of the comings and goings of the spirit pass through the eyes. Therefore, nothing surpasses the mind and the eyes in the seeing of the opportunities.[166] And so, the 'capability (opportunity) of the eyes' is 'the opportunity seen by the eyes.' 'The subtleties' are just weights, so in saying 'the capability (opportunity) of the eyes is a response to matters' is just like the weighing by a balance is the measurement of things. Whether they are light or heavy, each depends on its function.

Since there is the human resource, there will be the operations of the four seasons, the myriad things (beings) will arise [in response]. And as spring resides as the first of the four seasons, it gives birth and forms the myriad things, and the myriad things are conditions (causes). All of the three resources and four seasons are endowed with the primal vital-energy of the supreme ultimate, which contains and nourishes the beneficent power of instruction.

"'A single arrowhead' means penetrator, 'smashes' [means] penetration, and 'barrier' means [something] hard to penetrate.

"Furthermore, Sir Shi Tai[167] said, 'Even though the eye does not show it, the *hun* (spiritual) soul is in the liver; even though the ear does not hear it, the essence (semen) is in the kidneys; even though the tongue does not voice it, the spirit is in the heart-mind (*xin*); even though the nose does not smell it, the *po* (material) soul is in the lungs; and even though the four limbs do not move, the will is in the spleen. These five (spiritual soul, essence, spirit, material soul, and will) merge together and transform into a single vital-energy (*qi*), which gather together at the three barriers.'[168] So then this is probably using the theory of *yin* and *yang*.

"If so, then 'In the heavens' is one sentence; 'it contains and covers the sky and the land' are reality (*ti*) and function (*yong*); 'the capability of the eye [sees] the subtleties' is the function; 'unrelated to the conditions of spring' is the reality; and 'a single arrowhead' is also one sentence. [However], in particular, the beginning and the last are not the same, and the 'three barriers' are the previously listed three sentences. These are Yunmen's grand strategy of grasping and comparing them.

"I shall try to discuss it as follows. If, due to the one sentence 'In the heavens' being divided up into three sentences, then the three sentences will be [again] united into one sentence. Since it is one sentence, each single one eliminates its counterpart (antithesis), so ultimately not even one sentence is attainable. If even one is unattainable, from where can one attain so many [as three sentences]? And yet students are mired in the conventions of those three sentences and cannot thoroughly

penetrate them, and so to the contrary use Yunmen to deceive people. Is it not appropriate to call this a barrier?

"If a spiritually acute person [can] take up [this topic] as soon as it is heard, and immediately penetrates it thoroughly, acting on it without hesitation, why would Yunmen need to state that 'a single arrowhead smashes through three barriers'? The reason was because at that time the great assembly was unable [to do so]. Yunmen spoke in this way [due to] some compassion.

"Should one grasp and mis-recognize 'a single arrowhead,' and then one [tries to] make an accommodation (make a spiritual livelihood) in this, one will be mired in the land of conventions, and will be without even one [sentence or opportunity] that is possible. This is what is meant by 'using a wedge to remove a wedge.'[169] Even though the previous wedge has been removed, the latter wedge is the introduction of another wedge. If this is the case, then even if one does not accept the words, one [can still] be blocked by the sentences. Those who see through Yunmen's bones and marrow are very few, with the exception of his legitimate sons and his genuine descendants."

"The heavens and the sky are one. Since [Yunmen] used 'In the heavens' as a metaphor for one sentence, and because he also used the sky as a metaphor for the reality, then the metaphor is of one and yet the dharmas (referents) are two.[170] Since he used the land as a metaphor for function, and also used the human resource as a metaphor for function, so then there are two metaphors and one dharma (referent). What sort of theory is this?

"Now what is meant by the three sentences is that the first is the sentence of reality, the second is the sentence of function, and the third is the sentence of reality and function. These then are the unchanging standards of the Buddhas and patriarchs of the three time periods. Why? Because it is surely due to sentient beings confusing themselves and pursuing things. [Therefore, as a remedy it is] preached, 'All dharmas are always already empty and quiescent,' which is the reason why the sentence [about] reality is the first. Furthermore, because of fear that sentient beings will be sunk in emptiness and stuck in

quiescence, it is preached that 'marvelous functions as numerous as the sands of the Ganges are possessed by all [sentient beings] without exception.' This is the reason why the sentence [about] function is the second. Because sentient beings moreover race in two directions, it is preached that 'it is not emptiness and it is not existence.' This is the reason why the sentence [about] reality and function is the third sentence. Here what Yunmen preaches replaces the beginning with the end (inverts the process). How is that not the same as what the various [other] masters have established? If he wanted people to be without doubt, he could not avoid doing so (putting them in that order).[171]

"Out of the three sentences, Yunmen's disciple, Yuanming [Yuan] mi,[172] only removed 'the capability of the eyes [see] the subtleties, unrelated to the conditions of spring' and replaced it with 'accords with the waves and follows the billows, and cuts off all flows,' but he did not change 'contains and covers the sky and land.'[173] Moreover, he added 'cuts off all the flows' onto 'contains and covers the sky and land,' but did not bring up the first and last sentences, 'In the heavens' and 'a single arrowhead.'

"Again, there was Yuanming's disciple Pu'an Dao,[174] who versified these sentences in the order: first, 'contains and covers the sky and land,' the middle 'cuts off all flows,' and the last 'accords with the waves and follows the billows.' Furthermore, besides the 'single arrowhead smashes through the three barriers,' he himself instituted a separate single sentence and versified it. Since these two masters were capable teachers who maintained their masters' tradition, why did they develop, adding and subtracting, and not be the same. In this way, were they not excessive?"

[Blue Mountain] said, "In general, when one speaks of reality (*che* [Ch. *ti*], frame), it is a comparison to the body-reality. Now in saying that the human body is the frame, how can we say this when the four limbs have been excluded? They must be together. The reality (frame) of the mind is always already pristine. Sentient beings, the container world, samadhi, and the six miraculous powers are all empty quiescence. It is only the reality of the mind alone that exists, and there

is not a single dharma to add to this. If that is so, what further sentence can there be besides this?

"If one is inclined to go into the gateway of function, there will be two dharmas that stand in opposition to each other. What is meant is because this is the opposition of the function to the reality, it is taking the one heaven, either as a metaphor for one sentence or as a metaphor for the sentence of reality. Even if this is so, if one speaks of it (heaven) in the case of the former (the metaphor for one sentence), then one adds the character 'in' [to make 'In heaven'], and if one speaks of it in the [case of the] latter (the metaphor for the sentence of reality), then one changes the name [from heaven] to sky (*geon* [Ch. *qian*]).[175] This also has a distinction in it!

"Function has two gateways: self-nature (that which is so of itself) and according with conditions. 'Self-nature' is not to be apart from one's own nature, 'according with conditions' is to accord with and follow the mass of conditions. The former uses the oppositions of the sky with the land as a metaphor for it, which is its self-nature. The latter uses human resources as a metaphor for it, which is its according with conditions. Even though ultimately [there are] self-nature and according with conditions, what is there to choose between them?

"The three sentences that have been established by the masters from all around themselves advance from the derivative (result) to the fundamental (cause), [but] have been misinterpreted by those of middling and lower [capabilities] and have yet to transcend the conventional. Now what was said by Yunmen was not like this, [for he] went from the fundamental and gave rise to the derivative, personally raising the mind-seal of the Buddhas and patriarchs, being only for those of great wisdom and of superior capability. Why did he do so? [The reason was that] the lower the position the higher is the Dharma.[176] This was when Great Master Yunmen saw the great opportunity and the great function. This is like saying, 'Going from the imperceptible to the evident [means] that this Dharma is coarse, and that one must assert that it (the process of enlightenment?) is only possible after "a single arrowhead smashes through three barriers,"' which is to lose the idea by

a long way, and buries Yunmen to no small degree.[177]

"The 'accords with the waves and follows the billows' established by Yuanming, simply adopts the sense of the unceasing swelling and crashing [of the waves] as a comparison for 'the capability of the eyes [sees] the subtleties,' which is even greater differentiation. In 'cuts off all flows,' the words 'cuts off,' when compared to 'unrelated to the conditions of spring' is even wider of the mark. It is only these two sentences that are clues for the Seon monks.[178] A person of old said, 'Within confusion there is even more confusion, within the extraordinary there is the even more extraordinary.'[179] One should get the meanings from this.

"Just as it is now, I am sitting gravely, and you came wafting in, and it is a time of one guest (you) and one host (me), one asking and one answering. How is this not that countenance (condition, facing off)? If that is so, the sentence 'contains and covers the sky and land' to the contrary does not gain [one] power and cannot be the first [sentence],[180] nor can it be the third.[181] Therefore, [one] does not change its name and praise it, and include it in between the [other] two sentences. [In this case], even though it does not gain [one any] power, its meaning is not non-existent. Therefore, [this sentence] is raised together with [the other sentences]. Because that very first 'In the heavens' and the very last 'a single arrowhead' miss the point in the extreme, he eliminated them and did not raise them. This was Yuanming deeply understanding the intention of Yunmen, making him (Yuanming) a successor of a capable teacher, but students also are not well versed in this tenet, and arbitrarily produce an intellectual understanding [of these sentences], erroneously creating a principle (logic) [in them]. Therefore, Pu'an Dao established this sequence of the three sentences. Furthermore, this [sequence] does not have the same meaning [as the sentences of] Yunmen and Yuanming [because] he (Pu'an) only wanted students to not keep to the stereotypes, and just then and there be enlightened[182] and apprehend [the meaning]. He also feared that students would mistakenly grasp the 'single arrowhead,' and he himself separately put in place one sentence and praised it with a hymn [and so on].[183] Although

his traces (actions) seem to be different from those of Yunmen, in reality he profoundly elucidated the 'single arrowhead' of Yunmen, but he did not do so just on his own. If that were the case, if not for Pu'an, there could not be a grandson to Yunmen or a son to Yuanming; and if it were not for Yuanming, there could not be a son to Yunmen or a father to Pu'an; and if not for Yunmen, there could not be a father for Yuanming or a grandfather to Pu'an."

Before [Blue Mountain] had finished speaking, White Cloud advanced and overturned the meditation bench, and said, "Catch the thief! Catch the thief!"[184]

Blue Mountain said, "This is still pulling the bow after the thief has gone."[185] Then he hit him.

Three Sentences of Yunmen

Even though Yunmen said these words, he never established them under the name "three sentences." It was his legitimate heir Yuanming Mi who first set up the name "three sentences." The first was "cuts off all flows," the second was "accords with the waves and follows the billows," and the third was "contains and covers the sky and the land." Deshan [Yuanming]'s descendant, Chan Master Pu'an Dao accordingly praised each of the words of the three sentences in a hymn, and also instituted a separate sentence.

There is much debate over "In the heavens." The reality of the sky and the land is said to be "In the heavens." It says in the [*Book of*] *Changes*, "Great indeed is the sky! The myriad things rely on it at first to be born."[186]

It is also said, "'Heaven' means inactive (unconditioned)[187] and 'in' (center, middle) is [the state] of not going to excess and not being insufficient, which means 'center.' This then just takes the meaning of inactive and natural (self-so) and the center that is upright (correct) and unbiased." "In the heavens" then is the overall sentence that transcends (or produces) the three sentences. "Contains and covers the sky and the land" is the mutual allowance and mutual balancing of function and reality, principle and phenomena, just as sky and land contain and cover [each other]. "The capability of the eyes [sees] the subtleties" are the four things: the eyes, the capability (mechanism), the scruple, and the ounce; combining to form a balance (scales), and the use of this balance to measure the myriad things, which can be compared to [the balance] always responding impartially, rising and falling in accord with the weight of the thing. Therefore, [this sentence] is changed to say that the sentence "accords with the waves and follows the billows." If one discusses the matter of "unrelated to the conditions of spring," then one cuts off everything and transcends the myriad things, which is

the season when "there is the dripping of water and the dripping of ice." Therefore, [this sentence] is changed to say "cuts off all flows."

"A single arrowhead smashes through the three barriers" has three meanings. The first is that the reverse illumination[188] of wisdom (cognition) is the "single arrowhead." This is because, if it is at the time of genuine reverse illumination, one does not make the interpretation of three and one. It is like saying, "This is to say that there are three names, and when one is in reverse illumination, one does not make the interpretation of three and one."[189] The second is to look at the one sentence in the three sentences, so that each sentence has no set sequence, and if one raises one, one includes the entirety [of the sentences],[190] because it eliminates the antitheses/counterparts. The third is that if one looks at one sentence separately put in place,[191] then therefore the provision of the three barriers naturally dissolves.

If that is the case, why are "contains and covers the sky and land," "cuts off all flows," and "accords with the waves and follows the billows" [in the order of] to the left, right, and in between? Pu'an Dao's hymn says,

> The sky, land, and myriad things,
> Hells and heavens,
> Each and every thing is truly revealed,
> At each point not harmed in the least.[192]

The meaning of this is that "contains and covers the sky and the land" means it is a continued and unbroken thread that has no defilement, and that it was not only the functions of the previous saints in lifting the gavel and raising the whisk, but [includes] even all of the true emptiness, marvelous existence, conditioned origination, and nature origination[193] etcetera spoken and expressed by the Buddhas and patriarchs, and the times when all of these are established (constructed), pertain to this sentence. This is as Changling [Shou]zhuo[194] said, "One realizes the meaning of 'contains and covers the sky and land' with the wisdom (cognition) of dual illumination which lets go and does

not let go, [thereby] perfecting the principle of the Thus Come One's true emptiness and marvelous existence and [thereby] display that illumination and function are simultaneous in the response to the opportunity."[195] [For] "cut off all flows," his hymn was:

> Heaped up mountains and piled up peaks,
> Each single one is entirely dust motes.
> Should one further try to discuss their profound marvel,
> The ice will melt away and tiles break.[196]

The meaning of this is that one shuts the gate and lowers the sluicegate to not [allow] a droplet to pass. Why would it [enlightenment?] only function with the wielding of the staff and the exercise of the shout? Even all the real characteristics and lack of characteristics etcetera spoken of by the Buddhas and patriarchs, and all the times when everything is swept away, pertain to this sentence. This is as Changling [Shou]zhuo said, "One realizes the meaning of 'cuts off all flows' with the wisdom (cognition) of the dual elimination that lets go and does not let go, [thereby] perfecting the principle of the Thus Come One's real characteristics and lack of characteristics and [thereby] indicate that illumination and function are not simultaneous in the response to the opportunity." [For] "accords with the waves and follows the billows," [Pu'an Dao said],

> Sharply eloquent the question,
> High and low sounds, all [the response] not abating.[197]
> It is still like responding to an illness with a medicine,
> The diagnosis takes place at the bedside (or at each time).

If this is so, since the aforementioned dual illumination and dual elimination [of Changling comments on Pu'an's first two hymns] have no fore or after (sequence), are neither utterly established nor utterly denied (swept away), impartially the one sentence appears before one. How is this not "accords with the waves and follows the billows" always

responding to the time of the mass of opportunities? If so, then "contains and covers the sky and land" and "cuts off all flows" are the sentences on the left and the right (first and last), and "accords with the waves and follow the billows" is the sentence in the middle.

Furthermore, Chan Master Weijing[198] said, "When the daily function that is the self of the present is enlightened to [that of?] the empty eon,[199] that is 'cuts off all flows.' [If] before the empty eon,[200] one acknowledges (is enlightened to) the daily function that is the self of the present, that is 'accords with the waves and follows after the billows.' [If] the flows end and the waves cease, and the source and the outstream return to being the same, that is 'contains and covers the sky and land.'"[201] This is marvelous!

If that is so, "contains and covers the sky and land" is the meeting of the reality and function, just as the container and the cover match each other, which is the sentence in between. "Accords with the waves and follows after the billows" is "the capability of the eyes [to see] the subtleties," which accord with the light weight and accord with the heavy weight, just as an empty boat rides the waves, and therefore goes in all directions, which is the function sentence. If one is referring to the gateway of function, there will be a guest and a host, and there will be no dharma that is not present. "Cuts off all flows" is that all of the dialogue of guest and host are the "conditions of spring," which is the reality sentence. If one is referring to the gateway of reality, then one is free from the four sentences and eliminates the hundred negations,[202] is free from language and apart from letters, because one cannot attain name and form.

Furthermore, "contains and covers the sky and land" is the reality sentence because reality possesses the myriad virtues. "The capability of the eye [sees] subtleties" is the function sentence [because] each one of high and low, light and heavy, appears before [one]. "Unrelated to the conditions of spring" is [the sentence] in between, is the gateway of reality and function because they are both the conditions of spring.

In this way, it is these three sentences being the left and right (in the preceding and succeeding position) for each other, and being the in

between for each other, just the same as divine transformations are not fixed into one location (corner).

If it is like this, then from "In heaven" to "unrelated to the conditions of spring" are one sentence that is three sentences, and "a single arrowhead smashes through three barriers" is the three sentences that are one sentence. If it is like this, then the three sentences can be differentiated, and the single arrowhead [flies] into the distant emptiness,[203] and both the three and the one are perfect and eliminated, and cannot be clearly identified.[204]

Question, "[When] the three sentences and the one sentence are both perfect and both eliminated, what form [do they take]?"

"[When] the three sentences are the one sentence, the single arrowhead can be distinguished. [When] the one sentence is the three sentences, the three sentences can be distinguished. Therefore, it is said, 'The three and the one are both perfect,' [which is] like saying, 'The one sentence contains the three sentences, and the three sentences revert to the one sentence.' [When] the three sentences are the one sentence, their three meanings (referents) are not preserved, and [when] the one sentence is the three sentences, not one meaning is formed. Therefore, it is said, 'The three and the one are both eliminated,' [which is] like saying, 'The three and the one are unrelated, [and so] one should know the path to improvement.'"[205]

"Yunmen only had these words; he did not divide them with the name of a fore and aft sequence. Yuanming and Pu'an were the descendants of Yunmen, so why did they in particular posit the names of three sentences and one sentence, and praise them in hymns according to their intentions?"

"If one is a person of superior faculties and great wisdom, as soon as one hears these words [of Yunmen], one will see through to Yunmen's bone marrow (his inner thoughts). Why should one need such glosses and interpretations as those of Yuanming and Pu'an? It is simply because there are many differentiations in capabilities that Yuanming dared to teach [in this way],[206] adapting [Yunmen's words] for those of middling and inferior abilities, and descending into verbal glosses and

interpretations. However, if one solely grasps the names and meanings of the three sentences as real, one will not be enlightened to the fundamental thoughts of Yuanming and Zhaoyang (Yunmen). Because in this case one is still not correct, Pu'an separately put one sentence in place entirely for those who follow after words and even further grasp onto them. In this way, the provision of the three sentences is really an empty space,[207] and is smashing empty space into seven or eight pieces. Therefore, looking to before [the time] the three sentences have yet to sprout [and there] establish one sentence is said 'to separately put in place.' The reason for this is that if it is this matter, it is just like vast space, which cannot be distinguished and obtained. Therefore, it is titled 'one sentence,' and since it cannot be attained at all, therefore it is said, 'How can the three sentences contain it?'"[208]

"If one is referring to the original intentions of these three masters (Yunmen, Yuanming, and Pu'an), ultimately should they not be divided into the former and latter intentions?"

"Yes [they should not be so divided]."

"Since you have not divided them into a sequence of former and latter, should you not then be without the names and intentions of the three [sentences] and the one [sentence]?"

"No. One should not divide them by the names of a sequence of former and latter, and the intentions likewise. If [one thinks] that the original intentions of the three masters were solely not to establish the three [sentences] and the one [sentence], this is still not correct. Previously, did I not say, 'Both the three and the one are perfect and eliminated, and cannot be clearly identified'? This then is the countenance (condition) that has been transmitted to and conferred by the Buddhas and patriarchs on each other, and also the experiences and functions[209] that appear before people of this time in their daily functions. Those ignorant of this are ordinary people, those who understand it are saints. [Although] confusion and enlightenment are different, this Way is non-dual. Because the Dharma is like this, the experiences and functions are like this, and because experiences and functions are like this, one can gain entry (access to the Dharma) like

this. The previous Buddhas and the future Buddhas broadly preach this universally for the grand assembly of eight sections of the great [tri] chiliocosm[210] who are on the shore of birth-and-death. [This preaching] is the one great canonical teaching (Skt. *piṭaka*) that is the twelve divisions of the teaching of the three vehicles.[211] The previous patriarchs and the future patriarchs briefly show and use the three mysteries, three essentials, and four selections[212] for those of superior abilities and great wisdom who are at [the stage of] the one opportunity and the one environment. Therefore, this was totally unrelated[213] [as to whether] lineage masters from the past at times did like this, at times did not do like this, and at times did like this and did not do like this. It was simply a word, a silence, a blow of the staff, a shout, and that was all.

"What Yunmen used was the 'three and one sentences'; what Linji used was the 'three mysteries and the three essentials'; what Xuefeng[214] used was 'three wooden balls';[215] what Guizong[216] used was dragging a millstone three times;[217] Zhizhe used the three calmings and three examinations;[218] Zhaozhou[219] used 'go drink tea';[220] what Judi used was the raising of one finger.[221] These are relied on to instruct beginners at present.

"Those who study doctrine (the teachings) pass in their practice through each of the fifty-five stages of Hwaeom (Ch. Huayan),[222] and only then do they achieve the result of Buddhahood. Those who study Seon abide in non-abiding, cultivate the cultivation of non-cultivation, at each step treading on the *uṣnīṣa* of Vairocana.[223] I only open my mouth when food arrives, so how could I know 'material (Skt. *rūpa*) is emptiness and emptiness is material'?[224]

"Even though it is like this, if those who give rise to understanding by following words, speak of it orally, not only are these the traces of the doctrine (teachings) that are the twelve-part teachings of the three vehicles, they are also the lifting up of the flower on Vulture [Peak],[225] the profound words and marvelous sentences of the lineage teachers, [each] single staff-blow and each single shout, the facing of the wall at Shaolin,[226] and each single word and each single silence are all traces of the doctrine.

"Those who do not search [for the truth] in these words, and who directly discern [the truth], will then see the unvarnished (honest) mind of the people of the past.[227] If one attains this via the mind, this is not only the lifting of the flower and the facing of the wall, is the separate transmission outside of the doctrinal teaching [of Seon], but is also the twelve-part teaching of the three vehicles [of doctrinal teachings], and even the coarse words and refined words of the world, all of which are an opening for improvement."

End of *Seonmun gangyo jip*.

Colophon[228]

A guest visited me and I produced these two interpretations in order to instruct him. The guest took one look and surreptitiously laughed. I said, "What are you laughing at?"

The guest said, "The reason for writing books is to gain trust at that time, leave the honor [for having done so] to later generations, to be sure of elevated merit and a position of greatness, and to have one's talent on display and one's name known, in order that one is held in esteem by the common run of people. This is only possible after one has done so (i.e., written books). Therefore, even though people of the past were worthies and saints, was the reason why they did not allow people to record their words and sentences that they would rather do it themselves? The reason why they were self-deferential was like this. Now, you sir, by creating these two interpretations, not only will people not believe them, but also it will invite disparagement. Is this nothing but self-devaluation?"

I said, "What! What words are these? You only know one, you do not know two.[229] Since the extensive provision to other people of what one has attained by oneself is the attentive concern [for others] by the saints and worthies, and also, as people already believed in and practiced the Way of these people of the past, so their words and sentences were merely hints for those of later generations.[230] Therefore, they did not allow people to record them. As for me, I am born into a tumultuous world, and moreover am without merit, position, talent, fame and name, making it difficult for people to acknowledge me. Also, students have long honored fame and position, and so the belief by people and the practice of the Way are difficult to actualize! Why would one not write a text to state what one has attained? Even though one is not believed now, when later people read it, they will know what it indicates and it will convert innumerable people. Will not the

benefit of the extensive provision [of this book] be endless? If that is the case, then why is it necessarily only after one's virtue and position is eminent and great, and one's talent and name displayed and known, that one puts this into practice? Should a person in the future also not have faith in this [teaching], would they not have faith in their life? Even though people of the world do not believe in [this teaching], the two great masters Linji and Yunmen, whose virtue was encompassing and radiant, were sure to have comprehended it! If that is so, then how would you know that my words will not be put into practice? This was the intention of the two explanations that I have made.

"Even if a person of the past is born into this age, and if people do not believe him and do not practice his Way, it is certain that only after he has written a book that things will be wonderful. If the persons of the past and the present change places, they will all do so (write books). It is as if a certain person has regarded me as showing off individuality in order to make [myself] famous.[231] [But] this is a person who does not know me. [As Confucius said], 'Whether one knows me or whether one condemns me, it will only be [through my] *Spring and Autumn Annals*.'[232] Are not the words of Confucius believable and not erroneous?"

The guest sheepishly got up from his seat and said, "As you have ordered." Thereupon, he wrote it down.

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Your servant has completed it.

Notes

1 *Ha'eo* 下語, means to comment or to provide an appropriate word. Yunmen is reported to have said, "In general I say [in instruction], 'It is just like facing swords at the gate, [for] with one sentence one must have a path to escape (出身) [into enlightenment], for if not, one will die with that sentence." *Chanlin sengbao zhuan*, 12, cited in Yuan Bin and Kang Jian, *Chanzong dacidian* 禅宗大词典 (Wuhan: Chongwen shuju, 2010) (hereafter *Chanzong dacidian*), 443a.

2 *Gu* (Ch. *ju*) 句 or sentence, sometimes translated as a "verse," "statement" or "phrase." See "Translator's Introduction." *Hyeon* (Ch. *xuan*) 玄 or mystery also means semi-transparent and so something difficult to discern, arcane. *Xuan* was widely used in Daoism as an adjective for the Way. The so-called Chongxuan (Kr. Junghyeon, Doubled Mystery) Daoists of the latter half of the seventh century had combined the Buddhist tetralemma with ideas in the *Daode jing* (Laozi) about *xuan*. Li Rong defined *xuan* as neither existence nor non-existence, because each of these propositions is biased, but is the Middle Way (as in Buddhism), which is *xuan*. Moreover, one should not stagnate with *xuan*, but rather refute it to go to an even more *xuan* position. See Hu Fuchen, *Zhonghua Daojiao dacidian* (Beijing: Zhongguo shehui kexue chubanshe, 1995), 441b. Cheng Xuanying (ca. 600–690) wrote in his commentary on the *Daode jing* called the *Laozi yishu* that *xuan* means "deep and distant" and not to be mired in existence or non-existence, and thus transcends the tetralemma. Cheng Xuanying, *Noja uiso*, trans. Choe Jinseok and Jeong Jiuk (Seoul: Sonamu, 2007), 72, 729. The mystery then hints at something and consequently invites one to see through it. This is probably what the master provides or hints at, asking the student to see through it. Thus, by the time the *Linji lu* [Records of Linji] was composed, the alternative propositions (*ju*) and the mysteries (*xuan*) had been linked.

3 The received version of the *Linji lu* is the source for this discussion. See the "Translator's Introduction." This passage is difficult and has troubled modern translators. See commentary in Thomas Yūhō Kirchner, ed., *The Record of Linji*, trans. Ruth Fuller Sasaki (Honolulu: University of Hawai'i Press, 2009), 143–49; Burton Watson, *The Zen Teachings of Master Lin-chi* (New York: Columbia University Press, 1999), 19–20; and somewhat differently, Paul Demiéville,

Entretiens de Lin-tsi (Paris: Fayard, 1972), 43–47. Illumination refers to enlightenment; here, to the teacher looking upon the student with wisdom. The function is the activity of the student.

4 Juefan Huihong (1071–1128), also known as Jiyun Cunzhe. He was also the author of *Chanlin sengbao zhuan* [Biographies of the Monk-Jewels of the Chan Monasteries], *Linjian lu* [Record of In the Forest-Monasteries], and the *Shimen wenzi Chan* [Lettered Chan of Shimen]. The *Linji zongzhi* quotes Huihong's predecessors such as Fenyang to summarize the teachings of the Linji lineage. It is appended to the *Chanlin sengbao zhuan* and the *Wujia yulu*.

5 A Dharma pennant was flown when a sermon was about to be delivered. A symbol of the Buddhist teaching. Thus, the sentences and the mysteries and so forth are a teaching of Buddhism in the midst of this world of suffering. This provides hope that there is a means of release from this suffering.

6 The nearest source is the *Yuanwu Foguo Chanshi yulu*, which quotes from the *Nirvana Sutra*, saying, "The meaning of my teaching is like a drum painted with poison. When struck once, those who hear it near and far will all lose their life." T 1997.47.805a20–21. A similar passage is found in the entry for Yantou Quanhuo in *Jingde chuandeng lu*, T 2078.51.326b25–26. This is a metaphor. Hearing the drum of the Buddha's sermon will kill all the desires, anger, and stupidity and like afflictions in the beings who hear it. Komazawa daigaku Zengaku daijiten hensansho, comp., *Zengaku daijiten*, 3 vols. (Tokyo: Daishūkan shoten, 1977) (hereafter ZGDJ), 640a.

7 From *Linji zongzhi*, X 1234.63.168b16ff: "I say, 'This is the reason why the three mysteries and three essentials were provided. What is meant by [… as quoted in the text].'"

8 The description or describer is the method of making known via sounds, names, sentences, and texts, and the described is the meaning or principle, the content. The description is material, whereas the described is mental. If the sentence is mere description, surely it would lack spiritual significance?

9 This is the *Dahui zongmen wuku* [Arsenal of the Lineage School (Chan)] by Dahui Zonggao (1089–1163), T 1998B.47.946a3ff.: "When Foyan was at Wuzu's [place], Yuanwu raised Linji's words, '[quote as in text].'" There are variants in the texts, here using *kan* 堪 instead of *de* 得, which is used in the Congyan edition of the *Linji lu*. See Kirchner, *The Record of Linji*, 264, and also in *Tiansheng guangdeng lu*, 507d (X 1553.78.507a1–2) and *Sijia yulu* 6, 30b, 67 (*Guzunsu yulu*, X 1315.68.28c16–16). The *Zongmen wuku* was compiled by Dahui's disciple, Daojian, and was printed in 1186. This was a collection of the experiences of the practices of previous monks that were offered to current

practitioners. In particular, it is a record of many of the practices of consulting Chan. It is also a lively record of life and believers in then contemporary monasteries.

10 Shoushan Shengnian (or Xingnian, 926–993) was a late Five Dynasties to early Song monk surnamed Di from Laizhou. Shoushan was the site of the monastery where he was abbot. He studied under Fengxue Yanzhao, and after receiving his Dharma, he stayed variously in Guangjiao Cloister in Ruzhou and in Baoying Cloister where he taught the Linji style, building the foundations for the Linji House. Among his pupils were Fenyang Shanzhao and Yexian Guisheng. His teachings are recorded in *Ruzhou Shoushan Nian Heshang yulu*.

11 *Ruzuo* 入作, to commence functioning or to attain enlightenment. Iriya Yoshitaka and Koga Hidehiko, *Zengo jiten* (Kyoto: Shibunkaku, 1991) (hereafter *Zengo jiten*), 359b; ZGDJ, 983a.

12 Otherwise unknown.

13 Yunzong 蘊惣 (906–1032), also written Wencong 蘊聰, surnamed Zhang, came from Nanhai, modern Guangzhou. He was enlightened by consultation with Shoushan Shengnian and became his heir in the Linji lineage. After 1020, he became friends with Yang Yi, an important scholar. His sayings are found in *Shimenshan Cizhao Chanshi fengyan ji*. The reference is to Yunzong's entry in *Tiansheng guangdeng lu*, X 1553.78.500c5–10. See also "Translator's Introduction," p. 104 on Shimen Yunzong.

14 Hyesim has taken Chongzhai to be a villager who congratulated Fenyang Shanzhao and requested he deliver a formal sermon (when he became abbot at Fenyang?), but such a person is otherwise unknown, and the text, *Fenyang Wude Chanshi yulu*, T 1992.47.603a25: "邑人崇齋慶賀請上堂" may be read, "The townspeople honored him with a vegetarian feast (*chongzhai*) in congratulations and requested a formal sermon." Later, the townspeople asked about the one sentence and the three mysteries and three essentials, 603a29–b1. However, Hyesim calls him Chongzhai Hui, but the *yulu* does not attribute any hymns to Chongzhai.

15 Bodhidharma is the legendary first patriarch of Chan in China, coming from South India, arriving in North China ca. 516 and dying near Luoyang ca. 528. He brought Chan with him, and the textless seal is symbolic of the teaching that is not based on letters as it was transmitted from mind to mind.

16 Here *dimian* 覿面 can also mean "on the spot."

17 Compare *sanyaoyin* 三要印 or *sanfayin* 三法印. The three attributes of Buddhism are that "all actions are impermanent, dharmas have no self, and nirvana is quiescent." The Dharma seal is the sign of the truth or Dharma

as preached by the Buddhas, whereas the mind-seal is the seal of the truth transmitted like a lamplight privately between one patriarch and his successor. The three essentials are generally the three types of study: the precepts, samadhi, and prajna, or in another theory are reality (*ti*), characteristics (*xiang*), and function (*yong*) that appear in the *Dasheng qixin lun* [*Awakening of Faith*].

18 Mazu Daoyi (709–788), a disciple of Nanyue Huairang. He was surnamed Ma and was a native of Hanzhou in Sichuan. He received the seal of the mind from Nanyue and then spread that teaching centered on Jiangnan. This teaching was expressed in three sentences: "The everyday mind is the Way," "This very mind is Buddha," and "the great function of the great opportunity" that is a method of teaching that does not rely on the scriptures or the examination of the mind (*guanxin*). Mazu produced over a hundred and thirty disciples, including Baizhang Huaihai, Xitang Zhizang, and Nanquan Puyuan.

19 Baizhang Huaihai (749–814). Baizhang was the name of a mountain on which there was a monastery in which Huaihai was abbot. A native of Fuzhou in Fujian Province, his surname was Wang. He consulted Mazu and received his imprimatur. The monks and laity who put their faith in Huaihai built Dazhi Shengshou Monastery on Mt. Daxiong, where he was the monastic founder and taught Chan. His disciples included Weishan Lingyou and Huangbo Xiyun. He had the posthumous titles of Dazhi, Juezhao, and Hongzong Miaoxing.

The story of Mazu pinching Baizhang's nose says that after Baizhang became a monk and then an attendant on Mazu, he saw a hooting wild duck flying past. During a dialogue on that duck, Mazu pinched Baizhang's nose. The moment Baizhang cried out in pain, Mazu said, "Could you also say it has flown past?" at which point Baizhang was greatly enlightened. This story is not in the *Jingde chuandeng lu*, but is found in *Fenyang songgu*, *Xuedu songgu,* and *Tiansheng guangdeng lu*, from where it was introduced into the *Mazu yulu*.

20 See Kirchner, *The Record of Linji*, 194.

21 This case (*gong'an*) is one in which Baizhang visited Mazu, who held a whisk upright, and asked whether his action was a function or was apart from function. After several exchanges on the topic, Mazu "forcefully made a shout, and Baizhang was greatly enlightened. Later, Baizhang said to Huangbo, 'At that time, I was shouted at by Mazu, which made me deaf for three days.'" See Thomas Yūhō Kirchner, trans., *Entangling Vines: Zen Koans of the Shūmon Kattōshū* (Kyoto: Tenryu-ji Institute for Philosophy and Religion, 2004), 98, from *Biyan lu* 11.

22 Xuedu Chongxian (980–1052), style Yinzi, sobriquet Mingjue. When his parents died, he became a monk in Mingzhou, first studying under Renxian and

Zhimen Guangzuo (d. 1031) in Suizhou. In his later years, he lived for thirty-one years as abbot at Zisheng Monastery on Mt. Xuedu in Mingzhou, Zhejiang Province. His works include *Xuedu qibu ji* [Seven-Part Collection of Xuedu], *Zuying ji*, and the famous *Xuedu songgu*, one hundred cases with Xuedu's hymns of evaluation appended. This last was the basis for the *Biyan lu* [Blue Cliff Record]. See Kirchner, *Entangling Vines*, 207.

23 According to the *Jingde chuandeng lu* 12 (T 51.298c21), Xiyuan was an heir of Linji's disciple Baoshou Yanzhou (d.u.).

24 The two double mistakes are as follows: *Biyan lu*, case 98, called "Tianping's Two Mistakes" says, "When Reverend Tianping was travelling [on pilgrimage], he consulted Xiyuan, who always said, 'Do not say that you understand the Buddha-dharma. Can you find the person who raised the story?' One day Xiyuan saw [Tianping] in the distance and called out to him [by his name], 'Congyi.' Tianping raised his head. Xiyuan said, 'Wrong [Mistake].' [Comment by Xuedu, ". . . The seal of the three essentials lifted, the vermilion impression is sharp, not allowing the calculation that divides host from guest."] Tianping took two or three steps, and Xiyuan again said, 'Wrong.'"

Later, for the same case, Xuedu made the hymn evaluation: "Chan members love to disparage. Consulting till their bellies are full, they cannot apply it. Pitiable and laughable, old Tianping. After all, he said at the start he regretted going on pilgrimage. Wrong! Wrong! Xiyuan's pure style suddenly melts (undoes) him." T 2003.48.221a21, 221c29. See Thomas Cleary, trans., *The Blue Cliff Record* (Berkeley: Numata Center for Buddhist Translation and Research, 1998), 430, 433–34.

25 Fenyang Shanzhao (947–1024), a Linji monk, surnamed Yu, was a native of Taiyuan. He was heir to Shoushan Shengnian's teaching and he preached the essentials of Chan while residing at Taizi Cloister in Fenyang. He wrote *Fenyang Wude Chanshi yulu*. He was responsible for adding hymns to cases, creating a Chan literary genre.

26 The text has "month" of the double ninth. This is the ninth day of the ninth month, a festival day associated with the blooming of the chrysanthemum that was alleged to prolong life when the petals were drunk in alcohol.

27 The following appears in the *Fenyang Wude Chanshi yulu*: "The master said, 'If a person understands these three sentences, he has already discerned the three mysteries, [but] there are also the words of the three essentials, which must be comprehended, and are not to be neglected. I have produced a hymn [on this] for the great assembly. The three mysteries and three essentials are matters that are difficult to separate. / Obtaining the meaning, forgetting the words,

the Way is easy to be familiar with. / One sentence distinct and clear, contains the myriad images (all phenomena) [is], "On the day of the double ninth, the chrysanthemum flowers are fresh."'" T 1992.47.597b5–8.

28 Foguo Yuanwu, that is, Yuanwu Keqin (1063–1125), a member of the Yangzi branch of the Linji lineage, had the style of Wuzhe and posthumous title of Zhenjue. He was an heir of Wuzu Fayan (1024?–1104), and among his over hundred pupils were Dahui Zonggao and Huqiu Shaolong. He compiled the *Biyan lu*. See Kirchner, *Entangling Vines*, 212–13.

29 There is a difference in punctuation between the *Han'guk Bulgyo Jeonseo* edition (H 6.850c18) and that of the Korean translator, Park Inn-Suk, trans. "Korean Translation of the *Seonmun gangyo jip*" (Unpublished manuscript provided courtesy of Han'guk Bulgyo daepyo munheon yeongyeok chulpan saeop), 5. The *Han'guk Bulgyo Jeonseo* edition would translate, "Foguo commented on Xiyuan's 'Wrong! Wrong!" but the latter would read, "Foguo mistakenly commented about Xiyuan's 'Wrong! Wrong!' [in the case], 'The seal …'" The former is based on the fact that Xiyuan said "Wrong" twice to Tianping and Xiyuan then speaks of "two wrongs." "Xiyuan said, 'The two wrongs of just now are my mistake (wrong) and your mistake.'" The latter is based on the idea that in the first instance Xiyuan was wrong to say that Tianping was wrong. "Xiyuan said, 'Wrong. (Probably he must be tempered in a furnace. He split open his guts and gouged out his heart. The seal of the three essentials lifted, the vermilion impression is narrow, yet to allow the calculation that divides host and guest.)'" *Biyan lu*, T 2003.48.221a24.

30 Or, "gives an imprimatur to emptiness." See ZGDJ, 495c that glosses "sealing emptiness" as the condition of equal suchness which lacks embellishments, has no pattern. A shape does not appear in the shapeless. According to *Tiansheng guangdeng lu*, 509a (X 1553.78.507c9) this is one of the three seals of the mind.

