

A ZEN FOREST

Sayings of the Masters



translated, with an introduction, by
Sōiku Shigematsu

foreword by Gary Snyder

ZEN BUDDHISM can truly be called the quintessential philosophy of the Orient. Not just a puzzle to be unraveled by the intellect, Zen offers a challenge to both mind and spirit, calling on all our intuitive, social, and self-disciplinary powers.

The distillation of this Oriental philosophy is contained in the Zen sayings—pithy phrases and poems handed down from a distinguished line of Chinese and Japanese masters. Over the centuries, their sayings and writings have been compiled into voluminous handbooks.

The most complete of these are the various editions of *Zenrin Kushū*, or the “Zen Forest Saying Anthology.” Serious Zen students are still required to memorize hundreds of these sayings. In monasteries all over Japan, would-be priests can be found thoughtfully thumbing through their well-worn anthologies by the dim candlelight, looking for the perfect phrase to “cap” their Zen experience and activity. As their masters assign them increasingly difficult koans for contemplation and eventual solution, they respond with sayings culled from the anthologies, or they create their own phrases to add to the dynamic body of Zen literature.

In the present book, for the first time, over 1,200 of these short sayings—from the comical, to the profound, to the downright mystifying—appear in vivid, poetic, English translation. From the thousands of sayings in existence, the author has compiled a representative selection, adding his own illuminating introduction on how to read the sayings. Each poem uniquely illustrates some

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aspect of Zen, from the nature of satori to the meaning of enlightened activity in the real world.

These keys to Zen understanding are now available to English speakers. Readers are encouraged to read the sayings, to ponder them, and eventually to apply to their own lives the wisdom found there.

Included is a selection of the author's favorite sayings rendered in striking calligraphy by his father, abbot of the well-known Shōgen-ji Zen temple in Shizuoka. For students with an interest in further study, the book also contains an appendix with the original Chinese characters and their Japanese romanizations. A glossary of people and places and a bibliographical source note complete this collection.

SŌIKU SHIGEMATSU combines his duties as an active Zen priest at Shōgen-ji temple with a full-time position as professor of English at Shizuoka University. He has long been interested in applying the Zen viewpoint to the study of American literature, from Emerson to Gary Snyder. In this volume he turns his efforts in the opposite direction, presenting a classic of Zen literature for the English-speaking audience.

Jacket design by Yoshihiro Murata

Printed in Japan

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New York · WEATHERHILL · Tokyo

The Chinese character appearing on the title page, in the calligraphy of Sōiku Shigematsu, reads *rin* or *hayashi* and means "forest."

First edition, 1981

Published by John Weatherhill, Inc., of New York and Tokyo, with editorial offices at 7-6-13 Roppongi, Minato-ku, Tokyo 106, Japan. Copyright © 1981 by Sōiku Shigematsu; all rights reserved. Foreword: all rights reserved by Gary Snyder. Printed in Japan.

Library of Congress Cataloging in Publication Data: A Zen forest, sayings of the masters. / Translations of over 1,200 Zen phrases and koans. / 1. Zen Buddhism Quotations, maxims, etc. 2. Koan. / 3. Zen poetry. I. Shigematsu, Sōiku, 1943- / BQ9267.Z46 294.3'927 81-31 / ISBN 0-8348-0159-0

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ILLUSTRATIONS The Ten Oxherding Pictures, by Gyokusen, appear on pages 6–7, 10–11, 14–15, 18–19, and 22–23. Sayings in calligraphy by Kijū Shigematsu appear facing pages 50, 51, 66, 67, 82, 83, 98, and 99. A map of China appears on page 169.

Foreword

The Mohave Indians of the lower Colorado River put all the energy they gave to aesthetic and religious affairs into the recitation of long poetic narratives. Some of the epics are remarkably precise in describing the details of the vast basin and range deserts of the southwest, but the raconteurs held that they were all learned in dreams. By another sort of inversion, the world of Ch'an/Zen Buddhism with its "no dependence on words and letters"—and unadorned halls, plain altars, dark robes—created a large and very specialized literary culture. It registers the difficulty of the play between verbal and non-verbal in the methods of the training halls. The highly literate Zen people were also well acquainted with secular literature, and they borrowed useful turns of phrase from any source at all, to be part of the tool kit, to be employed when necessary, and often in a somewhat different way. A final step was the sifting of Ch'an texts, Chinese poems, Buddhist sutras, Taoist and Confucian classics, and proverbial lore one more time. This was done in Japan in the sixteenth and seventeenth centuries, and the result was the *Zenrin Kushū*, "Phrases from the Zen Forest." The greater part of the phrases gathered is from Chinese poetry, so that R.H. Blyth could say that the *Zenrin Kushū* is "the Zen view of the world on its way through poetry to haiku."

Give this book a glance. It's not quite like any collection of quotations or selections from "great literature" that has been seen before. Eichō Zenji, who did the basic editing, and his successors obviously knew what they were looking for. Sōiku Shigematsu's introduction tells about that.

But the *Zenrin Kushū* selections could not have the terse power and vividness they do, were it not for the richness of the parent material. First, the terseness. It's all from Chinese. (Readings given in the appendix of this book, to accompany the Chinese characters, are in a form of literary Sino-Japanese and do not represent the pronunciation of the Chinese or the word-

order. They are read in this way by Japanese Zen students.) The Chinese language is mostly monosyllabic, with word-order grammar, and can be very economical. There is a long-established culture-wide delight in sayings and quotes, and there is a special lore of ambiguity and obscurity that plays on the many homonyms in the language. Early books such as the *I Ching* and the Taoist essays abound in "dark sayings." The Zen phrase anthologies do not draw on deliberately obscure sayings, tongue-twisters, traditional riddles, and the like. With the exception of quotes taken from the texts of their own school, they present us with selections from the public body of sayings and quotes. Poems are never quoted whole, so that in this case the obscurity (especially for the Western reader) is from the absence of context. When the Zen phrase is actually an old proverb, such as

To sell dog meat,
displaying a sheep's head. (305)

several levels of meaning are instantly clear. In Chinese this would literally be: "Hang sheep head sell dog meat." Another proverb that comes into the phrase book is

One who flees
fifty steps
Sneers at the other
who's done a hundred. (330)

English is a relatively parsimonious language, but the Chinese for this is literally "Fifty steps sneer him ahead one hundred." The context is running away from battle.

The most numerous type of Zen phrase is couplets borrowed from poems of five characters to a line. This section is called the "paired fives," and there are 578 such couplets in the Baiyō Shoin edition of the *Zenrin Kushū*. (Mr. Shigematsu has done away with the traditional arrangement of Zen phrases by number of characters. His original and personal sequencing makes the book perhaps easier to read straight through.) Seven-character lines, both single and paired, make up the next largest body of quotes, also from poetry.

Chinese poetry takes the crisp virtue of the language and intensifies it a turn again. It is also the one area of the literature where personal sentiment—vulnerability, love, loneliness—is to be found in an otherwise dry and proper terrain. The very first teaching of Buddhism that Chinese intellectuals took to heart, in the fourth and fifth centuries A.D., was that of Impermanence. It fit well with the political experience of the times, the troubled Six Dynasties. The lyric poetry of the era is also full of woe and gloom. So almost from the beginning *shih* poetry has had a line to Buddhism. The Chinese (and almost everyone else) consider the T'ang poetry

of the eighth century to be the crown of their literature. The poems of this period, infinitely superior to the weepy Six Dynasties lyrics, are the ones most often raided for Zen quotes. T'ao Ch'ien is a notable exception. We are speaking especially of the poets Wang Wei, Li Po, Tu Fu, Han Shan, and Liu Tsung-yüan. Although some were Buddhists, this does not matter to a Zen phrase. The power of image and metaphor, the magic of poetry, not ideology, is what counts. Contemporary with these poets were the great creative Ch'an masters Shen-hui, Nan-yüeh, Ma-tsu, Pai-chang, and Shih-tou. For whatever reason, the Golden Age of Chinese poetry is also the Golden Age of Ch'an. Twelfth-century Ch'an masters who gathered and edited koan books out of the anecdotes and lives of T'ang masters were also reading and quoting the T'ang poets.

Many of the poems from which the Zen editors plucked quotes have been widely known by almost all Chinese and educated Japanese for centuries now. Some of them have entered the territory of *su hua*, or "common sayings." Such is Tu Fu's

The country is ruined: yet
mountains and rivers remain.
It's spring in the walled town,
the grass growing wild. (377)

The context here is the destruction of the capital during the An Lu-shan rebellion. Tu Fu was not a Buddhist, yet his way of being and working came close to the essence. Burton Watson says of Tu Fu: "Tu Fu worked to broaden the definition of poetry by demonstrating that no subject, if properly handled, need be unpoetic. . . . There is evidence to suggest that he was versed in the lore of herbs and medicinal plants, and perhaps this knowledge gave him a special appreciation for the humbler forms of natural life. Some of his poems display a compassion for birds, fish, or insects that would almost seem to be Buddhist inspired. Whatever the reason, he appears to have possessed an acute sensitivity to the small motions and creatures of nature. . . . Somewhere in all the ceaseless and seemingly insignificant activities of the natural world, he keeps implying truth is to be found."

The poets and the Ch'an masters were in a sense just the tip of the wave of a deep Chinese sensibility, an attitude toward life and nature that rose and flowed from the seventh to the fourteenth century and then slowly waned. The major Ch'an literary productions, *Wu-men Kuan*, *Ts'ung-jung Lu*, *Pi-yen Lu*, *Hsü-t'ang Lu*, are from the twelfth and thirteenth centuries. It was a second Golden Age of Ch'an and another era of marvelous poetry, one in which many poets were truly influenced by Ch'an. The most highly regarded Sung dynasty poet, Su Shih, was known as a Ch'an adept as well as poet and administrator.

Valley sounds:
the eloquent
tongue—
Mountain form:
isn't it
Pure Body? (284)

This is part of a poem by Su Shih. The Japanese master Dōgen was so taken with this poem that he used it as the basis for an essay, *Keisei Sanshoku*, "Valley sounds, mountain form." Sung-dynasty Ch'an had a training system that took anecdotes and themes from its own history and lore and assigned them as subjects of meditation. The tradition that emphasized this, the Rinzai sect, is also called the Zen that "looks at sayings." The complementary school called Sōtō, which cut down on the use of old sayings, is also called "silent illumination Zen." They were both brought from China to Japan on the eve of the Mongol invasions. Japan inherited and added on to its own already highly developed sense of nature the world view of T'ang and Sung.

Robert Aitken Rōshi has described koans (and by implication the "phrases from the Zen forest") as "the folklore of Zen." Borrowed in part from the folklore of a whole people, their use as Zen folklore is highly focused. These bits of poems are not simply bandied about between Zen students as some kind of in-group wisdom or slangy shorthand for larger meanings. They are used sparingly, in interviews with the teacher, as a mode of reaching even deeper than a "personal" answer to a problem; as a way of confirming that one has touched base with a larger Mind. They are not valued for the literary metaphor, but for the challenge presented by the exercise of actualizing the metaphor in the present. They help the student bring symbols and abstractions back to earth, into the body. Zen exquisitely develops this possibility—yet it's not far from the natural work of poems and proverbs anyway. Someone has said proverbs are proverbs because they are so true.

So if Zen has koans for folklore, the world has folklore for koans. Proverbs and short poems the world around are of like intensity and suggest equal depths. Though Mr. Shigematsu has chosen to eliminate the Zen phrases under four words long from his collection, it helps to know how they work, and why. What would be the power of a one-word Zen phrase? I think of Harry Roberts' account of Yurok Indian upbringing: if one did something foolish, all that Elder Uncle had to say was

Well!

and a youngster would go off to ponder for hours.

Let us lock eyebrows with the seventh-century B.C. Greek poet Archilochos, a mercenary soldier:

—So thick the confusion
Even the cowards were brave
—The crow was so ravished by pleasure
That the kingfisher on a rock nearby
Shook its feathers and flew away
—Into the jug
Through a straw
(translated by Guy Davenport)

A Bantu riddle:

A black garden
With white corn
the sky and stars.

and the Philippines:

The houseowner was caught;
the house escaped
through the window.
—Fish net.

and the Koyukon of the Alaskan Yukon:

—Flying upward
ringing bells in silence:
the butterfly
—Far away, a
fire flaring up:
red fox tail
—We come upstream
in red canoes
the salmon.
(R. Dauenhauer)

and the Samoans:

—When the old hen scratches,
the chicks eat beetles.

the Hawaiians:

—Not all knowledge
is contained in your dancing school.

and finally the people of Kentucky:

“My feet are cold” one says
and the legless man replies:
“So are mine.
So are mine.”

(W. Berry)

But even beyond the fascinating Ch'an/Zen and world folklore implications of this collection, it stands on its own as a kind of “poem of poems.” We can read Mr. Shigematsu's excellent translations and follow his creative sequencing with an availability that has been earned for us by the modernist poetry of this century. Hugh Kenner speaks of “our renewed pleasure in the laconic and the expletive functions of language” in his introduction to Archilochos. Let this book be read then for the enjoyment of the far-darting mind, and skip for the time any notions of self-improvement. It is a new poem in English, winnowed out of three thousand years of Chinese culture, by some of the best minds of the East. It's also the meeting place of the highest and the most humble: the great poets and the “old women's sayings,” as proverbs are called. Arthur Smith, speaking of mandarin officials of nineteenth-century China, said they were “well known to spice their conferences and their conversation with quotations from the old women’ as naturally as they cite the Four Books.”

For this book to exist, the Ch'an masters of the past, the poets of the twentieth century, and the old women must have joined hands.

Gary Snyder

Acknowledgments

My first and sincerest gratitude goes at once and directly to Ciaran Murray, who now teaches American literature, as I do, at Shizuoka University. Devoting much time to discussion, he has carefully examined my English translations one by one and has generously given me many pieces of useful advice. But for his most friendly help, this work may not have progressed beyond draft form.

It was Gary Snyder who first encouraged me to publish my translation when I visited him at his residence in August, 1978. I still remember each word he uttered as he turned the pages of my manuscript by the dim, shimmering light. I am really fortunate in having his foreword—more honor than I deserve.

I wish to thank Robert Aitken Rōshi for introducing me to Weatherhill; and the Weatherhill people, especially Mr. Meredith Weatherby and Ms. Ruth P. Stevens, for their kind and patient editing; and Gyokusen, a Zen follower, who drew her own Ten Oxherding Pictures, now treasured in our Shōgen-ji Zen temple and reproduced in my introduction.

I am very grateful to Kijū Shigematsu, my father and teacher and the abbot of Shōgen-ji Zen temple, who has written my favorite Zen sayings in black ink. He has taught me something of Zen and has brought me up to be a Zen priest.

It would be fair, from a Zen viewpoint, to thank my wife Mieko for her indirect help. She has been wise enough not to share her husband's translation *samādhi* right on top of the sword mountain. To Sōjun, who helped his father with disturbances when this work started and now, five years later, really does help by keeping aloof; "thirty years later—" (no. 427) he will do so by understanding what his father truly wishes and what he has done.

This book is to be dedicated to the late Sōgen Asahina Rōshi, one of the

greatest Rinzai Zen masters in twentieth-century Japan. His sudden death has grieved me immeasurably because he was almost a grandfather, as well as a teacher, to me. His calligraphy on the wall has given me constant encouragement during my work on this book.

* * *

I wish to express my deepest and heartfelt thanks to all—in the ten directions and in the past, present, and future—that have made me complete this book, and I also wish to present this anthology to all that hoped, hope, and will hope to live in the Original Self, that is, in Zen. My wish can be summarized in Japanese in this way:

*Jippō sanze issai no sho-butsu
sho-son-bosatsu makasatsu
maka-hannya-haramitsu.*

Shōgen-ji Zen temple, Shimizu
February, 1981

A Zen Forest

Introduction

A word is a finger that points at the moon. The goal of Zen students is the moon itself, not the pointing finger. Zen masters, therefore, will never stop cursing words and letters.

A phrase
completely to the point:
The eternal
donkey hitching post. (32)

Such abusive words are found everywhere in the writings of Zen masters.
The essential principle of Zen is illustrated in the following sayings:

Teaching
beyond teaching;
No leaning
on words and letters. (241)

Point straight
at man's mind;
See its nature
and become Buddha! (795)

Zen experiences are not to be explained with words and letters. Only

The man who's
drunk water
Knows if it's
cool or warm. (915)

Exactly!

Words
fail. (307)

Nevertheless (indeed nevertheless!), many masters have left voluminous records. Why? Why did they leave so many “words” even against their own principles? This is certainly a contradiction. Indeed, Zen is paradoxical in every respect.

However, careful examination of the phrase I have quoted first (no. 32) provides a clue to this question. The point is: however wonderful an expression it may be, it will be a stake that binds you unless you keep yourself always free from it.

In order to attain Buddhahood, Rinzai Zenji (Lin-chi, ?-867) stresses radically,

Meeting Sakyamuni,
kill him!
Meeting Bodhidharma,
kill him, too! (1081)

Sakyamuni and Bodhidharma are other names for satori. Even this most sacred thing must be abandoned. Everyone can understand that illusion is an iron chain. But Zen regards even satori as a chain: a gold chain. It may be gold but is none other than a chain so long as it binds you. Jump over it; be free from it, and you will obtain the invaluable treasure. No attachment, complete freedom: this is the true satori. It is every kind of “hitching post” that Zen masters firmly drive away with blows and shouts.

Once this fact is fully understood, words and letters are not to be given up as good for nothing. On the contrary, they are quite important in that they help us know what to avoid and what to do to attain the true satori. At the same time, no one can deny the fact that they are the only and indispensable way to universalize and eternalize human experiences.

Thus, Zen masters find that the best way to express the unexplainable is to put their satori experiences in symbolic verse. In expressing what cannot be described, there is no choice but to rely on symbolism. On this point, verse is indeed akin to Zen. Anyone who has once gazed with awe at the round, round moon can grasp it only by the suggestion of a pointing finger. This is the very reason why the masters composed satori poems on many occasions during their lives.

Especially important poems for them may fall into one of the following two categories. One is the *tōkinoge*, or poems in which they depict symbolically the moment of satori; the other is the *yūige*, or final farewell poems for their disciples, in which their whole Zen experience is condensed.

Together with these poems, their sermons were posthumously compiled by their disciples into a *goroku* (word record). Moreover, Zen history books and koan collections were also compiled and published, only to flood the world with words.

Against their own preachings, in this way many Zen masters made use of words and letters, which as a result have become a very important element in Zen. Paradoxically enough, it is nothing but these words and letters that have brought many memorable encounters beyond the realm of time and space.

The two mirrors
reflect each other. (1201)

Arrowhead and arrowhead
hit one another. (704)

2

It is these word-records that have linked the great Zen masters in different ages. These encounters are in some cases evidenced by the later masters' practice of devising *jaku* (capping words, or brief Zen comments) for their forerunners' records.

Hekiganroku (The Blue Cliff Records), for example, is a typical case of *jaku*. Setchō Zenji (Hsüeh-tou, 980-1052), collecting one hundred old koans and adding his verse comment to each, compiled *Hyakusoku-juko* (One Hundred Koans with Verse Comments). A century later, Engo Zenji (Yüan-wu, 1063-1135) added his introductions and prose commentaries to the koans and verse comments and "capped with words," to show his own view, each phrase or sentence in Setchō's book. The original koans with the various additions by Setchō and Engo were later compiled by the latter's disciples and called *Hekiganroku*.

For instance, one of Setchō's verses goes:

A thousand peaks,
winding, overlapping,
look like indigo. (705)

Engo's *jaku* to it is:

They're all Manjusri himself.
Haven't you seen him?



THE TEN OXHERDING
PICTURES

1. *Searching for the Ox*

Again, Setchō's verse runs:

Three-three
in front,
three-three behind. (480)

To it, Engo devises his *jakugo*:

Watch your step,
please.
In the soft mud
—a thorn. (1189)
A teacup dropped
on the ground—
Seven or eight
pieces.

In Japan, this *jakugo* exercise has been regarded as an important part of traditional koan study. Even today, needless to say, every student of the koan is expected to keep on hand at least one copy of the two major Zen *jakugo* handbooks: *Zenrin Kushū* (A Zen Forest Saying Anthology) and *Zudokko* (The Poison-painted Drum).

Zenrin Kushū has its origin in *Kuzōshi* (A Saying Book), compiled in the late fifteenth century by the Japanese master Tōyō Eichō Zenji (1428–1504). This collection was later enlarged by Ijūshi (nothing is known about him) and published in 1688. Over the centuries, many different editions have been printed, sometimes with a slightly changed title or sometimes with some different entries.

This *Zenrin Kushū* contains about six thousand Zen words, phrases, and verses mostly taken from various Zen classics, sutras, and the poetry of T'ang and Sung China. All the entries are arranged according to the number of Chinese characters, in twelve sections from one character to parallel eight characters (sixteen characters). In no section, however, is any intended order found. They are arranged only at random, scattered with no clear organization. This cluelessness, paradoxically, may have had some significance in Zen training; but, on the other hand, it must have caused students a good deal of trouble. Every anthology of this kind today, therefore, has been edited in some order to meet the convenience of readers.

In the days of stricter discipline, under the guidance of their foster priests all pupils had to memorize each saying in this book before they were sent to monastery life. This obligation was so burdensome for them that it has often been said: "Saying-book learning, three years—torture to every novice."

Zudokko is a two-volume handbook edited by Genro Fujita (1880–1935). It contains many essential sutras and classics of Zen. In 1916 the first volume was published. The second, *Zudokko: Zokuhen*, appeared in 1922. Its last section is given to a saying collection called "Zudokko Kushū."

This anthology section was compiled in the same style as that of *Zenrin Kushū* and contains more than 2,400 entries, but quite a few are common to both. "Zudokko Kushū" has been, however, no less highly appreciated by Zen followers since its publication. This may be because it is abundant in the fourteen-character (parallel seven-character) section, which includes many beautiful and valuable sayings.

In koan study, the *rōshi* (master), after having examined the students from various viewpoints, orders each of them to submit appropriate *jakugo* for

2. Seeing the Footprints



the koan. The students are required to express their own views of the koan in sayings chosen from these handbooks. Pulling out copies from the sleeves of their robes, they turn the pages repeatedly, from the beginning and from the end, trying to find the perfect saying from among the thousands of entries. In most cases, however, the novices will try it in the lavatory or under the shimmering candlelight at night, because reading is not openly allowed in monastery life.

In fact, this *jaku* exercise helps the students to understand their own koan experiences more distinctly and deeply. They are thus sure to have a more clear-cut view of the koan study they have undertaken.

Zenrin Kushū and “Zudokko Kushū” have been in this way the essential companions to all Zen followers.

3

Mostly from these two handbooks, and partly from the other sources, I first selected and translated for my personal edition 1,700 Zen sayings because the total number of koans in existence is considered to be 1,700. I have carefully reselected, however, 1,234 sayings for the present anthology.

All the entries in this book are basic, inspiring, and modern: basic for the understanding of Zen and naturally in frequent use by the Zen followers; inspiring for the people who wish to find and identify the true self; and modern, that is, not too old-fashioned for the sensitivity of people in the twentieth century. I have left out those that burden the reader with too much knowledge of Oriental legends and historical facts, and I have also cut out the sayings of fewer than four characters. It is true that the shorter ones are essential in Zen, but their very brevity demands much additional explanation. To make this book more complete, I have added some other basic and useful sayings that are not found in either *Zenrin Kushū* or “Zudokko Kushū.”

Needless to say, each entry without exception reveals some phase of satori and Zen life. Many of them, roughly speaking, can be sorted according to the three traditional categories of Buddhist truth: tai (substance), sō (characteristic), and yū (activity).

This classification, however, is only temporary and superficial. Indeed, the categories often overlap and intermingle closely with each other in the depths of truth. The fact is that they are nothing but three phases of one thing, satori, seen from three different angles. Besides, each saying can be interpreted differently according to the depth of the reader's Zen insight.

In order to help the reader's understanding, let me explain the sayings with examples from my translations, mainly from the shorter ones.

First, let us look at satori itself, or the substance (*tai*) of satori. This is the Reality of the universe and is called Buddha nature or Buddhahood. It is also equivalent to Nirvana, Dharma, and Suchness. Zen regards all these different Buddhist terms as finally ending in one thing: Original Self; or, as Rinzai Zenji calls it,

One true man
with no rank. (78)

The urgent business of Zen students is to realize this universal Self within the superficial self. Cast away, cast away, cast away your daily self always at the mercy of the waves of illusion! Behind it—deep in the depths of the mind—here it is! It is You.

One of the last messages of Sakyamuni Buddha says: "Rely on yourself. Rely on Dharma." Zen is Individualism based on this Original Self.

Unfortunately, however, it is invisible and formless. Therefore,

Red and blue paints
draw it, only to fail. (765)

Call it—
no answer;
Watch it—
no form. (182)

This Formless Self has no size.

Expanded,
it covers the Dharma world;
Pulled in,
no room for a hair. (834)

It is impossible to put it into words, so there is no other way than to express it with some imagery.

Sometimes it is compared to a pearl.

Bright pearls,
fine gold:
priceless. (996)

Sometimes, to iron.

The world of
ten directions:
one iron ball. (533)

Ten thousand miles—
a single strip of iron— (980)

Or, to the moon.

Whose house has
no bright moon,
no clear wind? (610)

Winds drive
all the clouds
off the blue heavens;
On the green mountain
the moon rises
—one round pearl. (1038)

From the viewpoint of mental state, these are metaphors of the oneness-and-equality that penetrates the universe. All is one. All is equal.

Look ahead
—agates!
Turn back
—pearls! (712)

Not only in front and back but everywhere around you, bright gems are rolling and rolling. Only the one glittering color dominates there—nothing else.

Willows aren't green;
flowers are not red. (1198)



3. Seeing the Ox

4. *Catching the Ox*



Every difference, every individuality returns to the original oneness. No willow, no flower; no green, no red. Here, there is no man, no woman. No dog, no cat. Indeed, there is no difference between man and woman because both are equal in this Nothing. So are dogs and cats. So are all.

The fact is:

From the origins
nothing exists. (1094)

One universal Nothing—this Nothing is Formless Self: Original Self: the very You!

To understand it, look at the example of the famous Ten Oxherding Pictures, seen in a modern version by Gyokusen in the pages of this Introduction. They illustrate the ten stages of development in Zen practice. They are quite helpful for students and have long been used among Zen followers. The last three are especially valuable for our present study.

Consider the eighth picture (page 19). This drawing is the Zen masters' favorite. This Nothing swallows up everything equally . . . without limit. Eyes wide, watch inside!

The ordinary and sacred
live together;
Dragons and snakes
all mixed up. (1095)

All is one, All is equal—because everything has Buddhahood. This is Zen Universalism.

Yet, seeing a student satisfied with this satori, the *rōshi* will reprove him, saying: "It's only one-sided yet. It's flat and dead. It hasn't worked yet!"

Parched beans never
put forth sprouts. (561)

Dry skulls . . . on . . .
the field . . . everywhere . . . (884)

This Nothing may be a void, but it is the very void of complete freedom. Because it is nothing, it presents material for any creation. Truly, less speaks more. And least speaks most. So we can expect that this Nothing will show and tell us all. It is, one could say, a magic box from which anything might be taken out.

Second, we must consider the manifestation of satori in this world of phenomena. This aspect of satori (*sō*) can be rather statically and beautifully depicted in a poetical way. To the enlightened eye, everything explains vividly the unexplainable and transmits the untransmittable. All Nature, as it is, is seen as the manifestation of satori.

Rain bamboos,
wind pines:
all preach Zen. (92)

Zen, in fact, dislikes too much explanation. So cut out the third line!

Rain bamboos,
wind pines.

This is enough. Again, less speaks more. Indeed, least speaks most.

Every head, each head
reveals it;
Each thing, every thing
shows it. (863)

Every snapshot of nature explains satori.

The sounds of the valley stream
wash your ears clean;
The canopy-like pine trees
touch your eyes green. (283)

The ceaseless murmur is Buddha's voice. The eye-piercing green is Buddha's color.

Mountain flowers,
like brocade;
Valley water brimming,
indigo. (410)

This time,

Willows are green;
flowers, red. (1199)

Now, look at the ninth of the Ten Oxherding Pictures (page 22). In contrast to the former oneness-and-equality (*byōdō*), this is the world of difference (*shabetsu*). Willows and cedars are green, but roses and tulips are red. Grasp the green of the willows! Grasp the red of the flowers!

Mountains are mountains;
water, water. (429)

A man is a man; a woman is a woman. Both are obviously different. A dog barks; a cat mews. A crow caws; a dove coos. Everything distinctly shows its own individuality. This is Zen Individualism.

A long one is
the Long Body of Buddha;
A short one
the Short Body of Buddha. (780)

Indeed this saying is basic to Zen. It insists on two facts: equality and difference. Everything has equal Buddhahood: the Body of Buddha. Simultaneously, each has its own individuality: some Long, some Short.

Oneness-and-equality is the first truth. Difference is the second. Both are true in each respect, but seem to be incapable of coexistence. Here, however, the two subjects, apparently incompatible, have miraculously merged into one statement.

No pine has two colors,
old and new;
The bamboo's knot marks
up and down. (569)

Erich Fromm seems to understand some of Zen when he says in *The Art of Loving* about mature love that "the paradox occurs that two beings become one and yet remain two."

To heap a silver bowl
with snow;
To hide a white heron
in the bright moon. (267)

"A silver bowl" and "snow" become one white, but they are originally different things. "A white heron" and "the bright moon" are no doubt different things, but both are the one color of white. This is equality in difference and difference in equality. Let me explain this deeper insight into satori with the familiar metaphor of the mirror.