31 In *Xuedu songgu*, Xuedu speaks of the "dagger and armor of the three mysteries." See Iriya Yoshitaka, Kajitani Sōnin, and Yanagida Seizan, *Setchō jūgo*, Zen no goroku 15 (Tokyo: Chikumashobō, 1981), 112. The dagger is the attack (by the master?) on the defenses (armor of the student?).

32 "Calculation" translates *niyi* 擬議. *Zengo jiten*, 81b, to hesitate, to be stuck for a word. *Chanzong dacidian*, 310, to think or doubt. According to Mujaku Dōchū (1653–1744) in his *Kattōgosen*, a dictionary of Chan colloquial language, this term is derived from the "Xici zhuan" [Commentary on the Appended Judgements] of the *Yi jing* [*Book of Changes*], which says of the sage, "who had the ability to see the mysteries (*ze*, subtleties) of the world, and assess (*ni*, imitate) its shapes and appearances (*rong*) . . . They only spoke after they had assessed them,

and they only moved (acted) after they had discussed them, in order to perfect the transformations [in the Way]." The *Zhengyi* commentary states, "When the sage wishes to speak of it, he is certain to assess (*nidu*, measure, consider) it and only then speak of it. . . . When he wishes to act on it, he is certain to discuss (*yilun*) and only then act on it." Ruan Yuan, comp., *Shisan jing zhushu*, 2 vols. (Beijing: Zhonghua shuju, 1980), 1:79b. Mujaku says Chan borrowed this term and he glossed it as "wants to speak but yet to speak" and "to say be involved in calculation via comparison and thinking." Mujaku Dōchū, *Kattōgosen* (Tokyo: Komazawa daigaku Zenshū jiten hensansho, 1959), 212. As *ni* in colloquial also means "about to" or "try to," it could mean "about to discuss something."

33 "Not allowing the calculation that divides host and guest" is ambiguous, with the possibility of dividing the sentence as "Not allowing calculation, the host and the guest divided." The Korean translation is, "Even before allowing hesitation (thinking) twice, the host and the guest are divided." Japanese and English translations are similar, but Paul Demiéville, trans., *Entretiens de Lin-tsi* (Paris: Fayard, 1972), 43, translates "Il n'y a pas entre hôte et visiteur de difference qui tolérerait hesitation." (There is not a difference between host and guest that tolerates hesitation/doubt/faltering.) The reason given for this rendering, p. 44, is, "If the impression is clear (neat), there is an identity between the host and the guest; the disciple is the equal of the master. See section 24c [pp. 128–129] where the host and the guest are equal." The *Linji lu* says of when "a host and a guest meet, they exchange words or respond to things by showing their shape" and analyzes that into four kinds of viewing between host and guest. "There are students who respond with a pure sense-object (Skt. *viṣaya*) and bring it forth before the excellent teacher. The excellent teacher judges that it is a sense object, takes it and throws it into a pit. The student says, 'Very good, excellent teacher.' [The teacher] then says, 'Huh! You do not recognize good or bad.' The student then bows. This is called the host sees the host." (或有學人 應一箇清淨境出善知識前 善知識辨得是境 把得抛向坑裏 學人言 大好善知識 即云 咄哉不識好惡 學人便禮拜 此喚作主看主.) T 1985.47.501a11–13. This is the equality of master and disciple; there is no division. This interpretation is confirmed by another passage from the *Linji lu* following mention of the transmission via a word from Bodhidharma to Huike. "As I today see it, [you or they] are not different to the patriarchs and Buddhas. If one gets it in one sentence, one will be a teacher for the patriarchs and Buddhas." (山僧今日見處與祖佛不別 若第一句中得 與祖佛爲師.) T 1985.47.502a4–5. This passage also suggests what the three essentials are: the Buddha which is the purity of one's mind; the Dharma that is the light of one's mind; and the Way, which is the unimpeded

pure light that is everywhere. And these three are one.

34 As there is no division here, there is no need for the master to act, and so no requirement for the dagger of attack, which is the mystery. Thus, there are only essentials in the first sentence. There is no mystery here; nothing is being presented to be seen through; the master gives no hints because they are not required.

35 This presupposes the idea of a teacher who can provide an opportunity (投機) for the student. But since there is no mystery in the sentence, the role of a teacher is hardly necessary.

36 *Dongha* (Ch. *dongxia*) 洞下 usually means the Caodong lineage, but here this is in the context of the Linji lineage, and so has a different meaning.

37 *Linji lu*, T 1985.47.501c11–14: "If you in this way acknowledge the robes that you are wearing are actual, even after you have passed through eons as numerous as dust motes, this is just a comprehension of robes, and you will continue to practice through rounds of births and deaths in the three realms. It is better to do nothing. 'If you meet him, do not recognize him; if you speak with him, do not know his name.'" See Kirchner, *The Record of Linji*, 260.

38 This means to fall into a conscious and intentional understanding, into false conceptualizations. Even though one is presented with the opportunity in the sentence and grasps it to be such an opportunity, by grasping it one has fallen into the trap of conceptual thinking. As such, the first sentence in these circumstances fails, and the student is not enlightened.

39 In the first sentence, no action or function was required, for enlightenment just happened. At this stage, there seems to be calculation, the teacher using the dagger to attack the student's defenses, and so mysteries are used.

40 Indra's net is a net in the heaven of the sky god Indra, which is infinite in all directions, and at each eye or intersection of the net, there is a shining jewel that reflects every other jewel in the infinite net. See Francis H. Cook, *Hua-yen Buddhism: The Jewel Net of Indra* (New York: Pennsylvania State University Press, 1977), 2. This symbolizes the network interaction of all phenomena.

41 Yunmen Wenyan (864–949), a native of Suzhou who studied under Muzhou Daoming. He was crippled in his first exchange with Daoming when Daoming slammed the door shut on his legs. He later became the heir of Xuefeng Yicun, then founded a monastery on Mt. Yunmen in northern Guangdong Province, thereby creating the Yunmen lineage. See Kirchner, *Entangling Vines*, 214 and the three sentences of Yunmen as found in the *Biyan lu* on p. 51. His *yulu* (recorded sayings) have been partly translated in Urs App, trans. and ed., *Master Yunmen: From the Record of the Chan Master "Gate of the Clouds"* (New York:

Kodansha America, 1994), 77. See also Cleary, *The Blue Cliff Record*, 87, 398. In other words, the entirety of the universe is the mystery.

42 Zhaoyang is another name for Yunmen because his cloister on Mt. Yunmen was on the Zhaoyang site.

43 This is similar to the third of Yunmen's statements, "accords with the waves and follows the billows." Yunmen's disciple, Deshan Yuanmi (d.u.) organized Yunmen's sayings into the three sentences, "cuts off all flows, accords with the waves and follows the billows, and encases and covers sky and land." See *Jingde chuandeng lu*, T 2078.51.384c24–25. Each element in the universe or word in language provides the mystery in accord with the student's ability.

44 The sense-realm or *viṣaya*, a sense-object.

45 A Seon guest is a selected and skilled debater who would engage the sermon-giving Chan or Seon master in a dialogue.

46 Note, here Fresh Breeze is called a Dharma Teacher and not a Seon Master.

47 Bodhidharma, an Indian monk of royal descent from South India, was in Luoyang, the capital of the Northern Wei dynasty in North China, from ca. 516, and died there, ca. 528. The story of the transmission seal of approval of a disciple was created by Shenhui from ca. 730 onwards. The textless seal symbolizes a transmission from mind to mind, not using texts. It appears for example in the *Dahui yulu*, see *Chanzong dacidian*, 433a.

48 The Korean translation by Park Inn-Suk is, "Where has [this shout] fallen into?" This could be asking about where the sound of the sentence ends up; even if it had no signs, there was still a temporary sound. This connects to the later sentence on "this shout of mine." However, a *nakcheo* (Ch. *luochu*) 落處 is a vital point, so this is asking, "Where is the vital point?" See *Zengo jiten*, 488a and 469a, citing *Biyan lu* 23: "Xuedu commented, 'Today I wandered in the mountains with that fellow. What was I planning to do? Now say, what was the point?'" See Cleary, *The Blue Cliff Record*, 135, who translates, "What does this refer to?" and he elsewhere translates *zhi luochu* as "to know the ultimate point." *Luochu* also has a literal meaning, as in *Xuedu songgu* 42, where Layman Pang pointed to falling snow, saying, "'Wonderful snow. Each flake falls nowhere else.' At the time the Chan guest Quan said, 'Where does it fall?'" Here it could also mean, "What is your point?" Iriya et al, *Setchō jūgo*, 123.

49 The Korean translation by Park Inn-Suk is "is slanted" or "at an angle" and "before host and guest are divided." *Chak* (Ch. *Zhǎi*) 窄 here instead of *cheuk* (Ch. *zhāi*) 側, which means to be slanted, tilted. *Zhǎi* is to be narrow, squeezed, in difficulty.

50 The *Rentian yanmu* writes, "The four illuminations and functions: One day

the master (Linji) instructed the assembly, 'At times I first illuminate and later function, at times I first function and later illuminate, at times I illuminate and function simultaneously, and at times I function and illuminate not simultaneously. First illuminating and later functioning has the person present. First functioning and later illuminating has the dharma present. Illuminating and functioning simultaneously is goading the plowman's ox, stealing the starving person's food, striking bones to take the marrow, and painfully needling with an awl. Illuminating and functioning not simultaneously is where there is a question and an answer, a host established and a guest established, [where] water and mud are combined (i.e., a skillfulness in using words to show the Chan Dharma), [in] the attracting (teaching) of students in accord with their abilities. If one is a person who transcends limitations [such as discrimination], then before one has raised [the topic], one has summed up the beneficial conduct (to be immediately enlightened, *Chanzong dacidian*, 261a), but this still has not quite got it.'" T 2006.48.304a10–17. This is not in the *Linji lu*.

51 Foushan Fayuan (991–1067), in the seventh generation of the Caodong lineage. He called himself Chaishi yeren, and was given the posthumous title Grand Master Yuanjian. He is listed as an heir of Shoushan Shengnian, who did talk about these topics. It is unclear what this refers to as there is nothing about sentences, seals, or illumination and function in Fayuan's biographies such as in *Jiatai pudeng lu* 2 (X 1559.79.295c22–97a2), *Chanlin sengbao zhuan* 17 (X 1560.79.526a22–c16) and *Xu chuandeng lu* 3 (T 2077.51.487a23–c19).

52 A source for this has not been identified.

53 This line comes from a *fu* (pastorale) by Du Mu (803–852) on "Gazing at the Former Park" in his *Fanchuan ji* (KR4c0072/001-26). A similar idea appears in the biography of Wei Siqian in the *Jiu Tang shu*.

54 This is a reference to the incidents in the *Jingde chuandeng lu* 6 biography of Baizhang Huaihai, T 2076.51.249c4–6, c12–17, but as this text varies considerably in editions of the *Jingde chuandeng lu*, and there are many references to this as a topic, here reference will be made to the *Biyan lu*, "'I wonder if [Mazu] had a verbal sentence when he was alive? I wish to hear your instruction.' [Bai]zhang then raised the topic of his story (causation) of a repeated consultation with Mazu. 'Mazu saw me coming and then raised his whisk upright. I asked him, "Is it (or, Are you) identical with this function or apart from this function?" Mazu then hung the whisk on the corner of the meditation bench. After a pause, Mazu then asked me, "Later when you flap your lips [in speaking], how will that be for other people?" I took the whisk and raised it upright. Mazu said, "Is it identical to this function or apart from this

function?" I took the whisk and hung it on the corner of the meditation bench. Mazu made an awesome shout, and at that time I was deaf for three days.' Huangbo unconsciously stuck out his tongue in shock. I said, 'Will you not be a successor of Great Master Ma?' Huangbo said, 'I will not. Through your raising of this topic today, I could see the great opportunity and the great function of Great Master Ma. If I were to succeed to Master Ma, from that day on I would lose my descendants.' Baizhang said, 'Just so, just so. If your views are the equal of that of your master, then you reduce your master's power by half. If your wisdom exceeds that of your master, then you are capable of transmission.'" (見未審平日有何言句 願聞擧示 丈遂擧再參馬祖因緣 祖見我來 便竪起拂子 我問 云 即此用 離此用 祖遂掛拂子於禪床角良久 祖却問我 汝已後鼓兩片皮 如何爲人 我取拂子竪起 祖云 即此用 離此用 我將拂子 掛禪床角 祖振威一喝 我當時直得三日耳聾 黃檗不覺悚然吐舌 丈云 子已後莫承嗣馬大師麼 檗云 不然 今日因師擧 得見馬大師大機大用 若承嗣馬師 他日已後喪我 兒孫 丈云 如是如是 見與師齊 減師半德 智過於師 方堪傳授.) T 2003.48.151c2–12. While the *Biyan lu* topic of this case is "great opportunity," and "function" is mentioned, the clearest analysis of this is in *Yuanzhou Yangshan Huiji Chanshi yulu*, which says, "Weishan [Lingyou] asked the master (Yangshan Huiji) about the story of Baizhang's repeat consultation with Mazu. 'What were the intentions of these two venerable masters?' The master (Huiji) said, 'This is the revelation of great opportunity and great function.' Guishan said, 'Mazu produced eighty-four excellent teachers. How many attained great opportunity and how many attained great function?' The master said, 'Baizhang attained great opportunity, Huangbo attained great function.'" (潙山問師 百丈再參馬祖因緣 此二尊宿意旨如何 師云 此是顯大機大用 潙山云 馬祖出八十四人善知識 幾人得大機 幾人得大用 師云 百丈得大機 黃檗得大用.) T 1990.47.587b15–18. The difference between Baizhang's reaction to Mazu's shout was that it was direct, and so was the opportunity, whereas Huangbo only had a second-hand report and experience, and yet attained the function. As Yuanwu Keqin said in the *Yuanwu Foguo Chanshi yulu*, "Essentially, I only understand the great opportunity of Mazu and Baizhang, I do not understand the great function of Mazu and Baizhang." (要且只明得馬祖百丈大機 未明馬祖百丈大用.) T 1997.47.789a3–4. Perhaps it could mean that Baizhang was enlightened by the shout, but Huangbo put that enlightenment into practice, the great function of enlightening others, from the report made by Baizhang. It is not mere succession or acceptance of the opportunity from one's master; it required improvement in function or use of that opportunity.

55 Bhiṣma-garjitasvara-rāja, the very first Buddha of the time of the eon of

emptiness. See the *Lotus Sutra* "Chapter of the Bodhisattva Who Never Slighted Others." This was before signs of sound or matter appeared, before perhaps time itself.

56 Vairocana is the Dharma-kāya Buddha, the symbol of the corpus of the Law, the truth of Buddhism, and is depicted as the central Buddha in a triad of Buddhas. He is thus the supreme Buddha.

57 The great *dhāraṇī* is the memory of all meanings, the retention of all good dharmas. *Dhāranī* typically have no literal meaning and so are sound, just like a shout. Mazu's shout had in it the potential to illuminate (enlighten) and to be used, despite it being "textless" or "sign-less." Nor was it a mystery. There was nothing to be seen through.

58 The three shouts are unreal and provisional because they are discriminated into three, unlike the shout of Mazu, about which nothing could be discriminated. These three shouts are expedient means. The three shouts are the three mysteries which are to be seen through.

59 For the opportunity or mechanism that interrupts the flows of afflictions, see ZGDJ, 1293b. The interpretation of this second sentence is much contested. See Kirchner, *The Record of Linji*, 145–47. For example, most texts have Miaojie instead of Miaoxi (note, Miaoxi is the Dharma-name of Dahui Zonggao, which seems unlikely), which is probably due to a copyist's error.

60 This idea appears in the "Yang Zhu" chapter of *Liezi* and are the words of Laozi quoted by Yang Zhu. "Laozi said, 'Names are the guests of the real.'" In Chinese philosophy, Yang Zhu is touted as the representative of "egoism." He warned people against the harm to oneself of being captured by moral obligations such as loyalty and righteousness, and in that vein said that moral obligations (name) were simply like the guests (in the sense of strangers) to reality. He recommended that one abandon such moral obligations. "Yang Zhu said, 'Loyalty is insufficient to satisfy the ruler, but is sufficient to be of danger to one's person. Righteousness is insufficient to benefit others, but is sufficient to harm life. If the satisfaction of one's superiors is not due to loyalty, then one must eliminate the name "loyalty." If the benefit to others is not due to righteousness, one must eliminate the name "righteousness." If rulers and subjects are all satisfied, then both others and I will benefit. This is the Way of the ancients.' Yuzi said, 'If one removes name, there will be no worries.' Laozi said, 'Names are the guests of reality.' Even so, people who are worried by this will not stop pursuing name (fame).'"

61 The essentials change into something that has to be seen through when the real becomes provisional. The essential requires no action such as discrimination; the mystery does.

62 *Hyeon* (Ch. *xuan*) has two meanings here: the dark or sloe-black and mystery, which the following analogy plays on.

63 Jianfu Chenggu (d. 1045), a member of the Yunmen lineage. He consulted Nanyue Liangya, and hearing the words of Yunmen, he was enlightened. Later he claimed remote succession from Yunmen Wenyan. In 1037 he was invited to Jianfu Monastery, where he taught the Yunmen style of teaching. He protected the stupa of Yunju Daoying, and so he was called Stupa Master Gu.

64 *Rentian yanmu*, T 2006.48.311c2–3. The mystery in the function is the mystery in the sentence because the sentence is spoken or written; it is an action or function. However, it is the meaning that is the significance to be seen, and so is the mystery of the mystery.

65 Xuansha Shibei (835–908), an illiterate fisherman who later became a monk and then an heir of Xuefeng Yicun, and was a forebear of the Fayan lineage (see Kirchner, *Entangling Vines*, 206–7). There are a number of references to three sentences in the *Xuansha guanglu*, in particular a series of hymns on the three sentences at the start of fascicle 2. See "Translator's Introduction."

66 The doctrine, the practice, and the realization of the Dharma.

67 Although the following passage in Juefan's *Linji zongzhi* has this thread, it is still not completely in agreement with what is stated here. "The Master of the Stupa Gu mistakenly understood Xuansha's three sentences as being three mysteries. Therefore, he simply divided out the three mysteries and omitted the three essentials. The Chan monasteries dealt with this as not being wrong, and so could be content with it." X 1234.63.168c2–4.

68 Shitou Xiqian (700–790), surnamed Chen, was from Duanzhou in Guangdong Province. Although he went to Caoqi and there obtained the Way from the Sixth Patriarch, Huineng, sometime later, after Huineng died (trad. 713), he consulted Qingyuan Xingsi. He went to a monastery on Mt. Heng and built a hermitage on a rock to the east of that monastery, where he always sat in meditation. Therefore, he was called Reverend Shitou (Stone Head or On the Rock). His students included Yaoshan Weiyan. He wrote the *Cantong qi* and *Caoan ge* [Song of the Thatched Hermitage]. The *Cantong qi* is a long poem in the old-poem style, made up of forty-four sentences of seven words per line, two hundred and twenty characters in total.

Chenggu did not quote the *Cantong qi*, which does not contain terms like "mystery in the reality" or "three mysteries" and so on. Rather, in the *Linjian lu*, Huihong (Juefan) said, after having approved of Fenyang Shanzhao's gatha, that "it was not only the Linji lineage that delighted in discussing the three mysteries. The *Cantong qi* written by Shitou possesses this teaching. Having profoundly

examined it, [I found that] it simply changes the words 'mystery' and 'essential' for 'light' and 'dark.' The text is just over forty sentences, and half of it is a discussion of light and dark. At the start of the work it signals [this], saying, 'The fountainhead of numinosity is the light that is bright and clean. / The branch streams of it are the dark that flows forth.' Again, it opens up and develops [this by] saying, 'The dark conforms to the words superior and middling, / The light shows [root text has divides *fen* 分 instead of shows or clarifies *ming* 明] the sentences on purity and pollution.' The dark must be divided into superior and middling, and the light is sure to show purity and pollution. This is the mystery in the reality. Then it comes to indicate its truth and demonstrate its meaning, so it says, 'The basis and the derivative must return to the truth. / The venerated and despised are uses (functions) [of this] in words.' Therefore, in the following it expands in describing the sentences on light and dark, layered and connected endlessly. These are the mystery in the sentence. And then the words come to an end, where he further says, 'I respectfully inform those who investigate the mystery / [That] the light and shadow (skillful means) do not liberate in vain.' If the person of the Way (monk) daily functions, able to not omit the time or lose the signs, then that is the true repayment of the Buddha's favor. This is the mystery in the intention." (非特臨濟宗喜論三玄 石頭所作參同契備具此旨 竊嘗深觀之 但易玄要之語爲明暗耳 文止四十餘句 而以明暗論者半之 篇首便標曰 靈源明皎潔 枝派暗流注 又開通發揚之曰 暗合上中言 明明清濁句 在暗則必分上中 在明則須明清濁 此體中玄也 至指其宗而示其意 則曰 本末須歸宗 尊卑用其語 故下廣敘明暗之句 奕奕聯連不已 此句中玄也 及其辭盡也 則又曰 謹白參玄人 光陰莫虛度 道人日用能不遺時失候 則是眞報佛恩 此意中玄也.) X 1624.87.263b20–c4.

69 One is a teacher of humans and gods like the historical Buddha. Such a teacher instructs using the Dharma, which is a provisional means through which the student may come to perceive reality. The Dharma is provisional, like a raft that can be discarded once one has crossed the sea of suffering to the other shore of nirvana.

70 *Chanzong dacidian*, 166b. In other words, at this level there are many theories and much speculation, all products of making distinctions, which presuppose duality. At this level, the student only knows theory and is prevented from perceiving reality or responding to the opportunity, and so cannot save himself or herself.

71 From *Biyan lu* 25, T 2003.48.166a6–7: "If one comes before a capable master, [he] takes the words of the three essentials to seal emptiness, seal mud, and seal water to test/verify that person." (若到作家面前 將三要語印空 印泥印水驗

他.) See Cleary, *The Blue Cliff Record*, 143.

72 Dahui Zonggao, famed as the founder of *kanhua Chan*. He was a native of Xuanzhou and studied Confucianism in his childhood. After becoming a monk, he consulted many Chan masters before being enlightened by Yuanwu Keqin. His most popular work is the *Dahui shu*. See translation by Jeffrey L. Broughton and Elise Yoko Watanabe, *The letters of Chan Master Dahui Pujue* (New York: Oxford University Press, 2018).

73 *Dahui Pujue Chanshi yulu* 20, "Instructions for Layman Wuxiang," T 1998A.47.894b17–18. The division of the scholars into three levels has its origin in a sentence from *Daode jing* 41: "[When] a superior scholar hears about the Way, he practices it assiduously; when the average scholar hears about the Way, it seems to him one moment there and gone the next; and when the worst scholar hears about the Way, he laughs out loud. If he did not laugh, it would be unworthy of being the Way." Following D. C. Lau, trans., *Lao Tzu Tao Te Ching* (Harmondsworth: Penguin Books, 1963), 102.

74 *Chanzong dacidian*, 154a, a metaphor for illusory things, also often used to indicate a means by which Chan masters taught students. Skillful means are not the real Dharma, hence the use of this metaphor of light and shadow to show that skillful means are not real, permanent things. This is found in *Linji lu*: "The Dharma-nature body is clearly to be known as light and shadow." Kirchner, *The Record of Linji*, 162 translates as "shimmering reflections." The following lines are (p. 163), "Virtuous monks, you should recognize that the one who manipulates these shimmering reflections is the fundamental source of the Buddhas." That person is oneself.

75 See note 25 above.

76 *Chanzong dacidian*, 95a. From *Fenyang Wude Chanshi yulu*, T 1992.47.597b1–4: "Question, 'What is the site of the application of power by a student?' The master said, 'Jiazhou made a great statue.' 'What is the site of the transformation of the body of the student?' The master said, 'Xiafu's iron ox waterpoint.' 'What is the student's site of proximity?' The master said, 'West River's manipulation of lions.'"

77 Jiazhou is in present-day Ba County, Sichuan Province. In the reign of Emperor Xuanzong of the Tang, it is said that Haitong made a stone statue of Maitreya, the future Buddha, at Dajiang, 350 feet high.

78 The stage of immovability in the bodhisattva career is at the eighth stage in which there is no backsliding and where one is guaranteed to become a Buddha.

79 Where the mind-nature or *tathāgatagarbha* is completely revealed (Skt. *āśraya-parivṛtti*, transformation of the basis), in which concealing afflictions are entirely

removed. In Chan this means to be transformed from the realm of delusion to the realm of enlightenment.

80 Xiafu is in modern Henan Province, where a large iron-caste ox was made as a god to protect the Yellow River. The ox's head was in Henan and its tail in Hebei. It was built, apparently as a dam, by the mythical Emperor Yu to control the waters, and symbolizes immobility. See *Biyan lu*, cases 38 and 69 "introduction." See Cleary, *The Blue Cliff Record*, 134, where it is compared to the mind-seal of Chan. However, this may refer to the Dayang Bridge built in 724 near the Sanmen Gorges in Xiazhou, which used giant iron-caste anchor weights on either side of the river to which cables were fastened to keep in place the pontoons used to make the bridge. See Joseph Needham, *Science and Civilisation in China*, vol. 4, pt. 1, *Physics* (Cambridge: Cambridge University Press, 1962), 40–41 and vol. 4, pt. 3, *Civil Engineering and Nautics* (Cambridge: Cambridge University Press, 1971), 160. According to Chen Yaowen, *Tianzhong ji*, there were eight of these iron oxen. See KR3k0049/024-11b.

81 Proximity means proximity or in agreement with the Chan Dharma. See *Chanzong dacidian*, 334b.

82 Xi River (西河) is the region of modern-day Linfen County in Hedong, Shanxi Province. In the Tang dynasty (618–907) there were said to be three types of lion dance, that with nine animals, that of the lions of the five directions, and that of Xi River.

83 *Fenyang Wude Chanshi yulu*, T 1992.47.597b5–6: "The master said, 'If a person has understood these three sentences, that person has already distinguished the three mysteries, and in addition, there are also the words of the three essentials there, which one must comprehend.'"

84 These are in ibid., T 1992.47.597c3–8.

85 Dantang 澹堂 here appears to be an error for Dantang 湛堂. The first was a member of the Caodong lineage and died in 1167. Here it is Dantang Wenzhun (1061-1115), who was a member of the Huanglong branch of the Linji lineage. Surnamed Liang, he consulted Letan Kewen for ten years and became his successor. There is a *Dantang Zhu Heshang yulu*. As seen below, he was quoted by Zonggao (1089–1163) of the Linji lineage.

86 Zonggao, *Dahui Pujue Chanshi zongmen wuku*, T 1998.47.946c16–17, with minor variations. This appears to mean the three (sentences) of the teacher above and the three of the student below, making nine possible combinations in transmission. If these are reduced to one side, how can there be transmission, which implies two sides?

87 Source not identified.

88 This is the content of the dialogues appearing earlier in this text.

89 Seong-Uk Kim, "The Zen Theory of Language," *Journal of the International Association of Buddhist Studies* 36/37 (2015): 83, translates this is as "if [you] that . . . one who hears it would acknowledge. However, how can [you] say that the first statement is a linguistic statement?"

90 A similar text is found in *Yuanwu Foguo Chanshi yulu* and *Dahui Pujue Chanshi yulu* and so on. However, these sentences are not in exact agreement. See *Yuanwu Foguo Chanshi yulu* 11, T 1997.47.765b13–14: "He consults the vivifying sentence and does not consult the dead sentence. If one grasps it via a vivifying sentence, one will not forget if for long eons, but if one grasps it via a dead sentence, one will not save oneself." On the other hand, Hyujeong of the Joseon period in his *Seon'ga gwigam* wrote, "If one obtains it via a vivifying sentence, one is capable of being a teacher of Buddhas and patriarchs; if one grasps it via a dead sentence, one will not save oneself." X 1255.63.738b24. A dead sentence is one of conventional meanings and logic, and is not conducive to enlightenment. A vivifying sentence transcends meaning, appears meaningless, is paradoxical, even wordless, and can bring a student to enlightenment.

91 The sentence that has eliminated discrimination and transcended the worldly, the verbal sentence of thorough enlightenment. See *Chanzong dacidian*, 385a, citing *Wudeng huiyuan*. The sentence of spiritual improvement is that which transcends all language and understanding, which is the first sentence. See *Chanzong dacidian*, 488a 向上一句, citing *Jingde chuandeng lu*.

92 Or victorious sentence (勝句). See ZGDJ, 537 for 勝句妙句. From *Caoshan yulu*.

93 "A speck of snow on a hot stove" is found in *Jingde chuandeng lu* 14; *Chanzong dacidian*, 169b.

94 Buddhist terminology of the old translation tradition, meaning that the meanings of the sentences are confused, in no set order.

95 *Yak dong sangjong* 若洞上宗. *Chanzong dacidian*, 109a. The Korean translation by Park Inn-Suk takes it to be, "If one understands (洞) the above proposition (truth)." The reason for selecting the former alternative is the reference to the Caodong teachings that follow.

96 All the preceding comes from Caodong texts dealing with the five positions that were initiated by Dongshan Liangjie (807–869) and further developed by his successor, Caoshan Benji (840–901). These deal with the relations of the upright (truth) and the biased (phenomena), and how these operate in exchange with one another to form five positions (the biased within the upright, the upright within the biased, the coming towards the upright, the approach within

the biased, and the arrival within both combined). This was further developed in the form of a gatha (verse) by Benji to clarify the themes of the five positions by relying on the examples of the relations of ruler and subject. These appear towards the end of the *Dongshan yulu* (T 1986.47.525c1–8), which was only compiled in the late Ming dynasty in the *Wujia yulu*, probably based on the *Jingde chuandeng lu* and other partial records. The earliest extant version of Liangjie's *Wuwei song* [Hymns on the Five Positions] appears in the *Fenyang Shanzhao Chanshi yulu* (T 1992.47.605b–c), which has a preface by Yang Yi (973–1020) (T 1992.595a–b), and is said by Juefan to have been called the *Wuwei xianjue* 五位顯訣. The order of these was changed in Juefan's *Chanlin sengbao zhuan* (Zen no bunka kenkyūban, Yanagida Seizan, comp., *Zen no bunka: Zenrin sōbōden yakuchū* 1) [Kyoto: Kyoto daigaku Jinbun kagaku kenkyūsho, 1988], 153, 170–71). This was followed by the *Rentian yanmu* of 1188, which says, "A monk asked Caoshan about the teachings of the five positions of ruler and subject. Caoshan said, 'The upright position pertains to the realm of emptiness [in which] there is already no thing. The biased position is the material realm, which has myriads of shapes and images. The upright within the biased is the discarding of matters (phenomena) and the entry into principle. The coming towards the upright is to ignore principle and head towards matters. The combination born [together] is, [while] profoundly responding to the mass of conditions, to not follow after the various [types of] existence, not being defiled, not being pure, not being upright, and not being biased. Therefore, this is said to be the great Way of empty profundity and the true theme of non-attachment. From the first of the previous virtuosos, this single position has been promoted as the most marvelous and most profound, and needs them to be examined in detail and distinguished clearly. The ruler is the upright position, the subject is the biased position, the subject approaching the ruler is the upright within the biased, and the ruler looking upon the subject is the biased within the upright. [And when] the ruler and subject are in agreement on the Way, that is the language of the combination borne together.'" T 2006.48.313b16–23. Note that the connection with words and the wordless appears in the *Caoshan Yuanzheng Chanshi yulu* edited by Huiyin, printed in 1238. T 1987A.47.531b–32a, which is an interpretation of the above text.

97 *Linji lu*, T 1985.47.497a12–13: "There is a person who is endlessly on the path, but has never left home. There is another person who has left home, but was not on the path. Which deserves to receive the offerings of humans and gods?" For interpretation, see Kirchner, *The Record of Linji*, 143. Note that Hakuin (1686–1769) says these words of Linji are about the same fourth position of the five

positions, "the arrival at the combination."

98 This is found in *Dahui Pujue Chanshi yulu* 20, T 1998A.47.896a24–27: "Therefore, I say, 'Contemplating the sequence (fore and after) of dharmas, using wisdom to discriminate, right and wrong being examined and decided, does not violate the Dharma-seal. Reaching this state, it is always intelligent, is always principle, which is all the great cessation (nirvana), the great culmination, and the realm of great liberation. There is no other thing." Here Dahui has quoted the eighty-fascicle *Huayan jing* 18, T 279.10.97a17–18, from "Contemplate" to "Dharma-seal."

99 *Rentian yanmu*, T 2006.48.304a10–26.

100 Ibid., T 2006.48.300b, to choose between the person and the environment.

101 Although not exactly the same, this resembles the words Bodhidharma said to his disciples. "The patriarch said, 'I have calmed your minds for you.' After nine years he was about to return to India. He ordered his pupils, 'The time has come. Why don't each of you state what you have obtained?'" *Wudeng huiyuan*, X 1568.80.43a5–7.

102 See words of Chongzhai Hui in "Conversation of the Two Worthies." The following quotes on the essentials are also found in that paragraph. The teacher provides an opportunity in perfect resonance with the abilities and circumstance of the student.

103 "Both barbarians and Chinese are submerged": In the recorded sayings of Yuanwu and Dahui, this phrase is usually written as follows. "It is like a bright mirror on its stand. When a barbarian comes, a barbarian appears in it; when a Chinese comes, a Chinese appears in it." However, here, in this text, "Both barbarians and Chinese are submerged" has a different sense to the quotes from Yuanwu and Dahui, having a sense of disappearing into the mirror. See for the quotes, *Yuanwu Foguo Chanshi yulu* 13, T 1997.47.773b20 and *Dahui Pujue Chanshi yulu* 16, T 1998A.47.880a24.

104 This suggests the ecstasy of enlightenment.

105 Wisdom is the actual state of enlightenment, the perception of true suchness, which does not allow of question and answer, or any sense of duality. So how can Miaoxi allow Wuzhuo to ask a question?

106 The repeated use of the question "how" demonstrates that a mystery is something to be seen through.

107 Literally, to fall into grass, meaning to go into the mountains and become a bandit. In Chan literature, it means "to lower oneself a level from the primary truth and use language and letters for the sake of the other party."

108 From *Linji lu*, T 1985.47.499a28–29. According to the context in the *Linji*

lu, the Country of the Three Eyes is made up of the Country of Pure Marvel, the Country of Non-differentiation, and the Country of Liberation. In order, these correspond to the *dharmakāya* Buddha, the *saṃbhogakāya* Buddha, and the *nirmāṇakāya* Buddha. While the Country of the Three Eyes appears in the *Avataṃsaka-sūtra* as the land of Sudarśana bhikṣu (T 278.9.703c), here Linji, in response to a question as to what country this is, replies, "When you and I together enter the Country of Pure Marvel we wear the robes of the pristine and preach as the Dharma-body (Skt. *dharmakāya*) buddhas. Again, when we enter the Country of Non-differentiation, we wear the robes of non-differentiation and preach as *saṃbhoga* (enjoyment)-body Buddhas. Again, when we enter the Country of Liberation, we wear the robes of light and preach as *nirmāṇa* (transformation)-body Buddhas. These countries of the eyes are all dependent transformations." Kirchner, *The Record of Linji*, 209. Linji also mentions countries of dependent transformations elsewhere, Kirchner, *The Record of Linji*, 222. It seems to mean that all states are due to dependent origination (Skt. *pratītya-samutpāda*) or conceptual projections from one's own mind.

109 Punctuation is an issue here. It is here punctuated "不可不辨所 言句者" because later it says, "曰言句" and above there is mention of "言句" Alternatively, 所言句者, "What is said to be sentence" or "What is a verbal sentence."

110 Quote from the *Laṅkāvatāra-sūtra*, in the Bodhiruci translation and the Śikṣānanda translation (T 671.16.536b5 and T 672.16.604b7). The *Zuting shiyuan* 1 (X 1261.64.322b2–6) says, "The body of the name and the body of the sentence is a gatha of the *Laṅkāvatāra-sūtra* that says, 'The body of the name and the body of the sentence, as well as the body of the letters, are differentiated. These are the calculated attachments of ordinary, foolish people, and are like an elephant drowning in deep mud.' The explanation of this is that the body has the sense of dependent accumulation, [of] sound, names, sentences, and texts. These are methods for the teacher to verbalize and describe. Names are the sequences of lists (ranks). Sentences are the sequences of arrays. Texts are the sequences of connections. Sound is the sound of the preaching of the Dharma. These four are all illusory dharmas."

111 According to the Sarvāstivāda scholarly system, the body of the name, body of the sentence, and body of the text, are dharmas that belong to the operative dharmas that are not in association with the mind (Skt. *cittaprayuktaḥ saṃskārāḥ*, conditioned dharmas that are neither mental nor material dharmas, conditioned forces dissociated from thought). One of the reasons these conditioned letters were posited was to explain how speech could convey meaning. Those related to language were called name set (Skt. *nāmakāya*), phrase

set (Skt. *padakāya*), and syllable set (Skt. *vyañjanakāya*) (see Robert E. Buswell Jr. and Donald S. Lopez Jr., eds., *Princeton Dictionary of Buddhism* [Princeton and Oxford: Princeton University Press, 2014], 196), which correspond to the text's "body of the name," "body of the sentence," and "body of the letters." Here the sentence indicates the text made up of names, and text indicates the sounds. Furthermore, "name describes the self-nature, and the sentence describes differentiation." This is a content that appears in *Cheng weishi lun* (T 1585.31.6b5) and like texts. Here, the terms "self-nature" and "differentiation" are as in the sentence, "the apple is red" corresponds to the subject "apple" (self-nature) and "is red" to the predicate (differentiation). Herein, the subject "apple" is differentiated in multiple ways by the predicate "is red." Therefore, "the name describes the self-nature, and the sentence describes the differentiation."

Moreover, according to the *Cheng weishi lun*, this is explained as, "the text is exactly the letters and are the basis for the two (name and sentence)." From a Buddhist studies viewpoint, the content given to name, sentence, and text in the *Seonmun gangyo jip* is a little different from that of the understanding of traditional Buddhist scholarship. Again, the presentation of the explanation of the phrase "name describes the self-nature" as "earth is firm" appears to be in error. Rather, each of the names of "earth, water, fire, and wind" must be seen as describing the "self-nature" of objects. Likewise, the phrase "earth is firm" is more appropriate to the presentation of the example of "the sentence describes differentiation."

112 The *Shuowen* is a proto-dictionary of script, in full, *Shuowen jiezi* [Explanation of Simple and Compound Graphs] by Xu Shen of 100 C.E. The explanation here is for *qu* (Kr. *gok*) 曲, a synonym for *ju* (Kr. *gu*) 句 (sentence). The entry for *ju* defines it as *qu*. The quote is for the definition of *qu*, and is only missing the character *qu* in the definition. This has confused *ju* as *qu* with *zi* (Kr. *ja*) 字 (letter). I have followed the *Han'guk Bulgyo Jeonseo* edition, H 6.854b7–8. I suspect the text is corrupt.

113 The use of the question how repeatedly demonstrates that a mystery is something to be seen through.

114 The lineage teachings, here applying to Chan, as is made clear in the last sentence of this paragraph. Ordinarily, in Buddhist scholarship, the tenets (Ch. *zong* [Kr. *jong*] 宗, truth) and teachings (Ch. *jiao* [Kr. *gyo*] 教) are divided between the "describing teachings" and the "described tenets." In other words, the teaching is the learning made up of language and literature, and the tenets are the tenets revealed through the teaching. In this text, seen in the framework of traditional Buddhist texts and teachings, one cannot find the scholarly theories of the three

mysteries and three essentials, and Linji borrows the external theory to promote the tenets of the Chan school.

115 Such old sayings indicate episodes of enlightenment brought about the actions and words of the teachers and responses by the students, such as those by Baizhang and then Huangbo to Mazu's shout.

116 *Gongan* (Ch. *gong'an*, Jp. *kōan*) 公案. The original meaning of *gongan* was a legal precedent used in law courts to decide the right or wrong of a case. In the Seon school it indicates a record of the words and deeds of generations of eminent monks that was used as a tool in the practice of sitting in meditation.