The Zen mind is a clear mirror. It perfectly keeps this subtle Zen activity



5. *Herding the Ox*

of the mind. If a man comes, it reflects him. If a woman, it reflects her. If a king, the king. If a beggar, the beggar. The mirror deals justly with all who come. It welcomes anyone, anything, quite impartially. It is perfectly fair; it is never prejudiced. Has it ever refused reflection to any particular thing?

At the same time, however, the mirror at once discriminates perfectly. If a man comes, it reflects the man just as he is and no one else. If a woman, it reflects the woman as she is, not anyone else. If a king, the very king, not a beggar. If a beggar, the very beggar, not a king. The mirror discerns each individuality—one by one—separately. Has a flat mirror ever reflected the ugly thing as beautiful?

The mirror maintains not only impartiality and discrimination simultaneously but also mindlessness and nonattachment; nothing at all is left on its surface, though it actually has reflected the image. This is the way Zen works.

Equality in difference and difference in equality: enlightened eyes can see through this truth instantly and easily. Then everything comes to life. Everything shows its own nature. Everything becomes radiant. Everything begins throbbing. Each matter of fact becomes the truth of the universe. It is a wonder of wonders. And to see it in our everyday life is the Zen insight.

Magical power,
marvelous action!
Carrying water,
shouldering wood. . . . (595)

It is nothing difficult. Truth is very simple.

Eat when hungry!
Sleep
when tired! (210)

Nothing more, nothing less. So is made human nature. It is Buddha's working, Buddha's activity.

A monk asked Hyakujō (Pai-chang, 749–814): "What is the absolute thing?" Hyakujō answered:

"Sitting alone
on this Great Hero Peak!" (879)

This is a koan.

Jōshū (Chao-chou, 778–897) asked Nansen (Nan-ch'üan, 748–834): "What is Tao?" The latter's reply was:

"Ordinary mind
is the Way." (1054)

This is also a very famous koan—but no easy one.

The third group, *yū*, in contrast to the second, static, phase of satori, represents the typically dynamic Zen activity of complete freedom, which springs out of the eighth Nothing in the Ten Oxherding Pictures. Consider the tenth picture, the goal of Zen practice (page 23). Satori in action: this is the third aspect of satori. Satori is moving and working freely in a visual way. Finally it leads to *ritagyō* (working to benefit others), which will be explained later.

This group of sayings, called *kigo* (words of dynamic activity), includes

6. Riding Home
on the Ox's Back



the most interesting phrases. Here every tenet of common sense is shattered to pieces. Any miracle might happen at any moment.

Shot after shot of scent
from pictured plum blossoms. (147)

A void sky laughs
and bows. (231)

A carp laughs,
opening its mouth,
on a treetop. (512)

A small fish swallows
a big fish. (557)

The eastern mountains
walk on the waters. (855)

Similar sayings come one after another. You might easily come across this kind of miracle. Or, you might even enjoy the freedom of expression: humor, nonsense, hyperbole, something like American tall tales. Everything is free. Everything goes as you like. . . .

But, please be very careful! The last one, for example, is one of the famous koans you can never skip over lightly. And I must insist, to avoid misunderstanding, that Zen indeed esteems freedom most highly, but it is far from sham, make-believe, and corny theatricality; yet farther from arrogance, rudeness, or bluff and bluster.

The stink of shit
wraps him up. (470)

On the contrary, it is the purity of the mind: the utmost sincerity, complete humility, and perfect piety—of absolute freedom.

Above the heavens,
below the heavens:
Only I
am holy. (831)

Then, what is this "I"?

Unfortunately, there are many more sayings left that elude my preceding explanation. Let's change the viewpoint, therefore, and examine some other aspects.

The main event in daily monastery life is *nissitsu* (entering one's *rōshi's* room) and *sanzen* (a private interview with the *rōshi*). Every student meditates on the koan given by his *rōshi*. The student is expected to present his own view of it each time he makes *sanzen*.

The *sanzen* room is a battlefield often compared to a fierce animal's cave. Satori is hidden there. The *rōshi* is a tiger, a lion, or sometimes a dragon.

Risking his life, every student, one by one, enters the cave to

Pluck out
the savage tiger's whiskers!
Cut off
the green dragon's horns! (971)

The student feels as if he were going to

Climb barefoot
a mountain of swords! (670)

Mustering up all his courage, however, he enters the cave, and there he finds

Crouched on the ground
—a gold-haired lion. (235)

Then, a fight for Dharma starts.

The dragon's eyes look
sharp at the snake;
The tiger's catching
of the buffalo is perfect. (810)

The *rōshi's* eyes are clear like a mirror. They reflect everything just as it is.

The clear mirror,
seeing the object,
Instantly discriminates
the beautiful and the ugly. (1123)

Everything depends on the *rōshi*. He seems to say to his student boastfully:

"Killing or vivifying
is in these hands." (404)

In order to rob his student of his last self, he dares to

Shave off iron
from a needle's point!
Scrape off meat
from a heron's thigh! (596)

The *rōshi's* urgent and ultimate business is nothing but to

Try and make
a dead snake
a live dragon. (1232)

For this very purpose, sometimes he may attack his student and

Drill
his nostrils!
Gouge out
his eyeballs! (701)

Or he may

Pour dirty water
right over the head! (4)

On the other hand, the student is like the cornered rat who has crawled into an old-fashioned bamboo money holder and can't get back out through the small opening.

Entering the money tube,
the rat already
at its wits' end. (716)

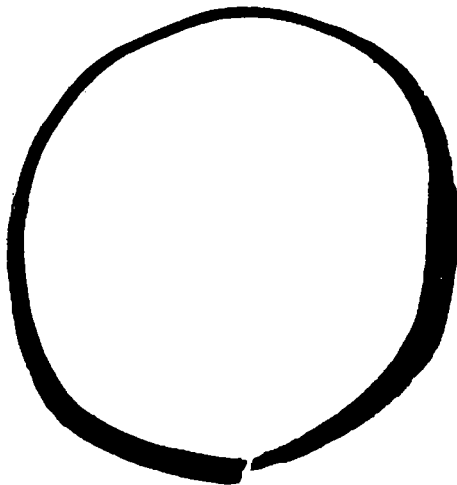
To express the unexplainable, however, the student is also allowed to do everything as he will.

Under the staff blows,
seeking satori—
No concession to your roshi
at that moment. (1086)



7. Ox Gone,
Person Alone

8. *Ox, Person,
Both Gone*



The *sanzen* room is literally a battlefield.

Thus, in spite of the repeated failures, he has to meet the *rōshi* again and again.

Under the fierce tiger's jaw
—a golden bell!
In the blue dragon's cave
—a bright pearl! (1134)

Doubtlessly, his courage to make another *sanzen* is based on his sincere and heartfelt wish for these precious jewels. It is quite interesting, in this connection, that his single-hearted devotion to satori and to the *rōshi* is compared to the dedication of a beautiful woman in love.

Wish I could undo
my veil and pearl sash
—for your sake!
Wonderful singing,
subtle dancing
—for your sake! (1181)

After such long painstaking endeavors, the student finally arrives at the time for

Pecking the eggshell
at once from inside and out. (732)

The baby chick, full grown inside the eggshell, feels it's time to get out. The hen knows it's high time she welcomed her baby. At the very moment when the two minds have become one, only soft pecking "at once from

inside and out" is enough. This is the moment when the fully condensed energy bursts with a cry of exultation.

Bricks shattered,
ice melted! (142)

Indeed, only a stone-hitting click on a bamboo is enough to let a person attain satori (see no. 36). The moment

Chang
drinks wine:
Li gets drunk. (779)

Direct from mind to mind: this is the true teacher-student relationship in Zen. This is Zen Radical Humanism.

Daitō Kokushi's Admonition runs: "A man, making a plain living under a bundle of reeds in the wilderness and eating day after day the boiled vegetable roots in the pot with broken legs—if he devotes himself wholly to seeking the true Self, he is the one who, even after my death, is facing me and repaying Dharma every day." Zen transcends time and space. Only if you see with a satori eye can you face even Sakyamuni and Bodhidharma—directly—each day.

Three thousand miles away—
another one
who knows. (431)

An excellent Zen monk is the incarnation of *kigo* (words of dynamic activity). In complete freedom, he shows the great working of Zen. At one time he becomes a tiger or lion; at another, an elephant or cow, a dragon or giant roc. . . .

The giant roc,
spreading its wings,
covers ten countries. (757)

He is a superman and can quite easily

Hold the great sea
upside down!
Topple over
Mount Sumeru! (262)

He is also an acrobat and shows us how to

Turn
a somersault
on a needle point. (600)

Being master of himself, the Zen monk always concentrates on what he is doing. He never fails to do it thoroughly. His principle is

Killing a man: do it
till the blood gushes out. (405)

He devotes all his energies to one shout.

One roar
of a lion
Cracks the brains
of a hundred beasts. (465)

His dignity naturally subdues all.

These rhetorical hyperboles are not so far removed from scientific truth. Through the analysis of brain waves, scientists have proved that during (and even after) *zazen* the trained Zen monk's brain waves are just as calm as those of a sleeping person, but still perfectly sensitive to each stimulus from outside. This discovery indicates that the Zen monk is a magician who can unify two contradictory extremes; he devotes himself to *zazen*, the immediate business, and simultaneously is equally aware of his surroundings. In other words, he is able to keep himself always in perfect tranquility—right in the midst of utmost activity. He is just like a top that, while spinning around at full speed, seems still and motionless. Or, he himself is exactly like a mirror, as I mentioned before.

This superhuman ability is the natural fruit of Zen practice and is hyperbolically expressed, as in the above-cited sayings.

Another remarkable characteristic of Zen monks is that they are rather foulmouthed. They invent all sorts of names for those who are blind to Dharma.

People addicted to words are the first victims and are always bitterly abused and cursed. They are just like

A group
of mud-kneading men. (24)

A crazy dog
chases a clod;
A blind donkey
pursues the herd. (242)

A word is a word. An experience is an experience. Both are different. First, attain satori! Then naturally come Zen words.

The next example may be a *tampankan*, or a plank-shouldering fellow (no. 55) who sees things one-sidedly. Half the person's view is obstructed by a plank carried on one shoulder. Such a person may know equality but not difference; or difference, but not equality. Originally, both are one.



9. *Back to Origin,
Back to Source*

Look straight ahead. Then, turn back.

The vacant sky—
no front, no back;
The birds' paths—
no east, no west. (233)

Is there anything that divides your view in two? The plank, that very plank is the cause of illusion! A *tampankan* must cast away the plank and see the one truth that is contained in the following two sayings:

Guest and host:
interchangeable. (1010)

Guest, host—
obviously different. (1011)

The third example is:

On the crossroads,
a pair of broken
straw sandals. (529)

Is it any use? There are many more abusive terms of this kind. How about a no-hole flute? (See no. 1112.) An old dull-pointed gimlet? A broken mortar? Are these of any use?

These are all useless, it is true. Nevertheless, Zen is, as I have said, paradoxical in every way; these are also the way the ideals of all Zen followers should be seen. As you will see later, an old dull-pointed gimlet is more highly admired than any satori-stinking, sharp-pointed tool.

Zen is not philosophy. It is best explained by means of the parable of Indra's net in the Kegon (Hua-yen) sutra.

Indra is the god who lives on the top of Mount Sumeru. In his heavenly palace is a huge net, every knot of which is adorned with a jewel.

Jewels
on Indra's net
Reflect each other
endlessly. (809)

This image suggests the perfect interdependence in the whole universe.

This one-is-many and many-is-one, that is, each-in-all and all-in-each, is the Zen way of understanding the world. Each is contained in all, and all in each. Each is independent and interdependent at the same time.

Up and down the pavilion,
a light lights
lights.
In the busy traffic,
a man meets
men. (1230)

The following image may help explain it:

One moon
shows
in every pool;
In every pool
the one
moon. (37)

10. *Entering the Town
with Offering Hands*



Or, the smallest is in the biggest, and the biggest in the smallest.

Inside the eye
of a flea's flea:
Five Mount Sumerus. (570)

A world is in a grain of sand, as William Blake saw. Or, it is better to leave out the "in": a world *is* a grain of sand, and a wild flower *is* a heaven.

The fact is, all circumstances focus on a single existence. The whole universe concentrates all its innumerable conditions together on one creature. Otherwise, namely, if this universal harmony should lack even one condition, nothing exists. In this sense, every existence is the very one possibility out of myriads of impossibilities. There is nothing to call it but a miracle.

Still you say you are a perfectly separate and independent unit in this world? You insist you owe nothing to the universe? OK. Then come here. I'll ask you something, small things: pinch your nose and breathe no air for three minutes! Take no water. Don't stand on the earth! Never sit in the sunshine! . . .

Whether you may admit it or not, you have already received limitless benefits from All. You have never even talked with the bright moon and the twinkling stars?

Ceaseless
worries
of my mind:
One evening's
talk
unburdens it. (1111)

The universe is "the Great Chain of Being." Everything exists in perfect ecological harmony. Become one with the throbbing and rhythm of nature. Do meditate on biological facts, watching nature face to face with eyes wide.

Japanese people say "Arigatō!" to express their thanks. It literally means "difficult to exist." Older Japanese are still heard to say: "Don't drop and waste a grain of rice. Otherwise, you'll go blind!"

Don't waste anything! Everything finds difficulty in existing. Treat each thing wholeheartedly. If you waste a drop of water, you will waste yourself and lose your life—because a drop of water is you. Everything is you.

The Kegon parable ends in one basic term of Buddhism: *shujō* (all sentient beings). Buddhists believe in the ecological cycle of nature, part of which is human beings (see no. 635). There is no governing-governed relationship between men and the other animals and plants. All nature is one great circle, one great harmony. All is in brotherhood, as Emerson says: "The fields and

woods . . . nod to me, and I to them.” I like Gary Snyder’s expression, “earth house hold.” In my terms, it’s “universe house hold.”

At the same time, everything has its own individuality. Birds fly in the sky, and fish swim in the water. Humans walk on this great earth, sole and soil one. So do Zen monks.

Remember the tenth drawing in the Ten Oxherding Pictures. Entering the town with offering hands is the natural consequence and the final goal of *zazen*. This is because the profound feeling of compassion originates in satori experience. With all people, share the complete freedom of Zen you have gained through *zazen* practice.

Watch all sentient beings
with merciful eyes. (482)

In other words,

Hide yourself in
each and every thing. (601)

In *zazen*, you should keep your eyes half open. This suggests the fact that Zen training by no means teaches devoting oneself to daydreams or shutting one’s eyes off from the world. On the contrary, it is nothing but seeing the world “with merciful eyes.”

The accomplished hermit
hides in the town;
The immature hermit
hides in the mountain. (743)

It is the essential duty of the Zen monk to exercise, within society, the dynamic activity of Zen. This is the *ritagyō* I mentioned before, illustrated in the tenth drawing of the Ten Oxherding Pictures.

A donkey matter’s
unsolved but—
A horse problem’s
already come. (1224)

To benefit others, keep this hidden exercise with

Ash-sprinkled head,
soil-smearred face. (161)

Praise sweat! Admire your dirty robes! Hyakujō Zenji’s principle was

One day
no work,
One day
no food. (70)

For example, weeding and cleaning the temple yard is one of the important daily tasks for a Zen monk.