117 Fengxue Yanzhao (896–973), a native of Hangzhou Superior Prefecture in Zhejiang Province. From when young, he did not like spicy vegetables (that are prohibited to monks). First, he studied Confucianism, but he failed the examinations. Then he became a monk and studied the *zhiguan* (Skt. *śamatha-vipaśyanā*) of Tiantai. Then he went to see Chan Master Nanyuan Huiyong, was enlightened, and succeeded to Nanyuan's Dharma. He became the master of Xuefeng Monastery in Ruzhou, where he attracted flocks of students, and as a result, the teaching style of the Linji lineage flourished even more. In 951, he moved to Guanghui Monastery in Yingzhou, where he taught for over twenty years. See Kirchner, *Entangling Vines*, 163.

118 *Zengo jiten*, 324a, says this means "to hide a tremendous movement, but works not to budge an inch." See ZGDJ, 883a. For the iron ox of Xiafu, see above p. 16 note 3. Its reality as an entity is immovable, but its function responds freely without traces. I suspect that the giant iron anchors for the bridge were compared to seals (chops) made of iron in the shape of a reclining ox, for which see Yoshiki Bunbei, *Inshō sōsetsu* (Tokyo: Gihōdō, 1971), 148 figure 100, 157, which is why here there is mention of the impression they leave.

119 This is derived from case 38 of the *Biyan lu*, T 2003.48.175c, on the topic of gradual and all-at-once enlightenment. It reads, "Fengxue was in the government office of Yingzhou, where he gave a formal sermon, saying, 'The mind-seal of the patriarchal teacher has a form that resembles the mechanism of an iron ox. If [the seal] is removed, the impression remains. If [the seal] remains [in place], the impression is ruined. Only if [the seal] is not removed and does not remain in place is the impression and the not impressed correct.' At that time, the elder Lupi came forward and asked, 'I have the mechanism of an iron ox. Please, master, do not impress the seal.' Fengxue said, 'Accustomed to fishing for whales to calm the huge inundations, instead I sigh at the frog walking through the mud and sand.' Lupi stood and thought. Fengxue shouted, 'Elder, why don't you continue to talk?' Lupi was about to discuss it when Fengxue hit

him with a whisk, saying, 'Do you still remember the topic of the story (*huatou*)? Try to bring it up.' Lupi was about to open his mouth when Fengxue again hit him with his whisk. The governor said, 'The Law of Buddhism and the law of the king are the same.' Fengxue said, 'What principle (logic, pattern) did you see [in common]?' The governor said, 'When you do not decide what has to be decided, you invite confusion about it.' Fengxue then descended from his seat." See Cleary, *The Blue Cliff Record*, 193–94.

120 In the *Seon'ga gwigam* by Seosan Hyujeong (1520–1604), he comments, "The three sites are the following: where [the Buddha] shared his seat in front of the stupa of many sons (Bahuputra-caitya) was the first; where [the Buddha] lifted up a flower at the Lingshan (Gṛdhrakūṭa) assembly was the second; and where he showed his feet out of the coffin beneath the sala trees was the third." John Jorgensen, trans., *Hyujeong: Selected Works*, Collected Works of Korean Buddhism 3 (Seoul: Jogye Order of Korean Buddhism, 2012), 59. The stupa was near Vaiśālī and was meant to be where the Buddha announced his impending nirvana, and the story of the sharing of the seat with Mahākāśyapa appears in the 1183 *Liandeng huiyao*. The Lingshan (Numinous Mountain) was northeast of Rājagṛha, and this story is found in the apocryphal scripture, the *Dafantianwang Fo jieyi jin*g. The story of the display of the feet is that of the Buddha's cremation scene, and probably comes from the *Mahāparinibbana-sutta*. See John Jorgensen, trans., *A Handbook of Korean Zen Practice*, Korean Classics Library (Honolulu: University of Hawai'i Press, 2015), 181–82 for details.

121 In Chan school rhetoric, this is the theory that the Buddha did not convey his teaching via words or text, but directly transmitted the truth from mind to mind leading to enlightenment. Usually, it is expressed combined with the slogans, "transmitted from mind to mind, not reliant on letters, directly pointing to the human mind," to encapsulate the essence of Chan. The seal must be removed, as in the case of Buddha lifting up the flower only for a moment, otherwise the impression or opportunity will be ruined.

122 In the *Avataṃsaka-sūtra*, Vairocana is a personification of the universal truth, the *dharmakāya* (Body of the Dharma). This is apparently an instruction by the Buddha, and a demonstration of the interpenetration of all things.

123 The eight classes of beings are the devas (gods), nagas (dragons), *yakṣasa*s (demons), asuras (titans), *garuḍa* (mythical birds), *gandharva*s (divine musicians), *kiṃnara*s (half horse half humans), and *maharāga* (great snakes), indicating the protective gods of Buddhism. The devas and nagas are the chiefs of the eight classes, hence the expression "the eight classes of devas, nagas."

124 This indicates Longji Shaoxiu (d.u.). In *Zuting shiyuan* 7, it says, "Longji: The master's name was Shaoxiu, an heir of Dizang, that is Luohan [Gui]chen." X 1261.64.420b12. Guichen (867–928), resided in Dizang Cloister.

125 Cited from the entry on Chan Master Longji Shaoxiu of Fuzhou in *Wudeng huiyuan* 8, X 1565.80.181b23–24. The bell and drum were used in monasteries to signal tasks such as the great bell as a wake-up call and the drum to assemble to listen to the abbot. At the end of the *Chixiu Baizhang qinggui* section on such implements as bells and drums, it cites the *Shoulengyan jing* as saying, "Ānanda, while you were in the Jeta Park (Jetavana), what was the meaning of the continuous sounds of the drum struck [signaling] the provision of food and the tolling of the bell for assembly? Were these sounds coming to your ears or your ears going to the source of the sound." T 2025.48.1156b10–13, from T 945.19.115c13–15. A more pertinent passage from the *Lengyan jing* is from the end of fascicle 4 dealing with a permanent nature, illustrated by the "nature that hears." "If you have no actual hearing [of the sound], the nature that hears has already ceased, being the same as dead wood. If the sound of the bell is again struck, how then will you know that you know it exists or know that it does not exist? . . . The sound that is in hearing arises and ceases of itself, it is not made for you to hear. It is the arising and ceasing of the sound that allows your nature that hears to regard it as existent or not existent. It is you rather who misunderstands, confusing the sound with hearing." T 945.19.124a16–21. It then takes the example of a person dreaming, who hears the pounding of a pestle but takes it to be the beating of a drum or striking of a bell, and is alarmed in the dream by the bell and wakes from the dream to realize that it is a pestle. See T 945.19.124a23–26. This suggests an initial enlightenment that does not distinguish speaker or hearer, and a falling back into confusion.

126 Short for "mind of a grandmother," the master showing compassion for the student.

127 Xiangyan Zhixian (d. 898), a member of the Nanyue lineage. A native of Qingzhou, when young he became a monk under Baizhang Huaihai and then studied under Weishan Lingyou. While he was sweeping around the tomb of Nanyang Huizhong, a stone flicked up and struck bamboo, and at the sound he was enlightened. Weishan's student Yangshan Huiji interrogated Xiangyan and he was recognized as being enlightened. Therefore, he was recognized as an heir to the Dharma of Lingyou. Later he lived on Mt. Xiangyan where he taught the Chan of Weishan. See Kirchner, *Entangling Vines*, 204–5.

128 See *Zengo jiten*, 346b; cf. Korean translation by Park Inn-Suk, "All my behavior made the old path famous, and I did not fall into an emaciated state."

129 From *Jingde chuandeng lu* 11, T 2076.51.284a14–15.

130 Yangshan Huiji (807–883) from Panyu County of Huaihua in Guangdong Province, surnamed She. He studied at Nanhua Monastery in Shaozhou, and then consulted Danyuan Yingzhen, and was partially enlightened to the profound truth. Later he joined Weishan Lingyou's assembly, to whose Dharma he succeeded. While serving Lingyou for three years, they promoted their Chan school. His posthumous name was Great Master Zhitong. See Kirchner, *Entangling Vines*, 209.

131 *Zengo jiten*, 334b, not a dharma that I can recognize as an object. The Korean translation by Park Inn-Suk is "not a dharma that matches my thoughts." This is probably an indirect criticism of Yangshan's teaching.

132 This refers to one of the forms of categorizing Chan. In the Linji lineage, when the traces of words and the paths of thought are eliminated, and there is no impediment between principle and phenomena, it was defined as Patriarchal Teacher Chan. Where there was dependence on sutras and sastras and such literature, and the traces of the words and the path of principle (reason) still remain, it was defined as Tathagata Chan. This dialogue and gatha appear in full in *Zuting shiyuan*, X 1261.64.320c23–21a6. Part also seen in *Zhengfa yanzang*, X 1309.67.563b24–c3 and 591c22–24, and in *Guzunsu yulu*, X 1318.68.353a20–21.

133 Inferior response body is one of the forms of the body of the Buddha. The response body is divided into a superior response body and an inferior response body. A superior response body refers to a Buddha who preaches the Dharma for bodhisattvas of the first stage and above of the bodhisattva career, whereas an inferior response body refers to a Buddha who preaches the Dharma for ordinary people, followers of the two vehicles (sravakas and pratyeka-buddhas), and bodhisattvas before they enter any of the stages.

134 Shishuang indicates Ciming Chuyuan (986–1039). Surnamed Li, he was a native of Qingxiang County, Quanzhou, Guangxi Province. Because he was abbot for a long time in a monastery on Mt. Shishuang, he was also called Shishuang Chuyuan. Ciming was his posthumous name. He studied Confucianism when young, but at twenty-two he became a monk at Yinjing Monastery on Mt. Xiang. He succeeded to the Dharma of Fenyang Shanzhao. He had a deep friendship with the literatus Yang Danian, and he met Xiaocong of Yunzhou, and so spent three years with him learning the Chan of the Yunmen lineage. His writings are collected as the *Ciming Chanshi Wuhui zhuchi yulu*. See also Kirchner, *Entangling Vines*, 194–95.

135 The source is *Dahui Pujue Chanshi yulu*, T 1998A.47.839b23–26, based on

Jingde chuandeng lu, T 2076.51.336c29–37a4. This is a famous case found in many collections. The "withered tree" is dead-wood Chan, a grasping of meditation and eliminating all conceptions or feelings so as to be without mind, and there is no compassion for other beings. The "dragon singing" is a sign of life, as in the story of the grand minister Fang Guan (697–763) who was studying in the Zhongnan Mountains, when he heard the sound of something like a person playing a brass instrument. His father told Fang that this was the sound of dragons singing, meaning that rain would soon arrive (Morohashi Tetsuji, comp., *Dai Kan-Wa jiten*, 13 vols, reduced size rept. [Tokyo: Daishūkan shoten, 1966], 48818.120). This means that the activation of the student is coming, that they will see the Way. The eyeball in the skull means that even in a dead head there is the potential for recognition. See *Chanzong dacidian*, 242b; ZGDJ, 359a–b. See *Hekigan roku shudenshō* of 1739, which glosses "a dragon sings in a withered tree" as "the sudden explosion in cold ashes" and "an eyeball in a skull" as "the present day Śākya [in the midst] of the mostly secret extensive past." The "delight" is the "effective function that newly arises at the eighth stage [of the bodhisattva career where one will inevitably become Buddha]." The "recognition" is "the flaring explosion of the three time [periods], leaving no traces." Together, all this is said to mean that one will see the Way because this is not the status of the first stage of bodhisattva practice, the eyeball in the skull first becoming bright because "when the eight consciousnesses are completely extinguished, the eye of appreciation of the Dharma first becomes perfectly bright." Zen bunka kenkyūsho, comp., *Hekigan roku sakuin: Fu shudenshō* (Kyoto: Zen bunka kenkyūsho, 1991), 19a16–b5.

136 Literally, "four corners fixed to the ground." Written in various ways, according to ZGDJ, 601a, it means "immovable," and by extension, a state of calm or fixed mind. For example, in the *Dahui lu*, "confidently put down everything," as in, "Even though you know it, you also are without decisive faith, so I do not allow you to confidently put it down."

137 Literally, "speaks in the east and speaks in the west." The *Wudeng huiyuan* has Yangshan Huiji say, "If I speak of the Chan school/truth, do I need to be accompanied by a person or not? How then is there an assembly of five hundred or seven hundred? If I speak in the east and speak in the west, then confusedly in the past I picked this up, like deluding a small child with an empty fist, when there was no actuality." (我若說禪宗 身邊要一人相伴亦無 豈況有五百七百衆邪 我若東說西說 則爭頭向前采拾如將空拳誑小兒 都無實處.) X 1565.80.189b2–5. See also *Zutang ji*, CBETA B25n0144_p637b07–09. The *Wudeng huiyuan* also has Touzi Xiuyong (late 11th to early 12th century), a

Yunmen lineage monk, as saying, "Fortunately the previous saints had a second-level gateway of meaning, that allowed them to speak in the east and speak in the west with people. Therefore, they said, in spring [things] are born, in summer they grow, in autumn they fall, and in winter they dry out; the four seasons change."(先聖幸有第二義門 足可共諸人東說西說 所以道春生夏長秋落冬枯 四時遷改.) X 1565.80.341b10–12. In other words, this is speaking all over, or at all times, at a conventional or mundane level.

138 Literally, "conversations that fall into the grass." In Seon literature, "fall into the grass" means to use the skillful means of language and letters for students at a level lower than the primary truth. Thus, the "talk of falling into the grass" indicates the teaching of skillful means for students or interlocutors.

139 In the Chan school, it is said that there is a difference between sudden (all-at-once) and gradual enlightenment. According to Chan tradition, Heze Shenhui (684–758), who claimed that he was the heir of the Sixth Patriarch Huineng, defined the Northern lineage headed by Datong Shenxiu as a gradual method, and his own Southern lineage as a sudden method. Ever since that time, Chan orthodoxy used this as the standard for teaching. Modern research has cast doubts on this account.

140 This is because there is seen to be a hierarchy in the sentences, with the first superior to the second, but if the essentials and mysteries are in both sentences, there should be no hierarchy between essentials and mysteries.

141 The error of self-contradiction in Buddhist logic is one of the nine errors in the proposition. This is the error in the elements of the proposition where the subject and the predicate contradict each other. If one looks at the proposition, "My mother is a stone woman," the words "my mother" imply that she has a child, but as "stone woman" implies a woman without a child, these two are in mutual contradiction.

142 The phrasing here could also be read in the usual fashion, "such as reality and function," with *deung* (Ch. *deng*) 等 simply a plural marker, but as three aspects are mentioned, here the three are considered to be reality, function, and both reality and function. This passage is rather opaque, but the topic seems focused on the three aspects. I suspect that the three aspects apply to both the essentials and the mysteries.

143 *Chanzong dacidian*, 112b, oppositions or antitheses such as large and small, discriminations and divisions. Relative opposition. This may be related to the following passage from the *Jinsim jikseol*, which although traditionally attributed to Jinul, appears to be a work by the Jurchen monk Zhengyan (see Robert E. Buswell, Jr., ed. trans., *Chinul: Selected Works* [Seoul: Jogye Order of Korean

Buddhism, 2012], 89–90), and so may not have been available to Hyesim. "Someone said, 'Is the true mind's reality and function identical or different?' [Answer], 'When it refers to characteristics/images, it is not identical. When it refers to the nature, they are not different. Therefore, this reality and function are not identical and not different. How do we know that is so? Let me try and discuss it. The reality of the marvelous does not move, eliminates its counterpart, and is apart from all images. Those who have not realized their nature and verified it cannot fathom the principle of this. The function of the marvelous responds to all categories of things in accord with conditions, and erroneously establishes false images that seem to have shape and form. It is in reference to this image of existence and non-existence that [reality and function] are therefore not identical. Furthermore, function emerges from reality, so function is not apart from reality. Reality can produce function, so reality is not apart from function. It is in reference to these not being apart in principle that they are not different. It is like water having moisture as its reality. Because reality does not move (function), waves have movement as their image/characteristic. Because [waves] arise due to wind, the nature of the water does not move and its characteristics as waves move, so therefore they are not identical. However, there is no water besides the waves and no waves besides the water, and the nature that is moisture is identical and therefore not different. In terms of category, reality and function are knowable as identical and different.'" (或曰 眞心體用未審是一是異耶 曰約相則非一 約性則非異 故此體用非一非異 何以知然 試爲論之 妙體不動絶諸對待離一切相 非達性契證者 莫測其理也 妙用隨緣應諸萬類 妄立虛相似有形狀 約此有相無相故非一也 又用從體發用不離體 體能發用 體不離用 約此不相離理故非異也 如水以 濕爲體 體無動故 波以動爲相 因風起故 水性波相動與不動故非一也 然波外無水水外無波 濕性是一故非異也 類上體用一異可知矣.) T 2019A.48.1000c2–12.

144 See *Biyan lu*, case 89, "Evaluation," where the terms "smoothly changes" and "convention" appear. For the first, the *Hekigan roku shudenshō*, glosses the line, "Baizhang said, 'All language and letters all smoothly change back into oneself,'" as, "these words make one know that the hands and eyes [of the Bodhisattva of Great Compassion] all flow forth from one's own endowment" (Zen bunka kenkyūsho, comp., *Hekigan roku sakuin*, 278a4–5). "Conventions" have a negative nuance, with the line, "the present [incorrect interpretations] add footnotes and establish conventions," with "conventions" glossed as "formal rules" (278a19–20).

145 A note in the original that explains the pronunciation and meaning of the rare character *jin* 鬒. The pronunciation is indicated by taking the initial consonant

of the first character, *ji* 之, and the final vowel or syllable of the last character, *in* 忍. However, the next two characters are out of place, the first *in* 刃 probably a misreading of *chang* 尚 or *jeol* 切 or *jak* 勺.

146 See *Zengo jiten*, 29a.

147 Venerated, *Zengo jiten*, 277b, notes these words especially used in Caodong Chan.

148 *Chanzong dacidian*, 514b equals *jido* 知道, I know, understand.

149 The fundamental or original endowment is the Buddha-nature, the capacity to be enlightened. The live or vivifying sentence in *kanhua Chan*, that founded by Dahui Zonggao, and widely adopted in Korea, is language that is conducive to the triggering of enlightenment.

150 Literally, to leak out, to reveal error. 漏透=漏逗, *Zengo jiten*, 492b; *Chanzong dacidian*, 275a, to be revealing of the truth.

151 ZGDJ, 7d, from *Congyong lu* 2. Even if one sees all things as being empty, and removes the existence of things, one forms the existence of "emptiness," forming an impediment to enlightenment.

152 This is almost the same as a couplet from the "Rhapsody on the Eastern Capital" by Zhang Heng (78–139), which is translated by David R. Knechtges, *Wen xuan or Selections of Refined Literature*, vol. 1, *Rhapsodies on Metropolises and Capitals* (Princeton: Princeton University Press, 1982), 307 lines 750–51: "A man in a dried-fish shop does not notice the stench, for he has become inured by entering first." *Wan* 翫 in the sense of *seupgwan* 習慣.

153 The words of the senior, see above as words of Fresh Breeze, p. 13.

154 Indicates a teacher who has experienced the matter of one's intrinsic endowment. The intrinsic endowment is an element that one has had from the beginning. It is a realm unconnected from the beginning with enlightenment or delusion.

155 See notes 112 and 113. See *Biyan lu*, T 2003.48.175c13–15: "At that time, the Elder Lupi came forward and asked, 'I have the mechanism of an iron ox. (He fished out one who appears to be enlightened. Especially extraordinary.) Please master, do not impress the seal [of approval on me].' (An excellent point of the story [*huatou*]. It is a riddle that nothing can be done about.)" See Cleary, *The Blue Cliff Record*, 194.

156 *Biyan lu*, T 2003.48.177a18–19: "Have you not seen [the case of] a monk asking Ciming, 'What about [when] a single shout is divided into guest and host, illumination and function acting simultaneously?' Ciming shouted."

157 *Chanzong dacidian*, 334a, "not the slightest connection with the Chan Dharma," a commonly used evaluation. *Zengo jiten*, 187b, says that in many cases it is a

put down of an opponent.

158 In Buddhism, many believed that the more distant in time from the time of the Buddha, the more his Dharma would be misunderstood. Thus, the student here feels he is living in the end age, a period of the corruption of Buddhism.

159 From *Yunmen Kuangzhen Chanshi guanglu*, T 1988.47.563a23–24. This passage is difficult, with Kirchner, *Entangling Vines*, 151, translating the first part as, "It covers heaven and earth, as a lid fits a box," and *Chanzong dacidian*, 161a, says it means the omnipresence of the Buddha-nature. The next phrase is on the meaning of capacity of the eye, and the *zhu* 銖 and the *liang* 兩 mean a scruple or twenty-fourth of an ounce, that is, something very light, subtle, or small. *Chanzong dacidian*, 301b, says the phrase means a sharpness of the eye that sees the subtleties of weights. ZGDJ, 1227d–1228a, says this one of Yunmen's three sentences means one immediately sees the slightest of weights, to be sharp, referring to *Biyan lu* 1, "If one raises one, one is clear about three, the capacity of the eye [so sharp it sees] the subtlest of weights." The Korean translation by Park Inn-Suk has, "as soon as one sees it, one understands." According to ZGDJ, 1076b–c, the character for "spring" should be that for "ten thousand," as in *Rentian yanmu*, T 2006.48.312a7, and so read, "unrelated to the myriad worldly conditions" and that "the capability of the eye [sees] the subtleties, unrelated to the myriad conditions" was used to replace the last of Yunmen's three sentences.

160 The supreme ultimate is the universe before it became differentiated. In Daoist cosmology, it was an undifferentiated chaos made up of the primal energy-matter.

161 This is based on the cosmology of the *Yi jing* [*Book of Changes*], which speaks of three resources (*sancai* 三才): heaven, earth, and humans. The "Xici zhuan" commentary says, "The Way of Heaven is in it (the *Book of Changes*), the Way of humans is in it, the Way of earth is in it. Together there are three resources." See translation in *The I Ching or Book of Changes*, 3rd ed., trans. Richard Wilhelm, Cary F. Baynes (London: Routledge and Kegan Paul, 1968), 51–352, calling *cai* "primal powers."

162 The *Yinfu jing* 陰符經 in one fascicle is also called *Huangdi yinfu jing* 黃帝陰符經. Although it says it was by the Yellow Emperor, now it is considered a forgery. Among many commentaries, there is a commentary attributed to Li Quan, who lived in the reign of Emperor Xuanzong of the Tang (r. 712–756). Li said he had found the text in the caves on Mt. Shaoshi (and so Zhu Xi thought Li Quan was the author). The *jing* is very short and is thought to date from before the Tang; the commentary in three fascicles is thought to have been made by combining Li Quan's preface and a commentary by Yuan Shuzhen of the Northern Song. See

Hu Fuchen, *Zhonghua Daojiao dacidian*, 332–34. This commentary is divided into three parts: "The Way that is embraced as one by the gods and immortals," "The methods of enriching the country and making the people comfortable," and "The arts of strengthening the military and winning wars." This text uses indirect metaphors for the nourishing of life. Over a hundred commentaries exist from before the Tang until the Qing dynasty.

163 This refers to the First Emperor of the Qin (r. 246–210 BCE), who went on an inspection tour to Mt. Kuaiji in Zhejiang Province in 211 BCE. Rebellions broke out soon after, and one of the rebel leaders was Xiang Yu (232–202 BCE). The commentary by Li Quan reads, "There is nothing closer to one than the mind and the eyes for the capability [to rule] the Empire. The mind can give rise to seeing [and so] the eyes can see the capability (opportunity). When the First Emperor of the Qin toured eastwards to Kuaiji, Xiang Yu, with his eyes, saw that capability, and his mind (idea) was produced from things. He said to Xiang Liang (his uncle), 'I can take that [position] and I will replace him.' According to the 'Basic Annals' in the *Shiji*, following this, Xiang Liang stopped him speaking by saying, 'Do not speak false words, it will [lead] to the death [of our clan].'"

164 In 383, the ruler of the Former Qin, Fu Jian (r. 357–385), attempted to attack the Eastern Jin capital at Nanjing. Fu Jian drew up his battalions at Huaifei. The Eastern Jin army crossed the Fei River, attacking first, and in that surprise attack, Fu Jian's vanguard forces were defeated, and Fu Jian's entire army was destroyed. After this battle, Fu Jian was killed and the Former Qin fell.

165 Li Quan's commentary continues on from the passage on Xiang Yu, saying, "When the Jin army eventually arrived at Huaifei, Fu Jian said, 'I see this opportunity, the mind is killed by things.' He said to Fu Rong, 'They are a strong enemy. How can we regard them as being few?' So, the mind that knows birth and death resides in things, and the opportunities for success and defeat are seen in the eyes."

166 This, with some minor variations, comes from the Tang dynas ty text, the [*Yinfu*] *Tianji jing* that glosses the words of the *Yinfu jing*. KR5f0024/006b: "目者神之門 神者心之主 神之出入莫不游乎目 故見機者 莫不尚乎目 能知機者 莫不尚乎心."

167 Shi Tai (trad. 1022–1158), a person of the Song dynasty, was author of the *Huanyuan pian* [Collection on the Return to the Source]. His style was Dezhi, cognomen Cuixuanzi. He was a native of Changzhou in modern-day Jiangxi Province. Innately benevolent, he always saved people with medicine and would not accept payment of any kind. Hoping to find a way to cure people's illnesses,

he planted a single gingko tree each time, and as the days passed, the gingko trees formed a grove, which people called the "forest of Shi's gingko trees." By chance, Shi Tai met Zhang Boduan (987–1082), by whom he was instructed in the Great Way of Gold and Cinnabar (internal or physiological alchemy), and from then on, he strove to cultivate this internal alchemy, and in the end, he wrote the *Huanyuan pian*. He was liberated from the corpse (a sign of immortality) at the advanced age of 137 on the 15th of the eighth month of 1158. Note that Zhang Boduan used the Chan idea of being enlightened to or seeing the Buddha-nature to bolster his theories.

168 In Shi Tai's "Xiuzhen shishu zachu zhixuan pian" [Compilation of Ten Letters on the Cultivation of the True and Virtuous Works that Indicate the Mystery] 5, quoting the preface by Ziyang Zhang Zhenren (Zhang Boduan), the "Jindan sibaizi bingxu" [Preface and Four Hundred Words on Gold and Cinnabar], it writes, "As the eye does not see it and yet the spiritual soul is in the liver; the ear does not hear it and yet the essence is in the kidneys; the tongue does not sound it and yet the spirit is in the heart-mind; the nose does not smell it and yet the earthly soul is in the lungs; and the four limbs do not move it and yet the will is in the spleen; therefore, it is said that these five vital-energies revert to the primal [vital-energy]. . . . The essence, spirit, spiritual soul, earthly soul, and will, merge together and change to be one vital-energy." The "gathering at the three barriers" here refers to the three barriers in the body where the circulation of the vital-energy is difficult. For Zhang Boduan's text, see KR5d0104/001a-001b.

169 This is a quote from the "Discrimination of Yoga Chapter" of the *Samdhinirmocana-sūtra* (*Jieshenmi jing*), T 676.16.702b11: "In this way, a bodhisattva relies on this skillful means of using a wedge to remove a wedge, and because he [thereby] removes the internal images, all consequential, polluting and divided images are all entirely removed." This phrase is often used in Chan recorded sayings and means there to use an intellectual understanding to remove an intellectual understanding. It implies an endless regression.

170 "In the heavens" refers to both one sentence and reality.

171 The Korean translation by Park Inn-Suk has this phrase modifying Yuanming in the next line, but this is more like a conclusion, as in *Mencius*, IV.1.ix.4: "雖欲無王 不可得已." Ruan Yuan, *Shisan jing zhushu*, 2:2721a.

172 This is Deshan Yuanmi (d.u.), a Song dynasty monk who succeeded to the Dharma of Yunmen Wenyan and lived on Mt. De. His posthumous title was Great Master Yuanming.

173 *Rentian yanmu*, T 2006.48.312a7–10 says, "The master instructed the assembly, saying, 'It contains and covers the sky and land, the capability of the eyes [see]

the subtleties, unrelated to the conditions of spring. How do you understand this?' The assembly had no reply. He gave his own reply instead. 'A single arrowhead smashes through three barriers.' Later, the Chan Master Deshan Yuanming consequently separated these sayings into three sentences, which were the sentence 'contains and covers the sky and land,' the sentence 'cuts of all flows,' and the sentence 'accords with the waves and follows the billows.'"

174 Pu'an Dao is mentioned in *Tiansheng guangdeng lu* 20, X 1553.78.524b16–c4, "Chan Master Pu'an Dao of Dingzhou, after serving at his own residence, did not collect his recorded sayings, only preserving his gathas and hymns [as follows]: 'Contains and covers the sky and land': The sky, land, and myriad things, hells and heavens / Each thing all truly seen, at each point functioning and not harming. Cuts of all flows: Heaping up mountains and piling up hells, each single one entirely dust motes / Should one further try to discuss their profound marvel, the ice will melt away and tiles break. Accords with the waves and follows billows: Sharply eloquent the question, high and low [sounds], the response not abating / It is still like responding to an illness with medicine, the diagnosis takes place at the bedside [or at each time]. A separate hymn on the three sentences: The said person as if enunciating, how can the three sentences contain it? / There is the question, what matter is it, [as] Nanyue with Tiantai.'"

175 The change is from reality on its own (heaven) to reality contrasted with function (sky contrasted with land).

176 This resembles an idea in Cheontae (Ch. Tiantai) Buddhism about the ranking of its teachings that began with Zhanran (711–782) and was elaborated further by Chegwan (d. 970) in the *Cheontae sagyo ui*, which says, "The more real the teaching [in contrast to the provisional teaching], the lower the position." (教彌實 位彌下.) *Zhiguan fuxing chuanhongjue*, T.1912.46.353b5–6. Chegwan explains this with the reverse example of a high rank of an officer on the frontier, but his salary is low. See A. Charles Muller, "Outline of the Tiantai Fourfold Teachings," in *Doctrinal Treatises: Selected Works*, trans. A. Charles Muller, Richard D. McBride Ⅱ, Collected Works of Korean Buddhism 6 (Seoul: Jogye Order of Korean Buddhism, 2012), 382. For Yunmen, the starting point or fundamental is the mind-seal of the Buddhas, which is the highest Dharma, but the position in the sequence is the lowest.

177 This seems to be saying that if one interprets Yunmen's first sentence or phrase "In heaven" as imperceptible and that the later sentence about the arrowhead being the Dharma realized, that this Dharma is coarse because it is evident. That for Blue Mountain is a total misrepresentation of Yunmen's position, which proceeds from the fundamental to the derivative.

178 "Clues" comes from "grab by the nose." *Zengo jiten*, 374a, cites *Yunmen guanglu* 2, "A Chan monk must get the clue." *Chanzong dacidian*, 5b, a technique in dialogues and exchanges.

179 Source unknown.

180 It cannot gain one the requisite power for enlightenment because it involves the dualism of teacher and student, or sky and land.

181 This is because everything, all flows, are cut off, and so there is no relation to sky and land.

182 See *Zengo jiten*, 138a, to attain.

183 The hymn is quoted in *Rentian yanmu*, T 2006.312a14–19 and attributed to Pu'an; but in the *Guzunsu yulu*, X 1315.68. 119a16–b1, it and a "separate question" (though in the *Yunmen guanglu*, T 1988.47.576c1–3, it is a "separate sentence") are attributed to Yuanming:

頌雲門三句語(并餘頌八首)
門人住德山圓明大師緣密述
函蓋乾坤
乾坤并萬象 地獄及天堂 物物皆眞現 頭頭總不傷
截斷衆流
堆山積岳來 一一盡塵埃 更擬論玄妙 氷消瓦解摧
隨波逐浪
辯口利舌問 高低總不虧 還如應病藥 診候在臨時
三句外別置一問
當人如舉唱 三句豈能該 有問如何事 南岳與天台.

It seems Hyesim was confused about the authorship.

184 This comes out of the following context of *Biyan lu*, case 96, T 2003.48.219c: "Again, late one night, Zihu (d.u., disciple of Nanquan) yelled out from the washroom, 'Catch the thief! Catch the thief!' In the dark, he ran into a monk and meeting him chest on, retained him saying, 'I have caught him, I have caught him!'" See Cleary, *The Blue Cliff Record*, 422.

185 This comes from *Biyan lu*, case 35, T 2003.48.174a25–28: "For a whole night [Wuzhuo] was talking with [Mañjuśrī], but he did not know it was Mañjuśrī. Later, Wuzhuo worked as a cook on Mt. Wutai, and every time Mañjuśrī appeared [in a vision] above the gruel cauldron, he would be hit by Wuzhuo with a ladle. Even though he did so, this was still pulling the bow after the thief had gone." See Cleary, *The Blue Cliff Record*, 185. This is like the English expression, "Closing the gate after the horse has bolted."

186 *Zhouyi* (*Yi jing*), "Qian hexagram: commentary, 'Great indeed are the sky (*qian*) and the source; The myriad things rely on them for their beginning, and so it

controls heaven." See Wilhelm and Baynes, *The I Ching*, 370; *Zhengyi* in Ruan Yuan, *Shisan jing zhushu*, 1:14a.

187 Lit. *wuwei* 無爲, in Daoist sense, inactive, not acting with intention; in the Buddhist sense of *asaṃskṛta*, unconditioned, or uncompounded, not made of any component.

188 To turn the light of the eyes from the external to examine one's internal mind. *Chanzong dacidian*, 127b. Used in *Linji lu*, as in "to reverse the illumination and look" and "to reverse the illumination onto the mind-source."

189 This is derived from the *Zongjing lu*, where it is discussing the three contemplations or insights (*sanguan* 三觀) of Tiantai: the empty, provisional (conventional), and middle, but it inserts "reverse" illumination in the middle. "The three thousand natures and characteristics are neither empty nor provisional. The double illumination of emptiness and the provisional is the middle contemplation. That is to say, although there are three names, when illuminating one does not make the interpretation of three and one. It is merely that at each thought-moment one sees one's own mind-nature, and allowed to operate it is neither three nor one, nor does it use refutation (smashing through) to remove the body and the mind, nor does it need to establish an object and a contemplator." (三千性相 非空非假 雙照空假 此中觀也 說即有三名字照時不作三一解 只念念見自心性 任運非三非一 亦不用破除身心 亦不要安立境觀.) T 2016.48.622c17–20. In the empty contemplation, the nature of suchness is unobtainable; in the provisional contemplation, the characteristics contain the dharma-realm, and in the middle contemplation, the reality is non-dual in principle. The reality is the one true mind. See T 2016.48.622b23–26. For discussion of these three contemplations, see Paul L. Swanson, *Foundations of T'ien-t'ai Philosophy* (California: Asian Humanities Press, 1989), 116–23.

190 "If one raises one, one includes the entirety" is a common sentence in Huayan texts, beginning with Chengguan (738–839)'s commentaries, such as in, "Because the wisdom of the Buddhas of the countries, empty space, and three times is of an identical nature, they all interpenetrate and if one raises one, one includes the entirety, and it is universally present likewise. If the three worlds are perfectly merged, then the paths of language and thought are cut off. Therefore it is said that Buddha-wisdom is inconceivable" (國土虛空三世佛智同一性故 皆互相入擧一全收 普遍亦然 三世間圓融 則言思道斷 故名佛智爲不思議也. T 1735.35.532c19–21), which provides some context. This is also quoted in *Zongjing lu*, T 2016.48.509c16–18.

191 This can either mean making only one of the sentences the center of attention, or the single sentence separately instituted by Pu'an Dao.

192 *Rentian yanmu*, T 2006.48.312a13–14, contains this quote as Pu'an Dao's hymn on the first of the three sentences.

193 Conditioned origination or dependent origination is the way the components of existence, including mental factors, give rise to phenomena (Skt. *pratitya-samutpāda*). Nature origination is a theory of the Huayan school, the arising or devolution out of the Buddha-nature or *tathāgatagarbha*.

194 Changling Shouzhuo (1065–1123), a disciple of Huanglong Weiqing.

195 Source unknown.

196 *Zengo jiten*, 51a, to destroy all traces.

197 Or, "He does not stop replying."

198 Huanglong Weiqing, the teacher of Changling. Error of *jing* 精 for *qing* 清. Weiqing wrote a preface for the works of Chenggu in 1097; *Jianfu Chenggu Chanshi yulu*, X 1447.73.42c8–16, which highlights Chenggu's "three essentials and three mysteries."

199 Empty eon, one of the four eons of the samsaric world: the eons of formation, persistence, destruction, and emptiness. This is a reference to Chenggu's two kinds of self, "the self of the empty eon, and the self of the daily function of the present." *Jianfu Chenggu Chanshi yulu*, X 1447.73.55a15–16: "論自己有二 曰有空劫時自己 有今時日用自己." See also Huihong, *Chanlin sengbao zhuan*, X 1560.79.516a12–13.

200 The extremely remote past.

201 Source unknown.

202 This might be a reference to Nagarjuna's tetralemma, i.e. to deny all right and wrong and criticisms. The tetralemma are the four alternatives in Indian Buddhism, used as a form of *reductio*. The hundred negations just mean the many negations used in Indian Buddhism.

203 *Zengo jiten*, 18a, same sense as "the arrow has passed beyond Silla." See *Biyan lu*, case 27, "hymn," for "the three sentences can be differentiated, the single arrowhead . . ."

204 For this term, see *Chanzong dacidian*, 105a, to be recognized, judged and distinguished clearly. *Zengo jiten*, 317a, to grasp the point.

205 A technical term in Seon, the path to improvement is the elimination of words and the elimination of thought. The saying is similar to that attributed to Shoushan Shengnian in *Congyong lu*, T 2004.48.275a9–10: "He instructed the assembly, 'One sentence shows the three sentences. The three sentences show the one sentence. That the three and one are unrelated clearly shows the path to improvement. Now say, which of [the sentences] is in first place?'" (示衆云 一句明三句 三句明一句 三一不相涉 分明向上路 且道 是那一句在先.)

206 Literally, "did not begrudge his eyebrows." This indicates that one provides skillful means to teach students. From the past, in the teaching monasteries, if one preached something that was far from the basic truth, the saying was that one had dropped one's eyebrows.

207 The line, "Is this not going off into the great empty space" also appears in the *Lebang wenlei* 3, "The Biography of Wuweizi, the Judicial Commissioner Yang," which says, "Birth likewise cannot be loved, death likewise cannot be abandoned. They are in the great empty space. This is knowing one is going to make an error and yet following a course of making errors is the paradise in the west." T 1969A.47.195c9–10.

208 Refers to the previous answer, "The one sentence contains the three sentences."

209 See above, "experienced and used by" for *suyong* (Ch. *shouyong*) 受用. To be enjoyed, to experience with the senses.

210 The great trichiliocosm, a realm of three thousand-fold major thousands of worlds, or *trisāhasra-mahāsāhasro loka-dhātu*, the largest possible universe, that is, of course, according to Buddhist theories of causation, namely, impermanent.

211 The twelve-part divisions are the twelve categories of the lifetime of the Buddha's teachings; twelve genres, *dvādaśāṅga-pravacana*. The three vehicles are those of the sravakas, pratyeka-buddhas, and the bodhisattvas. The one great canonical teaching is a basket (Skt. *piṭaka*) or store of all the Buddha's teachings.

212 The four selections or alternatives appear in the *Linji yulu* and refer to alternative methods of dealing with students. "Sometimes I steal away the person but do not steal away the environment; sometimes I steal away the environment but do not steal away the person; sometimes I steal away both the person and the environment; and sometimes I steal away neither the person nor the environment." See translation and discussion in Kirchner, *The Record of Linji*, 150–51. T 1985.47.497a22–23. See also *Rentian yanmu*, T 2006.48.300b–1b, for use of the term "four selections." Here "environment" is more technically a *viṣaya*, a sense-object. It has been suggested that these are methods of judgement relating to the "Chan illness" of the student and is matched with the student's capability.

213 Totally unrelated, *Chanzong dacidian*, 284a, to have not the slightest relationship with the Chan Dharma. See also *Zengo jiten*, 451b. As soon as one tries to think about it or loses concentration, one has lost connection with the practice leading to enlightenment.

214 Xuefeng Yicun (822–908), a Tang dynasty monk whose lay surname was Zeng and a native of Quanzhou in Fujian Province. A member of the Qingyuan branch of Chan, this name comes from Xuefeng (Snow Peak) where he had his

monastery. He succeeded to the Dharma of Deshan, and he had famous pupils such as Xuansha Shibei, Changqing Huileng, and Yunmen Wenyan. There is a *Xuefeng Zhenjue Chanshi yulu* in two fascicles, a record of his sayings. See Kirchner, *Entangling Vines*, 207–8.

215 Xuefeng rolled out three wooden balls: One day, seeing a monk coming, Xuefeng threw out one wooden ball, and on other occasions he threw out two wooden balls. When Xuansha came, Xuefeng threw out three balls at the same time. Xuansha opened both hands and imitated falling on his back. Xuefeng said, "Have you used one or have you used three where you live?" Xuansha said, "The three are one, the one is three." Xuefeng then stopped speaking. See *Biyan lu*, T 2003.48.181c4–5.

216 Guizong Zhichang (fl. 8th to 9th century) was a Tang dynasty monk who received the Dharma of Mazu Daoyi, lived in Guizong Monastery on Mt. Lu. See Kirchner, *Entangling Vines*, 167.

217 Source unidentified, but there is the story in the *Seonmun yeomsong yeomsongseolhwa hoebon*, case 260, H 5.243c, that says, "Because Guizong saw a monk dragging a millstone during the period of labor, he said, 'Even though you are dragging the millstone, you must not move the pivot and the gudgeon [of the millstone].' The monk was speechless." However, this does not mention "three times."

218 Zhizhe is Tiantai Zhiyi (538–597), the effective founder of the Tiantai school, who is famous for his teachings on *zhiguan* 止觀 (calming and examination/contemplation, Skt. *śamatha-vipaśyanā*).

219 Zhaozhou Congshen (trad. 778–897), was a Dharma disciple of Nanquan Puyuan and Dharma grandson of Mazu Daoyi. A native of Linzi in Qingzhou, surnamed He, was given the posthumous title Great Master Zhenji. He visited many famous masters, including Huangbo, Baoshan, Yanguan and so on. When he was eighty, he was invited to live in Guanyin Cloister in Zhaozhou, where he stayed and taught for forty years.

220 Zhaozhou is famous for the words, "Go drink tea." Zhaozhou once asked a monk, "Have you been here before?" The monk said, "I have," to which Zhaozhou said, "Go drink tea." He asked another monk, "Have you been here before?" The monk said, "I have not," to which Zhaozhou said, "Go drink tea." At this, the cloister-abbot asked, "How could you say to the one who had been here before, 'Go drink tea,' and say to the one who had not been here before, 'Go drink tea'?" Zhaozhou called out, "Abbot." As the abbot was about to reply, Zhaozhou said, "Go drink tea." *Seonmun yeomsong*, case 411; see also *Zhaozhou yulu*, fascicle 3.

221 Judi is Reverend Judi, an heir to the Dharma of Damei Fachang (752–839) and Chan Master Tianlong who lived in Hangzhou. While living in a small hermitage at Jinhua Monastery in Muzhou, every day he read aloud the *dhāraṇī* of *Judi fomu Cundi*, a chant for Guanyin, and so he came to be called by this name. When anyone came to question him, he would raise a finger as a method of teaching, and so it was called "one finger point Chan."

222 According to *Xu Huayan jing lueshu kanding ji* 15, X 221.3.875c1–4, a commentary on the *Avataṃsaka-sūtra* by Huiyan of the Tang dynasty, the fifty-five stages of Huayan are as follows: "The three divisions are in five characteristics. In this, there is a total of fifty-five stages. According to the base commentary, the first forty-one people are enlightened to the characteristics of the cultivation of practice dependent on their stage [of practice]. The next are the eleven people from Maya onwards of the nine assemblies [in the sutra] who are enlightened to the characteristics of their entry into the actual via their meeting with conditions. The third is the one person, Maitreya, who is enlightened to the characteristics of the cause formed by including [all] stages. The fourth is the one person, the later Mañjuśrī, who is enlightened to the characteristics of the non-duality of wisdom and illumination. The fifth is the one person, Samantabhadra, who is enlightened to the characteristics of the vastness of the display of the cause."

223 Vairocana Buddha is the presiding Buddha of the *Avataṃsaka-sūtra*, that is, is the supreme Buddha. The *uśnīṣa* is the crown of a Buddha's head, the holiest place on his body. This comment about treading on the crown of Vairocana's head expresses unconcern with and superiority over doctrinal teachings.

224 A famous line from the *Heart Sutra*. He says he only acts naturally, so how could he even bother with even a line from a popular sutra.

225 The Buddha lifted up a lotus flower to show the assembly on Mt. Gṛdhrakuṭa (Vulture Peak), but only Kāśyapa out of the eighty-thousand strong audience understood the meaning of this and smiled.

226 In the later Chan tradition, Bodhidharma was reputed to have spent nine years facing a wall or cliff-face at Shaolin Monastery on Mt. Song. Another name for sitting in meditation thus came to be "facing a wall." The legend says that after Bodhidharma left the state of Liang to go to Northern Wei because Emperor Wu of Liang failed to understand him in a dialogue, Bodhidharma entered Shaolin Monastery. He did not lecture on sutras and sastras, did not worship Buddhist statues, but solely faced a wall for nine years in meditation. This is why Chan monks faced walls while meditating.

227 From "those" to "past" is from *Yuanwu Foguo Chanshi yulu* 15, T 1997.47.785a17–

18. See *Chanzong dacidian*, 53a: "The Chan master dealing with students with utmost sincerity and providing the methods enabling the student to realize the Buddha-nature." *Zengo jiten*, 248b, has "to scrupulously put in order."

228 This word was not in the original, but has been added by the editor of the text.

229 Originally from *Zhuangzi*, "Heaven and Earth" chapter, Burton Watson, trans., *The Complete Works of Chuang Tzu* (New York: Columbia University Press, 1968), 136. To only see one side of things or "not to know the wood for the trees."

230 This can mean later generations or remnants. Literally, the left-over thread outside of a silk-worm cocoon.

231 This comes from the *Yongjia zhengdao ge* attributed to Yongjia Xuanjue. "It is not I (mountain monk) who is showing my individuality; it is the fear that in practice one will fall into the pit of annihilation [of a self] and of permanence [of a self]." T 2014.48.396c2–3. Clearly, the author has had this passage in mind. In the commentary by Yanqi of 1097, he interprets this line as, "This is Yongjia speaking of himself, so how is he the mountain monk who is turning his mind towards showing off his individuality and really fearing that in the future that all sentient beings, while making up their mind to cultivate practice in the Dharma-gateway, that they will mistakenly use their mind (think) and fall into the two views of annihilation and permanence?" It is the idea that there is an individual self or ego that he is accused of promoting by writing a book that is being attacked here.

232 Because these two texts were written also to understand himself, these two texts were also written to punish himself. This point is referred to via the words of Confucius that appear in the *Mencius*. Confucius recorded the events in the state of Lu over 242 years from the first year of Duke Yin through to the fourteenth year of Duke Ai in his *Chunqiu* [*Spring and Autumn Annals*]. Mencius wrote, "As the world decayed and the Way became threadbare, perverse theories and violent actions were created, and there were subjects murdering their rulers, and there were sons murdering their fathers. Confucius was afraid and wrote the *Spring and Autumn Annals*. The Annals are about the affairs of the emperor. For this reason, Confucius said, 'Will it not be [through] the *Spring and Autumn* [*Annals*] alone that one will know me? Will it not be [on the basis of] the *Spring and Autumn* [*Annals*] alone that one will condemn me?'" *Mencius* III, Pt. II, ch. 8; see James Legge, trans., *The Chinese Classics*, vol. 1, 2nd ed. (1893–1895; repr., Taipei: Wenshizhe chubanshe, 1972), 281–82.

Record of the Treasures of the Seon School

Translator's Introduction

The *Seonmun bojang nok* 禪門寶藏錄 (Record of the Treasures of the Seon School; hereafter SBN) is a compilation consisting of a fixed number of excerpts lifted from major Chinese and Korean Chan/Seon Buddhist (禪宗) works. It was compiled towards the end of the 13th century by the monk Cheonchaek 天頙 (?–1293),[1] who originally hailed from a branch of the Cheontae school (天台宗) based in Mandeoksa 萬德寺 Temple[2] located in the southern part of the Goryeo 高麗 kingdom (918–1392).[3] Despite his own sectarian background Cheonchaek maintained close contacts with monks from the Seon tradition, which was slowly but steadily gaining the upper hand as the leading Buddhist denomination in Korean Buddhism at that time. It would appear that he eventually was persuaded that Seon Buddhism constituted the most excellent form of the religion and the SBN stands as a testimony to support this view. Therefore Cheonchaek's overall purpose with the SBN was to bolster the claim of the Seon Buddhist tradition that it was superior to doctrinal learning as transmitted in the canonical Buddhist literature. Accordingly he divided the SBN into three parts according to the following topics "distinguishing Seon and Doctrinal Buddhism," "lecturers [of Buddhist doctrine] being humbled" and "faithful adherents among government officials and literati." These parts, although partly polemical, were meant to illuminate primary aspects of Seon doctrine as it was understood during the late 13th century. It features a majority of excerpts lifted from Chinese sources. However, the much fewer Korean quotations it does contain are all highly important and significant for a number of reasons as will become clear in what follows.

Since its compilation in the late 13th century the SBN has continued to enjoy considerable popularity in Korean Seon Buddhism up to this very day. It serves as a sort of manual in Seon doctrine and

can be considered a major ideological pillar supporting the leading principles of practice that guide the Korean Seon tradition.

The Chinese Sources in the *Seonmun bojang nok*

As stated, Chinese Buddhist sources by far dominate the contents of the SBN. These materials derive from a fairly large variety of sources, most of which are from Chan Buddhist compendia compiled during the Song dynasty (960–1276). While most of these compendia are reasonably well-known, there are a few among them which are either very rare or uncommon. As such the materials included in the SBN reveal the type of Chan texts that were available in Korea during the middle of the Goryeo. The Chinese sources are drawn from the following compilations:

- *Banruoduoluo haidi zongying shi xuan ji* 般若多羅海底宗影示玄記 (The Abstruse Record of Prajñātāra[4] Manifesting the School's Intent Through the Parable of the Ocean and Its Bottom). Not extant.

- *Baojian lu* 寶鑑錄 (Record of the Precious Mirror). Said to be extant in a Korean printed edition from the middle of the Joseon period.

- *Bensheng jing* 本生經 (Scripture on the Life of the Buddha). Not extant in the version found in the SBN.

- *Bianzong ji* 辨宗記 (Record on Distinguishing the Buddhist Schools). Not extant. This text seems to have been a polemical Chan work with an aim to bolster Chan Buddhism's superiority over other schools.

- *Chanyuan lianfang* 禪苑聯芳 (Assembled Fragrances from the Garden of Chan). Not extant.

- *Chuandeng lu* 傳燈錄 (Record of the Transmission of the Lamp from

the Jingde Period) (T. 2076.51). The celebrated collection of recorded sayings from the early Northern Song. It enjoyed a tremendous popularity in Korea during the second half of the Goryeo in tandem with the revival of Seon Buddhism.

- *Chuandeng Dazhu chanshi wenda wuce* 傳燈大珠禪師問答五則 (Chan Master Dazhu's Five Sequences of Questions and Answers from the *Chuandeng lu*).

- *Da fantian wang wenfo jueyi jing* 大梵天王問佛決疑經 (Scripture on the Mahā-brahma Heavenly King Questioning the Buddha on the Settling of Doubt) (X 27.1).

- *Damo bei* 達磨碑 (Bodhidharma's Stele). Exists in quotations only. The stele was erected during the second half of the Tang dynasty and has no direct link with Emperor Wu of the Liang dynasty. In the SBN, the text of this stele is quoted, an indication that the stele inscription could have been available in Goryeo at the time Cheonchaek compiled the anthology in the late 13th century.

- *Damo milu* (Kr. *Dalma millok*) 達磨密錄 (Secret Record of Bodhidharma). Not extant. It is probable that this text was compiled in Korea by Seon adherents to bolster their claim of the patriarchal transmission outside the doctrinal scriptures.

- *Fu fazang chuan* 付法藏傳 (Record of the Transmission of the Dharma Treasury). Not extant in the version of the text used in the SBN.

- *Jianzhao Chanshi yin gu bian jin lu* 鑑昭禪師引古辨今錄 (Record of Chan Master Jianzhao According to Ancient and Modern Records). The source for this section has not been identified, nor has its author. It is unclear whether this text is of Chinese or Korean origin. The work may no be longer extant.

- *Pudeng lu* 普燈錄 (Comprehensive Record of the Transmission of the Lamp). One of the important Song dynasty collections of Chan records, this text had a considerable impact on Korean Seon Buddhism during the later Goryeo.

- *Sengbao chuan* 僧寶傳 (Biographies of the Sangha Jewel). Full title *Chanlin sengbao zhuan* 禪林僧寶傳 (Biographies of the Chan Sangha Jewel) (X 1560.79). Compiled by Huihong Juefan 慧洪覺範 (1071–1128) during the transition between the Northern and Southern Song dynasties.

- *Seng shi lüe* 僧史略 (Abbreviated History of the Buddhist Clergy) (T. 2126). Composed by Zanning 贊寧 (919–1001) during the late 10th century.

- *Shunde Chanshi lu* 順德禪師錄 (Records of Chan Master Shunde). Not extant.

- *Wei Mingdi suowen zhujing pian* 魏明帝所問諸經篇 (Emperor Ming of the Wei Asks Questions about All Scriptures). Not extant. This is from an apocryphal text evidently produced by Chan followers to bolster their claim of the patriarchal transmission. The origin of this text is obscure.

- *Wudeng huiyuan* 五燈會元 (The Five Lamps Meeting at the Source) (X 1565.80). A comprehensive collection of *wenda* 問答 and *yulu* 語錄 material compiled by the Southern Song monk Dachuan Puji 大川普濟 (1179–1253).

- *Zhengzong ji* 正宗記 (Record of the True Lineage) (T. 2078.51). Compiled by the Chan monk Qisong 契嵩 (1007–1072). The full title is *Chuanfa zhengzong ji* 傳法正宗記 (Record of the Dharma Transmission of the True Lineage).

- *Zongmen wuku* 宗門武庫 (Arsenal of the Chan Tradition) (T. 1998 B.47). The full title is *Dahui Pujue Chanshi zongmen wuku* 大慧普覺禪師宗門武庫 (Chan Master Dahui Pujue's Arsenal of the Chan Lineage). This work contains the writings of Dahui Zonggao 大慧宗杲 (1089–1163) and was compiled by his disciple Daoqian 道謙 (fl. 12th century).

- *Zuting lu* 祖庭錄 (Record of the Patriarchs' Hall) (X 1261.64). Also called *Zuting shiyuan* 祖庭事苑 (Events from the Garden of the Patriarchs' Hall).

The Korean Sources in the *Seonmun bojang nok*

Despite the fact that the majority of the excerpts that make up the SBN were drawn from Chinese sources, Korean materials included in the text are highly important and deserve special attention. The reason for this is that the Korean Seon material are for the most part only extant in the versions as found in the SBN, and in some cases the SBN supplements parts of texts that have been lost. As such it provides a supplement to the sparse records on Seon from the late Silla and early Goryeo periods. These materials are especially valuable as they throw additional light on the history and formation of the so-called Nine Mountains School of Seon (Gusan seonmun 九山禪門).[5]

The Korean materials included in the SBN are as below:

- *Jungsu Munsuwon gi* 重修文殊院記 (Record of the Repair of Munsuwon Cloister).[6] The full title is *Jinnak gong jungsu Cheongpyeongsan Munsuwon gi* 眞樂公重修清平山文殊院記 (The Record of Lord Jinnak's Repair of Munsuwon Cloister on Cheongpyeong Mountain). Jinnak is the posthumous name given to the lay Buddhist Yi Jahyeon (1061–1125).[7] The text of the stele was authored by the famous scholar monk Tanyeon 坦然 (1070–1159) in 1130.

- *Haedong childae rok* 海東七代錄 (Records of Seven Generations from Korea). No longer extant. The text appears to have been a major compilation of records pertaining to the early history of Korean Seon Buddhism, and as such probably it featured primary materials concerning a number of the so-called Nine Mountains School of Seon.[8] It seems to have disappeared from circulation before the end of the Goryeo dynasty.

- "Haedong Heungbeopsa bi" 海東興法寺碑 (Stele of the Heungbeopsa Temple in Korea).[9] The stele was raised in commemoration of the Seon Master Chungdam 忠湛 (869–940),[10] who had received transmission in China from Yungai Yuanchan 雲蓋源禪 (d.u.).[11] The passage from the stele inscription included in the SBN preserves some of the passages that are no longer extant in what remains of the original stele.

- *Hwaeom sipjong gyeol* 華嚴十種訣 (Ten Kinds of Secrets in Hwaeom [School]). Not extant.

- *Hyeon'gak Seonsa gyooe suseon jang* 玄覺禪師敎外豎禪章 (Section of Seon Master Hyeon'gak's Upholding of Seon outside the Doctrinal Teaching). This is a highly interesting section which features the teachings of the Seon Master Hyeon'gak 玄覺 (fl. 10th century), whose instructions represent a hybrid between Seon and Hwaeom Buddhism. Part of this text, which has otherwise been lost, can be found in the appendix to the *Haedong Honam Jirisan dae Hwaeomsa sajeok* 海東湖南智理山大華嚴寺事跡 (Historical Records of the Great Hwaeomsa Temple from Jirisan Mountain in the Honam Region of Korea).[12]

- *Muyeom Guksa byeoljip* 無染國師別集 (Separate Collection of the Writings of National Preceptor Muyeom). Not extant. Some of the materials here evidently replicate information found in his extant stele inscription.

- *Beomil Guksa jip* 梵日國師集 (Collected Writings of National Preceptor Beomil). Not extant. This text consists of a lengthier account of his life than found in the *Jodang jip*.

The Preface and Postface

The preface of the SBN was authored by Cheonchaek himself in 1293, possibly the same year he passed away. Therein he sets forth his reason for having compiled the work, which was to promote Seon Buddhism as a separate transmission outside the doctrinal teaching. He then elaborates at length why he has chosen to divide the SBN into three thematic sections, one devoted to the patriarchal transmission, one to explain the superiority of Seon over doctrinal Buddhism, and one underscoring the long-time relationship between Seon Buddhism, the Confucian creed as represented by the literati class, as well as emperors, ministers, officials and important lay-Buddhist practitioners.

The final text in the SBN is a postface dating from 1294 authored by Yi Hon 李混 (1252–1312), a Buddhist lay-man and younger contemporary of Cheonchaek, possibly his disciple.[13] It was written to explain the conditions surrounding the publication of the SBN and how it had attained its final form. Based on that, we learn that a certain Maeam 呆庵, who is described as a Seon master from Jirisan Mountain, was the one who compiled the text and checked each section against the original text. So far no one has identified this Maeam, but from the context of the postscript it seems safe to assume that 'Maeam' is another of Cheonchaek's assumed names. Moreover, the postface makes it clear that during the early years of the 1290s he was still alive and residing in Yeon'goksa 鷰谷寺 Temple as its abbot.[14]

The Purport of the *Seonmun bojang nok*

As a late Goryeo manual on Seon practice and doctrine, the SBN is

an important collection of texts which documents the later phase of indigenous Seon Buddhism prior to the formal introduction of the Chinese reformed Linji school (臨濟宗) during the early parts of the Yuan dynasty (1260–1368).[15] As such the SBN represents the type of hybrid Seon Buddhism expounded by Jinul 知訥 (1154–1210) and his successors, even though its compiler Cheonchaek was not a formal member of that group of practitioners.

As stated in the preface, the SBN has been organised in three parts, one chapter for each. The first part contains "arguments concerning the differences between Seon and doctrinal Buddhism" in twenty-five sections, followed by "all lecturing [monks] reverting humbly to the approach [of Seon]," also in twenty-five sections. The final section contains "Buddhist lords and ministers venerating with faith the approach [of Seon]" in thirty-six sections.

As we read through the SBN, it soon becomes evident that Cheonchaek had a special agenda for compiling and publishing this work. First, he seeks to explain why the Seon approach represents the most sophisticated and direct way to enlightenment by discussing the patriarchal lineage and its special transmission outside the established, doctrinal teaching as the backbone of the Seon (Ch. Chan) tradition. As we shall see Cheonchaek takes his discussion to absurd lengths when he claims that Buddha himself was also taught by a patriarch. Even if the SBN is a highly intelligent anthology of Seon texts and excerpts, the work is first and foremost a polemical piece of religious literature aimed at ranking Seon over and beyond doctrinal Buddhism. While this concern is expressed throughout the SBN a number of times, it finds its most clearly defined expression in those sections that feature a strong and consistent polemical attitude towards Hwaeom (Ch. Huayan) 華嚴 Buddhism. There is of course a reason for that. When Cheonchaek was compiling the SBN, sectarian infighting between Seon Buddhism and the Hwaeom school was still ongoing, despite the conciliatory efforts by Jinul and others during the middle period of the Goryeo.[16] In Cheonchaek's time, it appears that there was still a strong need on the side of the Seon adherents to bolster and propagate their claim of

being the superior representative of Buddhism in the kingdom, an issue that continuted to be advocated by the following generation of Seon masters including Taego 太古 (1301–1382), Naong 懶翁 (1320–1377) and Baegun 白雲 (1298–1374).[17] As part of this agenda or power discourse, the SBN also aimed at promoting a conciliatory attitude to the Confucian literati tradition which was on the ascendancy in the Goryeo kingdom at that time. This was done in such a way that persons with literati background would be more willing to embrace Buddhism through the Seon approach. Similarly the SBN can also be seen as pandering to the ruling classes, especially to the Goryeo kings, through the many cases of rulers who interviewed Seon masters that occur in the work.

Intertextuality and Seon Buddhist Literature

Seon literature covers a wide range of literary genres from formal discourses, commentaries, recorded sayings, interviews, stele inscriptions, semi-historical accounts of lives of famous masters, sectarian histories, temple histories, poems and hymns, occasional impressions, letters, etc. In short, the types of literature produced by followers of this form of East Asian Buddhism mirrors in a remarkable way those of secular literature.

As far as the production of Seon literature goes, it is no exaggeration that intertextuality as a literary discipline played a central role in its formation.[18] This means that we should pay special attention to this phenomenon and its implication for this type of Buddhist literature. The issue also reflects on questions regarding how authorship may be defined and how it should be understood in relation to anthologies and compendia involving intertextuality.

As a Seon anthology, the SBN features virtually all of the above-mentioned typologies of Chinese and Korean literature dating from the late medieval and early pre-modern periods including passages and excerpts taken from canonical works as well as the abundant apocryphal

literature. This makes the SBN a highly variegated and typologically uneven collection of texts, one which in certain cases incorporate several of the typologies under one theme or account. Added to this is the fact that many of the excerpted texts themselves already existed as excerpts in other constellations in the earlier literature, which means that quotations, paraphrases, rephrased passages, rearranged passages, textual abbreviations, as well as more or less loose references appear in one happy mix in the SBN. When we look specifically at poetry including hymns of praise and songs, the level of textual integration can at times be somewhat oblique if not downright confusing. While such textual fluctuation sometimes makes identification of certain texts and passages difficult, including attempts at locating an "original" or the earliest, extant version of a given text, at the same time it gives us an excellent opportunity to understand the textual complexities that characterise much of Seon literature written and edited during the late Tang (and Unified Silla) and well into the early pre-modern era. Certainly, the type of Buddhist literature represented in the SBN is multi-facetted and typologically diverse among the many forms of East Asian Buddhist writings.

If we set aside for a moment the perspective of formal, sectarian Seon Buddhism and look at the SBN from the perspective of Roland Barthes' textual division into writerly and readerly typologies of textual narratives (and discourses), one may see that Cheonchaek was actually an astute adherent of the readerly approach.[19] This can be argued on the basis of the manner in which he collated his textual excerpts and the way he brings his overall discourse on Seon to the fore. In other words, he was not a passive and unreflecting consumer of hallowed, traditional narratives, as one would perhaps be inclined to think, but was actually an active, participating co-author and writer. While this can most clearly be seen in the manner the SBN has been organised, it is also reflected in the manner Cheonchaek has made his selection of textual excerpts. Hence we can say that the SBN is in a sense a progressive and active collection of texts, which, even though it builds on past narratives, at the same time disassembles them and reorganises

them to form new, narrative constellations. In doing so Cheonchaek to some extent liberates its sources from their original contexts. This is done not in a fragmentary manner but rather so that its reassembled formats present the Seon discourses in a tighter and also more focused manner. Of course, Cheonchaek did not intend to leave behind the Seon penchant for a sectarian narration and bolstering the tradition's standard claims of religious supremacy. However, the versatility and diversity of Cheonchaek's compilation clearly document the efforts of an active, intellectual writer and progressive editorial composer.

Sources and Resources

Given the religious and historical importance of the SBN, the work was republished a number of times since its first appearance during the late Goryeo. In Korea, the work continued to be published down through the centuries and several editions have appeared since it was first compiled. For the present translation the formal, modern edition published in the 6th volume of the *Han'guk Bulgyo jeonseo* 韓國佛敎全書 (Complete Works of Korean Buddhism) has been used.[20]

Although the SBN has been a well-known work in Korean Buddhism for centuries, its importance only attracted the attention of scholars in Korea fairly recently, most importantly Han Gidu 韓基斗, Heo Heungsik 許興植, and Choi Byung-hun 崔柄憲 to mention the most influential ones. However, none of these luminaries actually made a detailed study of the SBN, but remained focused on generalities or specific parts only.

Given the significance of the SBN in relation to both Korean and Chinese Buddhism, the work has also captivated the interest of Japanese scholarship, in particular the important Japanese specialist of Chan and Zen Buddhist literature Yanagida Seizan 柳田聖山, who together with a younger colleague Nishiguchi Yoshio 西口芳男, produced a densely annotated translation into modern Japanese in 2000.[21]

Only in recent years has the SBN again begun to arouse interest

among contemporary Korean scholars of Buddhism, and a spate of related articles as well as a fully annotated translation into modern Korean has appeared in the course of the past decade. While a series of studies of specific topics relating to the SBN have appeared, in a way continuing where earlier scholars left off, none of the recent work has significantly added to our understanding of the work in question. In any case, virtually all of the more recent studies are one way or another indebted to Yanagida's and Han Gidu's pioneering work.

Notes

1 His biography can be found in the *Mandeoksa ji* 萬德寺志 [Records of Mandeoksa Temple], comp. Han'guk hak munheon yeon'guso (Seoul: Asea munhwasa, 1977), 42–55. For the most authoritative and detailed study of Cheonchaek's life, see Heo Heungsik 許興植, *Jinjeong Guksa wa hosan nok* 眞靜國師의 湖山錄 [The Hosan Record of National Preceptor Jinjeong] (Seoul: Minjoksa, 1995), 7–37. He has a brief entry in Yi Jeong 李政, comp., *Han'guk Bulgyo inmyeong sajeon* [The Korean Buddhist Bibliographical Dictionary] (Seoul: Bulgyo sidaesa, 1993), 300b–1a.

2 Baengnyeonsa 白蓮社 Association located on Mandeoksan 萬德山 Mountain (also known as Mandeoksa Temple). For additional information, see Yi Jeong 李政, comp., *Han'guk Bulgyo sachal sajeon* 韓國佛教寺刹事典 [Dictionary of Korean Buddhist Temples] (Seoul: Bulgyo sidaesa, 1996), 197b–98b.

3 Various theories have been put forth in regard to the identity of Cheonchaek. However, from my perspective, there can be no doubt that the compiler of the SBN was the Cheontae 天台 monk of the same name, the disciple of Yose 了世 (1163–1245), founder of the Baengnyeonsa Association.

4 In the Chan tradition, Prajñātāra is considered the teacher of Bodhidharma.

5 For a study of various aspects related to the early formation of Korean Seon Buddhism, see Jeong Seongbon 鄭性本, *Silla Seonjong ui yeon'gu* 新羅禪宗의 研究 [A Study of Seon Buddhism during the Silla] (Seoul: Minjoksa, 1995). See also Henrik H. Sørensen, "Buddhist Identity and the Need to Travel Abroad: Korean Sŏn Monks in Search of the Dharma in Tang China," in *Buddhist Encounters and Identities Across East Asia*, ed. Ann Herman, Carmen Meinert and Christoph Anderl (Leiden: Brill, 2018), 283–300.

6 The original title of the stele as well as large portions of the text have been lost. Cf. Chōsen sōtokufu 朝鮮總督府, ed., *Chōsen kinseki sōran* 朝鮮金石總覽 [Comprehensive Collection of Korean Epigraphy] (Keijō [Seoul]: Chōsen sōtokufu, 1923; Seoul: Asea munhwasa, 1976), 1:322–28. The text of the stele has been translated in *Sourcebook of Korean Civilization*, vol. 1, *From Early Times to the Sixteenth Century*, ed. Peter H. Lee (New York: Columbia University Press, 1993), 314–18. Although the translation reads quite well, it contains a number of semi-serious mistakes, which in some cases distort the internal logic of the text.

7 Yi Jeong, comp., *Han'guk Bulgyo inmyeong sajeon*, 240b–41a.

8 For a study of the Nine Mountains Schools of Seon, see Henrik H. Sørensen, "The History and Doctrines of Early Korean Seon Buddhism," (PhD diss., University of Copenhagen, 1988).

9 The original title of the stele-inscription as well as major parts of its text have only been partly preserved. Cf. Chōsen sōtokufu, *Chōsen kinseki sōran*, 1:144–49.

10 For details on his life, see Yi Jeong, *Han'guk Bulgyo inmyeong sajeon*, 310b–11a.

11 Kinugawa Kenji and Nishiguchi Yoshio, ed., *Zutang ji* 祖堂集 (Beijing: Zhonghua shuju, 2007), 1:425.

12 Contained in *Bulgyo hakbo* 佛教學報 [Journal of Buddhism] 6 (1969): 238–235.

13 For a biographipal sketch, see *Goryeosa* 高麗史 [History of the Goryeo Dynasty], ch. 108.

14 Located in Jirisan 智理山 Mountain near Gurye in Jeollanam-do. For more information on this temple, see Yi Jeong, *Han'guk Bulgyo sachal sajeon*, 422b–23b. It was the home-temple of Hyeon'gak, whose teachings appear in section 20. See also Henrik H. Sørensen, "Concerning the Korean Sŏn Master Hyŏn'gak and Yŏn'gok Temple in Mt. Chiri," Memorial Edition for the Late Professor Kim Chi'gyŏn, *Kankoku Bukkyo gaku* 韓國佛教學 *SEMINAR* 9 (2003).

15 See Heo Heungsik 許興植, *Goryeo Bulgyosa yeon'gu* [Studies of Buddhism under the Goryeo] (Seoul: Iljogak, 1986), 476–86. For the historical context of the SBN, see also the lengthy discussion in Yanagida Seizan 柳田聖山, trans. and Nishiguchi Yoshio 西口芳男, anno., *Zenmon hōzō roku yaku chū* 禪門寶藏錄譯註 [*Seonmun bojang nok* – Edited and Annotated] (Kyoto: Hanazōnō daigaku kokusai zengaku kenkyū, 2000), 577–90.

16 See Robert E. Buswell, Jr., trans., *The Korean Approach to Zen: The Collected Works of Chinul* (Honolulu: University of Hawai'i Press, 1983), 17–19, 52–55. See also Henrik H. Sørensen, "The Conflict between Sŏn and Doctrinal Buddhism in Unified Silla," *East Asian Institute Occasional Papers* 2 (September 1988): 61–79.

17 See Suh Yoon-kil, "The Acceptance and Development of the Linji School in Koryŏ Period," in *Sŏn Thought in Korean Buddhism*, ed. The Korean Buddhist Research Institute (Seoul: Dongguk University Press, 1998), 145–68.

18 Intertextual analysis is one of a number of reasonably safe means of determining the approximate date of an otherwise undated text, provided that it includes one or more other texts and excerpts of such. At the very least, it provides

us with information that relates directly to the historical sequencing and interrelatedness of the textual components making up such a composite text; that is, intertextuality makes it possible to try to establish a sense of order among the primary and secondary texts or text-passages in a given target text. Most significantly, the intertextual perspective allows an insight into the concerns of the writer or compiler of a given main text featuring inserted parts from other texts, which reveals the whats and whys concerning the material the compiler has chosen to include into their core or primary text.

19 For this analysis of texts that was originally conceived for fiction, see Roland Barthes, *S/Z: An Essay*, trans. Richard Miller with a preface by Richard Howard (New York: Farrar, Straus & Giroux Inc., 1991).

20 Cf. H 6, 469c – 84a.

21 Cf. Yanagida and Nishiguchi, *Zenmon hōzō roku yaku chū*. I have relied extensively on this work, benefitting from its rich data and many insights. Even so, I am not always in conformity with their interpretations of certain texts. A noticeable drawback concerns their failure to properly identify a good many of the sources Cheonchaek used. While they document the textual and historical contexts in great detail, they are not sufficiently clear about the origins of many of the actual sources. While this is a general problem in the work, it is most critical with regard to the Korean sources.

Record of the Treasures of the Seon School

Seonmun bojang nok 禪門寶藏録

by Jinjeong Cheonchaek 眞靜天頙

Preface

As for Old Man Śākyamuni, his Seon lamp illuminated Kaśyāpa's mind, and the ocean-like teaching flowed into Ānanda's mouth. Hence Seon takes precedence over the [doctrinal] teaching. Stated differently, [Seon] should certainly be considered the Way, and that which governs the [doctrinal] teaching. [Therefore] it has been referred to as "the separate transmission outside the [doctrinal] teaching." When people who adhere to the doctrinal teaching hear the claim of "a separate transmission outside scripture," they turn blue in the face and roll their eyes calling it evil. Alas! How could they use such words? Men like me consider it (i.e. the separate transmission) something great, as we have all descended from it. Therefore, when roaming impulsively the markets in a bold manner, I did not consider it a mean task to look into. Hence I have presented it (i.e. the transmission of Seon) under three approaches. What are these three approaches? The first chapter mixes extensively Seon and the doctrinal teaching, establishing Seon and the doctrinal teaching by distinguishing them as opposing approaches [to Buddhism]. Because those who commit slander are all the lecturers, hence the second chapter features all the slanderous lecturers reverting to the secret approach (i.e. Seon). The third chapter concerns interchanges [between Seon masters] and nobles and ministers, establishing the approach of veneration and faith.

These three approaches are to be taken as guides. All of them consist of ancient, important words and are not utterances based on opinions. As they are not prejudicial utterances, people then may have faith in them. Hence the work is titled the *Seonmun bojang nok* (Record of the Treasures of the Seon School).

The Korean monk in the Inner Prayer Hall,[1] Jinjeong,[2] the Great Seon Master Cheonchaek wrote this preface at dawn on a certain day in the 11th month in the 30th *gyesa* year of Zhiyuan[3] (1293).[4]

Chapter 1

Discussing the Differences Between Seon and Doctrinal Buddhism in Twenty-Five Sections

1

[When] Vairocana Buddha sat beneath the bodhi-tree, he first attained correct enlightenment,[5] and with his mind transmitted the mind [of enlightenment], not setting up the written word. He proclaimed to all in the great assembly the sudden testimony and sudden enlightenment.[6] [However,] only the leader of monks Mahākaśyapa was able to enter the ground of mysterious and abstruse thought. Mañjuśrī, Samantabhadra and the eighty-thousand ocean-like host of bodhisattvas could not understand the state Mahākaśyapa had entered.

Bensheng jing[7]

2

When [the divine] king Brahma reached the assembly on Mt. Rājagṛha with the golden-colored *pāla* flower to offer to the Buddha, he offered up his body as a seat, and implored the Buddha to discourse on the Dharma for those present. The World Honoured One mounted [the offered] seat and held a [lotus] flower up to the assembly. Men and gods in their hundreds of millions were all at a loss. Only Kaśyapa smiled slightly. The World Honoured One said: "My treasure of the correct dharma eye, which is the nirvanic, wonderful mind, I now bestow upon Mahākaśyapa."[8]

Da fantian wang wenfo jueyi jing[9]

3

The surface of the ocean is stirred by the wind, causing all kinds of waves to rise.[10] Hence appear the causal affinities we behold in the world, of which we may easily distinguish three thousand [types]. Since the ocean's bottom is extremely deep, the wind's effects can not reach it. The extent of the Tathagata's mind is naturally limpid and without boundaries. A practitioner of the Lingnan school[11] commented on this [passage], saying: "Concerning the 'waves,' it is a metaphor indicating the ocean-like quality of the Buddha's teaching. According to the situation, one will attain bliss by following the five thousand books of the teaching he expounded. Concerning the 'bottom of the ocean,' it means that [the Buddha's teaching] is exceedingly deep like the bottom of the ocean, because it is not moved by the shape of the wind. [In fact] even the winds of three kalpas can not reach its bottom. Our Buddha's profound teachings are also like this. They are the deepest of the deep, and the mystery in the mystery. Thoughts can not fathom it, neither can they explain it."[12]

Banruoduoluo haidi zongying shi xuan ji[13]

4

The Second Patriarch in China[14] was the Great Master Huike.[15] He asked Bodhidharma: "I would not ask about the true teaching I just received. From whom did the Buddha receive transmission [of the teaching]? What state did they attain to? Please extend your compassion and explain it so that those who come after may master the instructions." Bodhidharma answered: "I came from India[16] transmitting what all the patriarchs have spoken, and I now speak of it to you. A song goes:

> The Patriarch Zhengui (Kr. Jin'gwi)[17] stayed in the Himalayas
> Where he supported Śākyamuni in the wooden chamber.

Transmitting and upholding the patriarchs' seal for many years,
The mind (seal) obtained on that occasion is an indication of the patriarchs' school."

Damo milu (Kr. *Dalma millok*)[18]

5

The Great Person, the Sixth Patriarch Huineng[19] of the Tang territory once had a monk who came from a far-away prefecture and asked: "The Buddha speaks of the Dharma of three vehicles and also of the Supreme Vehicle. I do not understand them. Please extend your compassion and explain." The patriarch addressed him saying: "Seeing and hearing while turning [the scriptures] and reciting them is the Lesser Vehicle. Being enlightened to the Dharma and attaining liberation is the Middle Vehicle. To cultivate and practice in accordance with the Dharma is the Great Vehicle. However, in order to understand one's own basic mind, one must see one' s own fundamental nature, penetrate the ten thousand phenomena, and the ten thousand practices, all fully perfected. Nothing needs to be gotten rid of. It is apart from all visual signs.[20] In thought after thought, it does not dwell. This is the Supreme Vehicle!"

Pudeng lu[21]

6

Prajñātārā[22] said: "Our Buddha left the Tusita Heaven and entered the womb of Māyā, whence [his teaching] extends to thirty-tree persons." The *Congshou xuan ji* (The Reception of the Abstruse Certificate)[23] says: "I have the method of the mind all of which I bestow upon you. It must be transmitted from person to person [in order] that the secret of our tradition's purport be protected. Do not allow it to be cut off. We

explain it as the 'separate transmission outside the [written] teaching.'"[24] There is a song which goes:

> The hall inside Māyā's womb, is of the same essence as the *dharmadhātu*.
> All the thirty-tree patriarchs at the same time secretly received their certification.

Fu fazang chuan[25]

7

The [established doctrinal] teaching is not uniform. [Therefore] it consists of three categorical types. The first is the "manifested teaching,"[26] which consists of the sutras, sastras and vinayas of all the vehicles. The second is the "esoteric teaching"[27] consisting of the methods of the *yogā-abhiṣeka* of the five families, the fire sacrifice (Skt. *Homa*) and the mantras of the three mysteries. The third is the "mind teaching," which points to the mind of men, seeing its nature and attaining Buddhahood. This is the Chan method.