Sweeping leaves by the valley
in the evening sun
—a monk. (287)

Why is he “sweeping leaves”? What on earth are the “leaves”? The answer is simple: the leaves are the illusions or the chains—of iron and of gold—that bind him. One by one, elaborately, he has to sweep up all the dead leaves from his own mind.

Cast away all the stink of satori! And work for others without blowing your own trumpet.

Secret exercise,
hidden work:
Like a fool,
like an idiot. (689)

It seems as silly as

Hiring another
holy idiot,
Trying to fill up the old well
with the snow they're carrying. (1177)

It may be endless and futile. Nevertheless, the monk with Bodhisattva's compassion can never stop offering hands till he dies. This *ritagyō* is far beyond the realm of the amateur study of Zen.

5

Understanding poetry has been one of the chief qualifications for the professional Zen priest in Japan. He is inevitably obliged to be a poet for two reasons. One is because he must understand with a satori eye the voluminous Zen classics. The other is because he himself must quote suitable sayings on every ceremonial occasion.

He has to keep, therefore, *Zenrin Kushū* and *Zudokko* in a permanent place on the desk. Just as he did in his monastery-student days, he has to turn the pages again and again and pick out some central words best suited to the poem he is going to recite.

In the funeral service, for example, the professional Zen priest must read aloud the sayings cited from the anthologies. It is the final message for the deceased to enter Nirvana. This poem reading usually ends with a thundering

shout of “Kaaats!” (a favorite one-character saying of Rinzai Zenji) at the climax of the funeral ceremony.

Again, in some cases, like the anniversary of the death of the temple's founder, he is to recite his own Zen poem in praise of the founder's achievement and virtue. It is the main event of the ceremony. His poem, written with a *fude* (writing brush), is usually hung on one of the pillars in the *hondō* (main hall).

Furthermore, Zen poetry has a very close connection with Japanese culture, above all with *shodō* (calligraphy), *sadō* (way of tea), *zenga* (Zen painting), and haiku.

Zenrin Kushū has been a manual for the traditional calligraphers in Japan. They favor Zen phrases and sayings and often pick one from among them for their writing.

In fact, most Zen priests have been simultaneously good calligraphers and good *zenga* painters. The dynamic Zen activity of the mind is best expressed through this art. So Zen priests are often asked to write a Zen poem in black ink on white paper or make a picture with verse. Then the work is mounted onto a roll of *kakemono* (hanging scroll). Visitors to any Zen temple in Japan will be sure to find at least one scroll hanging on the wall of the *tokonoma* (alcove) there.

Sadō is no less deeply influenced by Zen. It can be said without exaggeration that a tea-drinking ritual is a kind of symbolism or an expression of Zen spirit through tea and cups. In this sense, the *kakemono* is doubtlessly the most important and essential element in the tea ceremony.

A hanging scroll says:

Sit down, please.
Have a cup of tea! (498)

This motto is the first principle of the way of tea: beginning with it and ending with it. It is also supported by another basic saying:

One encounter:
once for all. (27)

No more encounter between the two—with this absolute spirituality, the host serves the guest and the guest receives the host's service.

Traditionally, tea people indeed have treasured the calligraphy of Zen priests. So each time a tea ceremony is held, they take out and select the most suitable piece of calligraphy for the season and the occasion.

In May, perhaps:

Fragrant winds
come from the south:
A slight coolness is
brought into the palace. (279)

Or in fall:

My mind is
like the autumn moon:
Shining, bright, reflected
on the clear creek. (331)

Haiku is the most compact verse form of Japanese literature and is sometimes deeply influenced by the Zen spirit. On this topic, the reader is referred to the many pioneering books of R. H. Blyth. Concerning Bashō's Zen, see Robert Aitken's *A Zen Wave*, in which the author caps many of Bashō's haiku with his own brief Zen poems. This book contains good examples of *jakugo* in English. In this connection, I wish I could also introduce a book called *Zenrin Segoshū* (A Zen Forest Anthology of Secular Sayings), which is sometimes also used in koan study. Unfortunately, however, it has not yet been translated into English.

In fact, it would be no exaggeration to say that the anthologies of Zen sayings are like a Bible, not only to Zen followers, but also to all students of Japanese literature and culture.

6

As has already been explained, the entries in this anthology come from various sources. Strictly speaking, therefore, each saying has a different literary style and history. On the one hand, those derived from the Zen *mondō* (dialogues) must naturally be colloquial and lively. They are concrete, powerful, and full of energy. On the other hand, those from Zen verses like *tōkinoge* and *yuige* (see page 4) or those from the T'ang and Sung poets boast the established prosody of Chinese poetry. These sayings are characterized by their refined rhyme and parallelism (and sometimes sentimentalism, in the case of the Chinese poetry).

In Zen sayings, above all, the visual effects of Chinese characters are not to be overlooked.

日 日 日 東 出 日 日 日 西 沒
Day after day, day
dawns in the east;
Day after day, day's
done in the west. (901)

日 means both "day" and "the sun." This repetition of 日 (d-sounds in my

translation) no doubt enhances our simultaneous feeling of both the monotony and the miraculousness of our repetitive everyday lives. To appreciate this feature of Zen poetry, readers are advised to learn Chinese characters and read the original.

From the viewpoint of poetic rhythm in Chinese characters, in many cases two or three characters form a unit. To keep this original rhythm, therefore, I have made it a principle to divide the four-, five-, and six-character sayings into two-line English translations; seven into three; eight, ten, and twelve into four; and fourteen into six. I hope this invention of mine will be effective. In this connection, most of the ten-character sayings are the parallel five-character ones; the twelve are the parallel six; and the fourteen, the parallel seven. This means that most of the four- and six-line English translations keep their parallel character.

It is true that, regardless of its original context, every saying has long been walking on its own feet. Each has already gained a new life of its own. I have given up, therefore, the idea of scrutinizing its source and context and pointing out these details from an academic point of view. That is not my work here. Instead, I have faced directly each saying, in other words, each koan, becoming one with it to create from it a new life.

At each step,
the pure wind rises. (1063)

I have tried to be very careful in every process of this work just because it is the first attempt of this kind. My main purpose is, however, not to translate language, but to put the life and rhythm of Zen poetry into English and compile an English Zen saying anthology in dictionary form. That is why I may sometimes have gone beyond a faithful translator's territory.

For example, I have often used, to stress the Zen character, the imperative mood even when it is not in the original. And sometimes the poems have been deliberately rendered into colloquial or slightly awkward English. I am afraid—no, I hope—I may have composed, inevitably, my own English Zen poems—for the sole purpose of keeping the original alive and sometimes even creating new poetry. I feel it is time English Zen literature began its own history. From now on, it must be an important obligation for English-speaking Zen teachers to compose their own Zen experiences into English poetry.

Regarding the order of the sayings in this book, all the entries are arranged in dictionary form, that is, in the Japanese *a-i-u-e-o* order according to the most common *on-yomi* Sino-Japanese phonetic reading) of the Chinese characters.

I have chosen this arrangement chiefly because the original source—the only unchangeable thing about these sayings—is the Chinese characters.

People who wish to consult the appendix will most likely be familiar with Japanese and Chinese characters, and for them this order is the most convenient.

The Japanese readings are also, in a sense, my translations. Japanese rendering from the original Chinese is usually done by established methods. Chinese can usually be translated in a somewhat mechanical way, but there are always some areas that are left to the choice of a translator. In fact, various people read in slightly different ways, and because the sayings are all from different sources in different ages it is impossible to impose one standard on the whole. When perplexed as to which alternative to choose, I have always preferred one that maintains the poetic value.

What has troubled me most is the peculiarity and variation in Zen readings, which are rather different from ordinary readings of the Chinese characters. I have chosen in many cases the traditional Zen readings—only because I cannot ignore the fact that they have long stood the test of time, even if some are technically wrong. In other cases, however, I have challenged the traditional readings with new possibilities from an academic or poetic viewpoint.

I hope readers will find in this anthology the Zen way of life: Zen Universalism, Individualism, and Radical Humanism for the coming new age. From among the sayings that stimulate and inspire your poetic imagination and religious insight, choose one and “cap” your life with it. Then, instead of the life of “a poor player that struts and frets his hour upon the stage,” you will be sure to build your own world.

Fortunately, Zen is no dogmatism. Zen goes beyond everything—even itself.

Be master of yourself
—everywhere:
All you do
proves true. (636)

So, be a better Christian, if you are a Christian. Be a better scholar, if you are a scholar; a better merchant, if a merchant; a better farmer, if a farmer—through the Zen spirit.

Farmers sing
in the field;
Merchants dance
at the market. (930)

If you have further interest in Zen sayings, don't hesitate to visit a true Zen master and make koan study under his guidance. With a saying selected from this anthology, do try the *jakuō* exercise and “cap with words” the

koan given by your *rōshi*. Then you will truly understand what Zen sayings are—because they are fully understood only through Zen experience.

To some extent, I have already suggested with examples how to interpret the Zen sayings. And yet various things I left unmentioned—for example, the “Four Classifications” of Rinzai Zenji and the “Five Ranks” of Tōzan Zenji—are rushing into my mind. To tell the truth, I feel a strong temptation to put a brief comment to each one. I know it will much help the reader’s understanding. But, as one saying goes:

A good explanation:
never explain everything. (341)

I will leave, therefore, the sayings up to you readers.
Now the following are your exercises.

The Sayings

A dumb man has eaten
a bitter cucumber. (1)

Shitting . . .
pissing . . . (2)

Water on the frog face,
bees on the deer horn. (3)

Pour dirty water
right over the head! (4)

Easy to pick
a handful of dirt
and turn it to gold;
But gold
into dirt—
hard, hard. (5)

Bite your middle finger
with your fist clenched. (6)

To push down the ox's head
and make him eat grass. (7)

On the saddle,
no man;
Underneath it,
no horse. (8)

Zazen
not always needs
mountains and rivers;
Mind and body discarded,
even fire
is cool. (9)

Sitting quietly
in a hut—
White clouds rising
over the mountain. (10)

Slanting the pillow
to hear the bell sounds
from I-ai Temple;
Rolling up the blind
to see the snow
on Hsiang-lu Peak. (11)

Saying "fire"
won't burn your mouth;
Saying "water"
won't drown you. (12)

Rob his function
with yours;
Fight his poison
with yours. (13)

How many times have I
entered for You
the green dragon's cave?
(14)

Nothing has changed:
the moon
over Ten-hundred-foot
Mountain.
Five hundred previous lives
unborn
—who are you? (15)

I've seen through you
already. (16)

Become the origin
of All,
Creator
of heaven and earth. (17)

The soaring trees,
north of the Wei;
The evening clouds,
east of the Yangtze. (18)

Vimalakirti is unwilling
to open his mouth;
One cicada on a twig,
chanting. . . . (19)

One shower
drenches
the Billion Worlds. (20)

A piece of dust
in the eye:
Illusory flowers
dance wildly. (21)

One bud opens
its five petals:
It naturally grows
into fruit. (22)

One flower opens:
spring everywhere. (23)

A group
of mud-kneading men. (24)

Each time you show it,
each time
it's new. (25)

See his face
but once,
Remember his name
a thousand years. (26)

One encounter:
once for all. (27)

Run five hundred miles
—in one breath—
Without turning
your head. (28)

This tune,
another tune
no one understands;
Rain has passed, leaving
the pond brimming
in the autumn night. (29)

A lump of gold turns
into millions of golden bowls;
Millions of golden bowls end
in a lump of gold. (30)

Finish preaching
all the sutras
—with one phrase! (31)

A phrase
completely to the point:
The eternal
donkey hitching post. (32)

Settle in a phrase
the essence of Zen. (33)

One phrase
after another . . .
Each moment
refreshing. (34)

The first stem,
the second, crooked;
The third,
the fourth, slanting. (35)

One click makes him
forget everything. (36)

One moon
shows
in every pool;
In every pool
the one
moon. (37)

See all
at one sight
As if in a great
round mirror. (38)

One punch—
punch down
Yellow Crane Pavilion!
One push—
push over
Parrot Sandbank! (39)

A word once
spoken
Can't be caught
by rapid horses. (40)

One
coffin,
Two
corpses. (41)

One call invites
one hundred comrades;
One smile beckons
ten thousand admirers. (42)

At one gulp,
dry up
West River!
The peony in Lo-yang
emits
a new pistil. (43)

Discerning
the students' satori,
angry thunder roars,
Mount Sumeru jumps
in fright and hides
in the North Star. (44)

See Buddha's intention
in incense smoke;
Steal tranquility
in the hustle and bustle. (45)

The tree splits
the spring wind
in two—
Southern branches stretch
to warmth;
northern, to cold. (46)

Mountain ranges

one over
another—

Talk out

the mountain-cloud,
sea-moon feelings. (47)

One

mind
lost in the plum;
The body, chanting,
now utterly frozen
—unaware. (48)

A west wind

passes
over the rain;
Evening sun
focuses
on the begonia. (49)

A speck of dust flies up
and hides the heavens;
A piece of trash falls down
and covers the earth. (50)

An inch of
tortoise hair weighs
seven pounds. (51)

Cry
after cry
after cry of joy—
Not minding
the hair
turning white. (52)

The sound

of a flute
from the high pavilion
Scatters the full-blooming
plum blossoms
all over the ground. (53)

One rooster's cry
preaches
the heaven-and-earth dawn. (54)

Shouldering the plank
—till death. (55)

A crash of thunder
opens
the crown of the head.
Revealing
Original
Man. (56)

All your life
draw nails,
Pull out stakes
for others. (57)

Thunder rolls
once:
a clear wind rises. (58)

One roar
of thunder—
Burrowing worms all at once
open their doors. (59)

Every voice
Buddha's;
Every form
Buddha's. (60)

One arrow has flown
over the Western Sky. (61)

One arrow hits
the core. (62)

One arrow shatters
three forts. (63)

The pair of eyes
of a cormorant
—goggling. (64)

One pistil
of a plum blossom:
Its fragrance fills
the Billion Worlds. (65)

Strolling together
the same path
along the mountainside,
Each eye sees
different
wind and mist. (66)

One light,
a million lights,
Light, light—
no limit. (67)

One, two, three,
four, five,
No hesitation:
three, two, one. (68)

One two three
four five
six seven:
The Blue-eyed Monk
doesn't understand
these. . . . (69)

One day
no work,
One day
no food. (70)

One man's speech
is a rapid stream;
The other's,
simple and artless. (71)

Hard to pick a handful
of willow leaves
matching the wind,
Streaming
over the jeweled
balustrade. (72)

A single moon
on the sea:
People from many houses
climb the pavilion. (73)

A speck of white
cloud
along the valley mouth:
Many birds at night
at a loss
to find their nests. (74)

Three snakes,
nine rats—
in one square yard. (75)

Over the mountain,
dotted cloud . . .
In the valleys the water
murmurs down. . . . (76)

One staff's blow,
one scar's streak. (77)

One true man
of no rank. (78)