To put it differently, the first is the "wheel of the teaching," which is the "manifested teaching," with Kāśyapa Mātaṇga as the first patriarch. The second is the "wheel of the command teaching." This is the "esoteric teaching" which has Vajrabodhi as its first patriarch.[28] The third is the "mind wheel" with Bodhidharma as its first patriarch. Hence transmitting by way of the "wheel of the dharma" means to transmit the teaching through the phenomena of sound. The transmission of the "wheel of command" means the secret was transmitted by the secret. As for the transmission of the "mind wheel," with the mind the mind is transmitted. These are the three teachings, the three "wheels" and the three [kinds of] patriarchs who came from India to the Eastern lands, transforming the worldly into sages, which has continued for fifteen generations.[29]

Seng shi lüe[30]

8

In the *Dazhi du lun*, it is said: "All Buddhas cut off attachments and do not set up scriptures and books, nor do they use embellished sayings and words."[31] This then is the intent of the Great Holy One. How could their intent be with the doctrinal teaching? Moreover a scripture says: "The teaching of the sutras is like pointing at the moon with a finger. If one later sees the moon, one will realise that it was used as a metaphor. It is after all not the real moon." How can this cause men to persist in holding on to the traces of the teaching? As stated in a scripture: "From the outset in the Deer Part [at Sarnath] and until the final reaching at the Bhadrika River, throughout [this period] the Buddha did not utter a single word." This explains the separate transmission outside the [scriptural] teaching.

Zhengzong ji[32]

9

[In reference to] the time when Śākyamuni was not yet a master of Chan transformations, it has been stated: "This school cultivates transformation buddhas. Neither Vairocana nor Śākyamuni, and yet [its followers are able] to become Vairocana and Śākyamuni. Neither with ten bodies nor three bodies, and yet they are able to become all of them." In this manner, [such a person] is the king of the Dharma Path. There is only one essence and three bodies without marks, yet such a person is in possession of numinous brightness which illumines past and present. Why should it be necessary having a swastika character[33] on one's chest?

Bianzong ji[34]

10

Concerning the separate transmission outside the [established doctrinal] teaching, Buddha after Buddha and patriarch after patriarch share this Dharma. In it there are no texts or words that can be upheld or discussed. Hence it is called "outside the doctrine." It does not have successive ranking, order, degrees or stages.[35] It is also the tradition of being enlightened to the Buddha's mind, and receiving the Dharma seal. Hence it is called "the separate transmission [outside the doctrine]." As for the doctrinal teaching, it has words extending to that which is wordless. As for the mind, it is wholly without words yet reaching that which is wordless. Consequently neither "persons" nor "names" can be obtained. Therefore, when giving it a name, we call it "Chan." People of the world do not know the cause of this, and talk about study in order to know it, or that after reflecting upon it one may know, or one may accomplish it after cultivation. We call this dhyana, which may also be referred to as "pure introspection."[36] As for pure introspection, one purifies the spirit by sitting upright [in meditation] and putting an end to karmic causes by regulating the mind[37] as an aid to accomplishing the unity of contemplation and wisdom. This is why the World Honoured One at the time of his death, secretly transmitted [the mind] to Mahākaśyapa, in order that it would not be cut off for thirty-three generations [of patriarchs]. This is why Bodhidharma transmitted it by cultivating Chan and did not avail himself of the doctrinal teaching, which is also the path of directly pointing to the mind of man, seeing the nature and attaining Buddhahood.

Zumen kanzheng lu[38]

11

The Fifth Patriarch, Great Master Hongren[39] of China, summoned the Sixth Patriarch, Great Master Huineng. Addressing him, he said: "All the Buddhas that have appeared in the world have only done so for one important

reason, to guide all sentient beings in accordance with their capability. Consequently, they have the teachings of the ten stages, three vehicles, the sudden and gradual [approaches], etc., to serve their purpose, with which form the doctrinal schools. However, the highest [of the assembly] infinitely, wondrous, mysterious, completely bright, real, and treasure of the correct dharma eye was bestowed upon the leader, the worthy Mahākaśyapa [with the injunction that] it be transmitted to twenty-eight generations reaching to Bodhidharma, who came to this land and [eventually] handed it over to the Great Master Ke.[40] And eventually I inherited it. Now together with the precious Dharma, I transmit the *kāṣāya* to you. Protect it well, and do not allow [the patriarchal transmission] to be cut off."

Chuandeng lu[41]

12

All the Buddhas discoursed like a bow, while the patriarchs discoursed like its string. Discoursing like the string means the true transmission of Chan, a mysterious path that does not rely on words. It points directly to the truth of the fundamental mind-essence. It is like the string of the bow. With regard to the doctrinal teaching, the one vehicle is like a direct path, whereas the three vehicles are like a winding path. They are not the same as the direct school's upholding of the fundamental mind essence. Its intent can be expressed through the thoughts of the mind. How so? The one vehicle teaches the unobstructed interpenetration of phenomena and phenomena, which indicates [mutual] interfusion and unobstructed interpenetration of phenomena and phenomena returns to the one taste of the dharma realm (Skt. *Dharmadhatu*). Only when one brushes off the dharma realm of one taste will one be able to expose the patriarchs' revelation of the one mind. Hence we can know that all the doctrinal teachings are not direct teachings.

Shunde Chanshi lu[42]

13

The altar space of the ten Buddhas is the one ocean seal[43] [stamped on] everything in the three-fold worlds. In the ocean of the inexhaustible nature all is merged into one taste. When even the mark of the one taste disappears —this is our Chan.

"Zhenjing Wen Heshang song"[44]

14

When masters of doctrinal texts and characters in the world see practitioners of Chan criticise the Buddhist teaching, they think that the latter are actually rejecting the scriptures, and become enraged. They think that Chan Buddhism's repudiation of Buddhist texts are distorted, but they do not understand that Chan Buddhism in fact clears up the light of the Buddha's Sun. I am critical of their explanations. The doctrinal teaching has illuminating texts in which it is stated that it is neither the vehicle of the sound-hearers, nor that of the pratyekabuddhas, nor that of bodhisattvas, or of the buddhas. Hence, that which has been transmitted by the First Patriarch is the highest and most superior Chan.

Someone asked: "It would be suitable if you could provide additional sayings to describe this dharma gate?" [The master][45] answered saying: "A monk asked Zhaozhou[46] concerning the meaning of the First Patriarch's coming from India. He answered: 'The cypress tree in the front courtyard.'[47] This phrase does not even exist in the Dragon Palace deep in the ocean."

Chiyin[48] *zunzhe lu*[49]

15

A monk asked: "When did the method of the separate transmission [outside the scriptures] come about?" The master[50] answered saying: "At the time of Buddha's nirvana there was a concern that future sentient beings would only adhere to the words of the sutras, but that they would not disclose the Buddha's [true] intent. It is like a poor man counting the treasures of others. In the end it would be without benefit. It was for this reason that the World Honoured One opened his blue-lotus-like eyes and looked at Kāśyapa and transmitted the secret in front of the assembly."

Yanshou Chanshi lu[51]

16

Someone asked: "Bodhidharma told Yang Xuanzhi:[52] 'One who illuminates the Buddha's mind school without even the slightest error, and whose action and understanding are in balance is called a patriarch.' How does this manifest itself in the deeds of the sound-hearers? And how can it be obtained in the transmission of the mind outside the doctrinal teaching?" [Bodhidharma] answered: "When guiding [the adherents] of the Lesser Vehicle one uses the characteristics of the sound-hearers as authority. [However] the sun of the separate transmission outside the doctrinal teaching does not fit with the wisdom of sound-hearers."

Chanlin ji[53]

17

A comment goes: "Shenqing[54] of the Tang did not like practitioners of Chan and wrote tracts in which he criticised them stating: 'They

transmit the teaching of the holy ones yet include sound-hearers such as Mahākaśyapa and others. Even if they revert to the mind, it still constitutes small wisdom. How could they be able to transmit the Buddha's mind seal?' What a fellow is this Shenqing! He only followed his own likes and dislikes, and would not know the great sages. Concerning those who [really] transmitted the Buddhist teaching, even though they look just like the sound-hearers (sravakas), how could they only be so? Why could not they as transformation buddhas transform themselves into arhats? Those transformed by the Buddha must have the samadhi of the four dhyanas and limitless virtues, and are no different from the Tathagata himself, and as they can transmit the Tathagata's mind seal, who can argue that this is not right?"

Zhengzong ji[55]

18

The true nature is neither impure nor pure. It does not make distinction between worldly and holy. However, in Chan there is both shallow and deep, and each stage has differences. Those who elevate what they like and reject what they dislike, and cultivate [on the basis of this], this is the Chan approach of the outsiders (i.e. non-Buddhist meditation). If one has correct faith in cause and effect, but still takes delight in rejection in one's cultivation, this then is worldly Chan. Being enlightened to the emptiness of self as the true principle and cultivating this then is the Chan of the Lesser Vehicle. If one is enlightened to the path which takes the emptiness of both self and phenomena[56] as its true principle and cultivates accordingly, then this is the Chan of the Great Vehicle. [However,] if one is suddenly enlightened to the reality that one's own mind is originally pure, from the outset without vexations, without any thing missing, the wisdom nature is fundamentally complete in oneself; that this mind is [the same as that of] Buddha; that in the final sense all is without any difference— and if one follows this

when cultivating, then this is the Chan of the Supreme Vehicle, which is also called the "pure Chan of the Tathagata." Bodhidharma's followers transmit it to generation after generation, and this is the Chan we speak of.

As to [the saying] "Transmitting mind with mind," these are the words of the Great Master Bodhidharma. Ven. Huike asked: "Does this teaching have writings and books through which it can be studied?" The great master answered saying: "My teaching is transmitted from mind to mind, it does not set up texts and writings."[57] This explains the reason of the master's utterance, and is why we do not rely on texts or phrases when setting up the Way. It is necessary to destroy conceptual explanations in order to obtain the meaning, and to attain to the meaning is the transmission of the mind. The approach of Chan consists in abandoning thoughts and being without thoughts. Likewise, it is in this that one may brush away [adventitious] traces and that one may check transgressions. [As for] "only with mind may the mind be transmitted," refers to the secret concept where it is bestowed. That should not be discussed in a simple letter [such as this].[58]

Guifeng[59] *Chanyuan zhuquan ji xi* and *Benlu*[60]

19

Once somebody asked Chan Master Dazhu:[61] "I do not understand who among the following are superior: A vinaya, a dharma or a Chan master, which is the most holy?" The master said: "As regards a master of the vinaya, he (or she) takes the vinaya as the dharma treasure and transmits the inherited tradition so that it may last long. He observes who upholds [the precepts], and who violates them, and explains [the injunctions to them] and protects [them]. He holds on to the dignified deportment and practices the rules and regulations. He instructs in the three karmas,[62] which are the primary cause of the four fruits.[63]

"As regards a master of the teaching, he sits in the lotus posture on

lion thrones pouring out rivers of elucidations to the large crowds of people, instructing them in how to penetrate the gate of mystery, and to open the wondrous door of prajna, which is the third wheel [of the teaching], the bestowal of emptiness.

"As regards a master of Chan, he selects carefully the essential points [of Buddhism], and directly gets to the source of the mind by bringing that out which has not been revealed. He gives free rein in a broad manner when responding to situations, all equally done [according to] principle and affairs. Suddenly he beholds the Tathagata and severs his deep-seated roots of life and death (Skt. *saṁsara*), and obtains samadhi directly. However, if one cannot enter the dhyana of imperturbable tranquility, how can they reach this point? They will be totally in the dark."

The questioner bowed in thanks and left.

Dazhu Huihai Chanshi lu[64]

20

There are many practitioners who misunderstand the true law, and are also mistaken with regard to the transmission of the august patriarchs. [Consequently] some regard the gate of sudden and gradual [enlightenment] as the true lineage, whereas others have elevated the complete and sudden teaching as the primary doctrinal vehicle. As the self-essence of the ocean-like nature cannot be spoken about, and phenomena and their characteristics [remain essentially] in perpetual quiescence, one [should simply] cultivate the *dharmadhātu* cause which will lead to the realization of the *dharmadhātu* effect. Hence it is said that the cause contains the effect (i.e. fruit). It is just like the wonderful meaning secretly transmitted by our schools and lineages (i.e. by the Seon Buddhists). Fundamentally there is no *dharmadhātu*-cause and also no *dharmadhātu*-fruit. No wisdom or realization, and no setting up of the truth, because there originally is no cause. There is no cultivation

along the path of the myriad practices, because originally there is no fruit and no realization of the fruit."

Question: "In that case it agrees with the [teaching of the] ocean seal [in which] one's self is the awakened essence apart from cause and from effect. Does this [not] agree with the mind seal of the true school of Seon?"

Answer: "They are [actually] alike and yet they differ. Now, why is that? That which we speak of as the ocean seal [samadhi] puts emphasis on [the view] that the cause [of enlightenment] is in the effect. [However] when returning [to the truth upon attaining enlightenment] there is [in reality] no cause in the effect. If there is trace of a cause in the beginning, then there is [also] the trace of its fruit at the end. As we speak now, let us suppose that there is neither cause nor effect, and yet when investigating [we will find] that there is [in fact] both cause and effect. From the perspective of Seon then there is fundamentally no *dharmathātu*-cause, and one will effect nothing by getting rid of it. Originally there is no *dharmadhātu*-effect [either]. Hence one will effect nothing by getting rid of the effect. Why should one afterwards [want] to get rid of cause and effect, and then revert to a position where there is no place for either of them? Therefore an ancient one has said: 'The Seon patriarchs' transmission of the [enlightened] mind, is like a bird flying in the empty sky!"

Question: "In the sudden teaching all phenomenon are apart from what pertains to the mind. As they are apart from [the causal mind], they are apart from that which thinks and that which is thought about. One by one, phenomena after phenomena they are purely and simply without confusion. They are only [expressions of] meritorious virtue. Effortlessly those who to enter it attain pure liberation. How is this any different from the teachings of Seon?"

Answer: "All Buddha realms are fundamentally beyond thought. When thought arises, then there are sentient beings. If in sentient beings not a thought arises, then we are equal to all Buddhas, and all stages will be the stage of the Buddha! The three stages and the ten virtuous levels will be like birds flying through an empty sky! Now,

let us suppose that the suchness (Skt. *bhūtāta*) that is realized is apart from names and characteristics because one has utterly extinguished everything and dwells in nothing: If one does not penetrate clearly what was explained before, then he will have nothing to assist him in accomplishing this in his practice, then his practice will miss the point. However, if his [practice] leads to the actualisation of suchness he will awaken to the body of wisdom. He will not give rise to foolish thinking, but will give rise to true mindfulness. Being in accordance with quiet extinction with no further levels [to attain], and in accordance with [the ten stages of] faith, he will arrive at the Buddha stage. Having arrived there his faith will be [fully] established. In the Seon teaching which we now discussing, originally there is not a single thought. As not a single thought is produced, what thought can there be? As thoughts are fundamentally non-existing, how can the establishment of faith come about? If the stage of faith is not established, how can the Buddha realm come about? As phenomena and thoughts are not seen, what characteristics is one removed from? As name and words are fundamentally non-existing, what names and words can one be removed from? For this reason, it (i.e. the Seon teaching) is not the same as that of the sudden teaching!"

Question: "Concerning being unmindful of the passions in order to accord with principle, in which way do the bodhisattvas and the patriarchs differ?"

Answer: "'Forgetting deluded thought and according with principle' has two meanings; Firstly, with regard to according with principle by adhering to the established teaching, this is when the Buddha talks about Hinayana to the Mahayana bodhisattvas, there is no attachment to Hinayana. Even when he is not mired in (i.e., attached to) Mahayana, there is no attachment to Mahayana, or when he discourses on principle (Kr. *i* 理) and phenomena (Kr. *sa* 事), there is no attachment to principle and phenomena. Or when he speaks about emptiness and form, there is no attachment to emptiness and form, or when he speaks about the real and the relative, there is no attachment to them either. In all the teachings of the five vehicles, there is no

destruction [with so much as] one character or one sentence of illusory names, because the absolute are completely fused with each other.

"Secondly, according to the principle of Seon, then when the Buddha talks about the Great Vehicle, there is basically no Great Vehicle. When he talks about Lesser Vehicle, there is basically no Lesser Vehicle. When he talks about principle and phenomena, there are basically no principle nor phenomena, including the three vehicles and the twelvefold divisions of the teaching. With regard to phenomenal existence in the three realms it is [really] like a bird flying in the sky without leaving any traces. Therefore the *Huayan shu*[65] says that the doctrine of oneness is above the complete and sudden [teaching]. This is to understand the meaning of 'forgetting explanations'!"

Question: "If one forgets about explanations, how can there be any understanding of the meaning [of the Buddhist teaching]?"

Answer: "Forgetting the explanations of the five teachings is to understand the meaning of the five teachings which is [in fact the very] doctrine of Seon!"

Hyeon'gak Seonsa gyooe suseon jang[66]

21

Someone asked: "The dhyana scriptures are scriptures of the Lesser Vehicle. They do not set forth the patriarchal way. [Moreover] the *Laṅkāvatāra sūtra* represents the methods of the Nature school.[67] Furthermore, it is said that it was brought by Bodhidharma when he arrived [in China][68] in order to prove that these methods rely on the teaching on the mind-ground. After all this is how it has turned out when transmitted."

Answer: "This is really not correct! This sutra (i.e. the *Laṅkāvatāra sūtra*) is merely an allegorical scripture in which Mt. Laṅkā is set up in metaphorical fashion, the idea being to explain this mountain as high and steep. As regards the great ocean of samsara it separates all sentient beings,

dividing them into people belonging to the two vehicles. The text also states that 'unless one has reached a bodhisattva's level of enlightenment one cannot ascend this mountain.' Even so, the reason why [Buddha] still discourses with Mahāmati[69] and the other bodhisattvas on the meaning of Buddha nature was to arouse those belonging to the two vehicles to abandon the Lesser Vehicle and to aspire to the Greater Vehicle. If they are not ready or the situation not ripe, they may therefore stop in the Vaipulya class [of teachings]. How could they gain realization according to the [Seon] patriarchs' approach?"

Question: "In that case the patriarchs' approach is not that of the dhyana scriptures, and also not the teaching of the *Laṅkā*,[70] whereas now it sets up transcendental wisdom (Skt. *prajñā*) as the tradition's intent?"

Answer: "This is also not correct! How so? During the Nirvana Assembly our first awakened forefather[71] simply stated: 'I have the treasure of the correct dharma eye, which I now entrust to Mahākaśyāpa.' You do not hear any talk of great, transcendental wisdom (Skt. *mahāprajñā*), which was that transmitted to Mahākaśyāpa. In Sanskrit it is called '*prajñā*.' With regard to 'wisdom' that is the teaching established by Śariputra. The teaching presented before the *prajñā*[*pāramitā*-literature] [was little more] than figures of speech. Therefore a sutra says: 'One should get rid of the dirt of all methods pertaining to artful discussion.'[72] Therefore you should know that *prajñā* refers to the great medicine that destroys the sound-hearers' constipation of ignorance. How can it be called the primary doctrine of the Chan approach?"

Question: "If the dhyana scriptures, the *Laṅkāvatāra* [*sūtra*] and the *prajña sūtra*s' principles of teaching are imperfect, and their messages incomplete, [it follows that] they are different from the patriarchs' approach. The *Avataṁsaka* [*sūtra*]by way of the dust mote-like [cosmic] realms displays the vision of Vairocana's pure and wonderful body. The pseudo *Śūraṅgama*[73] does so by way of the wondrous nature that is completely bright, widely showing it as contained in the consciousness, [whereas] the *Saddharmapuṇḍarīka* is the wonder of the one vehicle, extensively uniting all in an inclusive manner. Why is it that the patriarchs and masters' approach should

constitute a separate transmission?"[74]

Answer: "Our Śākyamuni spoke the teaching out of a compassionate heart as he widely beheld all the sentient beings [being caught] in the ocean of samsara, drifting and floating about. According to their status he wished to save them, and he pulled them out of the ocean [of samsara] by [variously] scooping them or pulling them out [with the use of] a bamboo pole or a hook. The largest among the fish are sea turtles, whales which are caught with a big net. As for the breams or barbels[75] they are caught with a medium-sized net. When he eventually came to crabs, clams, mussels, and conches, he would use a small net to scoop them out of the water. Having exhaustively emptied the ocean of calamities, he would place all those sentient beings onto the mountain of nirvana, so that all of them would be saved. Among them there was one creature, its fins like a red-glowing fire, its claws like iron hooks. Its eyes issued forth rays of sun light, its mouth gulping up steaming air. It had suddenly been snatched from its [underwater] cave. When the creature[76] saw the fish trap of bamboo and the net in which it was intwined, it extended the size of its body in one expanding movement, raising its claws grasping and tearing [the things that held it]. White, foaming billows formed and a black wind obscured the sun. Only after half a day had passed [did people] in that place realize that [the sky] had become obscure and dark. All of the debris of the [netting used to capture] the creature was drifting [on the ocean]. Afterwards the creature was [seen] sitting inside the clouds, and it rained down a deluge of sweet dew rain the moisture of which benefitted the living. You ought to know that the men of our patriarchal gate [are also capable of] effecting such things.[77]

Jianzhao Chanshi[78] *yin gu bian jin lu*[79]

22

Question: "What are the meanings of the sayings 'tongued' and

'toungeless'?"

Answer: "Yangshan said: 'As for the realm of the tongue, this is the Buddha's realm. This is why it is the gateway necessary for spiritual acumen. As for the tongueless realm it is [the way of] Seon. This is why it is the gateway of the correct transmission [from mind to mind].'"

Question: "What is the 'gateway necessary for spiritual acumen'?"

Answer: "[Using] rational knowledge, [such as] raising the eye brows or rolling the eyes and such methods of instruction by good-knowing friends. These are all necessary for spiritual acumen. Therefore it has 'tongue' (i.e. they depend on rational instruction). How much more so when sayings and words are used."

Question: "What is [then] the tongueless realm?"

Answer: "It is for those who have a capacity for Seon. It is without both teacher and disciple."

Question: "If this is so, why have the men of old talked about 'a transmission from master to disciple'?"

Answer: "Zhangjing[80] stated: 'It is like empty space, without form and characteristics. Without anything to do and [without] function. The transmission of Seon is similar to this. It takes no-transmission as its transmission.'"

Question: "So, in this tongueless realm one can not find someone who may transform [others], nor those who are transformed. That being so, in the approach offered by the [ordinary] teaching where the Thus Come One provides testimony of mind, does one also not find someone who transforms nor those transformed? In what way do they differ?"

Answer: "The manner in which the ultimate is reached in the teaching tradition relies on the Thus Come One's realization of mind, which is referred to as the ocean-seal samadhi.[81] This seal of the law manifests in the three-fold worlds, but can never be lost. It means it still has left its trace in the three-fold worlds. Now, as far as the method of the patriarchal generations is concerned, in the minds of successive men of the Way there cannot grow the two kinds of weeds of purity and impurity. Therefore such persons are not overgrown by the weeds of the three-fold worlds. Moreover, they do not leave any traces when entering

and leaving [the three-fold worlds]. Therefore they are not the same. With purity follows such phenomena as true suchness, liberation, etc. With impurity follows samsara and afflictions. Hence, a person of old has said: 'The mind of a practitioner is like a source of deep water. There the two weeds of purity and impurity do not grow.' And as regards the Buddha's realm, one first wears the clothes of samadhi and wisdom as a burning lamp with which to enter into a grotto. [Once there] having shed the clothes of samadhi and wisdom one occupies the abstruse ground. Hence, one still leaves traces. As for the patriarchs' realm, it is from the outset without shedding anything off and anything to shed. One does not even wear a single thread. Hence there is a great difference [between the tongueless realm] and the Buddha's realm."

Haedong Muyeom Guksa museol to ron[82]

23

National Master Muyeom was asked by Seon Master Beopseong:[83] "How are doctrinal Buddhism and Seon different from each other?" The master answered: "When the hundred officials and pillars of the state are able in the performance of their duties, emperors and kings fall silent in their palatial halls on high, and the ten-thousand families are at peace."[84]

Muyeom Guksa haengjang[85]

24

National Preceptor Beomil[86] from Gulsan in Myeongju, when being asked by the great Queen Jinseong[87] of the Silla dynasty regarding the meaning of the two schools of Seon and the [written] doctrine, answered saying: "Our original teacher is Śākyamuni who first spoke

the dharma, and who [after his birth] took seven steps and said: 'Only I am the Honoured One.' Later he escaped from the royal city and went to dwell in the Himalayas, and was [eventually] caused by the [morning] star to awaken to the Way. He then realised that the dharma [he had acquired] was not of the highest order, and went on a pilgrimage for several tens of months (尋訪袒) in order to find a patriarchal master. The Great Master Jin'gwi,[88] first transmitted the superior, and abstruse intent [to him]. This is then the separate transmission outside the teaching. Therefore Ven. Seongju[89] always discounted the *Laṅkāvatāra sūtra* as he knew that it was not the patriarchal teaching. Having rejected it with disappointment he went to China to receive transmission of the mind [seal]. [The lecture-monk] Ven. Doyun,[90] was unrolling and examining the *Avataṃsaka sūtra* after which he stated: 'How can the complete and sudden [teaching][91] be likened to the methods of the mind seal?' And he entered Tang [in seach] of the transmission of the mind. These [two scriptures, i.e. the *Laṅkāvatāra sūtra* and the *Avataṃsaka sūtra*] are therefore not the roots [of Seon], but are separate doctrines that one should not have faith in."

Haedong childae rok[92]

25

The Patriarch Jungbong, the Seon Master Jingggwan[93] entered Tang to study under Ven. Leng of Zhangqing.[94] Later he returned to [his native] country, where he answered questions put by Gwangjong, the Great King Hyeon,[95] concerning the origin of the Seon approach. He said: "This affair originated from before Śākyamuni. [Therefore] the methods of Seon and doctrinal Buddhism have separate courses! Moreover, the Great Master Bodhidharma went to China where he transmitted [Seon] to Huike, and also saw the dhyana master Sengna,[96] who did not obtain the method of the patriarchal tradition. [Instead] with ignorant, confused feelings he intended to destroy the true method of

the patriarchs' school. Therefore [Bodhidharma] provisionally used effective means (Skt. *upāya*) explaining that the *Vajracchedika* [*sūtra*] and the *Laṅkāvatāra* [*sūtra*], are our mind-essentials, and handed them down to Huike, who in turn transmitted them.[97] Because of this monks of both Seon and doctrine who have not investigated the intent of Seon, recklessly engage in silly discussions and thereby give rise to a superficial mindset."

Haedong childae rok[98]

Chapter 2

Wherein All Lecturers Revert to and Submit to [Seon] in Twenty-Five Sections

1

Abbot Liang of Mt. Si lectured on the twenty-four basic sutras and sastras. One day he went to call upon Mazu,[99] who asked him: "I hear that you lecture on the sutras and sastras. What do you use to lecture?" The abbot said: "I use the mind to lecture." Mazu said: "The mind can be likened to the work of a talented child, and thought can be likened to a similar clever person, who struggles to explain through lecturing what may be obtained in sutras and sastras." The abbot said: "If the mind cannot be obtained through lecture, would it not be in vain to lecture in order to obtain it?" Mazu said: "Actually, it can be obtained through lecturing in vain." The abbot shook his sleeves[100] and took his leave. Mazu called after him. The abbot turned his head. Mazu said: "What is this?" With this the abbot had a great awakening and prostrated in thanks. Upon returning to his temple he addressed the congregation and said: "Throughout my life I have worked hard, yet nobody has been ferried across [into nirvana] from my lecturing. Today, because of Mazu's one question my whole life's work has come to an end."

Chuandeng lu[101]

2

Liangsui[102] the abbot of Shouzhou first went to call on Magu.[103] When Magu saw him coming, he was about to hoe weeds. When the abbot

came to the place where they were hoeing, Magu could not be seen because he had returned to the Chan master's quarters and closed the door. The abbot came to knock on the door, Magu said: "Who is there?" The abbot said: "Liangsui is what I am called." Suddenly he was enlightened and said: "You should not insult me! If I had not come here to bow to you, I would have been misled by the sutras and sastras for the rest of my life." He then returned to lecture stating profusely: "All people know where they are. Liangsui knows very well too. Liangsui knows his place. It is just that many people do not know where that is."

Chuandeng lu [104]

3

When Fu[yun][105] of Taiyuan served as abbot of the Xiaoxian Temple[106] in Yangzhou he was lecturing on the *Nirvana sutra*. There was a Chan practitioner [who had been] impeded by the snow, attending the lecture. When [Fuyun] reached [the place in the text] where the wondrous principle of the *dharmakāya* is extensively discussed, the Chan follower burst out in laughter. Fuyun said: "Are you clear about the meaning of the explanation of the sutra? I see you laugh, and I look forward to hearing your view of the teaching." The Chan follower said: "I actually laugh because you do not understand the *dharmakāya*!" Fuyun said: "How am I wrong?" The Chan follower said: "I implore you to speak once again." Fuyun said: "The principle of the *dharmakāya* is just like the great void. When explaining [its function] it exhausts the three times and extends across the ten directions. It accords with conditions, influencing and moving them. It is widespread yet there is no place it does not reach." The Chan follower said: "It is not the way you explain that is wrong, it is just that when you talk about obtaining the *dharmakāya* your capacity is limited. You clearly do not understand the point of the *dharmakāya*!" Fuyun said: "I kindly request that you explain it to me." The Chan follower said: "Stop lecturing, and in

the middle of the night meditate serenely [on the matter], so that all conditions of good and evil will be rejected at once." Fuyun followed the instruction from the first watch of the night until reaching the fifth watch. When hearing the sound of the wooden fish [being struck] he suddenly attained awakening.

Chuandeng lu[107]

4

The Dharma Master Yinzong[108] was in Faxing Temple[109] where he lectured on the *Nirvana* [*sutra*]. [At his] lodging he stopped in the covered corridor. During the night the wind was blowing on the temple's banner, the Great Master [Hui]neng,[110] who was lodging in the covered corridor overheard two monks discussing with each other. The first said: "It is the banner that is moving." The other said: "It is the wind that is moving." Afterwards they exchanged questions [with the master] as they could not agree on the [right] principle. The master told them that it was not the wind that was moving the banner, but it was the mind. Yinzong secretly listened to their conversation and was astonished at what was said. Early in the morning he invited the master to enter his room, [in order to] ask him about the meaning of the banner blowing in the wind. The master explained the principle behind it to him. Yinzong prostrated as [Huineng's] disciple and requested to receive the essential [instructions] in Chan.

Chuandeng lu[111]

5

When the Chan Master Wuye[112] was serving as lecturer on the *Nirvana* [*sutra*], he questioned the Great Master Mazu [saying]: "I have

more or less exhausted the intent of the texts and letters of the three vehicles, but always heard that the Chan tradition holds that the mind is Buddha. I simply cannot comprehend this." Mazu said: "Just the mind that has not been comprehended, this is it, besides this, there is [really] nothing else." Wuye further asked: "What is the meaning of the patriarch's coming from the West and secretly transmitting the mind seal?" Mazu said: "You truly are a trouble maker! Please leave and come back another time." The lecture master made ready to leave. Mazu than called out: "Worthy one!" The master turned his head. Mazu said: "What is this?" From this Wuye was enlightened and prostrated [in thanks].

Chuandeng lu[113]

6

The master Fada[114] from Hongzhou arrived and bowed to the Sixth Patriarch [Huineng], but his head did not touch the ground. The patriarch exclaimed saying: "When prostrating, you did not touch the ground! That is not the way to prostrate! You surely have something on your mind. What have you actually cultivated?" Fada answered: "I have recited the *Saddharmapuṇḍarīka* as many as three thousand times." The patriarch said: "You have simply overexerted yourself with these recitations, which can be referred to as becoming caught up in one's work. How strange, an ox that is fond of his tail! Have you not heard my verse which goes:

> The mind of illusion is turned by the *Saddharmapuṇḍarīka*, [whereas] the enlightened mind will turn the *Saddharmapuṇḍarīka*?
> Having chanted [the sutra] for a long time, you still do not understand,
> But have become an enemy of the [real] meaning.
> Being thoughtless of thought, with that you will be in the right.
> When there are many thoughts, one will [only] accomplish falsehood.
> When one is entirely without them one will have no calculations,

And will all one's life ride in the white ox cart."[115]

At that point Fada attained enlightenment dancing for joy, elated he chanted a gatha which goes:

Having chanted three thousand sutras,
Even a single sentence is forgotten at Caoji.[116]
When having left the world[117] I was still ignorant,
Would it not be better to remain bound to a rebirth as a crazy person?
The expedient devices of the sheep, donkey, and ox [carts],
In the beginning, in the middle and after have been well praised.
When simply realising that even if one is inside the "burning house,"
One is fundamentally King of the Dharma.[118]

Chuandeng lu[119]

7

Qingliang, Guardian of the Realm, the National Preceptor Chengguan,[120] left his family to become a monk at the age of nine. He partook himself to Baolin[121] where he bowed to the Chan Master Tizhen,[122] and for a whole year he penetrated the *Saddharmapuṇḍarīka*, the *Vimalakīrti*, the *Laṅkāvatāra* and other *sūtra*s. Eventually he met the Ven. Changzhao,[123] who transmitted the bodhisattva precepts to him. Formerly he had [only] taken the ten vows to discipline himself, but although he practiced liberation with great effort, there were still doubts that blocked [his progress], something which prevented him from penetrating [the truth]. Eventually he went to knock at the doors of the [Chan] school. He first visited the sixth patriarch of the Niutou [school].[124] Next he saw Jingshan Guoyi.[125] At that time Chan Master Wuming[126] was lodging in the Tongde Temple[127] in Dongdu (lit. the Eastern Capital). The master (i.e. Chengguan) hurried to meet[128] him, and he personally enquired from him [about the affair on his mind]. He

suddenly penetrated the abstruse, and his [mind's] cave was illuminated to the great affair (i.e. he became enlightened). He narrated his mind essentials in the following passage which goes:

> Attaining to the Way depends on the mind,
> The mind method [in turn] depends on non-abiding![129]

Zudeng lu[130]

8

The monk Jizong[131] of Huayan Cloister asked Chan Master Zhi of Yunju:[132] "Seeing the nature and attaining buddhahood. What is the meaning of this?"

The master said: "This refers to the purity of the nature, which is naturally so from the beginning. It is without agitation, it has no category, it has no purity or defilement, no extent, nor can it be accepted or rejected. [It will manifest as] one's essential self spontaneously. Such is a clear vision. This is called 'seeing the nature.' The nature is Buddha, and Buddha is the nature. Therefore it is said, 'Seeing the nature and attaining buddhahood.'"

The monk said: "As the nature is de facto pure, independent of existence and non-existence, how can it then be seen?"

The master said: "You see it without seeing!"

The monk said: "Without that which sees, how may I be able to see it?"

The master said: "By seeing where it abides one realises that it is nothingness."

The monk said: "In this manner of seeing, one just sees."

The master said: "There is nothing there which is able to see it!"

The monk said: "What is its principle after all?"

The master said: "You really are dense! What rubbish are you saying! If you want to be able to comprehend this, you must appreciate that names are illusory. If you accord with this view you will achieve

liberation, but if not you will sink into samsara. If you clearly want to see it in a person, you will not succeed. At the end of the day you will not be able to see anything. If you seek to find the place in the body where it resides, you will find that the essential nature cannot be obtained. Only if you are able to cut [the idea about it] completely off, can it be called 'seeing the nature.'"

The monk said: "How does one arrive at the ultimate principle?"

The master said: "I will provide essential words [as a means of explanation]. In the pure nature, there is nothing worldly or holy, and no unenlightened persons or enlightened persons. These two [opposite statements] are just false designations. Therefore some say, 'I am able to accomplish it, and I am not able to accomplish it, this is the great disease. Seeing pure and impure, worldly and holy, this is the great disease.' One must liberate oneself from [the concepts of] worldly and holy. Moreover, it (i.e. the pure nature) does not depend on cause and effect to move. Seeing the pure nature as something existing, can make one get stuck. So that is also a great disease. And [the idea] 'to become unstuck [in order to be] liberated,' is also a great disease. Verily, with regard to the pure nature, simply to be unmoving is [in fact] agitation. One should also not destroy *upāya* as it is necessary to use when making others thrive through kindness and being compassionate. In this manner the locus of prosperity and blessings is the complete, pure nature. This is called 'seeing the nature and attaining buddhahood.'"

[At this] Jizong jumped for joy. He prostrated thankfully and withdrew.

Chuandeng lu[133]

9

A monk who lectured on the *Avataṃsaka sūtra* came to see Chan Master Yanguan Ji'an.[134] The master said: "In the sutra there are various kinds of *dharmadhātu*s." The monk said: "Briefly stated one may speak of four

kinds, [however] extensively stated then there are infinite ones without them being exhausted." The master raised his fly whisk[135] and said: "How many kinds of *dharmadhātu*s does this contain?" The monk was silent for a long time. The master said: "If you reflect in order to understand your explanation will amount to toiling in the cave of demons. When placing a single lamp under the sun, one will surely neglect its light." He then left.

Chuandeng lu[136]

10

There was an abbot from the western part of Sichuan, who arrived at Baima's [temple][137] seeking to promote the teaching of Huayan. He asked saying: "What is it when a dust mote contains the Dharma Realm?"

Baima said: "It is just like the two wings of a bird, and like the two wheels of a cart."

The abbot said: "In reference to the approach of Chan, it is different in that it has its peculiarities. Originally it does not derive from the doctrinal teaching of Buddhism (i.e. it is unorthodox), although there is some sense in it."

He then sought the guidance of Chan Master Jiashan Shanhui's[138] transformative way, and sent one of his disciples to him. The disciple clung to the previous exchange when questioning the master about the issues in question.

Jiashan said: "You are sculpting sand without considering the carved jade, and thereby creating barriers contrary to the ideas of the men of the Way."

The disciple returned to report the matter to his master, and [the latter] actually embraced the path of Chan, inquiring and delving into its abstruse intent.

Zuting lu[139]

11

There was a young teacher Hongyin,[140] who lectured on the sastras. Taking pity on him the Chan Master Jianzong[141] addressed him saying: "The Buddhas and patriarchs' true teaching is straight forward, hence you should forget about your explanations. [You are simply] counting the sand of the ocean sands. Therefore, what is the point? If you would only be able to stop relying on knowing and seeing, and eliminate outside conditions, then when being apart from all mentation, this would be your true nature." Even though Hongyin heard this, he was still in the dark. He paid his respects and continued on his pilgrimage. When he reached Guishan[142] he was enlightened by the abstruse pointing [he had received from Jianzong].

Chuandeng lu[143]

12

Once a lecturing monk arrived to question Mazu saying: "I have not yet decided what the teaching transmitted and upheld by the Chan school is like?" The master made a counter question saying: "What teaching do you transmit and uphold?" The other said: "I have lectured on more than twenty sutras and sastras." The master said: "You are a lion cub, are you not?" The other answered: "I would not say so." The master made a sighing sound. The other said: "This is the teaching!" The master said: "What teaching is it?" The other said: "The teaching where the lion has left its lair." Upon this the master was silent. The other said: "This is also the teaching!" The master said: "What teaching is that?" He said: "The teaching where the lion has left its lair!" The master said: "When there is neither leaving nor entering, what teaching is it that?" The monk could not answer.

Chuandeng lu[144]

13

Once there was a master of the teachings who asked the Chan Master Dayi:[145] "The world of desire is without dhyana. The dhyana [gods] dwell in the world of form. How come you rely on meditation in this ground?" The master said: "You only know that the world of desire is without dhyana. However, you do not know that the world of dhyana is without desire!" The dharma-master said: "What is Chan?" The master made a dot in space with his hand. The master of the teachings failed to reply.

Chuandeng lu[146]

14

There was a vinaya-master [by the name] Faming,[147] who inquired of Chan Master Dazhu saying: "In your tradition there are many who fall into emptiness." The master said: "In your tradition there are [equally] many who fall into voidness!" In consternation Faming exclaimed: "How is that possible?" The master said: "The sutras and sastras consist of black texts on paper. These black texts on paper are [essentially] void. They are based on something heard previously, [and as such] they represent a teaching of established names and phrases. [Hence] they are nothing but void. You are attached to and obstructed by them as the essence of the teaching. How can that not be falling into voidness?" Faming responded: "How is it that you lot are not falling into voidness?" The master said: "We do not fall into voidness." The other asked: "How is that?" The master said: "[It is because for us (i.e. practitioners of Chan)] texts and characters all are produced in accord with wisdom. Its great function appears before us, how can there be falling into voidness?"[148] Even if Faming realised his mistake, his mind was still very upset. He then answered saying: "As for the sutras, vinayas and sastras they are Buddha's words. I have chanted and followed their

practices respectfully, how come I have not seen the [Buddha] nature?" The master said: "Just like the a wild dog chases a clod [of earth when it is thrown at it]. The lion devours people [whole]." Faming [understood] and bowed in thanks, and intoning a hymn in praise he withdrew.[149]

Dazhu Chanshi *wenda wuce*, in *Chuandeng* [*lu*][150]

15

The Vinaya Master Yuan[151] said [to the master]:[152] "Chan masters always go on about the mind being Buddha. This is groundless! Even bodhisattvas of the first stage can divide their bodies [and go] to the one hundred Buddha realms, while those of the second stage can exceed that ten-fold. Will you kindly manifest your spiritual powers so I may see this?" The master said:[153] "Are you Ācārya[154] a worldly or saintly person?" The other said: "I am a worldly person." The master said: "Since you are a worldly monk, how are you be able to ask questions of this kind?" The vinaya master was short for words.