One blind man leads
many blind men
Into the fire hole
hand in hand. (79)

For one thing,
to better the view
of this temple;
For another,
to build a guidepost
for posterity. (80)

One leaf,
one Buddha;
One beard,
one Maitreya. (81)

Get all T'ang China
aboard the ship
of a single leaf. (82)

One leaf, fluttering,
tells of autumn
over all the country (83)

Store the whole world
in a grain
of millet!
Boil
mountains and rivers
in a two-quart pot! (84)

Between snipe and clam
the fight doesn't stop:
Both fall into
the fisherman's hands. (85)

I'll explain in detail
why Bodhidharma
came to China:
Listen to the evening
bell sounds. Watch
the setting sun. . . . (86)

Where sun and moon
cannot reach—
There
is a wonderful sight. (87)

Rain passes,
clouds gather,
half dawn;
Several peaks,
rugged green,
as if painted. (88)

Dead of night:
a black hen
bites iron ore. (89)

Blue mountains
after rainfall
—much bluer. (90)

It rains:
the earth wet. (91)

Rain bamboos,
wind pines:
all preach Zen. (92)

Watch the sun
in the rain!
Dip up clear water
from the fire! (93)

Clouds split open—
the moon colors every house
white;

Spring is gone—
mountain flowers redden
everywhere. (94)

Moon over the clouds:
always the same—
Valley moon, mountain moon
different. . . . (95)

Clouds hang in the heavens;
water lies in the bottle. (96)

Clouds hang
on the peak
—motionless;
Rapid water
runs in the valley
—murmuring. (97)

Clouds are set
on ten thousand mountains;
The moon climbs
the middle peak. (98)

Clouds gone,
the mountain shows. (99)

Where the unsui
moves—
No attachment,
no mind. (100)

Clouds, no-minded,
go out of mountain caves;
Birds, tired of flying,
want to return home. (101)

Mindless clouds
leave mountain caves;
Water fills holes
and flows over. (102)

Cloud?
Mountain?
Wu Kingdom or Yueh?
Sky and sea
vaguely one:
a distant hairlike horizon. (103)

Green
reflected on stairways
—spring;
Bush warbler
beyond the leaves
—unheard music. (104)

Kou Chien, King of Yueh,
having beaten Wu,
now returns home;
The faithful soldiers,
back at home
all clad in brocade. (105)

Having embroidered
mandarin ducks,
I'll leave them to you;
But don't give away
the gold needle
to others. (106)

A seagull floating quiet
on the distant waves;
A swallow flying slantways
against the wind. (107)

Mist doesn't swallow up
the fragrance of plum
blossoms. (108)

Covering one's ears,
to steal the tinkling bell.
(109)

Round
as the great void:
Nothing to add,
nothing to take away. (110)

Covering his nose,
to steal
The scent—
all point him out. (111)

Clasping its young,
a monkey goes home
behind the green peak;
Picking a flower,
a bird lands
in front of the blue cliff.
(112)

Serve your guests
with well-brewed wine
—all get drunk.
Under the trees
mist is thick,
flowers red: red. (113)

A parrot cries,
“Green tea!”
Give it to him, but he doesn't
know what it is. (114)

Meeting the warm spring,
bush warblers' song
is smooth;
In peace,
men show
dimples. (115)

Produce
Mind
Without attachment
to anything. (116)

The king's order
has governed
everywhere in the country;
No general
on the frontier
lights a signal-fire. (117)

Flowers
speak most—
the smiling eyes of the
peach;
No spring sunshine
around
the willows. (118)

Flowers, opening,
meet wind and rain;
Human life
is full of partings. (119)

Flowers open
without the help
of men,
But thanks to the aid
of the spring
winds. (120)

Blossoms open
on a rootless tree;
Fishes jump
on a high mountain. (121)

Flower Mountain,
green to the heavens;
Yellow River,
gold to the bottom. (122)

Flower's fragrance
comes
into the remote gate;
Birds' trilling
echoes
in the distant forest. (123)

Village wine is good
brought over the bridge;
Flowers are fragrant
from the far riverside. (124)

Lotus leaves, decayed,
offer no shelter
to keep the rain off;
Chrysanthemum stalks,
surviving frost,
still alive. (125)

Pity! This
vessel
Meets
no one to fill it. (126)

To display at last
maturity of spirit. (127)

Where flowers
follow flowers,
quails chirp;
When the grass sends shot
after shot of scent,
a pair of mandarin ducks fly.
(128)

Fire is hot;
water, cold. (129)

A lobster, leaping, never
gets out of the bushel. (130)

Under the tall pine,
bareheaded,
crosslegged,
He sits staring hard
with white eyes
at the secular people. (131)

The servant asks me
its deepest
meaning:
Smiling, I point outside
the silk-curtained window
—the autumn moon.
(132)

The sweet
swordblade
of a lady's smile
Shreds a man's bowels
inch
by inch. (133)

Fire is hot
even before sunrise;
Wind is cool
regardless of moonrise.
(134)

Toad,
maggot,
Dirty boar,
itchy dog. (135)

Coming
out
of the hoptoad's hole.
(136)

Lotus leaves round,
round,
mirror-round;
Holly leaves point,
point,
gimlet-point. (137)

Spring's gone now—
she can't explain
her longing for it:
Sometimes
her stitching hands
remain dead still. (138)

Pity! A man
endlessly juggling
the waves of the Buddha
Sea
Finally
falls in
and dies. (139)

Summer stove,
winter fan. (140)

By the fireside:
no guest, no host. (141)

Bricks shattered,
ice melted! (142)

I'll go
into the wild field;
You, too, go
into the remote village.

(143)

A hungry dog bites
a dry bone. (144)

My
mind
Is
a void sky. (145)

Adding a foot
to the snake he drew. (146)

Shot after shot of scent
from pictured plum blossoms.
(147)

A group of beauties:
moth-feeler eyebrows,
white-cicada foreheads,

Each with
a flowering twig,
brocaded shoulders. (148)

Pictured rice cakes
dissolve hunger? (149)

Broken tiles are
radiant;
True gold
loses color. (150)

Eyes wide, enter
the boiling water
—with dignity! (151)

A bowl of morality,
if not perfect,
Cannot hold
the water of Zen. (152)

An itchy dog doesn't
want rebirth in heaven,
Instead, it sneers at
white cranes in the clouds.
(153)

The shining moon casts
no shadow on the sea;
A traveling fish
goes astray. (154)

The sea dries up
and shows the seabed;
Man dies without
ever knowing his mind.
(155)

Open your mouth—
instantly wrong;
Move your tongue—
against the truth. (156)

Its function doesn't depend
on the richness
or poverty of your house?
The more robes you wear,
the more
elegant? (157)

Spring winds
 have melted away
 his ceaseless worries;
He's now leaning
 against the north balustrade
 of the Fragrant Arbor.
(158)

A cow in Huai-chou
 eats rice plants:
The stomach becomes full
 —of the horse in I-chou.
(159)

The mud cow
 biting the moon,
 treads on the seabed;
The stone tiger
 holding its young,
 snores by the cliffside.
(160)

Ash-sprinkled head,
 soil-smear'd face. (161)

One word—
 to a wise man;
One lash—
 to a bright horse. (162)

Penetrate the nature of things,
 making them your Self!
(163)

Outside void,
 inside void,
 inside-outside void;

Void, void
 void, void
 finally all void. (164)

From outside the shoes,
 to scratch where you itch.
(165)

No cold spot
 —in a boiling cauldron.
(166)

Blow off the hissing water
 and flaming charcoal
 —with one puff!
Shatter the sword trees
 and blade mountains
 —with one shout! (167)

Boiling water,
 burning charcoal:
 a cool, refreshing world.
Blade trees,
 sword mountains:
 a real playground. (168)

A crane flies over
 a thousand feet of snow;
A dragon breaks through
 the iced-over creek. (169)

Fling the Dharma storehouse
 open in your bosom
And carry out
 your own treasure! (170)

Bring back
the dead!

Kill
the living! (171)

Jump out
of the word-twined
cave. (172)

Chill clouds
embrace the snow, making
the twilight heavy;
The mountain moon
lights a plum, purifying
the night color. (173)

A sweet melon
has produced
a bitter gourd. (174)

Han Kan's pictured horse
whinnies
by the grass-grown wharf;
Tai Sung's painted cow
lies
in the green willow's
shade. (175)

Look! Look!
The last month ends! (176)

Ants pull
competingly
the dragonfly's wings;
Swallows rest
side by side
on the willow twig. (177)

Gouge out
every man's
eyes! (178)

This brimming wine
in the golden bowl:
Don't hesitate—drink it
to the last drop! (179)

Heaven and earth
shake and split;
Mountains
tumble and roll. (180)

Through heaven and earth
no place
to set up a staff.

How nice!
Man is void,
Dharma also. (181)

Call it—
no answer;
Watch it—
no form. (182)

When cold,
freeze him to the bone!
When hot,
boil him to the marrow!
(183)

Quietly holding
a sutra, leaning
against the pine tree,
To ask, smiling, his guest,
“Hi!
Where you from?” (184)

The cold pine
keeps one color
for a thousand years;
An old villager
plucks a flower
—spring all over. (185)

Laugh at the man
reaching for
a tiger's whiskers! (186)

Five thousand forty-eight
volumes of sutras:
roll up them all. (187)

The cold water
waits for spring:
the ice is thinning—
Dawn mountains
meet a clear sky:
the snowy peak soars—
(188)

An autumn cicada,
sticking to the dry tree,
Chirps and chirps
without moving its head.
(189)

When cold
say cold;
When hot
say hot. (190)

How to describe it?
Evening clouds flying
in tatters . . .
Distant mountains
limitless blue,
range over range . . .
(191)

Cold plum blossoms
show Bodhidharma's
exact intention:
One petal flutters
west—
another, east— (192)

To open eyes wide, lying
in the coffin. (193)

Cold comes—
double your robes!
Heat comes—
fan it away! (194)

Eyes level,
nose vertical. (195)

Eyes
southeast,
Mind
northwest. (196)

May I be a veil
and cover
the slender waist!
A bright mirror
to reflect
the coquettish smile! (197)

His eyebrows,
like snowed-over banks;
His eyes,
like autumn rivers. (198)

Wild geese have no mind
to leave traces;
Water does not intend
to reflect shadows (199)

Sand in the eyes,
clay in the ears. (200)

Watch
fountain murmur!
Hear
mountain color! (201)

Now back at home,
unburden
your shoulders—
See, brushwood is
green;
fire, red! (202)

Riding a cow
to seek one. (203)

The straight word
inspires him;
The staff tip
opens his eyes. (204)

To chase a robber
on the robber's horse. (205)

Why don't you know
the moon under the creek
Originally hanging
in the sky above your house!
(206)

His spirit gulps
Buddhas and Patriarchs;
His eyes devour
heaven and earth. (207)

Leave through
the mountain gate,
riding the Buddha hall.
(208)

Tortoise hair is long;
hare horn, short. (209)

Eat when hungry!
Sleep
when tired! (210)

Sitting in the vacant room
after coming back—
The evening sun hangs
to the west of me. (211)

Idly trying
to catch
the meaning:
The valley is
covered with clouds
—only water murmuring.
(212)

Dip up water—
the moon lies in your hands;
Touch a flower—
the fragrance fills your robes.
(213)

Need fire?
Best strike a flint.
Water?
Dig a well. (214)

Not liking her face
to be soiled
with powder,
Drawing pale
moth-feeler eyebrows,
she meets the emperor.
(215)

Grasp, instead,
the spearhead
and stab him! (216)

A bow
mirrored in the guest-cup:
a suspicion it's a snake.
(217)

A train of rings
or an earthworm,
which one is true? (218)

To feel the first rain
after long drought;
To come across an old friend
in a foreign country. (219)

Court ladies once
gathered like flowers
in the spring palace;
Today
a flock of
quail flies over. (220)

To move the mountain
by scooping water;
To banish the shore
by setting sail. (221)

To bounce a ball
on the rapids. (222)

The water-dipping monk
returns to
the temple in the forest;
The ship-awaiting man
stands on
the sands by the wharf.
(223)

A cornered rat
will bite a cat;
A fighting sparrow
attacks a fellow. (224)

A hunter saves
the sparrow
That found shelter
at his chest. (225)

Beauty eludes
the seeker;
Turns up
unsought. (226)

掬水月在手
弄花香满衣

吾心似秋

月
白石潭清

皎潔

Seeking subtle mind
on a sheet of torn paper;
Convinced of Dharma
in spoken words. (227)

Hard to carve
in worm-eaten
wood;
No point in painting
the rotten fence
with turds. (228)

A thousand grasses
hold tearlike dew;
All pines
humming in the winds.
(229)

The water a cow laps
turns into milk;
The water a snake licks
changes into poison. (230)

A void sky laughs
and bows. (231)

The void sky turns
a somersault. (232)

The vacant sky—
no front, no back;
The birds' paths—
no east, no west. (233)

Grab the tiger's tail,
riding its head. (234)

Crouched on the ground
—a gold-haired lion. (235)

Last year's plum,
this year's willow:
Their color and fragrance
unchangeable. (236)

Last year's poverty:
no land,
but a gimlet.
This year's—
no land,
no gimlet. (237)

All vanity:
heaping a well
with snow.
Hundred years' illusion:
binding a rope
with wind. (238)

An old fisherman
sleeping sound—
the spring creek is wide;
No swan
flying—
one ship lying. (239)

Fish move,
mud rises;
Birds fly,
feathers fall. (240)

Teaching
beyond teaching;
No leaning
on words and letters. (241)

A crazy dog
chases a clod;
A blind donkey
pursues the herd. (242)

To have no posterity
for fear of mourning. (243)

A butterfly, fluttering
past and gone
over the hedge;
What spring color,
I wonder,
at the neighbor's? (244)

Mirror discerns candlelight
in the gold palace;
Mountains answer the bell
sounds
from the moon pavilion.
(245)

Like drifting cloud—
like flowing water— (246)

Under the dawn moon
to go away seeking flowers;
In the spring winds
to return smelling of wine.
(247)

Look up,
it's far higher;
Cut it,
much harder. (248)

The hustle and bustle
of the mind in karma:
Within it is
Nirvana. (249)

Walking, staying
sitting, lying . . . (250)

Strolling along up
where the river ends . . .
Watching in zazen
the clouds rising . . . (251)

To look up
and never see the sky;
To look down
and never see the earth.
(252)

Walking is Zen;
sitting, too. (253)

The music over,
no one is seen:
Beyond the river,
several blue mountains.
(254)

The jewel remains clean
in the mud;
The pine keeps its color
after the snow. (255)

In the jeweled palace
dead soundless
midnight coming—
A lone monkey
shrieks in vain
in the moonlight. (256)

Test gold
with fire;
Man,
with words. (257)

The gold-winged roc
splits the sea;
Roaring thunder
shatters the mountains. (258)

However priceless,
a piece of gold
In the eye
is nothing but grit. (259)

Come,
an inch apart;
Gone—
one hundred and eight
thousand miles. (260)