Chuandeng lu[155]

16

The rector Zhi, a lecturer on the *Avataṃsaka sūtra*, asked [the master]:[156] "Why is it that you will not allow that 'the fresh green bamboo expresses suchness, and that the groups of yellow flowers are nothing but prajna'?"[157]

The master said:[158] "The dharmakaya has no shape, but makes use of the present bamboos with which to accomplish its image. Prajna is without knowledge, but uses the yellow flowers to manifest its form. It is not that the yellow flowers and green bamboo as such possesses prajna and dharmakaya. Do you understand?"

[He] answered: "No, I do not comprehend!"

The master said: "If one is a person who has seen the nature, the Way is also obtained. [However], the Way is not something that can be obtained, hence one accords with its function, and when one speaks one will nor be obstructed by right and wrong. If one is a person who has not seen the nature, whether one speaks about the verdant bamboo as verdant bamboo or one speaks about the yellow flowers being yellow flowers, or the dharmakaya as the dharmakaya, one [actually] talks about prajna without having realised prajna. All one accomplishes is pure discourse." Zhi bowed in thanks and withdrew.[159]

Chuandeng lu[160]

17

There was a master of Buddhist doctrine who asked: "How can the teaching you discourse on save people?"

The master[161] said: "I do not even have a teaching with which to save people."

The other said: "In your Chan tradition things are muddled like this."

The master asked him saying: "What method do you use to liberate people?"

The other answered: "I lecture on the *Vajracchedikā sūtra*."

The master said: "Who has spoken this scripture?"

The monk said in a surprised voice: "Are you kiddin' me? Why, do you not know that it was spoken by the Buddha himself?"

The master said: "If you say that the Thus-come One has spoken that teaching, then you are slandering the Buddha. If you say that this sutra was not uttered by the Buddha, then you are slandering the sutra.[162] Please tell me how you see this."

The monk had no answer. After a long while he asked: "How does one obtain the Great Nirvana?"

The master said: "By not creating samsaric karma (lit. 'karma of life and death')!"

The other said: "What is samsaric karma?"

The master said: "If one seeks great nirvana, this is to create samsaric karma. [In other words] getting rid of what is filthy and seeking purity is [to create] samsaric karma. What can be obtained, and what can be testified to is samsaric karma. Not to let go of regulatory approaches is samsaric karma."

The other said: "How does one obtain liberation?"

The master said: "From the outset one is unbound, what use is it to seek liberation? Use it directly and practice directly. There is nothing extra."

The monk said: "Someone like you is truly rare." He then bowed in thanks and left.

Chuandeng lu[163]

18

There was a learned master of the *tripiṭaka* who asked [Dazhu]: "Does true suchness[164] have transformative changes or not?"

The master said: "It has transformative changes."

The other said: "You are wrong!"

The master then asked the *tripiṭaka* master. "Does true suchness exist?"

The other said: "It does."

The master said: "If [you say] it is without transformative changes, you are most certainly an ordinary monk."

The *tripiṭaka* master said: "If what you say is true, then it has transformative changes."

The master said: "If you maintain that true suchness has transformative changes, this then is the way of the non-Buddhists!"

The other said: "You just said that true suchness has transformative

changes, but now you say that the Way does not have transformative changes. How can this be correct understanding?"

The master answered: "If one has fully seen the [Buddha] nature, it is like the colour of a wish-fulfilling gem. [Therefore] saying that transformations takes place, and saying that they cannot be obtained, is equally correct. [However] if one is not a person who has seen the nature, when hearing about the changes in true suchness, then it will make him (or her) adhere to the concept of changes for his understanding. And when hearing that it does not change, then it will cause him to adhere to no changes for his understanding."

The *tripiṭaka* master said: "It is for this reason that one should know that in the Southern school reality cannot be fathomed."[165]

Chuandeng lu[166]

19

Once when Chan Master Deshan Xuanjing[167] served as rector[168] in Sichuan, he was lecturing on the *Vajracchedikā sūtra*'s causal teaching of the Middle way.[169] In the *Vajracchedikā* it is established that even after one has obtained wisdom, and only after a thousand kalpas studying the majestic deportment of Buddhism, and ten thousand kalpas of studying the Buddha's transforming practices, will one become a Buddha. [At that time] the practitioners in the South had an *upāya* (i.e. a saying) according to which "the mind is Buddha." This made Deshan very indignant, and carrying his commentaries with him he set out for the South in order to destroy the demonic ilk there. First he went to Lizhou.[170] Along the road he saw an old woman selling oil cakes. Accordingly he [stopped] and let go of his [load] of commentaries to buy some to refresh his mind.

The old woman said: "What kind of stuff are you carrying with you?"

Deshan said: "Commentaries on the *Vajracchedikā*."

The woman said: "I have a question for you. If you can answer it, you will get an oil cake for a snack (*dim sum* [點心] = 'mind refreshment'). However, if you cannot answer it, you will have to go somewhere else."

Deshan said: "Just ask."

The old woman said: "In the *Vajracchedikā sūtra* it is said, 'The mind of the past can not be obtained, the present mind can not be obtained, and the future mind can not be obtained.' Which mind are you seeking to refresh?"

Deshan could not answer. The old woman then told him to go see Longtan.[171] As soon as he passed through the gate of Longtan's temple he inquired: "For a long time I have been encouraged [to visit] Longtan (lit. Pond of the Dragon)."

He then shouted for him to appear. [He said]: "However, I do not see the pond, and I also do not see the dragon appear."

Master Longtan [came out and] said: "You have [indeed] come near Longtan!"[172]

Deshan then paid his respects, prostrated and withdrew. He then took his commentary and in front of the dharma hall held a flaming torch over them and said: "Using up all abstruse explanations, is like holding single strand of hair in great emptiness. Exhausting the world's pivotal changes, amounts to a drop [of water] falling into an enormous torrent."

He then burnt it.

Biyan lu[173]

20

When Chan Master Yangshan Xingwei[174] served as a rector for the Xianshou[175] teaching, he arrived at a Chan temple,[176] where he learned that the Chan congregation had a residing master with a great reputation. He made up his mind to check if there was something extraordinary about him, seeing that formerly he had studied Buddhism together with him under Faliang before he went over to Chan. When he met him he

asked saying: "Now that you have taken up Chan, I have come for the meaning of the Chan school's obscure sayings."

Master [Fa]Liang said: "Wait until after I am dead, then I will bestow upon you several sayings!"

Xingwei said: "You are crazy!"

Liang said: "Leave my craziness aside. You are now on fire."

And he hurriedly left. Xingwei called after him saying: "Master Liang, come on, surely the Chan tradition has strong points."

It came to pass that [Xingwei] went on a solitary journey to pay his respects to Chan Master Huinan.[177] He stayed there for two years, and each [person] had to make his own hut [for practice]. [When] Master Huinan [saw him] he squinted his eyes, and after a long while Xingwei said: "When beholding me you are certainly shutting your eyes, why is that?"

Huinan said: "When Magu[178] saw Liangsui coming he was carrying a hoe for hoeing grass, and Liangsui was enlightened on the spot. When I saw you coming, I was simply shutting my eyes. You are just unenlightened, and still have doubts, even so you are allowed to stay."

Xingwei was unclear and did not attain illumination. When on the verge of leaving to study elsewhere, he was sitting together (with) another monk during the night. The monk asked: "In the *Lotus Sutra* it is said, 'Upon attaining release all the speech and words of sentient beings will be dharanis.' How is it that their speech become dharanis?"

Master Huinan, who was watching them tipped over the brazier. The monk withdrew his hand waiting until the fire had burnt out. When there was no more fire, he sought to rekindle it with the light of a candle, while using the seat to stand upon. Master Huinan laughed and said: "This is the dharani!"

Xingwei was positively surprised [at this], and ventured: "How is that?"

Huinan told the monk to leave. The monk raised the blinds and hurried out. Huinan said: "If you do not give up your struggle what will you be able to accomplish?"

Only then did Xingwei have a realisation.

Sengbao chuan[179]

21

When Fayun Yuantong, the Chan Master Faxiu,[180] became a Huayan abbot, he said: "I do not have faith in the World Honoured One's separate [transmission] beyond the established teaching in which the Dharma is being transmitted to Mahākaśyapa."

[Consequently], he stopped lecturing on his southern travels, in which he had been talking about [Chan and the doctrinal teaching] as being part of the same study. He said: "I consider it (i.e. Chan) a lair [of demons], and will pull out its various seedlings and eliminate them, thereby protecting the Buddha's compassion personally."

First he arrived in Yinzhou, which protected the country.[181] [There he] studied Chan Master Jingguo's[182] epitaph which stated: "A monk asked Baoci,[183] 'What is the Buddha nature?' Baoci said, 'What does not exist?' The monk asked Jingguo (i.e. Baoci) again. Baoci answered, 'What exists?' At that the monk was enlightened."

[Having read this] Xiu laughed greatly and said: "How can we accept that the Buddha nature both exists and do not exist!" And he continued saying: "Evidently he was enlightened! His breath was blocking his chest and he died, [since] reaching the iron buddha of Wuwei." He paid a visit to Chan Master Rang,[184] who was resting [at that time].

The latter asked: "Which scripture are you lecturing on?"

Faxiu said: "The *Avataṃsaka sūtra*."

The other asked again: "Which doctrine is conveyed in this sutra?"

Faxiu said: "It takes the mind as the doctrine!"

The other asked again: "And which doctrine is conveyed by the mind?"

Faxiu was unable to answer. Master Rang said: "You are off by a small margin! [In fact], you are as wide off as the distance between heaven and earth. You ought to look at yourself, then you may have a glimpse of insight."

Following this, later that night [Faxiu] overheard two monks engaged in a discussion concerning Baizhao[185] asking Baoci: "How is it

when feelings do not arise?"

Baoci said: "Separated!" [When he heard this Faxiu] was suddenly greatly enlightened.

Sengbao chuan[186]

22

In [the kingdom of] Wu[187] there was a lecturing monk, who ridiculed greatly the patriarchs' transmission verses which were without translators.[188] As for Chan Buddhism he [therefore] argued that it was not genuine, and went around with his grave slander. Chan Master Daguan [Tan]ying[189] explained it to him saying: "These are the words Bodhidharma spoke on behalf of the Second Patriarch (i.e. Huike). Why is it necessary to have a translator for them? It is like when Emperor Wu of Liang asked the question, 'What is the primary meaning of the Holy Truths?' Bodhidharma answered, 'Everything is empty and there is nothing holy!' The other said, 'Who is it in front of me?' Bodhidharma said, 'I do not know!'[190] If Bodhidharma could not understand the language of the country (China), then what else could he do at that time?

The lecture-monk did not dare answer and later he was forced to give up [his criticism of Chan].

Zudeng lu[191]

23

There was an adept of the Huayan [teaching] called Shan,[192] who said to the Chan Master Jicheng:[193] "Our Buddha set up his teaching and personally extended it from the Lesser Vehicle to the complete and sudden vehicles, so as to sweep away [the notion of] empty existence

only in order to reveal true constancy.[194] Afterward the ten-thousand virtues and adornments were then named Buddha. By listening to one verse from the Chan school, one will be able to turn the worldly around and accomplish the saintly. Then, as far as all the sutras and sastras are concerned, this amounts to turning one's back on them. Now, here is one verse:

> If one is able to enter our school [by way of] the five schools and five teachings,
> This becomes correct speech.
> If one is unable to enter it, it becomes heterodox speech."

The master called to Shan: "Shan then responded." The master continued: "You have been talking about the teaching of the Lesser Vehicle and its intent, [as well as] the initial teaching of the Greater Vehicle being without intent. As for the final teaching of the Greater Vehicle, in it the meaning is that there is neither existence nor emptiness. However, as for the sudden teaching of the Greater Vehicle, the meaning is that there is both existence and emptiness. As for the perfect teaching of the one vehicle, it has both no existence and existence, as well as no emptiness and emptiness. This is like my one shout. It not only allows one to enter the five teachings, it also extends to artisans and technicians and all the sons of the hundred families. Surely it will enable all to enter."

The master raised his voice and gave a shout. He asked Shan saying: "Did you hear that?"

The other said: "I heard."

[The master continued]: "Your hearing of this shout is existence, and with that you are able to enter the Lesser Vehicle." A short while later he asked Shan [again] saying: "Did you hear that?"

The other said: "I did not hear."

The one shout [uttered] just now is nonexistent. With it one is able to enter the preliminary teaching. Thereupon he looked at Shan again and asked him saying: "With my first shout you already were shown the

path of existence. Following the shout the sound vanished, [whereby] you revert to the path of nonexistence. Consequently the path of non-existence is the origin of real existence. The path of existence becomes true non-existence. As it is neither existence nor non-existence, you will be able to enter the final teaching. When I gave the one shout, there is no existence, yet existence, existing because there is no cause. When I gave no shout it was neither non-existent, yet existent, not existing because there is a cause. Consequently there is both existence and and non-existence, which enables you to enter the sudden teaching. Hence you must know that without using this one shout of mine you will fall short of liberating yourself from emotions and you will consequently perish. When there is the path of existence, a fine mote of dust cannot be pin-pointed. When the path is non-existent, it extends across emptiness, hence with this shout you may enter one hundred thousand and ten-thousand myriad of shouts. The one hundred thousand and ten-thousand myriad shouts are identical with the one shout, and it will enable you to enter the perfect teaching."

Shan then rose and bowed. The master afterwards explained [further] saying: "It is not just one shout that will make you comprehend, it also extends to speech, silence, movement, and quietude. At all times, in all places, in all affairs, and in all things, [including their] operating principles, operating changes, it extends on all sides without anything left out [are all contained]. In this one shout surely all will be complete. This is the same as establishing transformative gates and buildings.[195] To accord with the methods of effective means, is referred to as 'a small resting place.'[196] It does not extend to the precious undertaking [of attaining enlightenment]. Do you really not know that our patriarchs' approach has produced the following [maxim]:

Transmitting the mind with the mind,
Not setting up texts and characters,
And seeing the nature and attaining buddhahood.[197]

There are [in fact] thousands of holy ones who do not transmit the basis for proceeding towards the supreme one path."

Shan asked further: "What is the one path?"

The master said: "You may return to the lower assembly."

Shan said: "What is that which is precious?"

The master said: "It is not your realm."

Shan said: "I had hoped that you will show compassion."

The master said: "Even if you rely on and accord with the transformations in the blue ocean, in the end you will not become a penetrating gentleman."

Shan shut his mouth and withdrew.

Wudeng huiyuan[198]

24

Dharma Master Jian[199] from Sichuan asked Chan Master Fozhao:[200] "How is it that the words of the Chan tradition are many, but do not have any roots?"

Fozhao said: "Which sutras and sastras do you follow?"

The other said: "I know roughly all the sutras, so as to completely penetrate the hundred phenomena."

Fozhao said: "Simply know that it has rained yesterday and today it is clear, what kind of phenomena is there in that?"

The dharma master did not get it. Fozhao raised his backscratcher, struck him, and said: "Do not say that Chan tradition's use of words is without roots, OK."

The dharma master said indignantly: "'Yesterday it rained and today the sky is clear.' Truly! What may we gain from that?"

Fozhao said: "The twenty-four divisions of time have no form, that is what we should gain from it."

The Dharma Master attained awakening, and bowed in thanks.

Pudeng lu[201]

25

Jiwon,[202] the sangha overseer (Kr. *seungtong*)[203] asked the National Master Doui[204] saying: "What other *dharmadhātu* is there beyond the fourfold *dharmadhātu* of the *Avataṃsaka* [*sūtra*]? What other method of cultivation is there besides those taught by the fifty-five Kalyanamitras?[205] What is it that you say with regard to this other way of patriarchal Seon which is beyond all the teachings?"

Doui answered: "If the fourfold *dharmadhātu* of which you speak is dealt with in the way of the patriarchs, its true principle is being directly exposed, melting away all correct principles. Concerning the true principle of all things, how can the characteristics of the *dharmadhātu* still be clasped in one's fist? In original nothingness (Kr. *bonmu*) the practice of wisdom in the patriarch's mind in meditation, and even the characteristics of Mañjuśrī and Samantabhadra[206] cannot be seen! All the practices recommended in the fifty-five Kalyāṇamitras' methods are just like bubbles on the water. The ways of the four wisdoms,[207] bodhi, [Seon] etc., are like gold ore, consequently all the teachings are mixed up inside it and cannot be obtained. For this reason, when the Master Guizong[208] of the Tang dynasty was asked what he had understood of the entire Tripiṭaka, he merely raised his fist."[209]

Jiwon again asked: "If such is the case, then what is the purpose of faith, understanding, cultivation and realization according to the meaning and practice of the teachings? And how may the successive fruits of Buddhahood be perfected?"

Doui answered saying: "With the principle of no-thought and no-cultivation the nature of faith, understanding and cultivation is realized. The teaching of the Dharma in the school of the patriarchs cannot be obtained by [neither] buddhas nor sentient beings. The nature of the Way is directly revealed. Therefore, beyond the five doctrinal teachings, there is the special transmission of the dharma of the patriarchs' mind-seal. The revelation of the forms and shapes of the buddhas is meant for those who find it difficult to understand the true principle of the patriarchs. [For them] is manifested a body of expedient means. Even

though one would recite the Buddhist sutras for many years and in this way hope to realize the mind-seal, even though numerous kalpas should pass, it would be difficult."

Jiwon stood up, prostrated and said: "Until now, I have merely heard the Buddha's adorned teachings and admonitions. I had not even caught a glimpse of the teaching on the Buddha's Mind Seal!"[210]

Haedong childae rok[211]

Chapter 3

Buddhist Lords and Ministers in Thirty-Nine[212] Sections

with Appendix of Nuns and Upāsikās

1

There was an Indian king of heterodox views, who slandered and made light of/denigrated the Three Jewels. He asked the Worthy Poluoti:[213] "What is Buddha?"

The other answered: "Seeing the [innate] nature is Buddha!"

The King said: "Have you [really] seen this nature?"

The other said: "I have seen the Buddha nature."

He (the king) asked: "Where is this nature?"

He answered: "The nature is there when it is used."

He asked: "How may it be used? I really do not see it!"

The other answered: "Just now you are manifesting it! It is just that you cannot see it."

[The king] said: "Is it (i.e. the Buddha nature) not in me?"

The other said: "How will you are able to use it if it is not there? If you do not use it, its essence will be hard to perceive."

The other said: "[Provided that we may accept this,] when being used where does it reside in order to appear and manifest itself?"

[Poluoti] said: "At the time it appears and manifests itself, it is actually eight-fold."

The other stated: "If it is eight-fold at the time it appears and manifests itself, that confirms what I said."

Poluoti then uttered a verse which goes:

In the womb it becomes the body, and when being in the world it is called
a "human being."

When in the eye it is called "seeing," in the ear it is called "hearing."
In the nose smelling, and on the tongue chattering.
When holding it is in the hands, and in the feet when running.
It manifests everywhere without exception coming together to form a small world or in a dust mote.
The wise ones know that it is the Buddha nature,
While the ignorant ones refer to it as the spirit essence (i.e. the *jinghun*).[214]

When the king heard this verse, his mind opened and he was enlightened.

Chuandeng lu[215]

2

Emperor Ming[216] of the Wei dynasty asked the Indian Tripiṭaka Master Karmatrata (Dharmatrata?)[217] saying: "Among the Buddha's sutras, which one of them should I follow in order to benefit the noble kingdom (i.e. the state of Liang)?"

The *tripiṭaka* master answered saying: "This land is not a place for the teaching of the sutras."

The emperor said: "How do you mean?"

The *tripiṭaka* master said: "Not many years ago, my master Prajñātāra studied together with Bodhidharma, who eventually arrived in this country, transmitting the Buddha's mind seal to this place.[218] As for the teaching of the sutras he did not practice them."

The emperor said: "They (i.e. the Buddhist scriptures) already arrived here during the reign of Emperor Wu of the Han, at which time the Great Tripiṭaka came to the East. In addition to the twelve sections of the scriptures, what is the Buddha's mind seal?"

The Master said: "Our original master Śākyamuni was born in a royal palace. When he was nineteen he beheld that in the library was deposited the Twelvefold Canon (i.e. the Tripiṭaka),[219] and it did not yet contain the tradition of the patriarchs and masters.[220] From far-away

he reached the Snowy Mountains (i.e. the Himalayas), and is recorded as having journeyed around for twelve years seeking the patriarch's cloister, where he [eventually] obtained the seal of mind-transmission. Afterwards he attained the Way in the Snowy Mountains.[221] [The teaching] spoken in the Hall of Extensive Light[222] and at the eight assemblies in seven locations[223] does not feature the teaching on the mind-seal. Therefore [the Chan tradition] is the separate transmission outside the sutras, sastras, and the vinaya. Formerly the prince (i.e. Śākyamuni) transmitted the sutric teaching, and his Dharma was received in faith, venerated and put into practice, making the kings of small countries call [Buddhism] eighty-thousand [teachings]. You nowadays practice the Chan Dharma of the Buddha mind, joining together all the small kingdoms or become the emperor of a great court, which are called twelve kingdoms (i.e. the old kingdoms of North China, as mentioned in the *Zhanguo ce*)."

The emperor then received [the teaching] faithfully.

Wei Mingdi suowen zhujing pian[224]

3

Liang Emperor Wu[225] asked Bodhidharma: "[Since I ascended the throne] I have personally made temples, [commissioned the] copying of sutras, supported an incalculable number of monks (and nuns). What sort of merit will I gain?"

The master said: "There is absolutely no merit!"

The emperor said [in consternation]: "How can there be no merit?"

The master said: "Those are simply the small fruits of shallow causes belonging to [the activities of] men and gods. They may be likened to shadows that follow the body, wholly without substance."

The emperor said: "What is true merit?"

The master said: "It is the pure wisdom that is wondrously complete, its essence empty and tranquil. Such is merit. It is not for the worldly to seek."

The emperor later ordered a stele raised for Bodhidharma which stated: "Seeing him was not seeing. Meeting him was not a meeting. From then until the present I deeply regret [that I did not meet him]."[226]

Chuandeng lu and *Damo bei*[227]

4

The Indian king Kaśyapa, who believed in non-Buddhist teachings (i.e. in Hinduism), caused difficulties for the twenty-fifth patriarch Vāsiasita saying: "My kingdom's abundance of former times has been damaged by deviant falsehood. What teaching is it that you transmit?"

The patriarch said: "In the long run your kingdom will surely not follow heterodox teachings. I will make sure of that. At that time it will follow the Buddhist tradition."

The king said: "[It is said that] Buddhism will destroy itself after twelve hundred years, that is all your followers will [ever] obtain."

The patriarch said: "The great being Kasyapa personally received the seal from the Buddha, and then it was passed through twenty-four generations to the Bhiksu Simha, and I received it (the seal) from him."

The king said: "The Bhiksu Simha will be unable to avoid the punishment of death. How will you be able to transmit the teaching to later people?"

The patriarch said: "My master [instructed me] that in times of trouble I must hand down my robe and verse of instruction [as tokens of] faith in secret as proof of the patriarchal succession."

The king asked: "Where is this robe?"

The patriarch then took it out of his bag and showed it to the king. The king ordered it to be burnt. [At that] five coloured light appeared, and when the firewood had burnt up [the robe] was [intact] as before. The king then repented and prostrated.

Chuandeng lu[228]

5

Tang emperor Xianzong[229] invited Chan Master Dayi[230] to come to the palace. The master recommended that it was necessary for the emperor to question Chan Master Śrīvaddhi.[231]

[The emperor asked:] "How may all sentient beings of the great earth behold their [true] natures and become Buddhas?"

Śrīvaddhi said: "The Buddha nature is like the moon [reflected] in water, even if it can be seen it cannot be grasped."

This caused the emperor to say: "The Buddha nature is not seen, and must be seen [like] the moon in water. How can it be snatched away?"

The emperor also asked: "What is this Buddha nature actually?"

The master answered saying: "It is nothing apart from what your majesty has asked."

The emperor silently gave his consent to the true school [of Chan], benefitting and admiring it deeply.

Chuandeng lu[232]

6

Emperor Xuanzong of the Tang[233] asked the Chan Master Hongbian:[234] "Why does the Chan school have names [such as] 'Southern and Northern'?"[235]

The master answered saying: "Formerly the Tathagata transmitted the correct dharma eye to Mahākaśyapa, and from him to the eighth patriarch Bodhidharma who come from the West to this place where he became the First [Chinese] Patriarch. Eventually it extended to the Fifth Patriarch, the Great Master Hongren. At that time he had two disciples, one called Huineng, who received the robe [as symbol of the patriarchal transmission], and who dwelled in Lingnan,[236] the other called Shenxiu, who taught in the north [of China]. Until then the [Chan] teaching had been one, and has set forth the instructions to

achieve enlightenment. This is why we [now have] the distinction into sudden and gradual [approaches]. Hence it is said: 'South is sudden and North is gradual.'[237] Originally the Chan school does not have the names 'Southern' and 'Northern.'"[238]

The emperor said: "What about the Buddha mind?"

The master said: "'Buddha' is an Indian word, and in Chinese we call him 'the Awakened One.' He explained that people have [in themselves] wisdom and awakened illumination, which constitute the Buddha mind. As for 'mind' it is another name for 'Buddha.' There are a hundred thousand different names [for it]. However, their essence is one. It is like your majesty's[239] sun that responds to all capabilities/opportunities. This then is the Buddha mind of your majesty."

The emperor's bestowed upon him a purple robe [together with the title] Chan Master Yuanzhi ("PerfectWisdom").

Chuandeng lu[240]

7

Emperor Tongguang[241] asked of Chan Master Xinghua Cunjiang:[242] "I have obtained a pearl in my realm,[243] yet nobody has rewarded me."

Xinghua stated: "Can you show me how in abbreviated fashion one may borrow your Majesty's pearl?"

The emperor then with both hands untied his headgear at the bottom in response. Xinghua said: "With regard to the noble King's treasure, may I dare to ask to reward you." The emperor was greatly pleased.

Chuandeng lu[244]

8

When Emperor Zhenzong[245] of the Song was ruling, he personally

inquired deeply into the patriarchal teaching obtaining personally a realisation. Having experienced it he wrote a verse which goes:

Quiet, quiet, the great emptiness, clear like the water in Autumn.
To wipe that off which originally is without dust,
[One who realises] this does not belong to category of ordinary fellows.

Pudeng lu[246]

9

[After a religious] experience, Emperor Renzong[247] of the Song personally wrote "Song of Mind Cultivation"[248] which goes:

The first Patriarch sat in meditation at Xiaolin,
He did not transmit the scriptures, but only the mind.
If people in the future want to be enlightened to the nature of true suchness,
The source of the mystical seal is wonderful principle, deep and extensive.

Pudeng lu[249]

10

Emperor Gaozong[250] of the Song dynasty invited the Chan Master Yuanwu [Keqin][251] to come to the palace. The emperor said: "I realise that your way of Chan is lofty and wondrous. Will you allow me to listen to you?"

Yuanwu said: "If you rule with the principles of benevolence and filial piety in the world, all of the ground will produce numinous [dew] which will completely cover everything, bright and moist, including plants, trees, and insects. Each will obtain its potential. This is the mind

which has been transmitted by the Buddha and the patriarchs. Beyond this mind, there is no other mind. If there is another mind, it is not the mind of the Buddhas and patriarchs."

[At this] the emperor became very pleased and said: " So it is!" He then bestowed upon him the name Chan Master Yuanwu.

Pudeng lu[252]

11

The Song emperor Xiaozong[253] invited the monk Huiyuan[254] to become abbot of Lingyan Chan Temple.[255] The emperor brought forward [the phrase] "not to be concerned with following along with the ten-thousand phenomena" when asking Huiyuan which person's words they were. He [subsequently] praised the master as a distant Layman Pang. The emperor said: "Previously, when I practiced quiet sitting (Ch. *jingzuo* 靜坐)[256] my thoughts were suddenly drawn towards [the saying] 'not [to follow along] with the ten-thousand phenomena as ones' companion.' From this I have a view (i.e. I have got something from this)."

Huiyuan said: "'Not to go along with the ten-thousand phenomena' has become your companion. What understanding have you got?"

The emperor said: "The four seas do not become many."

Huiyuan said: "'In one gulp one swallows all the water in the West River.'[257] How do you understand that saying?"

The emperor said: "That was never lacking [in understanding]."

He then bestowed the name "Chan Master Fozhao"[258] upon the master [together] with an edict which goes: "Nowadays vulgar people [believe that] with meditation one attains to emptiness, and with words one makes pleasant discussion. They just do not know the Way and like this make a big deal out of trivia. How can [the Way] be exhausted (i.e. fully expressed) with a brush? At least something can be

expressed [with it]."

Pudeng lu[259] and *Baojian lu*[260]

12

The holy and great king Taejo[261] of Goryeo was a follower of the Seon teaching. He personally commissioned the stele of the royal preceptor[262] from Heungbeop[sa] Temple[263] which states:

> Now it has been said that he (Śākyamuni Buddha) wanted to establish the teaching [of Seon]. He first began on Vulture Peak[264] with his discourses, wondrously transmitting the mind [teaching] to [Mahākāśyapa], who in the end entered samadhi at Mt. Chickenfoot.[265]

The text [of the inscription] goes on to say:

> The separate practice of the dharma eye was secretly bestowed upon those endowed with the same abstruse essence, and Ananda then was [equal] in benevolence [with the Buddha], and Sanavasita through this inherited the position (etc., etc.).
>
> I have first heard that Bodhidharma came east,[266] and entered the Liang court,[267] where he first met Dahong [posthumous title of Huike].[268] In the north he journeyed to the house of Wei,[269] and with this the master could depend on entrusting his instructions to someone with the same [spiritual] disposition.
>
> The patriarchs' method was the face to face transmission so that the mind lamp would not be extinguished. Hence, with a single flower it was suddenly manifested,[270] and six petals would bloom.[271] Recently, [Chan] has spread from Jiangxi to the edge of the sea.[272] Moreover, there are the descendants[273] of Zhangjing [Huaihui][274] at Bongnimsa Temple,[275] Zhangjing's great grandsons. Only our great master again praised our Way (etc, etc.).

[It was like] Shizong's[276] encounter with Kāśyapa Mātaṅga,[277] and Emperor Wu of the Liang's meeting with Baozhi[278] without which there would not be any thriving [of Buddhism]. Life after life, generation after generation eternally there would [consequently] be the cultivation of incense burning,[279] so that son after son, descendant after descendant, so that the veneration and upholding of the transmission would eventually arrive here. Hence, repair was made to the Heungbeop[sa] Temple and as its abbot (etc., etc.) he (i.e. the Seon Master Chungdam mentioned in the stele inscription) caused five hundred [additional] Seon monasteries to be established.

"Haedong Heungbeopsa bi"[280]

13

The prefect Yang Xuanzhi[281] of Qicheng[282] asked the Great Master Bodhidharma [saying]: "In the five kingdoms of India you became a patriarch. What is that path like?"

The patriarch answered: "To illuminate the Buddha mind school without even the smallest error and to cultivate liberation accordingly, this is what we call 'patriarch.'"

The other asked again: "Is there anything else beyond this?"

The patriarch said: "It is essential to illumine that mind, and to know its past and present. Do not reject existence and non-existence, be without grasping for any dharmas, do not be wise or foolish, and be without without illusion, and without enlightenment. If one is able to become liberated like this, one may be called one who has become 'a patriarch.'"

Then he uttered a verse which says:

Also do not look at evil and give rise to dislike.
Also do not see goodness and eagerly seek to emulate it.
Also do not discard wisdom and get near what is stupid.
Also do not reject illusion and seek enlightenment.

To reach the Great Way, that is beyond measure.
To penetrate Buddha's mind, that is to be liberated.
Do not adhere to neither worldly or holy.
[Completely] detached this is what we call "a patriarch."

Chuandeng lu[283]

14

When Han Wengong[284] of the Tang dynasty was sent to Chaozhou as magistrate, he asked the Ven. Dadian:[285] "Your disciple's affairs in Junzhou[286] are many, [therefore] I beg you [to give me] one phrase of essential import."

The master remained silent for some time. Wengong waited in vain. Sanping[287] was the rector, and he struck the seat trice. The master asked: "What are you doing?"

Sanping answered: "The first is for samadhi and for movement, and other ones are for wisdom to uproot them."

The lord then then bowed and thanked Sanping saying: "The teaching style of the venerable one is indeed lofty. Your disciple has obtained entry to this place from the side line."

Chuandeng lu[288]

15

One day Prime Minister Pei Xiu[289] entered Kaiyuan Temple where he saw a wall-painting. He asked the abbot of the temple: "What is being depicted on this wall?"

The abbot said: "Famous monks."

Xiu said: "Their forms may be seen, but where are actually the famous monks?"

The abbot was speechless. Xiu said: "Are there no Chan monks here?"

The abbot said: "There is one Xiyun[290] who is the proctor. He has quite the appearance of a Chan monk."

Xiu invited the master to come and see him, and he put the previous words to him. The master called to the minister, Xiu responded: "Sir!"

He then said: "Where are you?"

From these words Xiu got the point.

Chuandeng lu[291]

16

Li Ao,[292] the magistrate from Liangzhou asked Ven. Yaoshan:[293] "What is the Way like?"

The master raised and lowered the fingers of his hand. The master asked: "Do you get it?"

[Li Ao] said: "I do not get it."

The master said: "The clouds in the blue sky, the water in the *kuṇḍikā* (water bottle)." Li Ao then composed a verse which goes:

Through refinement his bodily form became similar to that of a crane,
Below a thousand red pine trees, two cases of scriptures.
I came asking for the Way and without hesitation he answered:
"The clouds in the blue sky, the water in the *kuṇḍikā*."

Chuandeng lu[294]

17

The official Wang[295] came to call on Muzhou.[296] Muzhou asked him:

"What is the reason for your entering my monastery so late today?"

The official answered: "To see the horse hit the ball!"[297]

The master said: "Is it the people who bother you?"

The other said: "Trouble! What troubles the horse?"

The other said: "Trouble with the dewy pillar! What trouble could that be?"

The official was at a loss and could not answer. He returned to his private dwelling. In the middle of the night he suddenly had an insight. The following day he saw the master and said: "This person has obtained an understanding of yesterdays' affair."

The master said: "What trouble is there with the dewy pillar?"

The official said: "Trouble?"

The master thereupon gave him his sanction.

Chuandeng lu[298]

18

Layman Pang[299] first went to call on Shitou [who said]: "Forget about words, and understand directly."

One day Shitou asked [the layman] saying: "Ever since you saw me, what have you been doing daily? What are you doing these days for a living?"

The other answered saying: "If you are asking about my daily chores, there is nothing I can say (literally, nowhere to open my mouth)." Afterwards [Layman Pang] composed a verse which goes:

It is used every day and nothing else, if only I could use it myself,
As nothing can be grasped or rejected, in no place is there room for artifice.
The reds and purples, what are their names? Hills and mountains are cut off as stained flaws.
Spiritual penetration and wondrous activity, [are nothing but] carrying water and transporting firewood.

Shitou acknowledged him. Later he went to Jiangxi where he called on Mazu asking: "Who is he who does not accompany the ten-thousand phenomena?"

Mazu said: "I will accept you if you can swallow the water in the West River in one gulp, then you will be on the Way." From these words the layman got the point. There is a verse which goes:

There is a man who does not have a wife,
And there is a woman, who does not marry.
In the great family garden they put their heads together,
And together they speak words of the unborn.

Chuandeng lu[300]

19

The academician Zhang Zhuo[301] went to pay a visit to Shishuang,[302] who asked him saying: "Your Lordship, what is your surname?"

The other answered: "My family name is Zhang."

The master asked [again]: "What is your given name?"

The other answered: "My personal name is Zhuo (lit. Clumsy)."

Shishuang said: "If you try to seek with cunning, an understanding cannot be had. How did you [Mr. Clumsy] actually arrive on your own?" From these words the lord had an insight. Accordingly he composed his "Song on Being Enlightened to the Way" which goes:

The bright light quietly illumines the river sand everywhere,
Worldly and holy are contained in its numinousity, which also includes my home.
When a single thought does not arise the entire essence [of the mind] is exposed,
As soon as the sense faculties are active, they are covered by the clouds [of ignorance].
Cutting off calamities severely adds to the sickness,

While hurrying towards bodhi is equally false.
When going along with the myriad conditions without obstruction,
Nirvana and samsara are [both] illusions.

Zuting lu[303]

20

The Layman Fan Wencui[304] had consulted Chan Master Nanyang Xideng[305] for a long time without being able to attain awakening. One day he heard a fisherman's flute and was suddenly awakened. The following day in the morning he composed a verse which goes:

Ven. Xiangyan, the Greatly Compassionate One, when enlightened to our True Vehicle had the previous night's doubts destroyed.
With the coming of night, the whole of the precious treasury in golden writ and in five thousand rolls came at night from within the sound of a bamboo flute.

Pudeng lu[306]

21

The Great Historian Huang Tingjian[307] dwelt together with the Chan Master Haitang Xin,[308] and asked the latter to show him a shortcut. Master Xin said: "The way of Confucius[309] is to have two to three sons to whom one may convey the secret. However, I have no secret for you. So how do you propose to discuss the principle?"

The lord was on the verge of answering, when Master Xin said: "This is not it! This is not it!"

The Lord was confused and depressed yet did not give up. One day he served upon the master while going for a walk in the mountains. The

acacia trees on the cliffs were [then] in full bloom, and Master Xin said: "Do you hear the [wind in] the trees and smell the orchid flowers?"

The lord answered: "I do."

Master Xin said: "I have no secret for you."

The lord was enlightened directly. He then bowed and said: "You really have a slice of the heart of an old woman, don't you?"

Master Xin laughed and said: "It is only important that you arrive home safely."

Later, at the announcement of Haitang Xin's death, the lord burnt incense [as an offering] and said:

> The ocean wind blows over Mt. Laṅkā, and the four oceans of meditation flow to make eyes see.
> Collecting a bundle of willow twigs should not be done,
> As the harmonious wind strike the jade balustrade.[310]

Pudeng lu[311]

22

Su Shi[312] of the Imperial Academy dwelled at Donglin [Temple][313] where he stayed together with the Chan Master Zhaojue Zong[314] discussing "stories of the insentient."[315] On that occasion [Su Shi] had a breakthrough, and presented a verse which runs:

> The murmur of the stream is simply the extensive, great tongue [of Vairocana],
> How can the color of the mountain be anything but the pure [*dharma-*]*kāya*?
> In the course of the night eighty-thousand verses [sound],
> When dawn breaks, how can I convey this to other people?

Pudeng lu[316]

23

Zhang Tianjue,[317] the Layman Wujin.[318] together with Ven. Doushuai Congyue[319] discussed Deshan's[320] sayings in connection with his carrying of the bowl in the palm of his hand in order to examine how well it was cooked.[321] The lord was so disappointed [at his own lack of understanding the case] that he did not sleep. At the fifth drum [of the night], when he suddenly hung his legs [over the side of the bed], he knocked over the night pot. He abruptly got the point. At the break of day he submitted a verse [to the master] which goes:

> The quiet sound of the drum brought back [Deshan's] weighty holding of the bowl and Yantou's[322] one insisting word striking me like lightening.
> [Because of that] the fruit [of practice] was only obtained
> [After] three years of roaming around.
> This could not have happened without meeting with you.
> [Hence] I came to receive your confirmation,
> And trust that you will accept my verse.