Throwing over
seas and mountains,
look for the one who
knows!
Each closely examined:
a search for the North Star
in broad daylight. (261)

Hold the great sea
upside down!
Topple over
Mount Sumeru! (262)

A gold-haired lion
juggles
a ball of brocade. (263)

The gold-haired lion
turns into a
dog. (264)

A recent great success
in transmitting this Dharma
of freedom—
Listen to the pine winds
from ten thousand valleys
on your pillow. (265)

Chanting the distant
eye-filling mountains,
To point at the lake
in front of the gate. (266)

To heap a silver bowl
with snow;
To hide a white heron
in the bright moon. (267)

A bitter gourd,
bitter to its root;
A sweet melon,
sweet to its stalk. (268)

Drive off the ox
from a farmer!
Snatch the food
from a hungry man! (269)

Pleasure in sorrow,
sorrow in pleasure. (270)

The vacant mountain,
the bright sun,
the ivy-twined window:
Listen for the pine winds,
and the afternoon nap
is sound. (271)

No one is seen
deep in the mountain:
Only voices
resounding. . . . (272)

Hold a spade
with your hand empty!
Ride an ox
while going on foot! (273)

Emptyhanded come,
emptyhanded go! (274)

A stone monument
alone
Eternally
on Swallow Mountain.
(275)

Look at this
flowering branch:
Inside is
fragrant wind and dew.
(276)

Look at the color
of my two eyeballs—
Being silent,
I seem without sorrow.
(277)

Your poems,
like autumn dew,
Wash illusory flowers
from my eyes. (278)

Fragrant winds
come from the south;
A slight coolness is
brought into the palace.
(279)

Can the valley
stream
be stopped?
It soon flows over
into the great ocean,
turning into billows. (280)

A rooster, feeling cold,
goes up its tree;
A wild duck, feeling chilly,
goes down to the water.
(281)

One straight path

through thorny bush.
(282)

The sounds of a valley stream
wash your ears clean;
The canopy-like pine trees
touch your eyes green. (283)

Valley sounds:
the eloquent
tongue—
Mountain form:
isn't it
Pure Body? (284)

Light
as a hairtip,
heavy as a mountain.
(285)

Fragrant in the valley
—a twig of plum blossoms.
(286)

Sweeping leaves by the valley
in the evening sun
—a monk. (287)

The whale swallows
up the sea
Till a coral reef
comes out. (288)

Geta teeth imprint
the green moss. (289)

The moon imprints the water;
the water imprints the moon.
(290)

Castle shadows cease
under a high moon;
Willow streamers are thinner
in heavy frost. (291)

The moon buried in
the field water:
the storehouse of light.
An orchid emits—
in the spring mountain
—the old Buddha mind.
(292)

The moon does not borrow
white
from the pampas flowers.
(293)

Moon falls,
crows cry,
frost fills the heavens;
Colored leaves of riverside
maples,
fishermen's fire—waken
catnapping travelers.
(294)

The moon sets, leaving
no shadow on the creek;
The clouds come, dressing
up the mountaintop. (295)

Swords leave
the jeweled box
for the hungry;
Medicine escapes
the golden bottle
for the sick. (296)

Seeing illusion
but not recognizing it:
It collapses
of itself. (297)

A silk thread
binds up Mount Fuji. (298)

Watch it and take it
right now,
Or it's gone
for a thousand years. (299)

Ride your horse along
the edge of a sword!
Hide yourself
in the midst of flames! (300)

On the sword edge, discuss
killing and giving life!
On the pole top, discern
a chance for staff blows!
(301)

Seeing a hare,
to release the hawk. (302)

Seeing never goes
beyond seeing;
Hearing never goes
beyond hearing. (303)

To Buddha:
the more incense the better?
(304)

To sell dog meat,
displaying a sheep's head.
(305)

Words,
words, words:
fluttering drizzle and snow.
Silence,
silence, silence:
a roaring thunderbolt.
(306)

Words
fail.
Mind
fails. (307)

The spearlike words,
cool as ice;
The eloquent tongue,
hard as iron. (308)

A lone monkey
cries the moon
down from the cliff;
A guest goes on chanting,
leaving the midnight
lantern burning. . . . (309)

Chase a fierce tiger,
riding a blind donkey. (310)

The void sky—
what do you call it? (311)

Here, there,
everywhere it stands. (312)

The shimmering lake surface
charms the kingfishers;
The grass color makes
the dragonflies drunk. (313)

One
eternal Way:
Each man of satori
takes it. (314)

A grass-coat-clad old man
on a solitary boat
Fishing alone
in the snowy river. (315)

A lone boat
aboard the moon,
Lake Tung-t'ing. (316)

The old pine
talks Zen;
The calm bird
whispers satori. (317)

A baby tiger,
born three days,
Has the capacity
to eat a cow. (318)

To call heaven earth
makes it earth?
To name earth heaven
makes it heaven? (319)

Grab the tiger's
head and tail
at the same time. (320)

Easy to see
the tiger's stripes;
Hard to see
the mind's shadows. (321)

The old Buddhas are
friends with bare pillars.
(322)

A dead tree leaning
against an icy rock:
No warmth for
the three winter months.
(323)

The dead tree again
shoots blossoms. (324)

A withered tree
meets spring no more. (325)

A winter bird shrieks
on an old tree;
A wild monkey screams
on an empty mountain.
(326)

The dragon humming
in a withered tree . . .
The eyeballs goggling
in a dry skull. . . (327)

The single moon
shines alone:
rivers, mountains quiet.
A peal of laughter—
heaven and earth
surprised. (328)

The flowers and grasses
of Wu's palace
fill the dim lanes;
The garments and crowns
of Chin's high officials
make an old hill. (329)

One who flees
fifty steps
Sneers at the other
who's done a hundred. (330)

My mind is
like the autumn moon:
Shining, bright, reflected
on the clear creek. (331)

Kill your life
to make it alive!
When utterly dead,
Nirvana comes. (332)

Zen:
no word,
no transmission.
Leave here and go
to the Western Sky
—eight thousand miles—
(333)

On Mount Five Plateaus
clouds rise
like steaming rice;
In front of
the old Buddha hall
a dog pisses at the sky.
(334)

Mount Five Plateaus
claps its hands:
Mount Moth Eyebrows
laughs. (335)

My servant doesn't know
the brocade bag
is heavy:
We return home, wrapping
the blue mountains
and evening color in it.
(336)

In front of Lo-yang's
Five Phoenix Pavilion
to ask where Lo-yang is:
To be answered
with a golden whip pointing
far beyond the streets.
(337)

Red haze and blue mist
fill
high and low.
Fragrant flowers and grasses:
the same spring
everywhere . . . (338)

Beat the air
—sounds!
Strike the tree
—silence! (339)

Chanting, rolling high
the bamboo blind
To brew the thick
after-*nap* tea. (340)

A good explanation:
never explain everything.
(341)

With a sharp sword
in your mouth,
Kick away
the attacking halberds. (342)

Spring winds
have lulled
the river country;
Quails
twitter
deep inside the flowers.
(343)

At dusk
a rooster cries dawn;
At midnight
the sun shines bright. (344)

A hundred fights
on the yellow desert:
my armor worn out—
Destory the enemy Lou-lan;
otherwise
never return home! (345)

Practice, practice
thirty more years! (346)

High mountains,
running water—
I'm waiting for
the one who knows. (347)

Princes,
nobles
under the fragrant tree;
Clear singing,
subtle dancing
beside the falling blossoms.
(348)

The good news hasn't
yet left the gate;
The bad has gone
a thousand miles. (349)

A good thing: not so good
as Nothing. (350)

A skilled craftsman
cuts wood
Using his hatchet,
no measuring rope. (351)

One way
to satori:
A thousand saints
can't point it out. (352)

The evening scene
on the river—
really worth drawing:
Clad in a grass coat
a fisherman
goes home. (353)

Good snowflakes . . .
. . . fall . . .

Nowhere
else. (354)

River and sky
one color,
no fleck of dust;
Bright, bright—
the solitary
moon-wheel in the sky.
(355)

Bowing under the high sky;
treading gingerly on the
ground. (356)

Yellow Head
holds his tongue;
Blue Eyes
swallows his voice. (357)

Warned
not to go
along the mountainside:
Suddenly
the bowel-cutting
cries of monkeys! (358)

To gouge out holes
on good meat. (359)

A bright sun
lights the sky;
Clear winds
whirl around the earth.
(360)

A dog biting
someone's shit-scraper
Is not
very clever. (361)

A man-eating
lion
Doesn't display
its claws and fangs. (362)

Picking up
another
no-hole flute,
Play leisurely
the joy
of ten thousand years.
(363)

Angry waves:
not so dangerous
as man's mind. (364)

Surging torrents
flood and swirl;
White waves
soar into the heavens. (365)

The made-up beauty
reflected
against the clouds, wearing
A flaring skirt
of pomegranate color
on the red and white horse.
(366)

River green,
birds much whiter;
Mountains blue,
flowers burning. (367)

Where
to seek?
Birds print their tracks
in the air! (368)

One snowflake falling
on a burning furnace. (369)

The fragrance of plum blossoms
on the riverside path

Reveals
Bodhidharma's intention.
(370)

The world-perishing fire
has burned everything
to ashes. . . .

The blue mountains
soar as usual
into white clouds. (371)

The fire of catastrophe
has burned out
all;
Millions of miles—
no mist,
not a grain of dust. (372)

A black raven blows off
the black barrel. (373)

A black ball
walks on
the snow. (374)

The black ball
dashes
—dead of night. (375)

Bring
black water
into a black barrel. (376)

The country is ruined: yet
mountains and rivers remain.
It's spring in the walled town,
the grass growing wild. (377)

A swan is white
without dye;
A raven is black
without paint. (378)

A falcon hides
before attacking;
An inchworm shrinks
before stretching. (379)

Sitting motionless,
nothing happening—
Spring coming,
grass growing— (380)

I don't know
where to stay
tonight;
The level desert
ten thousand miles—
a cooking fire nowhere.
(381)

No seam
in chaos. (382)

Left eye,
half a pound;
Right eye,
eight ounces. (383)

Sitting in the monastery,
no-minded, like the moon in
water,
Making ten thousand exercises,
traceless, like illusory flowers.
(384)

Sit on the mountain rock—
a cloud rises on your robe.
Scoop water from the spring—
the moon enters the bottle.
(385)

Shatter the paths
of the thousand saints!
Destroy the mind
swarming with devils! (386)

Cut out
every man's
tongue! (387)

Chop
Vairocana's head off!
Ignore
Buddhas-and-Patriarchs!
(388)

While sitting,
if you have a guest
from south of the river,
Hear from him
the chirp-beyond-chirp
of a quail! (389)

Best is
the landscape after March
—south of the river:
In the green trees
on the blue mountains,
yellow bush warblers sing.
(390)

Drizzle moistens
the robes
—invisible;
Calm flowers fall
on the ground
—inaudible. (391)

Fine rain drizzles
on the flowers
a thousand tears;
Pale mist wraps
the bamboo bush
with a weight of sorrow.
(392)

Picking a chrysanthemum
by the east hedge,
Then gazing leisurely
south on Hermit Mountain.
(393)

Hands
grab;
Feet
walk. (394)

Never leaving
home:
right on the way.
Having left
home:
not on the way. (395)

To fit the shoes
by cutting the feet;
To fit the crown
by chipping the head. (396)

Yesterday's friend,
today's
enemy;
Yesterday's flower,
today's
dust. (397)

The silly son takes
the saddle
For his father's
jawbone. (398)

Last night's cry
of a wild goose—
Clear winds, the thousand
miles of autumn. (399)

Last night's
chill winds;
Morning's
earth-lifting frost. (400)

Last night the void sky,
mouth wide,
laughed;
The fire god
gulps up
Lake Tung-t'ing. (401)

The golden crow
last night
jumped into the sea:
Dawn as usual—
one wheel is
red. (402)

Two mud oxen
fought one another
into the sea last night:
Nothing known
so
far. (403)

Killing or vivifying
is in these hands. (404)

Killing a man: do it
till the blood gushes out!
(405)

A man-killing sword,
a life-giving sword. (406)

Kill your man
without blinking! (407)

The mountain shadow
enters the gate:
push it out?
Moonbeams
cover the ground:
sweep them off? (408)

Mountain cherry blossoms'
fire flames bright;
Mountain birds' singing
echoes smooth. (409)

Mountain flowers,
like brocade;
Valley water brimming,
indigo. (410)

Mountain blossoms laugh;
field birds speak. (411)

Mountain huts
hoard silver:
a thousand snowy trees.
Fishermen
own a jewel:
one grass coat. (412)

Mountains and rivers
and the great earth:
Everything reveals
the Body of Buddha. (413)

Through the Three Worlds
no safe place:
Everywhere
like a burning house. (414)

No Dharma
in the Three Worlds:
Where do you seek
Mind? (415)

Mountain ranges
linked to the heavens,
emit green forever;
Deep valleys
matching the moon,
carry the torrent of light.
(416)

Mountain mist,
evening sun: good—
Birds together
return. (417)

The carp, having climbed
the surging Three Waterfalls,
already a dragon;
Fools still try
to scoop it up
from the night pond. (418)

Each coral branch
holds
the moon. (419)

On the coral
pillow,
two streams of tears:
Half attached
to you, half grumbling
at you. (420)

Mountains are high,
the sea is deep,
no one dares measure;
Blue—
green—
changeless. (421)

Dead of night:
the moon shines outside
the dim window.
Pines and bamboos
fresh and vivid,
the green seems to overflow.
(422)

The mountain is high:
the moon, late. (423)

Pines and bamboos . . . various-
sized . . .
the dense fog
takes their color away;
Peaks upon peaks . . . over-
lapping . . .
the moon
comes out late. (424)

A three-foot staff
stirs
the Yellow River. (425)

Sanzen:
make it sincere!
Satori:
make it true! (426)

Thirty years later—
somebody
understands. (427)

All Buddhas in the Three
Worlds
find no words:
They only hang
their mouths on the wall.
(428)

Mountains are mountains;
water, water. (429)

The Billion Worlds,
a bubble
on the sea;
All Buddhas and Patriarchs,
a flash
of lightning. (430)

Three thousand miles away—
another one
who knows. (431)

All the earnings
of a mountain monk:
three acres of tea-field.
A fisherman's life
depends on—
one bamboo rod. (432)

No calendar
on this mountain:
Winter is over,
but I'm no older. (433)

On the mountain
the moon hangs—
Yun-men's sesame cake;
In the back yard
the pine wind boils—
Chao-chou's tea. (434)

Three years'
painstaking endeavor
to grow a bamboo—
One night's effort
has turned it into
a plum! (435)

Mountains darkening,
clouds match the snow;
Sky shivering,
moon brightens the frost.
(436)

Not flattered by praise,
not hurt by blame. (437)

A silkworm-raising woman
carries a basket:
vegetable colors—
A village boy,
stealing bamboo shoots,
passes by the hedge. (438)

With the slightest
yes and no,
Mind is lost
in confusion. (439)