Pudeng lu[323]

24

Assistant Director of the Left, Fan Chong[324] paid his respects to Chan Master Yuantong Daomin[325] saying: "What sort of karmic blessings do a certain guest (i.e. I) in the world make having now fallen into the golden fish purse?[326] Should I rather leave this affair far behind (i.e. abandon my official position)?"

Daomin shouted: "Academician!"

The lord responded in affirmation. Daomin said: "How far is this?"

Then lord directly said: "I beg of you to once again instruct me." Daomin tapped his knee once. At this the lord had an insight.

Pudeng lu[327]

25

The Imperial Messenger Lu Hang[328] and Chan Master Daomin[329] were hunkered down before a brazier. After awhile the lord asked: "[Let me have a] direct cutting phrase. I beg of you to give me a hint."

The master made a grinding sound and said in response: "Look at the fire!"

The lord followed [his suggestion] and was suddenly greatly awakened.

He thanked [the master] saying: "Originally the Buddha-dharma does not have many followers."

Daomin composed a phrase which goes: "Liberated by the call, the lord in suitable fashion assented."

Pudeng lu[330]

26

Vice President Zhang Jiucheng[331] one day happened to be in the toilet while working on [the *gong'an*],[332] "The cypress tree [in the front of the courtyard],"[333] when he heard a frog croak. He was spontaneously enlightened. There is a gatha which said:

> On a Spring day on a moon-lit night, the call of a water frog,
> By chance he solved and penetrated [the *gong'an* whereby] everything on earth became one family.
> At just such a time, who understood?
> At Lingtou (on the pass), there was Xuansha with a painful foot.[334]

Pudeng lu[335]

27

The Assistant Minister of Rites Yang Jie[336] travelled following Tianyi. In his later years he traveled and consulted the famous and virtuous monks. Tianyi always quoted the inspriring words of Old Pang[337] which he studied deeply. Later he paid his respects to the gods of Mt. Tai. One day he saw a hen crowing towards the sun disk as it was rising, and suddenly he was greatly awakened. Because of this he used [Layman Pang's] words about men not being married, and women not being housewives. He said instead: "When men are adults, they need to be married, and when women mature they need to become wives. With whom can I discuss in my spare time and speak words of the unborn?" In addition he spoke about stories of non-birth. His verse farewelling the world [at death] goes:

> Without a single thing to hanker after,
> Without a single thing to abandon,
> In vast emptiness,
> It makes no sense.
> About to make an error I commit an error,
> The Western Paradise of Sukhāvatī.

Pudeng lu[338]

28

The Lord Yang Yi[339] paid a visit to Chan Master Guanghui Lian[340] During the night they talked at length. Mr. Yang asked: "How is it when two tigers bite each other?"

Yuanlian with the his hand pulled Yang's nose with a yank saying: "How many more skips and jumps will this domestic animal continue to make?"

From these words Mr. Yang was stripped of his remaining doubts. There is a verse which goes:

An octagonal grind stone (a giant, mythical weapon that crushed all in its path) runs through the sky.
The golden haired lion transformed himself into a fox.
If one plans to hide oneself in the Northern Dipper,
It is necessary to show respect with folded palms behind the Southern Star.

Pudeng lu[341]

29

Lord Qing Xian Zhao Bian,[342] governor of Qingzhou,[343] when free from government affairs he was doing much quiet sitting.[344] Suddenly there was a great thunder clap, and he was immediately enlightened. [Afterwards] he made a song which goes:

The quietly sitting Lord was in the hall of vacuous, hidden secrets.
His mind's source unmoving like placid water.
With the sound of a thunder clap, the crown's gate opened,
Which called him forth from his previous self.[345]

Pudeng lu[346]

30[347]

Ouyang Xiu,[348] whose personal name was Yongshu, and his styled name was Layman Liuyi.[349] The lord admired Han Tuizhi,[350] who rejected the Buddhist teaching [considering] its texts incomplete. One day he paid a visit to Chan Master Yuan of Mt. Fo,[351] as his mind was troubled [by doubts]. Accordingly he asked the master to have a game of chess (Ch. *weiqi*, Kr. *baduk*, Jp. *go*). Fayuan was sitting in his room. The lord suddenly gathered together the pieces of the game [saying]: "Please talk

about the teaching while we play chess!"

Fayuan struck the drum in the hall and said: "If you want to discuss this issue, it is like two traditions (i.e. Buddhism and Confucianism) placing their pieces. Why do you want to talk about this? As adversaries and intimate friends the appropriate thing to do is not to give in (i.e. the game is about winning).[352]

"If there is a [possibility of the] linking of five [pieces], one may be indulgent with regard to three. Moreover, one must open up a path. To simply seek to open the closed gate by way of [exerting] force, but being unsuccessful, one must grab the horns (i.e. attack on the flanks) if one wants to pass the barrier (i.e. the blocking made by the opponent in the game). A solid piece of equal strength in a dangerous situation (lit. tiger's mouth) should be displayed to break a hung game. Afterwards it may be futile to retract one's move.[353] Therefore, it is said when the sides are fully occupied, it is easy to win, and when the center is weak it is hard to proceed. If one frets over one's moves, one is likely to be hung up on mistakes. The uncultivated mind will ceaselessly [cause one] to bump the head. However, but if you give up being a national champion [of chess], you will insult the divine immortals (because they are fond of chess). [Hence] there is no question of winning the game [even after] having lost one's gaming pieces. Now, the Way is black and white[354] with no divisions of time, so in what place may it all come to rest?"

After a long while Ouyang said: "Formerly I have followed the nineteen paths on the chess board, and falsely [sought] to enlighten a good many people."

For a long time the lord sighed in an expression of joy over [the Chan master's instructions].

Calmly explaining to his fellow scholars he said: "When I began to cultivate [the Way] I suspected that the Chan sayings were hollow and absurd, and thinking that their records were guided by flows of vulgarity. Now that I behold these old cases of enlightening words[355] that enables us to obtain and create, [I realise that] no amount of words can illumine the mind ground. How may I enable this wondrous

instruction?"

[After that] the lord quietly forged a bond with the Chan school.[356]

Chanyuan lianfang[357]

31

The prime minister and layman Wang Sui[358] previously paid a visit to Chan Master Shoushan Shengnian,[359] obtaining from him instructions outside the written word. Personally he progressed ever deeper, until he eventually illuminated the great teaching. When arriving at his final day, he penned a verse which goes:

> In the painted hall the lamp burns out by itself,
> Snapping the fingers towards whom, you may say.
> Leaving and staying is the original constant,
> [Is like] the spring wind sweeping away the melting snow.

Chanyuan lianfang[360]

32

The erudite scholar Ceng Hui[361] whose personal name was Tongzhi,[362] in his youth dwelled together with the Chan Master Xuedou Xian.[363] When he reached adulthood, he followed a different path. Xian wished [for him] to have his hair shaved and become a monk. The lord (i.e. Ceng) was selected for the imperial examination. One day they [the two men] met in the Jingde Temple.[364] The lord was led by the *Zhongyong*[365] and the *Daxue*,[366] but was also acquainted with the *Lengyan* [*jing*],[367] matching the sayings and phrases of the [different] traditions.

When presenting those views to Master Xian, he (i.e. the latter)

said: "This does not really harmonise with the vehicle of the [doctrinal] teachings, and even less so with the *Zhongyong* and the *Daxue*! You must avail yourself of the principle of the essential shortcut approach[368] if you want to understand the [big] affair (i.e. enlightenment)! Nevertheless let me point out that it is up to you to take this recommendation to heart?"

From these words the lord got the point.

Chanyuan lianfang[369]

33

Lord Jinnak[370] of Cheongpyeongsan Mountain[371] in Korea, the layman Yi Jahyeon, once read the *Xuefeng yulu*.[372] When he reached the place in the text where it says, "Having ended heaven and earth, where may this inferior, one eyed-sramana sit?," the lord was suddenly, greatly awakened.

Jungsu Munsuwon gi[373]

Nuns and Upāsikās

34

Wuzhu the Enlightened One was the nun Miaozong.[374] She was over thirty [years old], when she left the [mundane] world,[375] and accordingly separated herself from it, letting go of deceptive conditions. She consulted all the elders, and eventually entered the true faith while spending the summer at Mt. Jing. Dahui[376] rose to give a lecture[377] and raised the [case of when] Yaoshan first consulted Shitou,[378] and the raised [the case of] the story of [Yaoshan] seeing Mazu.[379] [Miao] Zong understood all she heard and suddenly attained awakening. Then Dahui brought up the sayings of the old woman questioning Yantou[380] about this. Miaozong answered with a verse which goes:

> One leaf-like flat boat drifting over the vast expanse [of water],
> With the rising and submerging of the dancing oars, I sing a different tune.
> The clouds on the mountains, and the moon on the ocean are both abandoned,
> The profit reaped I extend Zhuang Zhou's frivolous [butterfly] dream.[381]

Pudeng lu[382]

35

In Fan County there was a cultivated lady called Practitioner Jishou.[383] In Chengdu she followed [Chan Master] Foguo.[384] Foguo instructed her: "You should not consider it as this mind, it is [also] not the Buddha, it is not a thing, so what is it? It cannot be obtained from words, and one cannot obtain it from opening the mouth (i.e. talking about it). Whether one looks at it coming or going, there is no entrance point, and then one feels disappointment."

She again asked Foguo saying: "In addition to this, are there any effective means (Skt. *upāya*) that may assist a certain person to have an opening?"

Foguo answered: "There is an effective means: [It is] not this mind, not the Buddha, and not a thing!"

From these words Jishou [finally] comprehended and said: "In the end what have I really obtained?"

Zongmen wuku[385]

36

There was a woman from Jinling who was called Yu Daopo[386] (lit. Enlightened Crone), who was selling oil cakes as a way of living. She always went along with the crowd while asking for Langya.[387] In his sayings Lang[ya] used to refer to Linji's[388] "a true person without rank."[389] One day she (i.e. Daopo) heard a beggar reciting the "Lianhua le"[390] where it is stated: "If you do not rely on *Liu Yi's Transmitted Book*[391] faithfully, how will you be able to reach Dongting Lake."

Suddenly she had a breakthrough, and threw the tray with her cakes on the ground. The bystanders who witnessed the event said: "You are crazy!"

The lady bowed saying: "I am not of your realm."

She then went to see Langya. When Langya saw her he knew that she had made an achievement. He asked: "So what is all this fuss about 'a person of no rank'?"

When she heard that, the woman said: "Here is a person without rank! A six-armed, three-headed wrathful and powerful one, who, with one chop divides Mt. Hua into two. Ten-thousand years of running water will not know spring."

Pudeng lu[392]

Postface

One must clearly know that Seon is the Buddha's mind and that the doctrinal teaching is the Buddha's words. The mind transmission arouses man from his folly, while its sayings expand on sudden and gradual [enlightenment]. However, in all of the teachings in the Great Tripiṭaka there is none which does not point at the moon with its finger. Hence, those with sharp capacities are lions who devour men, and those of dull capacities are Korean dogs that chase after the clods [thrown at them]. Those with dull roots are the dunces of Korea. [While] those who ferociously devour men are few, those who chase after the clods [of doctrinal teaching] are many. Consequently they form two paths (i.e. Seon and the doctrinal teaching), each denying the other. This lies in the purview of humans, and is unconnected with the Dharma. The Over-night Enlightened One[393] said: "Those who follow others' slander will [end up] relying on other's mistakes. [If one] takes a fire [intending] to ignite heaven, one will exhaust oneself in vain."[394] This is how it has correctly been explained.

Now in the Inner Prayer Hall, the old Maeam, the abbot and Great Seon Master of Yeon'gok[sa] Temple,[395] who lamented that the Seon tradition is facing ruin, was sad that people competed for themselves [try to elevate their ego]. He gathered the sayings of those past and present, of exchanges to resolve doubts, and together with all the cases involving grand lords and ministers, who esteemed and managed the nation, and who beheld the [Buddha] nature, of which many were included. He then divided them into three parts according to their contents, personally calling [the book] the *Seonmun bojang nok*. It was carved on catalpa wood [boards], and circulated and transmitted with the wish that it will benefit future [generations]. In that case how can it be a small amendment? Moreover, this is for people who have a [discerning] eye. If they wish to be able to see the false pointing at the moon, then [all

is in] this one volume text. Moreover, the gold dust in one's eyes will have nowhere to settle.

[Written] on a certain day in the third month of the thirty-first *gabo* year of Zhiyuan (i.e. 1294), the Layman Mongam,[396] respectfully composed by the Grandee, Assistant Officer of the Censorial[397] Affairs [member of the] National Academy, Great Officer, Accomplished Academician and Scholar Yi Hon, who has written this colophon.

Notes

1 In the royal palace in Gaesoeng.

2 Jinjeong 眞靜.

3 Zhiyuan 至元 (1264 – 1294).

4 H 6.469c.

5 This is a Seon interpretation of what took place when Śākyamuni as Vairocana was enlightened. The imagery shown here derives from the *Avataṃsaka sūtra* (T 279.10), a major work of doctrinal Buddhism in Korea, while the more specific doctrines derive in the main from the apocryphal *Fanwang jing* 梵網經 [Brahma's Net Sūtra] (T 1484.24.997b – c).

6 This refers indirectly to the popular account of how Buddha silently held up a lotus flower to the assembly, and only Mahākaśyapa was able to understand the meaning. See section 2 of the chapter 1.

7 Not extant. Yanagida and Nishiguchi sees this as deriving from an indirect quote in the *Dazhi du lun* 大智度論 [Treatise on the Liberating Great Wisdom] (T 1509.25.308c). However, I am not convinced of this.

8 For a discussion of this celebrated event in Seon Buddhism, of which many versions exist in the related literature, see Albert Welter, "Mahākāsyapa' Smile: Silent Transmission and the K'ung-an (Kōan) Tradition," in *The Kōan: Texts and Contexts in Zen Buddhism*, ed. Steven Heine and Dale S. Wright (Oxford: Oxford University Press, 2000), 75 – 109.

9 This except appears to have been taken from the *Rentian baojian* 人天寶鑑 [Precious Speculum of Men and Gods], a work from the Northern Song period, where the quote appears verbatim (X 1612.87. 22b-c).

10 This sentence is a paraphrase deriving from a verse in the *Lankāvatāra sūtra* (T 670.16. 484b).

11 A practitioner of the Lingnan school (嶺南宗道者, d.u.). The identity of this monk is uncertain.

12 In this section the doctrinal view is set up against that of Seon. The imagery concerning the waves on the ocean and its unmoving depth is a well-known theme in Buddhist literature.

13 Not extant. This section derives from a Chan text written between the end of the Tang and the early Song dynasty.

14 Lit. Tang 唐 (618–907). This could be taken as a clue concerning the time the text in question was originally written.

15 Huike 惠可 (fl. second half of 6th century). The celebrated Second Chan Patriarch in China.

16 Wutianzhu 五天竺 means the five kingdoms of India..

17 Patriarch Jin'gwi (眞歸祖師) is a mythological figure created by Chan Buddhism in China during the late Tang in order to promote the idea that the transmission of the patriarchs is even older than Śākyamuni himself. The earliest source for this belief is the *Baolin chuan* 寶林傳 [The Transmission of Baolin] compiled during the early 9th century, and one of the earliest sectarian histories of Southern Chan. Cf. Yanagida Seizan 柳田聖山, comp., *Hōrinden · Tentei ninei gi* 寶林傳 · 傳燈玉英集 [The *Baolin chuan* and the *Chuandeng yüying ji*], Zengaku sōshō 禪學叢書 5 (Kyoto: Chubun shuppansha, 1983), 1–154. Absurdly as it appears to us today, this belief was evidently promoted in the early Seon tradition during the late Silla as well, and can also be found in section 24 of the chapter 1 in a more developed form. Jin'gwi also appears in the *Jodang jip* which indicates that the belief has not only a long tradition, but also is a unique feature of Korean Seon tradition. For a discussion of Jin'gwi and the relevant sources, see Han Gidu 韓基斗, *Han'guk Seon sasang yeon'gu* 韓國禪思想研究 [Studies in the Thought of Korean Seon Buddhism] (Seoul: Iljisa, 1991), 430–33.

18 This is an excerpt from one of the lost Korean Seon texts similar to the *Haedong childae rok*.

19 Huineng 惠能 (638–713) is the celebrated Sixth Patriarch of Chinese Chan Buddhism. For an extensive study of him from a historical as well as a religious perspective, see John Jorgensen, *Inventing Hui-neng, the Sixth Patriarch: Hagiography and Biography in Early Ch'an* (Leiden–Boston: Brill, 2005).

20 This is a rather common phrase encountered in various Buddhist texts. Cf. the *Putixin li xiang lun* 菩提心離相論, T 1661.32.543c, etc .

21 X 1559.79.290c. Although Cheonchaek refers to the *Pudeng lu* as the source for this section. It is clear that it derives from the *Fabao tan jing* 法寶壇經 [*Platform Sutra*]. It even appears in the early Dunhuang version dating from around 800. Cf. T 2007.48.343a.

22 This is the reputed teacher of Bodhidharma and the mythical Twenty-seventh Indian Patriarch according to traditional Southern Chan. He was also venerated as such in Goryeo Buddhism.

23 Not extant. Yanagida and Nishiguchi read this as Prajñātārā's patriarchal certificate. I believe that it refers to a special text of patriarchal transmission that has been lost.

24 This is the hallmark of the Seon tradition per excellence and that, with which the tradition upholds its claim as being a superior teaching.

25 No longer extant. There is a Chan work by this name found among the Dunhuang manuscripts, however, the above passage does not occur in any of these manuscripts. The passage quoted here may have been from a later work?

26 Ch. *xianjiao* 顯教.

27 Ch. *mijiao* 密教.

28 Here Cheonchaek wrongly follows Zanning in prioritising Vajrabodhi over the earlier transmission of Esoteric Buddhism by Śubhākarasiṁha, which was equally important, at least from a historical perspective.

29 This section is also translated and discussed in Robert H. Sharf, *Coming to Terms with Chinese Buddhism: A Reading of the Treasure Store Treatise* (Honolulu: University of Hawai'i Press, 2002), 269–70.

30 This quote is actually not from the *Seng shi lüe*, i.e. T 2126.54, compiled during the early Northern Song contrary to the statement in the SBN, but has been taken from the more well-known of Zanning's works, the *Song gaoseng zhuan* 宋高僧傳. Cf. T 2061.50.724b.

31 T 1509.25.436a.

32 Full title *Chuanfa zhengzong lun* 傳法正宗記 [Record of the Transmission of the Dharma in the True School]. Cf. T 2080.51.

33 Ch. *wanzi* 卍字. This is one of the great marks of a buddha.

34 Not extant. This is a peculiar section, one that has been lifted from a enigmatic work of dubious provenance.

35 This appears—at least on the surface of it—to contradict the concept of patriarchal transmission.

36 Ch. *jinglu* 靜慮.

37 Ch. *shuxin* 束心.

38 Not extant.

39 Hongren 弘忍 (601–674).

40 I.e. Huike (487–593).

41 T 2076.51.223a.

42 Not extant.

43 The ocean seal (Skt. *sāgara-mudrā*) is a concept from the *Avataṁsaka sūtra*, which indicates the vastness of the *dharmadhātu*.

44 See *Xueyan Heshang yulu* 雪巖和尚語錄 [Recorded Sayings of Ven. Xueyan]. Cf. X 1397.70:619c.

45 This is the Chan Master Huihong. See below.

46 Zhaozhou Zongshen 趙州從諗 (778–897). Cf. Komazawa daigaku Zengaku

daijiten hensansho, comp., *Zengaku daijiten*, 3 vols. (Tokyo: Daishūkan shoten, 1977) (hereafter *Zengaku daijiten*), 487d–88a.

47 See section 26 of the chapter 3.

48 This monk is identical with Juefan Huihong 覺範慧洪 (1071–1128). Cf. *Zengaku daijiten*, 95c.

49 Not extant.

50 This refers to Yongming Yanshou 永明延壽 (904–975), the de facto founder of the Fayan school of Chan. Cf. *Zengaku daijiten*, 111d–112a.

51 Not extant.

52 Yang Xuanzhi 楊衒之 (fl. first half of 6th century).

53 Not extant.

54 Shenqing 神清 (d. 814). A learned monk from the Kaiyuan Temple (開元寺) in Mianzhou 綿州 (modern Mianyang in Sichuan Province).

55 Full title *Chuanfa zhengzong ji* 傳法正宗記 [Record of the Transmission of the Dharma in the True School]. Cf. T 2078.51.725b.

56 Ch. *erkong* 二空. This is emptiness of self and emptiness of others.

57 *Chanyuan zhuquan ji duxu* 禪源諸詮集都序 [General Preface to the *Chanyuan zhuquan ji*] (T 2015.48.399b). The quote is almost identical with the text we now find in the *Taishō shinshū daizōkyō*. It also occurs in Zongmi's *Da fangguang yuanjue jing dashu* 大方廣圓覺經大鈔 [Great Commentary on the *Scripture on Perfect Enlightenment*] (X 245.9:531a).

58 This sentence can be found verbatim in Zongmi's *Yuanjue jing dashu* 圓覺經大疏 [Extensive Commentary to the *Yuanjue jing*], X 243.9:337a.

59 Guifeng Zongmi 圭峰宗密 (780–841). He was a highly learned monk who incorporated Southern Chan and Huayan Buddhism in his thought. Cf. *Zengaku daijiten*, 494c–d.

60 The former can be found under the title *Chanyuan zhuquan ji duxu* in T 2015.48.399b. The *Benlu* 本錄 may refer to a lost work of Guifeng Zongmi. As indicated in the notes above, parts can however be found in some of his other works.

61 Dazhu Huihai 大珠慧海 (fl. 9th century), a somewhat enigmatic Chan figure. Cf. *Zengaku daijiten*, 91a.

62 These are adherence to the injunctions of the vinaya's precepts taken upon ordination.

63 The four fruits are those of: *sroṭāpanna*, *sakradāgāmin*, *anāgāmin*, and *arhat*.

64 The quotation is only partly following the text of the *Chuandeng lu*. Cf. T 2076.51.441b.

65 *Huayan shu* 華嚴疏 [Commentary on the *Avataṃsaka sūtra*], T 1736.35.512c.

66 Part of this text can also be found in the *Haedong Honam Jirisan dae Hwaeomsa sajeok* 海東湖南智理山大華嚴寺事蹟 [Record of the Great Hwaeomsa Temple on Jirisan Mountain in Honam, Korea] and appears to have been partly based on Hyeon'gak's stele inscription. For a discussion of Hyeon'gak and his place in Korean Buddhism, see Henrik H. Sørensen, "Concerning the Korean Sŏn Master Hyŏn and Yŏngok Temple in Mt. Chiri," 303–33.

67 Seongjong 性宗. Also referred to as the Beopseong jong 法性宗, i.e. Dharma Nature school. The Korean exegete Wonhyo (617–686) is considered its founder, however it is more correctly a Buddhist doctrinal tradition that developed through inter-cultural contacts between monks from Silla and Tang China. The classification of the teachings of this school of thought was done by Zongmi. Cf. FDC 1, 561b.

68 This passage suggests that the *Laṅkāvatāra sūtra* (T 670.16) was brought to China by Bodhidharma as proof of the patriarchal succession. This would appear to reflect a type of belief that was current in the Northern school of Chan, whereas in Southern Chan it was the *prajñāpāramitā* literature, in particular the *Vajracchedikā* (T 235.8), which served as its primary doctrinal underpinning.

69 Daehye (Ch. Dahui) 大惠 or 大慧: Mahāmati, the main interlocutor of the Buddha in the *Laṅkāvatāra sūtra*. (Digital Dictionary of Buddhism, http://www.buddhism-dict.net.)

70 The *Laṅkā* was originally upheld in Northern Chan as proof of the authentic patriarchal transmission. With the shift in power to Southern Chan during the middle of the Tang, this important Mahayana sutra lost its influence and was replaced by scriptures of different textual traditions most notably the *prajñāpāramitā* class of sutras.

71 I.e. Śākyamuni Buddha.

72 This is a quote from the *Saddharmapuḍarīka sūtra*. Cf. T 262.9.17b.

73 *Shoulengyan jing* 首楞嚴經, T 945.19.

74 The point of this question is to argue that the Chan approach is in fact already present in the standard scriptures of the Mahayana, wherefore there hardly is any need for a "separate transmission."

75 The metaphor here constitutes a veritable listing of traditional Chinese fishing techniques which are still widely in use in the provincial countryside.

76 Ch. *hu* 鱟. Said to be a special fish living in rivers and the ocean. It is evident from the tale that it is some kind of sea-monster or perhaps a baby-dragon.

77 This lengthy narrative involving the dragon-fish represents a rare case of the use of such a tale in formal Chan literature. Moreover, it is not exactly clear how the tale, interesting as it is, answers the question raised about the separate

transmission of Chan.

78 Jianzhao (Kr. Gamso) 鑑昭 (d.u.). There are various things in this account which points to a Korean origin rather than a Chinese one. However, given the fact that it does not occur anywhere else, it means that this issue remains unsolvable, at least for the time being.

79 No longer extant.

80 Zhangjing 章敬 (757–818), a disciple of Mazu from whom the founders of the Bongnimsan 鳳林山 Mountain lineage in Korea descended.

81 *Haein sammae* (海印定). This is a central concept in Korean Hwaeom Buddhism, where the unfolding of the cosmic nature of the *dharmadhātu* takes place.

82 No longer extant. For an earlier but more incomplete version, cf. Kinugawa and Nishiguchi, *Zutang ji*, 2:762–63. A translation of this passage can also be found in Robert E. Buswell Jr., *The Korean Approach to Zen*, 13–14. Muyeom (800–888) was the founder of the Seongju Mountain school. He traveled to China between 821 and 845, where he studied with and received transmission from Chan Master Magu Baoche, himself a disciple of Mazu.

83 Seon Master Beopseong (法性禪師).

84 The meaning of this fictional dialogue is that there is no inherent conflict between Seon and doctrinal Buddhism. Each of them fullfills their respective functions. A different but somewhat more legible version of roughly the same dialogue can be found in Hyujeong's 休靜 (1524–1604) *Seon-gyo seok* 禪敎釋 [Explaining Seon and Doctrinal Buddhism] (H 7.656a–b). There it is said to have been excerpted from a work called *Muyeom Guksa byeoljip* [Separate Collection of the Writings of National Preceptor Muyeom]. For a translation of this text, see John Jorgensen, trans., *Hyujeong: Selected Works*, Collected Works of Korean Buddhism 3 (Seoul: Jogye Order of Korean Buddhism, 2012), 257–92 (esp. 282).

85 Not extant. It is quite possible that parts of the original text was lifted from Muyeom's stele inscription, the *Yu Dang Silla guk go yang jo guksa gyosi dae Nanghye Hwasang Baegwol Bogwang ji tapbi myeong* 有唐新羅國故兩朝國師敎諡大朗慧和尚白月葆光之塔碑銘 [Stele Inscription for Baegwol Bogwang Stupa of the National Preceptor of Two Courts, the Posthumously Named Ven. Great Nanghye of the Silla Kingdom under the Tang]. Chōsen sōtokufu, *Chōsen kinseki sōran*, 1:72–83. For a translation, see Patrick R. Uhlmann, trans., *Anthology of Stele Inscriptions of Eminent Korean Buddhist Monks*, Collected Works of Korean Buddhism 12 (Seoul: Jogye Order of Korean Buddhism, 2012), 99–168.

86 Beomil 梵日 (810 – 889). Cf. Yi Jeong, *Han'guk Bulgyo inmyeong sajeon*, 104a – 5a.

87 Jinseong 眞聖 (r. 887 – 897).

88 The Patriarch Jin'gwi (眞歸祖師) encountered previously. He is a mythological figure invented by the Chan tradition to bolster its claims concerning the "separate transmission outside the doctrinal teachings." See note 17.

89 Ven. Seongju (聖住和尚). This is an alternative name for the Seon Master Muyeom, named after the mountain, Seongjusan 聖住山, where he dwelled.

90 Doyun 道允 (798 – 868). Cf. Yi Jeong, *Han'guk Bulgyo inmyeong sajeon*, 74ab.

91 I.e. the teachings of the Hwaeom (Ch. Huayan) tradition.

92 No longer extant. An earlier but otherwise similar text-piece can be found in Beomil's biography in Kinugawa and Nishiguchi, *Zutang ji*, 2:756 – 59.

93 Jungbong Jinggwan 重峰澄觀. There are no extant records on this monk in the Korean sources. He may be identical with Gwisan 龜山 (fl. 9th century), who is the only Korean monk mentioned among the many disciples of Zhangqing Huileng 長慶慧稜 (854 – 932) in the *Chuandeng lu*. Cf. T 2076.51.370c.

94 This refers to Zhangqing, a direct disciple of Xuefeng Yicun 雪峰義存 (822 – 908).

95 King Kwangjong 光宗 (r. 949 – 975), the 4th ruler of Goryeo. Known as an ardent supporter of Buddhism. During his reign the Beoban school (法眼宗) of Seon gained prominence.

96 This likely refers to Sengchou 僧稠 (480 – 560), an advocate of Hinayana-style dhyana, with whom Huike and his followers are said to have had problems. Cf. Jan Yünhua, "Sengchou's Method of Dhyāna," in *Early Ch'an in China and Tibet*, ed. Lewis R. Lancaster and Whalen Lai (Berkeley: University of California Press, 1983), 51 – 63.

97 This argument evidently aims at reconciling the *Vajracheedikā sūtra* and the *Laṅkāvatāra sūtra*, which were otherwise the main scriptures of so-called Southern and Northern Chan respectively.

98 Not extant.

99 Mazu Daoyi 馬祖道一 (709 – 788). Cf. *Zengaku daijiten*, 907ab.

100 To shake one's sleeve is a sign of dissent.

101 T 2076.51.259c – 60a. Interestingly the wording of this section is actually at variance with the corresponding account in the *Chuandeng lu*. See also *Jiangxi Mazu Daoyi chanshi yulu* 江西馬祖道一禪師語錄 [The Recorded Sayings of Chan Master Mazu Daoyi of Jiangxi], X 1321.69: 4c. The passage in question is often quoted in the later Chan literature. For an over-view of Mazu's Chan, see Mario Poceski, *Ordinary Mind as the Way: The Hongzhou School and the Growth*

of Chan Buddhism (Oxford: Oxford University Press, 2007).

102 Liangsui 良遂 (d.u.).

103 Magu Baoche 麻谷寶徹 (first half of fl. 9th century). Cf. *Zengaku daijiten*, 1138bc.

104 This quotation is not from the standard version of the *Chuandeng lu*. Cheonchaek is clearly mistaken here. However, a corresponding passage can be found in the *Zongmen nian guhui ji* 宗門拈古彙集 [Classified Collection of Selected Sayings of the (Chan) School], X 1296.66: 105a.

105 Taiyuan Fu[yun] 太原孚[雲] (fl. late 9th century). Cf. *Zengaku daijiten*, 1076b.

106 Other versions of this passage have "Guangxiao Temple" (光孝寺). The differences may be due to scribal error.

107 This quotation is also not from the *Chuandeng lu*. It is unclear which source Cheonchaek used. The account itself exists in various, quite similar versions according to different text traditions. Cf. eg. *Biyan lu*, T 2003.48.222b–c; *Zheng fayan zang* 正法眼藏 [Treasure of the Correct Dharma Eye], X 1309.67: 616ab; *Chanlin leiju* 禪林類聚 [The Chan Forrest Classified], X 1299.67: 50c–51a; the *Jinjiang chandeng* 錦江禪燈 [Jinjiang's Chan Lamp], X 1590.85: 128c etc.

108 Yinzong 印宗 (d.u.).

109 Faxing Temple (法性寺). Identical with the Guangxiao Temple (光孝寺) in Guangzhou 廣州.

110 See sections 5 and 11 of the chapter 1.

111 Abbreviated quote. Cf. T 2076.51.235c.

112 Wuye 無業 (759–820). Cf. *Zengaku daijiten*, 1203d–04a.

113 T 2076.51.257a.

114 Fada 法達 (d.u.).

115 Representing the teachings of the one vehicle. This passage alludes to the famous chapter in the *Saddharmapuṇḍarīka* on the parable of the burning house.

116 Caoji 曹溪=Baolin, the temple of Huineng.

117 I.e. being a Buddhist monk or nun.

118 Reproduced verbatim after the *Chuangdeng lu*. Cf. T 2076.51.238b. These are all simile from the third chapter of the *Lotus sutra*.

119 This is a much abbreviated quotation from the *Chuandeng lu*. Cf. T 2076.51.237c–38a.

120 Qingliang Chengguan 清涼澄觀 (738–839), considered the fourth patriarch of the Huayan school.

121 Baolin Temple (寶林寺) the famous abode of Huineng, the Sixth Patriarch of Chan Buddhism. It is located in Xiaoguan in northern Guangdong Province.

122 Tizhen 體眞 (d.u.).

123 Changzhao 常照 (fl. 8th century). A vinaya master from Mt. Nan (南山) outside Chang'an. He is briefly mentioned in the *Song gaoseng chuan*, but beyond that little else is known. Cf. T 2061.50.799a; alt. T 2061.50.752b.

124 Niutou school (牛頭宗), one of the old Chan schools of the Tang. The sixth patriarch of that school was Niutou Huizhong 牛頭慧忠 (683–769). Cf. *Zengaku daijiten*, 100b.

125 Jingshan Guoyi 徑山國一 identical with Jingshan Faqin 徑山法欽 (714–792). Cf. *Zengaku daijiten*, 1126a.

126 Wuming 無名 (722–793). Biographical entry in the *Song gaoseng chuan*. Cf. T 2061.50.817a.

127 Tongde Temple (同德寺) in Dongdu 東都 (today's Luoyang 洛陽).

128 Ch. *hanzhang* 函丈.

129 This verse also appears in the *Chuandeng lu* under the title: "Wutai shan Zhenguo Dashi Zhengguan da huang taizi wen xinyao" 五臺山鎮國大師澄觀答皇太子問心要 [Protector of the Nation, Great Master Zhengguan from Mt. Wutai Answers the Imperial Prince Concerning Mind Essentials]. Cf. T 2076.51.459b.

130 No longer extant. The account and dialogue is also found with minor variations in the *Shimen zhengtong* 釋門正統 [Buddhist Leaders], compiled during the first half of the 13th century. Cf. X 1513.75:358c.

131 Jizong 繼宗 (d.u.).

132 Yunju Puzhi 雲居普智 (fl. 9th century). He was a later master in the Niutou school (牛頭宗). Cf. *Zengaku daijiten*, 1080a–b.

133 T 2076.51.231b.

134 Yanguan Ji'an 鹽官齊安 (d. 842). Cf. *Zengaku daijiten*, 370d–71a.

135 Ch. *fuzi* 拂子.

136 This quote is not from the *Chuandeng lu*, but actually from another source, such as the *Wudeng huiyuan*. Cf. X 1565.80.75b.

137 This refers to Baima Tanzhao 白馬曇照 (fl. late 8th to early 9th century). Cf. *Zengaku daijiten*, 960b–c.

138 Jiashan Shanhui 夾山善會 (805–881). Cf. *Zengaku daijiten*, 699b.

139 X 1261.64:384a.

140 Jingshan Hongyin 徑山洪諲 (813–895). Cf. *Zengaku daijiten*, 304b.

141 Jianzong 鑑宗 (793–866). Cf. *Zengaku daijiten*, 181b.

142 Guishan Lingyou 潙山靈祐 (771–853). Cf. *Zengaku daijiten*, 1306d–7a.

143 This quote is not found in the *Chuandeng lu*, but is also from the *Wudeng huiyuan*. Cf. X 1565.80.98a. Can also be found in the Ming compilation, the *Chanzong zhengpai* 禪宗正脈. Cf. X 1593.85.409c.

144 T 2076.51.246b.

145 Dayi 大義 (746–818). Cf. *Zengaku daijiten*, 789ab.

146 T 2076.51. 247a.

147 Faming 法明 (d.u.).

148 There is an important passage missing here, which partly obfuscates the progression of the dialogue.

149 An early translation of a text similar to that of this section can be found in John Blofeld, trans., *The Zen Teaching of Hui Hai on Sudden Illumination* (New York: Samuel Weiser, 1972), 92–93.

150 This apparently refers to five text pieces contained in the biographical section of Dazhu in the *Chuandeng lu*. Cf. T 2076.51.247b. However, as will be apparent in the following, not all of the sections actually refer to Dazhu.

151 Yuan lüshi 源律師 (d.u.).

152 I.e. Dazhu.

153 Dazhu Huihai 大珠慧海.

154 A very polite form of addressing a senior monk. Originally it was used for masters of Esoteric Buddhism (Kr. Milgyo 密敎) in China only, but later it became more widely used for senior Buddhist clerics.

155 Cf. T 2076.51.441c–42a. An early English translation of this section can be found in John Blofeld, *The Zen Teaching of Hui Hai*, 107–9.

156 I.e. Dazhu Huihai.

157 This quotation is also found in Huizhong's biography in Kinugawa and Nishiguchi, *Zutang ji*, 1:170. This indicates that its history goes back to the Tang at the latest.

158 This section concerns Nanyang Huizhong 南陽慧忠 (d. 776), and not Dazhu.

159 The earliest extant version of this dialogue can be found in the *Zutang ji*. Cf. Kinugawa and Nishiguchi, *Zutang ji*, 2:632. An early translation of a variant text similar to the one in this section can be found in John Blofeld, *The Zen Teaching of Hui Hai*, 104–5.

160 Cf. T 2076.51.441b–c.

161 This refers to Dazhu Huihai.

162 Here Huihai makes use of the very teaching on unattainability as set forth in the *Vajracchedikā sūtra,* i.e. "Whoever sees the Buddha in form does not see the Buddha."

163 T 2076.51.247a.

164 Skt. *bhūtatathatā*.

165 This passage comes from the *Wudeng huiyuan*. Cf. X 1571.81.455c.

166 This passage is abbreviated from the *Chuandeng lu*. Cf. T 2076.51.247bc. See

also X 1571.81.455c.

167 Deshan Xuanjian 德山宣鑑 (782–865). Cf. *Zengaku daijiten*, 676bc.

168 Ch. *zuozhu* 座主.

169 Ch. *yinjiao Zhongdao* 因教中道. Yanagida and Nishiguchi interpret this as a reference to the teachings of the Faxiang school (法相宗). Cf. ZHRY, 272. I read it as referring to the two teachings of Yogacara and Madhyamaka.

170 Lizhou 澧州 in modern Hunan Province.

171 Longtan Chongxin 龍潭崇信 (fl. 10th century). His biography is in Kinugawa and Nishiguchi, *Zutang ji*, 1:246–48; and in the *Song gaosenchuan*, T 2061.50.770a. Cf. *Zengaku daijiten*, 738c.

172 The text has been abbreviated here, essentially undermining the gist of the exchange between Deshan and Longtan, including the former's attainment of enlightenment.

173 Cf. T 2003.48.143b–c. The SBN passage has been abbreviated some. Given the *Biyan lu* is a relatively late work, I would suggest that the core text of this section derive from some other source. Cheonchaek may have been using a privately collated compendium with passages for personal use and somehow got his quotations mixed up since the section in question actually consists of several passages lifted from various sources, and not from the *Biyan lu* only.

174 Yangshan Xingwei 仰山行偉 (1016–1080). Cf. *Zengaku daijiten*, 214c–d.

175 Ch. Xianshou *jiao* 賢首教. This refers to the teaching of the *Avataṃsaka sūtra* as expounded by Fazang 法藏 (647–712).

176 Ch. *chanlin* 禪林.

177 Chan Master Nan 南 is Huanglong Huinan 黃龍慧南 (1002–1069), the teacher of Xingwei. Cf. *Zengaku daijiten*, 102c.

178 For Magu see section 2 of the chapter 2.

179 Full title *Chanlin sengbao zhuan* 禪林僧寶傳 [The Precious Transmission of Monks from the Chan Forest], a late Northern Song compilation. Cf. X 1560.79:539a.

180 Fayun 法雲 also known as Yuantong Faxiu 圓通法秀 (1027–1090), a master of the Yunmen school (雲門宗). Cf. *Zengaku daijiten*, 1131c.