Impress the paper
with a seal—
a sharp, red mark;
Before discussion,
host and guest
discerned. (440)

Cold soup,
putrid rice:
Even dogs
won't touch. (441)

Scything the grass:
a snake's head drops. (442)

A purple swallow,
a yellow nightingale
Speak deeply
exact truth. (443)

Riding
so fast a horse—
I find myself
in the mud. (444)

This old man's
white head—
what a pity!
No doubt
he used to be
a pretty-faced youth. (445)

詩向快人
吟酒逢知
已飲

松無古今
色竹有上
下節

Just enjoy it
yourself:
It's not for giving
to anyone else. (446)

A drop of water
from four seas;
A hair
from nine cows. (447)

All the countries
over the four seas,
now quiet under the king;
How dare any enemy
cross
the three borders? (448)

Looking
forward only,
Unknowing how
to turn back. (449)

To realize at last
himself
in Paradise. (450)

In the dead man:
an active soul. (451)

Puppets dance
freely
on the stage:
Behind them
the puppeteer
controls. (452)

Wishing only to keep
the king's
affections,
Facing the mirror
several times, drawing
elaborate eyebrows. (453)

To admire the meandering
valley, the zigzag paths,
Not knowing
himself in Paradise. (454)

To watch only
the sharp gimlet
Without seeing
the square handle. (455)

Fallen autumn leaves
swept off, I saw,
by the wind—
What! The garden trees
are now offering
much shade! (456)

A single flickering
rushlight
of ignorance—
Knead from it
a man
of satori. (457)

Don't forget this word,
ever. (458)

This word:
most poisonous. (459)

Chant poetry
to your best friend!
Drink wine
with your true friend! (460)

He's just
on this mountain:
In these thick clouds
no one knows where. (461)

Three hundred poems
come to one thing:
"Think
no evil!" (462)

This
barrier:
The greatest monk
cannot jump. (463)

In the lion's cave,
no other animal
can live;
On the elephant's path,
no fox
leaves its tracks. (464)

One roar
of a lion
Cracks the brains
of a hundred beasts. (465)

The lion
roars:
The elephant
looks back. (466)

Lions won't touch
a half-eaten cage;
Nor hawks clutch
a dead hare. (467)

Jiggling a dead snake,
give it life! (468)

The heavens are filled
with the stink of shit. (469)

The stink of shit
wraps him up. (470)

Dead water:
no dragon in it. (471)

To go away, seeking
fragrant grass . . .
To come back, following
fallen blossoms . . . (472)

Only knowing
a cow gets slender
but not its horns,
Not knowing
a man gets enlightened
and then his phrases. (473)

Still a long
way to go—
What a pity! Again
the evening twilight! (474)

Within
is the truth:
Already forgotten
the words to describe it.
(475)

Easy is
the way to satori:
Just
avoid choosing! (476)

To spear one's own brain
and put it in a basin. (477)

Resolution sincere,
effort sincere;
Exercise deep,
satori deep. (478)

Wheel of moon
fills this evening:
Anywhere its beams
do not reach? (479)

Only Manjusri
knows the meaning
of this number:
Three-three
in front,
three-three behind. (480)

Try and shake the snow
from the twig top:
No doubt a blossom
since last night. (481)

Watch all sentient beings
with merciful eyes. (482)

An errand-boy
with a bottle
buying village wine,
Back home,
dressed up, becomes
the master. (483)

Like a falcon
catching a dove. (484)

Again the question:
where's the way to
Flat Field Temple?
Over the mountain hut
winds blow off
the yellow-tinted leaves.
(485)

Hard to realize it's
the stink of his own shit!
(486)

Wipe and polish it
always diligently. (487)

To sneer at myself
being without
life-long Zen:
Mostly blown
at the mercy of
karma winds. (488)

In the ripeness of time
Dharma
shows. (489)

Self and other
are not two:
Illusory
you and I. (490)

Drum beating
on the ear,
Incense burning
in the nostrils. (491)

Ears listen
like a deaf man;
Mouths talk
like a dumb man. (492)

To ears:
fountain murmur.
To eyes:
mountain color. (493)

A child doesn't hate
his mother's ugliness. (494)

Well stored,
Mount Sumeru
in my ear!
Well packed,
the Four Seas
in my eye! (495)

Money lost,
punished besides. (496)

The small lamplight
inside the room. (497)

Sit down, please.
Have a cup of tea! (498)

One-foot-two eyebrows
sprout
under the chin. (499)

A peony
opens its flowers:
a Bodhisattva's face.

A hemp palm
scatters its leaves:
a devil's hair. (500)

A priest
of true discernment
Doesn't take
such tea and rice. (501)

Only the one who
has lain with him
Knows where
his nightgown is torn. (502)

A gem rolls,
a pearl turns:
From eight angles,
clear and bright. (503)

To plant young rice
expecting bean shoots. (504)

Swallowed by a staff
—heaven and earth. (505)

The staff is always
in this hand! (506)

A pearl stored inside:
the swamp seems attractive.

A gem hidden somewhere:
the mountain keeps its glitter.
(507)

Put a nose
on Mount Sumeru! (508)

The rootless
grass
on Sumeru Peak

Opens
its flowers
without spring winds.
(509)

Straighten upright
your iron backbone! (510)

Accept a misfortune
as if a blessing;
Meet a surrender
like facing an enemy. (511)

A carp laughs,
opening its mouth,
on a treetop. (512)

Trees show
the shape of the wind;
Waves blur
the spirit of the moon. (513)

In a thick wood
the monkey's shrieks
resounding;
Under the waveless water
the wild geese deep reflected.
(514)

Where no common flowers
found,
one pine soars to
a thousand feet—
When flocks of birds clamor,
one cry
of a crane— (515)

The autumn moon shines,
brightening the eyes. (516)

Buying fish
direct from the boat—
it tastes very good;
Treading in the snow
to buy wine—
it goes down much better.
(517)

Tall bamboos
keep off the heat. (518)

Keep sun and moon
inside your sleeves!
Clasp heaven and earth
in your hand! (519)

Autumn sky—
deserted field—
no one passes.
Look! A horse is coming
this way to east.
Who is it? (520)

Practiced all day:
not a bit
achieved . . .
Preached all day:
nothing
spoken. . . . (521)

To waste all day
in the busy town,
Forgetting the treasure
in his own house. (522)

To a man in grief
the night is long. (523)

No guest
through the year:
the gate remains closed.
No-minded
all day—
feeling easy. (524)

Autumn winds blow
on the Wei River—
Falling leaves cover
all Ch'ang-an city. (525)

In Asura's hand,
grasp
heaven and earth!
Under Yaksa's feet,
trample
the muddy dragon! (526)

Open your hands—
ten fingertips,
eight crotches. (527)

A beggar
boy
at the crossroads
Hangs from his waist
an elegant
bag. (528)

On the crossroads,
a pair of broken
straw sandals. (529)

The horse once
wringing wet with perspiration
—no one knows:
Examine its overwhelming
accomplishments—
it's a must. (530)

Not returning
for ten years:
Forgot
the path I came by. (531)

Ten years' dream
on the pillow
of the struggling days:

One midnight
by the lamplight—
mind beyond matter.
(532)

The world
of ten directions:
one iron ball. (533)

Where ten eyes look—
where ten fingers point—
(534)

The famous swift horse
can't catch a rat
So skillfully
as a limp kitten. (535)

Coming out of the gate,
what else to see?
Spring scenery has covered
the grass-grown field! (536)

A spring river runs
level
into the sea;
The bright moon over the sea
rises
with the flowing tide.
(537)

The spring sun shines bright:
flowers open one by one
competingly. (538)

Spring mountains
overlap green . . .
Spring water
floats blue. . . . (539)

In the spring mountain,
walking alone
only to see you—
Woodcutting
sounds,
the mountain more quiet.
(540)

A spring evening:
half an hour worth
a thousand pieces of gold.
Flowers'
pure fragrance,
moon shadowed. . . .
(541)

Spring color
annoys men
awake;
The moon transfers
the flower shadows
up to the balustrade. (542)

The green of spring—
neither high nor low;
The flowering branches—
some long, some short. (543)

Early spring—
full rainfall,
flowers earlier;
Late autumn—
no frost attack,
leaves fall late. (544)
Spring birds twittering
in the spring winds;
Spring fish merry
in the spring water. (545)
Spring enters
a thousand forests—
flowers everywhere;
Autumn sinks
into ten thousand waters—
houses reflected everywhere.
(546)
Spring wind,
spring rain,
again flowers open;
Spring rain,
spring wind,
flowers fall again. (547)
Spring sleep—
hard to notice it's dawn;
Birds already
chirping here and there.
(548)
Does a sharp hawk
linger around
the hedge?
In a blink it flies
to the blue heavens
millions of miles— (549)

Spring comes:
grass grows. (550)
Spring come:
guests gather in the temple.
Blossoms fallen:
the priest closes the gate.
(551)
Everywhere truth,
everywhere truth;
Dust, dust, all dust,
Original Man. (552)
Gods find no way
to send him flowers;
Outsiders find no gate
to spy through. (553)
Everything is true
just as it is:
Why dislike it?
Why hate? (554)
Walking placidly along,
stop the murmur
of running water . . .
Watching aimlessly,
point at the trace
of a flying bird. . . .
(555)
Everyone understands
wormwood is
sweeter than honey:
But did you know honey
is more bitter
than wormwood? (556)

A small fish swallows
a big fish. (557)

To think the fish eye
a bright pearl;
The orange skin
a devouring fire! (558)

Sutra chanting—
flocks of sheep
kneel down and listen;
Samadhi practice—
birds make a nest
inside his robes. (559)

Watch your own
steps! (560)

Parched beans never
put forth sprouts. (561)

Small mercies
hinder greater. (562)

The pine is green
for a thousand years:
No one now
understands it. (563)

Scorching tiles
strike apart the ice
frozen to the bottom.
(564)

Pines are straight,
thorns, crooked. (565)

On the alcove lies
a three-foot sword;
In the bottle stands
a branch of plum blossoms.
(566)

Wheat turns
to butterflies;
Earthworms,
to lilies. (567)

Pines are not straight;
thorns, not crooked. (568)

No pine has two colors,
old and new;
The bamboo's knot marks
up and down. (569)

Inside the eye
of a flea's flea:
five Mount Sumerus.
(570)

In the eyes
of a flea's flea,
open a fair!
On the tongue
of a tiger,
sit in a swing! (571)

A smiling face
offers mercy;
A troubled mind
contains vicious poison.
(572)

Always in my mind:
March—
south of the river,

Where quails chirp,
a hundred flowers
shoot fragrance. (573)

Mind is calm:
rocks and trees
much better . . .

Room is quiet:
bubbling spring
quite subtle. . . . (574)

Chao-chou's dog,
no
Buddhahood;
Thousands of blue
mountain ranges
hide in an old mirror.
(575)

Over the castle
the New Year's horn
is already blown;
In front of the window
last year's candle
still burning. . . . (576)

Shattered and split—
shimmering, dancing—
the moon on the rapids.
(577)

Sprinkling piss
on sacred soil. (578)

To make up
a brave man's face
with red powder. (579)

Up, no roof
over your head;
Down, no clod
for you to stand on. (580)

No Dharma
outside Mind:
The eye-filling
blue mountains! (581)

Mind eye, burning bright,
looks like the moon. (582)

Where to hide?
—in a needle's eye. (583)

The true jewel
different in the mud. (584)

The mind-void
formless:
Its subtle working
pierces ten directions. (585)

Deep in the valley
no word
from the woodcutters;
By the shadowy cliff
a hunter
shows up. (586)

A lone, round
mind-moon:
Its rays
swallow up everything. (587)

Angry fists cannot beat
a smiling face. (588)

Merciful words come out
of the merciful mouth. (589)

Candy in his mouth,
bitter herbs
in his heart. (590)

Mind
when true
feels easy with Zen. (591)

Body and mind
shake off all their chains;
Shake off the last chain—
body and mind! (592)

Mind changes
with the circumstances:
Its way is
miraculously subtle. (593)

Walk forward—
you'll fall in a pit!
Step back—
an angry tiger eats your feet!
(594)

Magical power,
marvelous action!
Carrying water,
shouldering wood. . . . (595)

Shave off iron
from a needle's point!
Scrape off meat
from a heron's thigh! (596)

Satan is
his mind;
The Devil,
his face. (597)

A new bride,
her face adorned
with dimples,
Goes
toward
the brocaded curtain. (598)

In the needle's shadow:
ride
the giant roc
And push the moon leisurely
down
from the sky. (599)

Turn
a somersault
on a needle point. (600)

Hide yourself in
each and every thing!
(601)

No one knows
so deep a forest:
The bright moon shining on
me. (602)

The moonlight pierces
the thick forest—
a chill monkey shrieks;
An old nest,
shaken by winds—
the sleeping crane cries.
(603)

Seeking words,
chasing phrases:
When do you have
time for satori? (604)

The moon by the window:
always the same,
nothing much.
Put plum flowers there,
and it looks
different. (605)

Scratch
the great earth!
See, no clod
in your hands! (606)

On the vast
earth—
nowhere to hide. (607)

Sudden thunder
shivers in pieces
the moon on the clear creek.
(608)

No use covering your ears
—sudden thunder. (609)

Whose house has
no bright moon,
no clear wind? (610)

Heavily drunk,
lying flat on the sand
—don't laugh at me—
From the old days,
very few return
from the battlefield. (611)

Waters, however rapid,
never carry off the moon.
(612)

Knock on the sky
and listen to the sound!
(613)

Water originally
contains no sound:
Touching a stone
makes it murmur. (614)

A tiger, even asleep, has
one-hundred-step
dignity! (615)

To serve a cup of wine
to a drunken man. (616)

The thousand-foot
fishing line—
His intention
is deep in the creek. (617)

Water, running out
of the bamboo bush,
is cool . . .