181 I.e. it was at that time a border town with a large garrison.

182 Identical with Shushan Kuangren 疎山匡仁 (837–909). Cf. *Zengaku daijiten*, 228b.

183 Identical with Longya Judun 龍牙居遁 (835–923). Cf. *Zengaku daijiten*, 355b–c.

184 Identical with Xuedou Zhongxian 雪竇重顯 (980–1052). Cf. *Zengaku daijiten*, 482d.

185 Baizhao 白兆 (fl. 10th century). Cf. *Zengaku daijiten*, 416a.

186 Cf. X 1560.79.543bc. The quoted passage can also be found in the *Bu xu gaoseng chuan* 補續高僧傳 [Supplement to the Continuation of the Histories of Famous Monks], X 1524.77.425c; and in the *Zhi yue lu* 指月錄 [Record of Fingers Pointing at the Moon], X 1578.83.684c. Both Ming works. This indicates the relative importance of this exchange in the literature of the later Chan tradition.

187 The Wu 吳 kingdom (902–959) in South-Eastern China.

188 Indicating to him that they were inauthentic, i.e. not from India (which of course they are not).

189 Daguan Tanying 達觀曇穎 (989–1060). A Chan master from the Linji school. Cf. X 1560.79.545c–46b. See also *Zengaku daijiten*, 958c.

190 The dialogue between Bodhidharma and Emperor Wu of the Liang (r. 502–549) is a prominent theme in Chan literature that can be traced back to the eighth century. It is found with slightly different wording in both the *Zutang ji* and the *Chuandeng lu*. Cf. eg. T 2076.51.219a.

191 Source unknown. The same quote also appears in the later *Hongxue Fanlin jianlu* 洪覺範林間錄 [Intermediary Record of Hongxue Fanlin]. Cf. X 1624.87.249c.

192 Shan Huayan 善華嚴 (d.u.).

193 Pan'an Jicheng 蹣庵繼成 (fl. 12th century). Cf. *Zengaku daijiten*, 261a.

194 Ch. *zhenchang* 眞常.

195 These 'gates' and 'buildings' are of course to be understood metaphorically.

196 Ch. *xiao xiechang* 小歇場.

197 This is the standard maxim of Chan/Seon attributed to Bodhidharma.

198 X 1568.81.63a. Although the *Wudeng huiyuan* was used consistently by Cheonchaek in his compilation of the SBN, this is the only quotation from this important Chan work which is officially credited as such.

199 Jian fashi 鑒法師 (fl. 11th century).

200 Fozhao 佛照 (d.u.).

201 X 1559.79.356b.

202 Jiwon 智遠 (fl. 9th century), a follower of the Hwaeom school, which was a dominant doctrinal school in Korea during the Unified Silla (668–935).

203 A very important semi-official post in the East Asian countries where Buddhism flourished. The sangha overseer was directly responsible to the government for the behaviour of the entire sangha in the realm. Usually such a post was connected with great prestige and influence.

204 Doui 道義 (fl. 8–9th centuries). One of the founders of Korean Seon. He was a disciple of Xitang Zizang 西堂智藏 (735–814) in the lineage of Mazu. Doui's biographical entry can be found in Kinugawa and Nishiguchi, *Zutang ji*,

2:749–50. Cf. *Zengaku daijiten*, 913b.

205 A reference to the *Gandhavyūha* chapter of the *Avataṃsaka sūtra*, in which the youth Sudhāna journeys to the fifty-five masters for instruction. See Thomas Cleary, trans., *The Flower Ornament Scripture: A translation of the Avatamsaka Sutra* (Boston & London: Shambala, 1993), 1135–518.

206 Mañjuśrī and Samantabhadra are the personifications of transcendental wisdom and universal goodness respectively, and the heroes of the *Avataṃsaka sūtra*.

207 The four wisdoms are, (1) the great mirror-like wwisdom, (2) the universal wisdom, (3) the wonderful observing wisdom, and (4) the perfecting wisdom. See William Edward Soothill and Lewis Hodous, *A Dictionary of Chinese Buddhist Terms* (London: Routledge, 1936), 176b. Online resource: https://mahajana.net/texts/soothill-hodous.html.

208 His full name was Guizong Zhichang 歸宗智常 (fl. 8–9th centuries). He was a disciple of Mazu. His biography can be found in Kinugawa and Nishiguchi, *Zutang ji*, 2:683–90; and in T 2076.51.256b.

209 Indicating the unity of all phenomena in the absolute realm.

210 This section can also be found in Robert E. Buswell's *The Korean Approach to Zen: The Collected Works of Chinul*, 12–13.

211 Not extant.

212 It is written that there are 39 sections in the source text, but in reality there are only 36 sections.

213 Yanagida and Nishiguchi identifies this saint as Bodhidharma. Cf. Yanagida and Nishiguchi, *Zenmon hōzō roku yaku chū*, 335.

214 Ch. *jinghun* 精魂.

215 Cf. T 2076.51.218b.

216 Xiaoming 孝明 (r. 516–527).

217 This must somehow refer to Bodhidharma, although the discourse is historically muddled to say the least. Yanagida and Nishiguchi appears in their comment to have added to the obfuscation. Cf. Yanagida and Nishiguchi, *Zenmon hōzō roku yaku chū*, 340.

218 This is a peculiar statement, as Bodhidharma is normally made the disciple of Prajñātāra, being the twenty-eight and twenty-seventh patriarchs in the Chan lineage of transmission respectively.

219 A virtual miracle as he had not yet taught the Dharma.

220 No wonder, actually.

221 A somewhat inverted process. Normally one attains enlightenment, and only thereafter one is transmitted the mind seal.

222 Puguang Hall (普光殿). This refers to Buddha's teachings.

223 This is an indirect reference to the teachings of the *Avataṃsaka sūtra*.

224 The source from which this excerpt has been lifted is not extant. It appears to have been a work of Chinese origin.

225 See section 22 of the chapter 2.

226 This verse and the parts of the stele text also occurs in the *Biyan lu*, where it is attributed to Emperor Wu himself. Cf. T 2003.48.140c.

227 Not extant. However, a similar passage can be found in a number of Tang sources, including the the ninth century Chan classic, the *Baolin chuan* 寶林傳 [Transmission of Baolin]. Cf. Yanagida, *Hōrinden, Tentei ninei gi*, 132a–42b. For the emperor's verse, see ibid., 141b. This reveals that the story of the emperor and Bodhidharma was a persistent theme in Chan literature from early on. However, the attribution of the stele text to Emperor Wu of the Liang himself is most likely spurious. A later Bodhidharma stele was raised in the grounds of the Shaolin Temple (少林寺) in 1317.

228 Cf. T 2076.51.215b.

229 Xianzong 憲宗 (r. 806–820).

230 See section 13 of the chapter 2.

231 Śrīvaddhi (d.u.). An Indian or foreign monk, who was considered among Shitou's disciples. Cf. Kinugawa and Nishiguchi, *Zutang ji*, 1:208–9. See also *Zengaku daijiten*, 1065d.

232 Cf. T 2076.51.253a.

233 Emperor Xuanzong 宣宗 (r. 847–859).

234 Hongbian 弘辯 (782–865). Cf. *Zengaku daijiten*, 324d.

235 I.e. why is Chan Buddhism divided into Southern and Northern Chan?

236 Lingnan 嶺南, i.e. in south China.

237 Unclear from which source this quote derives.

238 This is a remarkably ecumenical and balanced way of discussing the two paths of Chinese Chan at a time when the sectarian derivatives of Southern Chan were effectively the only representatives of the Chan tradition.

239 Ch. *bixia* 陛下 (lit. below the steps).

240 T 2076.51.269c.

241 Tongguang Di 同光帝 aka Zhuangzong 莊宗 (r. 923–925). Something is either wrong with regard to the involved persons or with their dates, since this emperor was only three years old when this monk was born.

242 Xinghua Cunjiang 興化存獎 (830–888), the primary disciple of Linji. Cf. *Zengaku daijiten*, 779a.

243 Zhongyuan 中原.

244 This section is close to being a paraphrase, and evidently does not derive directly

from the *Chuangdeng lu*. The story there reads:

> One day Zhuangzong (i.e. the Tongguang Emperor) talked to the master (i.e. Xinghua) and asked him: "When I acquired the state of the Great Liang I obtained a priceless, clear pearl. [However] nobody have rewarded me." The master said: "Please show me your pearl." With his hands the emperor opened up the base of his hood. The master said: "I only wish that I could be allowed to recompense the noble Sovereign's pearl." (T 2076.51.295b).

Somehow the *Chuandeng lu* version makes for a better read.

245 Emperor Zhenzong (眞宗皇帝, r. 998 – 1022).

246 X 1559.79.421a.

247 Emperor Renzong (仁宗皇帝, r. 1023 – 1063).

248 "Xiuxin song" 修心頌.

249 It would appear that Cheonchaek was wrong with regard to the identification of this source. However, it can be found in Jisong's 契嵩 (1007 – 1072) abbreviated version of the *Chuanfa zhengzong lun* 傳法正宗論 [Treatise on the Transmission of the True School], where it is attributed to Emperor Taizong 太宗 (r. 976 – 997). Cf. T 2080.51.783a. Surely some degree of obfuscation must have crept into the Chan records.

250 Emperor Gaozong (高宗皇帝, r. 1127 – 1162).

251 Yuanwu Keqin 圓悟克勤 (1063 – 1135). Cf. *Zengaku daijiten*, 333b.

252 X 1559.79.421c.

253 Emperor Xiaozong (孝宗皇帝, r. 1063 – 1189).

254 Huiyuan 惠遠 (1103 – 1176). Cf. *Zengaku daijiten*, 90c.

255 Lingyan Chan Temple (靈隱禪寺). Located on the bank of the West Lake in Hangzhou.

256 This is a form of meditation originally practiced by the the followers of Caodong Chan 曹洞禪. This was later taken over by Neo-Confucians during the Northern Song, although not with the same doctrinal underpinnings as in Chan. Cf. Rodney L. Tyler, *The Religious Dimensions of Confucianism* (Albany: SUNY Press, 1990).

257 This refers to one of Mazu's sayings. See section 18 of the chapter 3.

258 Fozhao 佛照.

259 X 1559.79. 422a.

260 According to Yanagida and Nishiguchi this text has survived in a Korean edition printed at the Neunginam 能仁庵 Hermitage in Jirisan Mountain in 1612. Cf. Yanagida and and Nishiguchi, *Zenmon hōzō roku yaku chū*, 390.

261 Great King Taejo (太祖大王, r. 918 – 943).

262 This refers to the Seon Master Chungdam 忠湛 (869 – 940), who became a

personal favourite of King Taejo. Cf. Yi Jeong, *Han'guk Bulgyo inmyeong sajeon*, 310b–11a.

263 Chōsen sōtokufu, *Chōsen kinseki sōran*, I:144–49. The stele inscription is only partly extant today, and therefore it is significant that the *Seonmun bojang nok* has preserved parts of the stele's text that have otherwise been lost.

264 This is the celebrated site of Śākyamuni's discourses on Mt. Gṛdakūta in Rājagṛha.

265 The text only has Gyesan 雞山 Mountain. This refers to the myth that Mahākāśyapa, as the second patriarch of Chan entered into samadhi inside this mountain.

266 Yanagida believes this refers to the reign period Tang emperor Daizong 代宗 (r. 762–779). I find such reading rather implausible in the light of the fact that the text speaks about the Liang and Northern Wei dynasties that existed during the sixth century.

267 The Liang 梁 Empire (502–556).

268 The original text has Dahong 大弘. Yanagida equates this with the reign of Tang emperor Dezong (r. 779–804), which is surely a mistake. There are also those who believe that it refers to Huike, Bodhidharma's successor, but that cannot be right as the patriarch only met him after having arrived in the Northern Wei. The most logical explanation is that it refers to Emperor Wu of the Liang, who is said to have been the first Chinese ruler Bodhidharma met.

269 The Northern Wei Empire (386–534).

270 This refers to the silent transmission of the mind from Śākyamuni to Mahākaśyapa through the holding up of the lotus flower.

271 This refers to the patriarchal succession in China from Bodhidharma to Huineng.

272 Here the sequence is somehow broken, and the narrative turns slightly silly.

273 I.e. the Korean Seon successors.

274 See section 22 of the chapter 1.

275 Bongnimsa 鳳林寺 Temple, the headquarters of the Seon lineage of the same name was located in Gyeongsangnam-do some thirty kilometres to the west of modern Busan. The temple is no longer extant. It was founded by Jin'gyeong Simhui 眞境審希 (854–923), whose stele is still extant. Cf. Chōsen sōtokufu, *Chōsen kinseki sōran*, 1:97–105. See also Yi Jeong, *Han'guk Bulgyo inmyeong sajeon*, 172a–b.

276 Actually Emperor Ming of the Han (r. 58–75).

277 According to legend the first Buddhist monk to arrive in China during the Eastern Han (25–220).

278 Baozhi 寶誌 (418–514). He was later associated with Chan Buddhism, whichis the role we see him here.

279 I.e. the flourishing of Buddhism.

280 Cf. Chōsen sōtokufu, *Chōsen kinseki sōran*, 1:145–46. The text of the stele inscription as we have it today is only partly extant, and it is therefore noteworthy that the SBN excerpt actually preserves passages that are no longer extant.

281 Yang Xuanzhi 楊衒之 (d.u.).

282 A place in Henan Province.

283 T 2076.51.220a.

284 Han Wengong 韓文公. This is the famous literatus Han Yu 韓愈 (768–824). The relationship between Dadian and Han Yü is mentioned in the latter's writings. The dialogue between Han and Dadian are also recorded in Kinugawa and Nishiguchi, *Zutang ji*, 1:241–42.

285 Dadian 大顚 (fl. late 8–early 9th century) was a disciple of Shitou. Cf. *Zengaku daijiten*, 808d.

286 This refers to Han Yü's official duties as prefect.

287 Sanping 三平 (781–872). He was Dadian's leading disciple. Cf. *Zengaku daijiten*, 203c.

288 This quotation is actually not from the *Chuandeng lu*. There are several versions of Han Yu's meeting with Dadian and Sanping in the Chan literature. It can be found with identical wording in the *Shishi jigu lüe* 釋氏稽古略 [The Buddhist Abbreviated Investigation of the Ancients], T 2037.49.833c; and also the *Chanzong song gu lianzhu tongji* 禪宗頌古聯珠通集 [Comprehensive Collection of Old Strings of Pearls with the Chan School's Songs], X 1295.65.561a. However, it is unclear whether this important collection was available in Goryeo during Cheonchaek's time.

289 Pei Xiu 裴休 (791–864). An important literati and illustrious layman and writer of Buddhist tracts from the second half of the Tang. Famous as a disciple of both Guifeng Zongmi and Huangbo Xiyun. Cf. *Zengaku daijiten*, 1009c.

290 This is the dharma-name of Huangbo 黃檗 (d. 849).

291 The quote is not found in the *Chuandeng lu* with this exact wording. It is therefore doubtful that it was from this work that Cheonchaek lifted the quotation. Cf. T 2076.51.266b. However, the dialogue is included in the *Dahui Pujue Chanshi zhu Fuzhou Yangxu an yulu* 大慧普覺禪師住福州洋嶼菴語錄 [Recorded Sayings of Dahui Pujue the Abbot of Yangxu Hermitage in Fuzhou]. Cf. T 1998A.47.843c. Given the great importance of the latter work in the Seon tradition of the middle Goryeo, it is highly likely that this was the source used by Cheonchaek as it matches virtually almost the text of the SBN.

292 Li Ao 李翺 (774–836). For a study on him, see Timothy Hugh Barrett, *Li Ao: Buddhist, Taoist, Or Neo-Confucian?* (Oxford: Oxford University Press, 1992).

293 Yaoshan Weiyan 藥山惟儼 (745–828). Cf. *Zengaku daijiten*, 22d–23a.

294 T 2076.51.312b.

295 A personal secretary of the emperor during the Tang.

296 Muzhou 睦州 (fl. 9th century). A disciple of Huangbo. Cf. *Zengaku daijiten*, 941b–c.

297 The image used refers to the game of polo, however the statement is meant as a challenge to the master.

298 This passage is not found in the *Chuandeng lu*. However, it can be found verbatim in the Song collections, the *Guzunsu yulu* 古尊宿語錄 [Recorded Sayings of Old Worthies of Former Times], X 1315.68.188c; and in the *Chanzong song gu lianzhu tongji*, X 1295.65.635a. It is also included in the *Seonmun yeomsong jip* 禪門頌拈集 [Collection of Selected Songs of Seon Buddhism], H 5.502c–3a.

299 Pang Yun 龐蘊 (740–808), the famous, enlightened lay-disciple of both Shitou and Mazu. Cf. Ruth Fuller Sasaki, Yoshitaka Iriya and Dana R. Fraser, trans., *The Recorded Sayings of Layman P'ang: A Ninth-Century Zen Classic* (Tokyo: Weatherhill, 1971). See also James Green, trans., *The Sayings of Layman P'ang: A Zen Classic of China* (Boston–London: Shambala, 2009).

300 T 2076.51.263b.

301 Zhang Zhuo 張拙 (fl. 9th century). In normal parlance '*zhuo*' means 'clumsy.'

302 Shishuang Qingzhu 石霜慶諸 (807–888). Cf. *Zengaku daijiten*, 260cd.

303 *Zuting shiyuan* 祖庭事苑. However, the quote can also be found verbatim in the *Zheng fayan zang* [Treasure of the Correct Dharma Eye]. Cf. X 1309.67.610c.

304 Fan Wencui 範文粹 (fl. 9th century).

305 Nanyang Xideng 南陽襲燈 (d. 898). Identical with Xiangyan Zhixian 香嚴智閑. Cf. *Zengaku daijiten*, 843b.

306 X 1559.79.427c.

307 Huang Tingjian 黃庭堅 (1045–1105). A disciple of Su shi and a major Song literati and calligrapher. Cf. William H. Nienhauser, Jr., ed. and comp., *The Indiana Companion to Traditional Chinese Literature* (Ann Arbor: Indiana University Press, 1986), 447a–48b.

308 Haitang Xin 晦堂心 (1025–1100). Cf. *Zengaku daijiten*, 771a–b.

309 *Zhongni dao* 仲尼道.

310 The last part of the verse alludes to a phrase in a poem from the *Quan Tang shi* 全唐詩 [Complete Collection of Tang Poems].

311 This section actually derives from the *Xu chuandeng lu* 續傳燈録 [Continuation

of the *Jingde chuandeng lu*], not from the *Pudeng lu*. Cf. T 2077.51.615b–c.

312 Su Shi 蘇軾 (1039–1101). Also known as Su Dongpo 蘇東坡. Arguably one of the most famous literati-poets of the Northern Song. He was a follower of both Buddhism as well as Daoism. For a study of his Buddhist side, see Beata Grant, *Mount Lu Revisited: Buddhism in the Life and Writings of Su Shih* (Honolulu: University of Hawai'i Press, 1994).

313 Donglin Temple (東林寺) is a famous temple on Mt. Lu (廬山).

314 Changzong Zhaojue 常總照覺 (1025–1091). Cf. *Zengaku daijiten*, 565c.

315 Ch. *wuqing hua* 無情話, associated with Nanyang Huizhong 南陽慧忠 (d. 775).

316 X 1559.79.428b.

317 Zhang Tianhue 張天覺 aka Zhang Shangying 張商英 (1043–1121). A famous lay-Buddhist who figures prominently in many classical collections of Chan sayings.

318 Wujin jushi 無盡居士.

319 Doushuai Zongyue 兜率從悅 (1044–1091). Cf. *Zengaku daijiten*, 480b.

320 For this Chan master, see section 19 of the chapter 2.

321 Ch. *tuobo hua* 托缽話. This refers to one of the events in which Deshan demonstrates the intent of Chan to his followers. Cf. T 2076.51.326a–b.

322 Yantou Quanhuo 巖頭全豁 (826–885), one of Deshan's main disciples. Cf. *Zengaku daijiten*, 676b.

323 This is not from the *Pudeng lu*, but from Dahui's *Zongmen wuku*, where also the entire dialogue between Zhang and the master is recorded. Cf. T 1998B.47.952c–53a.

324 Fan Chong 範沖 (1067–1141).

325 Yuantong Daomin 圓通道旻 (1047–1114). Cf. *Zengaku daijiten*, 939d.

326 A sign of official government rank.

327 X 1559.79.430a.

328 Lu Hang 盧航 (fl. early 12th century). He appears in a number of Chan texts of the early Southern Song.

329 See section 24 of the chapter 3.

330 X 1559.79.430a.

331 Zhang Jiucheng 張九成 (1092–1159).

332 Ch. *gong'an* 公案 (lit. 'public case'). It refers to a meditation-case from the histories of former Chan masters.

333 A famous *gong'an* involving the Chan Master Zhaozhou. A monk asked Zhaozhou: "Once a monk asked: 'What is the meaning of the patriarch's coming from the West?' The master answered: 'The cypress tree in the front courtyard.'"

Cf. the *Guzunsu yulu*, X 1315.13.77b. See also SBN section 14 of the chapter 1. The cypress tree theme also appears in Zhaozhou's entry in Kinugawa and Nishiguchi, *Zuzang ji*, 2:788.

334 The original text reads, "嶺頭腳痛有玄沙". This phrase is associated with Xuefeng and his teacher Xuansha. Cf. *Jodang jip*, ch. 10.

335 X 1559.79.431b.

336 Yang Jie 楊傑 (fl. late 11th century).

337 I.e. Layman Pang Yun.

338 X 1559.79.425a.

339 Yang Wen'gong 楊文公 (974–1020).

340 Guanghui Yuanlian 廣惠元璉 (951–1036). Cf. *Zengaku daijiten*, 300b.

341 This quote cannot be found in the *Pudeng lu,* but occurs with slight variation in the *Xu chuandeng lu*, T 2077.51.491b. See also the *Chanlin sengbao zhuan*, X 1560.79.525a; and the *Da guangming zang* 大光明藏 [The Great Bright Treasury], X 1563.79.720a.

342 Zhao Bian 趙抃 (1008–1084).

343 Qingzhou 清州 in Shandong Peninsula.

344 Ch. *yanzuo* 宴坐. A practice that was popular with certain Neo-Confucians during the Northern Song. For a discussion of the Confucian practice of 'quiet sitting', see Justin Tiwald, "Zhu Xi's Critique of Buddhism: Selfishness, Salvation, and Self-Cultivation," in *The Buddhist Roots of Zhu Xi's Philosophical Thought*, ed. John Makeham (Oxford: Oxford University Press, 2018), 122–55. See also Morten Schlütter, "'Before the Empty Eon' versus 'A Dog has No Buddha-Nature': Kung-an Use in the Ts'ao-tung Tradition and Ta-hui's Kung-an Introspection Ch'an," in *The Kōan: Texts and Contexts in Zen Buddhism*, ed. Steven Heine and Dale S. Wright (Oxford: Oxford University Press, 2000), 168–99. The conceptual underpinnings of Confucian contemplation during the Song can be found in John Jorgensen, "The Radiant Mind: Zhu Xi and the Chan Doctrine of Tathāgatagarbha," in *The Buddhist Roots of Zhu Xi's Philosophical Thought*, ed. John Makeham (Oxford: Oxford University Press, 2018), 36–121.

345 The verse is incomplete as given in the SBN. For the full text, cf. *Zong tong biannian* 宗統編年 [Chronicle of the Successions of (Buddhist) Schools], X 1600.86.217b.

346 This is also not from the *Pudeng lu,* but from the *Xu chuandeng lu*, T 2077.51.545b. See also the *Wudeng huiyuan*, X 1565.80.340b.

347 This section is among the most challenging sections in the SBN because of its many allusions to the "Chinese Classics" and other literary collections. Because

of this, a meaningful, literary translation is difficult to accomplish. What I have attempted her is to provide a readable translation without straying too far from the wording of the text.

348 Ouyang Xiu 歐陽脩 (1007 – 1072). Buddhist name, Yongji 永寂/Yongshu 永叔. One of the most important literati of the Northern Song.

349 Liuyi jushi 六一居士.

350 Han Tuizhi 韓退之(Han Yu). Cf. section 14 of chapter 3.

351 Foshan Fayuan 浮山法遠 aka Yuanjian 圓鑑 (991 – 1067). Cf. *Zengaku daijiten*, 1121a – b.

352 This derives from Confucius, where it is stated: "Someone who is correct in the execution of benevolence, will not even yield to his teacher"(當仁不讓於師). *Lun yu* [*The Analects*] 15.36.

353 As far as the translation of this passage makes any sense, it employs concepts of strategy in the game of chess, which are cunningly used by Fayuan as a way of teaching the principles of Chan to Ouyang Xiu, who himself was a master of chess.

354 A reference to *yin* and *yang*, the dual cosmic forces, that make up the symbol of the Way. It also alludes to the black and white pieces in the chess game.

355 Ch. *jiyuan* 機緣.

356 The second half of this quote corresponds to a passage in the *Chanlin sengbao zhuan.* Cf. X 1560.79.526c. The essentially same passage can be found in the *Xu chuandeng lu*, T 2077.51.487b.

357 This text is no longer extant. It would appear to have been yet another anthology of Chan biographical material. A near identical passage can be found in the *Wudeng huiyuan*, X 1565.80.243c. See also the early Yuan work, the *Shishi jigu lüe*. Cf. T 2037.49.868c.

358 Wang Sui 王隨 (fl. 10th century).

359 Shoushan Shengnian 首山省念 (926 – 993), Cf. *Zengaku daijiten*, 575d.

360 This does not exist as an independent text, however a virtually identical passage is contained in the *Pudeng lu*. Cf. X 1559.79.423a.

361 Ceng xueshi 曾學士 (fl. late 10th – first half of 11th centuries).

362 Tongzhi 同之.

363 Xuedou Xian 雪竇顯. Identical with Zhongxian 重顯 (980 – 1052). Cf. *Zengaku daijiten*, 482d.

364 Jingde Temple (景德寺).

365 *Zhongyong* 中庸 [*Doctrine of the Mean*]. One four the Four Confucian Classics.

366 *Daxue* 大學 [*Great Learning*]. One four the Four Classics.

367 *Shou lengyan jing* 首楞嚴經 [Pseudo-Śurangama Scripture]. An important

apocryphal Buddhist scripture, T 945.19.

368 Meaning the Chan approach of sudden enlightenment.

369 Identical passage can be found in the *Pudeng lu*, X 1559.79. 423a.

370 Lord Jinnak (眞樂公). The styled name of Yi Jahyeon 李資玄 (1061–1125). An important literati and lay-Buddhist. Cf. Yi Jeong, *Han'guk Bulgyo inmyeong sajeon*, 240b–41a.

371 Cheongpyeongsan 清平山 Mountain.

372 This is *Xuefeng Zhenjue Chanshi yulu* 雪峰眞覺語錄 [Recorded Sayings of Xuefeng, the Chan Master Zhenjue]. Cf. Yanagida Seizan 柳田聖山, comp., *Shiga goroku · Gōga goroku* 四家語錄 · 五家語錄 [Recorded Sayings of Four Families · Recorded Sayings of Five Families], Zengaku sōshō 禪學叢書 3 (Kyoto: Chubun shuppansha, 1975), 241a–306b. However, the phrase or saying does not occur in this work. Hence its exact origin is uncertain.

373 Chōsen sōtokufu, *Chōsen kinseki sōran*, 2: 322–28.

374 Wuzhu Miaozong 無著妙總 (1095–1170). Cf. *Zengaku daijiten*, 1193b.

375 I.e. samsara.

376 This is the Chan Master Dahui Zonggao 大慧宗杲 (1089–1163), one of the most eminent Chan masters of the transition period between the Northern and Southern Song. Cf. *Zengaku daijiten*, 726a

377 Dahui sheng Hall (大惠升堂).

378 Shitou Xiqian 石頭希遷 (700–790). Cf. *Zengaku daijiten*, 201b.

379 Mazu Daoyi 馬祖道一 (709–788). Cf. *Zengaku daijiten*, 907a–b.

380 Yantou 巖頭 (828–887). Cf. *Zengaku daijiten*, 676b.

381 The last part of the verse has been lifted verbatim from the sayings of Chan Master Luopu Yuan'an 落浦元安 (835–899) as found in the *Jodang jip*. Cf. Kinugawa and Nishiguchi, *Zutang ji*, 1:417. For a slightly different take on this verse, see Beata Grant, *Daughters of Emptiness: Poems of Chinese Buddhist Nuns* (Boston: Wisdom Publications, 2003), 33.

382 Cf. X 1559.79.405a.

383 Jishou Daoren 寂壽道人 (fl. late 11th century). This lay-woman is reputed to have been an ardent practitioner of Buddhism who maintained an ascetic regimen. Cf. *Shan nuren chuan* 善女人傳 [Accounts of Virtuous Women], X 1657.88.405b.

384 Foguo is identical with Yuanwu Keqin 圓悟克勤 (1063–1135), the teacher of Dahui.

385 Full title *Dahui Pujue Chanshi zongmen wuku* 大慧普覺禪師宗門武庫 [Chan Master Dahui Pujue's Arsenal of the Chan Lineage], T 1998B.47.951a. It can also be found in the *Wudeng huiyuan* and other Chan collections.

386 Daopo 道婆 (d.u.).

387 The Chan Master Langya 瑯琊 (d.u.), who took his name after the mountain in Hunan Province on which he lived. Cf. *Zengaku daijiten*, 91c.

388 Linji Yixuan 臨濟義玄 (d. 866), the celebrated founder of the Linji school (臨濟宗) of Chan.

389 Ch. *wuyi zhenren* 無位眞人. This phrase occurs in the *Zhenzhou Linji Huizhao Chanshi yulu* 鎭州臨濟慧照禪師語錄 [Recorded Sayings of Chan Master Linji Huizhao of Zhenzhou], T 1985.47.496a–c.

390 "Lianhua le" 蓮華樂 [Bliss of the Lotus Flower]. This refer to a popular hymn. Probably there were various versions in circulation. Among the Dunhuang manuscripts we find one version entitled, "San lianhua le" 散蓮華樂 [The Joy of Scattering Lotus Flowers]. Cf. eg. S. 1781, S. 6417 (e).

391 *Liu Yi chuanshu* 柳毅傳書. A collection of popular tales from the late medieval period.

392 Cf. X 1559.79.364a. See also *Xu chuandeng lu*, T 2077.51.627b.

393 Yisujue 一宿覺. The nickname of Yongjia Xuanjue 永嘉玄覺 (?–713), Cf. *Zengaku daijiten*, 277d–78a.

394 As transmitted in the *Chuandeng lu*. Cf. T 2076.51.460b. See also *Yongjia zhengdao ge* 永嘉證道歌 [Yongjia's Song for Testifying to the Way], T 2014.48.296a.

395 For more information on this temple, see Yi Jeong, *Han'guk Bulgyo sachal sajeon*, 422b–23b. It was the home-temple of Hyeon'gak, whose teachings appear in section 20 of the chapter 1. See also Sørensen, "Concerning the Korean Sŏn Master Hyŏn'gak and Yŏn'gok Temple in Mt. Chiri."

396 Layman Mongam (蒙菴居士).

397 Kr. *jimil jiksa* 知密直司. A Goryeo government title used during the second half of the dynasty. For more details see Yanagida and and Nishiguchi, *Zenmon hōzō roku yaku chū*, 538–39.

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Index

Collection of the Essential Outlines of the Seon School

A

actual and illumination 30, 38
afflictions 46, 84
ālayavijñāna 127, 128
antitheses 256
antithetical pair 192
A single arrowhead 81, 133, 139, 214, 221

B

Baekpa Geungseon 144
Bai Juyi 83
Baizhang Huaihai 21, 28, 117, 190, 210, 233, 240
Biyan lu 7, 78
Blue Mountain 20, 132, 212
Bojo Jinul 10, 13, 74, 99
Buddha-nature 41, 44, 71, 74, 128

C

Caodong school 197
capability of the eye 77, 213, 218, 220, 223
Changling Shou zhuo 221–222
Chan *koiné* 8
Chanlin sengbao zhuan 15, 61
Chenggu 15, 61, 74, 99, 118, 192, 242
Cheonchaek 5, 16–17
Chongzhai Hui 56, 117, 186, 190, 195
Choui Uisun 147
Chuanxin fayao 30
conch-shell Chan 96, 98
conditions of spring 79–80, 84, 133, 139, 214, 220, 223
cuts off all flows 82

D

Dahui shu 103
Dahui Zonggao 7, 88, 92, 103, 111, 244
dead sentence 121, 196, 246
Dīpaṃkara 26–27
Dongsa yeoljeon 5, 16
doubt 48

E

encounter dialogue 5
essential 61, 115–116, 124, 189, 203, 208
eyes [see] the subtleties 138

F

faith 95
Fazang 41
Fengxue Yanzhao 36, 251
Foguo Yuanwu 38, 86
function 35, 116, 117, 124, 136, 200, 203, 216, 217, 223

G

Gagan 5, 16, 18, 19, 110
ganhwa 51
gi 117
Gim Jeonghui 145
gong'an 96
Gwangjun 13

H

Hagil 15, 52
Hanshan 57, 60
Heaven 76
Hekigan roku shudenshō 79
host and guest 84, 187, 200, 223, 236
Huangbo Xiyun 25, 117, 190, 210, 240
huatou 7, 10, 110
Huizhong 12, 13, 34
hwadu 101, 102
Hyesim 10, 19, 51, 103

I

Illumination 124, 139, 200, 203
illumination and function 122, 190, 204–205
In the heavens 132, 136, 138, 213, 220

J

ji 6
Jingde chuandeng lu 6, 14, 29
Jinha Chugwon 150
Jodang jip 12–14
Juefan Huihong 25, 61, 70, 119

K

kanhua 102

L

language 92, 94, 98, 105, 109, 111, 114, 119, 122
Lebang wenlei 5
Lengyan jing 33, 45
lettered Chan 72
Linji lineage 199
Linji lu 29
Linji Yixuan 5
Linji zongzhi 185
Linji's three sentences 43
live sentences 130
Lupi 131, 210

M

Mañjuśrī 32, 35, 63, 96
Mazu 115, 117, 186, 205, 233, 240
Miaojie 32
Miaoxi 32, 123, 201
mystery 61, 115, 116, 118, 124, 187,

189, 203, 208, 230
mystery in the mystery 72, 100–102
mystery in the reality 72, 100, 102
mystery in the sentence 72, 100

N

nirodhasamāpatti 127

O

old *Jodang jip* 154
opportunity 116, 117, 133, 187, 190, 198, 201, 205, 210, 213

P

Patriarchal Teacher Chan 126, 207, 254
Patriarchal Teacher Seon 146, 147, 149
pedagogical formulae 6, 7, 14
provision of the opportunity 46
provisional 118, 191, 203
provisional and actual 204
provisional and function 38
"provisional" and the "function" 30
Pu'an Dao 18, 77, 82, 84, 102, 136 138, 139, 216, 218, 220–222, 262
public cases 6
puppet 37, 191, 120, 123

Q

qian (sky) and *kun* (land) 75, 134, 212

R

real 191
reality (*ti*) and function (*yong*) 134, 214
reality 138, 216
reality and function 77, 88, 141, 216, 223
reality in the function 79
Rentian yanmu 5, 53, 106
reverse illumination 221

S

sea-clam Chan 97–98
seal 31, 50, 115–117, 119, 122, 126, 186, 189, 190, 193, 200, 251
see the opportunity 78, 83
selection 95
sentence 21, 72, 109, 110, 116, 185, 189, 230
Seoldu Yuhyeong 149
Seon examinations 11
Seonmun bojang nok 5, 12, 17, 18
Seonmun gangyo jip 113
Seonmun jaejeong nok 150
Seonmun jeungjeong nok 148
Seonmun ojong gangyo 144
Seonmun sabyeon maneo 147
Seonmun sugyeong 145
Seonmun yeomsong jip 14
Seonmun yeomsong seolhwa 12, 14, 18, 19
Shanzhao 52, 54–56, 71 92, 120
Shi Tai 214, 260
Shoulengyan jing 253
skillful means 33, 36, 38, 40, 49, 84, 109, 118, 123, 135, 201
student and the teacher 113, 114, 125

Stupa Master Gu 191

T

Tathagata (Thus Come One) Chan 126
Theoretical Seon 146
three barriers 81, 134
three essentials 31, 40, 54, 57, 129, 185–187, 208
three mysteries 38, 40, 54, 55, 57, 130, 185, 191, 201, 208
three sentences 21, 23, 107, 111, 113, 119, 142, 202, 215, 220
three sentences of Linji 28
three sentences of Yunzong 186
Thus Come One (Tathagata) Chan 207
Thus Come One (Tathagata) Seon 146, 149
Tiansheng guangdeng lu 21
trigger 6
two selves 15, 140

U

Udam Honggi 148

V

verbal sentence 120, 124, 189, 196, 202
vivifying (live) sentence 101, 196, 246
vivifying opportunity 48
vivifying sentence and dead sentence 78

W

Weijing 223
Weiqing 140
White Cloud 20, 132, 212
writing books 228
Wuzhuo 32

X

Xiangyan 206, 253
Xinxin ming 94, 104
Xuansha Shibei 40, 52, 69, 242
Xuansha's three sentences 41

Y

Yangshan 206, 254
Yangshan Huiji 8, 12, 14, 75
Yantou 105–108, 110
Ye Mengde 85
Yi jing 75, 76, 132, 138, 191, 203, 259
Yinfu jing 77, 213, 259
Yuanmi 81, 82
Yuanming 135, 137, 218, 220, 224
Yunmen Wenyan 5, 98, 103, 237

Z

Zhengfa yanzang 89, 104
Zhu Xi 87
Zongmen wuku 5, 185
Zutang ji 6, 107

Record of the Treasures of the Seon School

A

a true person without rank 360
awakened essence 304

B

Beomil 310
Beomil Guksa jip 梵日國師集 279
beyond thought 304
Bodhidharma 275
Buddha nature 307

C

cause and effect 301
Chan Buddhism 274
Cheonchaek 天頙 273, 291
Choi Byung-hun 崔柄憲 283
Chuandeng lu 275

D

Dahui Zonggao 大慧宗杲 277
Daxue 357
Dazhi du lun 296
Dazhu 302
dharani 328
dharmadhātu 303
dhyana 306, 322
dhyana of imperturbable tranquility 303
doctrinal Buddhism 310

E

emptiness 305
entering and leaving 309–310

F

five teachings 306
forgetting deluded thought and according with principle 305
forgetting explanations 306
form 305

G

Gwangjong, King 311

H

Haedong childae rok 海東七代錄 278
Han Gidu 韓基斗 283
Han'guk Bulgyo jeonseo 韓國佛教全書 283
Heo Heungsik 許興植 283
Hongren 297
Huike 293
Huineng 294
Hyeon'gak Seonsa gyooe suseon jang 玄覺禪師敎外豎禪章 278

J

Jingggwan 311
Jinul 知訥 280
Jinseong, Queen 310

L

Linji school (臨濟宗) 280

M

Mahākaśyapa 292
Mandeoksa 萬德寺 273
Mazu 313
mind teaching 295
mind-essence 298
mind-ground 306
mind-seal 338
Muyeom Guksa byeoljip 無染國師別集 278

N

Naong 懶翁 281
Nine Mountains School of Seon 277
non-existence 332

O

ocean of samsara 306
ocean-like nature 303
ocean-seal samadhi 309

P

phenomena 305
pointing at the moon 296
prajñā 307
Prajñātārā 294
principle 305
pure introspection 297

Q

quiet extinction 305
quiet sitting 343

R

Robert E. Buswell, Jr. 286
Roland Barthes 282

S

Śākyamuni 291
seeing the nature 318
Seon Buddhism 273
Seon literature 281
separate transmission 295, 300
Southern school 326
suchness 305
sudden and gradual 341
Supreme Vehicle 294

T

Taego 太古 281
Taejo, King 344
The cypress tree in the front courtyard

299
the one vehicle 298
three karmas 302
tongueless realm 309
transmitting mind with mind 302

U

ultimate principle 319

V

Vairocana Buddha 292
Vajracchedika 312
voidness 322

W

wenda 問答 276

Y

Yanagida Seizan 柳田聖山 283
Yeon'goksa 鷰谷寺 279
Yi Hon 李混 279
yulu 語錄 276

Z

Zanning 贊寧 276
Zhaozhou 299
Zhongyong 357

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