Wind, coming
from the flowers' shade,
is fragrant. . . . (618)

Merciful
hands:
a ten-thousand-foot cliff.
(619)

To push the empty gourd
along the water. (620)

Lotus flowers color
the water white;
Willows tinge
the mist green. (621)

Who knows? This
clear, shallow stream
Runs at last
to the blue depth of the sea.
(622)

Under this reed hat
is a man
With old sorrow
—who knows? (623)

The salt
in the water;
The gluc
in the paints. (624)

Who hears
an empty bow
and a falling goose's cry?
(625)

Water runs,
digging gutters;
Winds go,
flattening grasses. (626)

Water frozen,
the fish cannot jump. (627)

Who says gold
is a clot
of dung? (628)

Sleep is sweet—
not knowing the rain
passed over the mountain,
Now awake to find
the whole palace
is cool. (629)

Water flows
without paths' permission;
Paths run
without water's. (630)

The sharp sword
in the box glittering
cold—
Outsiders and devils
all bow before it
—with reverence. (631)

No sharp sword
can cut it open;
No iron hammer
strike it out. (632)

After killing,
polish it quickly
—wonderful sword. (633)

Water runs
back to the ocean;
The moon goes down, but
never leaves the heavens. (634)

Does anyone know
the wood and grass
in this mountain,
Overcoming every difficulty,
turn finally into
men? (635)

Be master of yourself
—everywhere:
All you do
proves true. (636)

Recognize the true nature,
following its stream—
Neither any pleasure
nor any sorrow. (637)

A straw dog runs
after an iron ox. (638)

Several clear sounds
from the stone drum—
beyond yes and no.
One man
of freedom—
between heaven and earth. (639)

Several dots
of white cloud
wrap the old temple;
A stream
of green water
surrounds the blue
mountain. (640)

In this world
nothing to be
bound in a cage:
Each independently
soars—
ten-thousand-foot peaks. (641)

The mercy-offerer
and its receiver:
Both
blind. (642)

Buddha preaches nothing
but tells all;
Kasyapa hears nothing
but understands all. (643)

Buddha proclaims
a silent word:
Kasyapa accepts it
—with a smile. (644)

If no one
discerns swords,
Even T'ai-a is
mere iron. (645)

Not another:
this! (646)

Where yes and no
cross—
Even saints
cannot understand. (647)

Leave out yes!
Cut out no! (648)

Ginger is hot
to the very end. (649)

From the start blue mountains
never move;
White clouds
come and go. . . . (650)

Watch by yourself
the way
of life and death.
An active soul
is exactly in
the dead man! (651)

A blue snake
climbs the bamboo
—one color—
A yellow butterfly
flutters over the hedge
—limitless emotion—

(652)

Blue made
out of indigo
is bluer than indigo;
Ice
from water,
colder than water. (653)

The well watches the donkey;
the donkey watches the well.
(654)

Green pine trees
won't hinder people
coming and going;
Field water runs
making pools, overflowing,
no-minded. . . . (655)

In Si-ch'uan, cut at
the statues in the drawing!
In Shen-fu,
all their heads drop. (656)

One phrase
before voice:
A thousand saints
can't hand it down. (657)

<p>A lifetime's wealth: dew on the grass blade; Posthumous elegance: a flower by the road. (658)</p>	<p>A clear wind comes like an old friend. (665)</p>
<p>Nothing is wasted in a splendid reign. (659)</p>	<p>Clear streams run without any gap; Evergreen trees drop no leaves. (666)</p>
<p>The iron balance bitten by a worm. (660)</p>	<p>The stone, oppressing, slants the bamboo shoots; The flower on the cliff grows upside down. (667)</p>
<p>Fill the blue heavens with roaring thunder! Roll great waves over the land! (661)</p>	<p>In a flint spark, discern black and white; In a lightning flash, talk all about the whole happening. (668)</p>
<p>A wind from the west: Falling leaves, two or three. . . . (662)</p>	<p>Much quicker than a spark from flint; Much faster than a flash of lightning. (669)</p>
<p>The clear wind sweeps off the bright moon: The bright moon sweeps off the clear wind. (663)</p>	<p>Climb barefoot a mountain of swords! Enter the fire wearing fur! (670)</p>
<p>Clear winds start: a crow flies up from the tree. A crescent rises: a dog barks at the clouds. (664)</p>	<p>One-handed clapping. (671)</p> <p>Stones stand up against the sky; Flames burn down into the water. (672)</p>

竹影掃階塵

不動月穿潭

底水無痕

風吹碧落浮
雲盡月上青
山玉一团

Stone men whisper
in each other's ear. (673)

The stone man
bows:
The bare pillar
claps. (674)

After a snowfall
chastity is manifest
—pine and cedar.
At a serious crisis
bravery is shown
—man of courage. (675)

Once you preach,
the point
is gone. (676)

The snow melted:
the mountain shows.
The clouds gone:
the cave lightens inside.
(677)

Over the snow,
to add another
layer of frost. (678)

Heap on heaps
of snow—
a mournful monkey moves.
The cloud-clad peak
far and far away—
I've left my friend's home.
(679)

Falling snow bridges
the sides of the gorge;
Mist hides and discloses
the mountain hut. (680)

Hit! Hit! Hit!
—with a lump of snow.
(681)

Cutting
the human
yes and no,
To live with white clouds
deep in the mountain,
the brushwood door shut.
(682)

A speck of blood
on the snowy garden:
Grass buds coming out
—spring in Bodhidharma's
temple. (683)

Snow is cool
on the northern peaks;
Plum flowers, fragrant
on the southern branches.
(684)

A butterfly,
fluttering,
drills the flowers deep.
A dragonfly,
darting and hovering,
dips its tail in the water.
(685)

One thousand eyes, watching,
cannot see it. (686)

An arrow
released

Will not
return. (687)

A thousand oxen
fail to draw it;
A keen falcon
chases it, in vain. (688)

Secret exercise,
hidden work:

Like a fool,
like an idiot. (689)

A thousand years,
a million years,
darkness all over—
Stuffs every gutter,
fills each valley
—no one understands.

(690)

On a thousand rivers,
one moon—
Ten thousand doors
meet the same spring. (691)

A thousand rivers
brimming with water:
a thousand river moons . . .

Millions of miles
no speck of cloud:
millions of miles of sky. . . .
(692)

No birds
on a thousand mountains;
No footprints
on ten thousand paths. (693)

Right now
in front,
Next minute
behind. (694)

A fan
jumps up and
dances to the music. (695)

Three bowls
of White Brand wine
from Fountain Town:
Drinking up, he says,
“My lips
aren’t wet yet!” (696)

Break open
the thousandfold gate
—not easy. (697)

Murmur of a spring
at midnight . . .
Mountain colors
in the evening twilight. . . .
(698)

Gingerly, carefully
look in the abyss;
Walk
on thin ice. (699)

Leaf by leaf
from the thick sandalwood:
a fragrant wind— (700)

Drill
his nostrils!
Gouge out
his eyeballs! (701)

Easy to gather
a thousand soldiers;
Hard to get
one general. (702)

On a thousand peaks
the rain has stopped:
the dew shimmers cold—
Moonlight falls
on the pine roots
before the ivy-twined hut.
(703)

Arrowhead and arrowhead
hit one another. (704)

A thousand peaks,
winding, overlapping,
look like indigo. (705)

Cut a piece from the honeycomb
and convert it into
a lion's den!
Transform the thorns
into a sandalwood
forest! (706)

Virtue and vice,
like floating clouds:
Rising or going
Heaven knows where. . . .
(707)

All its activity
completely open. (708)

A good shot—
wide of the mark! (709)

In front, water;
behind, water
Over the eons
runs ceaselessly. (710)

Having preached
Oneness before,
Now preaches
Difference. (711)

Look ahead
—agates!
Turn back
—pearls! (712)

A good swimmer
gets drowned;
A good rider
falls. (713)

Twigs mirrored
straight and crooked—
the clear, shallow water.
Faint fragrance
drifts about—
the twilight moon. (714)

What is Bodhidharma's intention
in coming east to China?
(715)

Entering the money tube,
the rat already
at its wits' end:
Its ten years' endeavor
disappears
from the eyes. (716)

Matching the dew,
the straw sandals are heavy.
(717)

In a blink
it's gone. (718)

A drop of water
from Hui-neng's Mountain.
(719)

Grass grows wild:
nobody seen. (720)

To hang a medicine bag
at the back of the hearse.
(721)

Grass color
green green—
willow color gold.

Peach blossoms
bloom bloom—
plum flowers fragrant.
(722)

Seeing you off
by the gate,
a tall bamboo bush:
From every rustling leaf
pure winds
rise for you. (723)

Nesting birds know wind;
burrowing insects know rain.
(724)

Wearing robes,
eating meals:
But these—
no Zen. (725)

Curse at one another:
I'll bring a spare mouth!
Sputter and splutter:
I'll bring extra spit! (726)

To face each other
never knowing who . . .
To address one another
never knowing names. . . .
(727)

Right now, right here:
facing each other. (728)

Reach for it, and you'll miss;
let it loose, and it'll follow.
(729)

Catch
the vigorous horse
of your mind! (730)

To bend a bow
after the robber's gone. (731)

Pecking the eggshell
at once from inside and out.
(732)

The many-mouthed
magpie scholar
finds himself dumb. (733)

A birds in a cage
for many years,
Now flies with the clouds
on its back. (734)

Strike the water:
a fish's head aches. (735)

All mountains,
all lakes:
a thousand old Buddhas.
Mist-covered
trees on trees:
one Buddha pavilion.
(736)

Taking a punch at
heaven and earth,
Walk alone
in the blue heavens! (737)

The Ts'ai-chou Castle
broken up . . .
Wu Yuan-chi, the Lord,
killed. . . . (738)

T'ai-a,
the wonderful sword:
Originally
iron ore. (739)

A man sticking to a phrase
—gets lost. (740)

Facing each other,
a thousand miles apart. (741)

Everything manifested:
gold autumn winds— (742)

The accomplished hermit
hides in the town;
The immature hermit
hides in the mountain. (743)

What if the great ocean should
be full—
A hundred rivers would run
—backward! (744)

A wide sea lets
fish hop and leap;
A wide sky allows
birds to flutter and fly. (745)

Man of great activity,
of uncommon ability. (746)

The biggest bowl
fills last. (747)

Milk
and poison
work together. (748)

Great skill looks
like clumsiness. (749)

A giant elephant
won't play in a hare's path;
The deepest satori
doesn't mind small matters.
(750)

The whole earth:
all dark and dark. (751)

Throughout the earth—
not a bit of dust. (752)

After all,
the innate skin
is best:
No lipstick,
no powder,
and quite elegant. (753)

A large vessel
has a large
life;
A small vessel,
a small
living. (754)

Every great way
leads to Ch'ang-an. (755)

The great road
has no gate;
A thousand crossings
lead there. (756)

The giant roc,
spreading its wings,
covers ten countries;
Around the hedge
swallows and sparrows
only crying "chi-chi-chi."
(757)

Polish the phrase
and say the whole truth.
(758)

A wide marsh
swallows a mountain;
A badger neatly
beats up a leopard. (759)

Bodhidharma,
who's come to China,
Has a mouth
—but no tongue! (760)

Rob him of his
robes and bowl
And say, "How come
they are in my hands?" (761)

Rob the robber
of the spear and kill him!
(762)

Short pants,
long robes,
white cambric scarfs:
The variously clad workers
push the moonlit wagon
with gallant shouts. (763)

To sell the water he brought
to the riverside. (764)

Red and blue paints
draw it, only to fail. (765)

A pleasant talk:
into it secretly

Drop
poison! (766)

A broken stone monument
lies on the old path. (767)

A silly man makes
a silver mountain
by heaping snow. (768)

The earth fertile:
eggplants large. (769)

Bamboo shadows sweep
the dust on the floor
—moving nothing.
The moonlight
drills a creek
—leaving no trace. (770)

A thick bamboo bush
doesn't hinder
flowing water.
A soaring mountain
blocks
flying white clouds? (771)

The deer hunter
doesn't see the mountain;
Nor the thief in heaps of gold,
the watchman. (772)

See the sun in the day;
watch the stars at night.
(773)

To steal Buddha's money
and buy incense for him.
(774)

A dragon-killing
sword:
How dare you attack
a snake with it? (775)

One moon hangs
over Ch'ang-an;
Ten thousand houses emit
cloth-beating sounds. (776)

Everywhere in Ch'ang-an
lighter than
in daylight:
Those guys go
feeling for the wall
as if it's midnight! (777)

The patter of rain, a suggestion
of the cold days' end:
Opening the gate, to find—
many fallen leaves. (778)

Chang
drinks wine:
Li gets drunk. (779)

A long one is
the Long Body of Buddha;
A short one,
the Short Body of Buddha.
(780)

Jump out of the world
of satori! (781)

Jump out of
the life-and-death gate.
Dash through
the forest of thorns. (782)

A lady from Chao
climbs the colored pavilion
in spring merriment:
The song from her mouth
fills the walled town
—with autumn. (783)

To sense an old temple,
hearing bell sounds;
To know a hamlet,
seeing smoke. (784)

In the morning
to encamp at East Gate,
In the evening
to reach North Bridge. (785)

Sleep stretching
out your legs:
No lie,
no truth. (786)

Three thousand blows
in the morning;
Eight hundred
in the evening. (787)

A clear creek
doesn't permit
a green dragon to linger.
(788)

Birds chirping,
no man in sight;
Blossoms fallen,
the tree still fragrant. (789)

Every night
the wide sky is
clear like a mirror;
Ten thousand miles,
no cloud,
the sole moon round.
(790)

To reach the Western Sky
in the morning
And return to the East Land
by evening. (791)

Know truth in the morning,
die complete
in the evening. (792)

Too long a whip
can't hit the horse's belly.
(793)

Dawn coming—
a thousand houses seen
all in rain. (794)

Point straight
at man's mind;
See its nature
and become Buddha! (795)

Straightforwardness:
the monastery. (796)

Order a spirited
thoroughbred—
And there comes clumping
a limp tortoise. (797)

Pass at once through
the ten thousand gates;
Never stay even
in the blue heavens. (798)

Don't make
a ring
from a straight tree.

Don't make
a rafter
from a crooked one. (799)

A poisonous bird
enters the water
—all the fish die. (800)

Poisoned wine: one cup
instantly
staggers a man. (801)

Fine,
the Great Yuan soldier's
three-foot sword!
Only cuts
the spring wind
in a lightning flash. (802)

Leaving his carriage
he enjoys
the evening maple forest:
The frost-surviving leaves
are redder than
February flowers. (803)

Garden trees
are indifferent
to people gone away.
Spring comes:
they open again
the same blossoms. (804)

The flower in the front garden:
alive or dead? (805)

The cedar in
the front garden. (806)

In the front garden:
the moon and
the shadowless pine.
Beyond the balustrade:
no wind and
the rustling bamboo. (807)

The midnight moon
over the arbor;
Calm bell sounds
from the pavilion. (808)

Jewels
on Indra's net
Reflect each other
endlessly. (809)

The dragon's eyes look
sharp at the snake;
The tiger's catching
of the buffalo is perfect.
(810)

To distinguish dragons from
snakes,
black from white:
The very business
of a true master. (811)

Washing jewels
in the mud. (812)

More mud,
the Buddha bigger;
More water,
the ship higher. (813)

To wash a mud pie
in the mire. (814)

Each drop of water:
instantly a piece of ice. (815)

So brilliant:
the red blind lit by
the bright sun—
The eye-poppingly
beautiful face
elaborately made up.
(816)

Beside the railing
the grass all eaten
—by an iron ox. (817)

The iron ox
lays stone eggs. (818)

The cast-iron ship
floats on the water. (819)

An iron hammer dances
with the spring breeze. (820)

Iron cliff,
silver mountain
—refuse men. (821)

Over the iron cliff
shoot forth—
dot after dot of cloud.
Out of the black mountain
rolls up—
a round, round moon.
(822)

Shatter with an iron whip
the pearl on
the dragon's jaw. (823)

Impossible to add
a phrase to it;
Impossible to take one
away. (824)

No one on earth
knows its price. (825)

The sky dawns
with white clouds;
The stream runs
with the bright moon. (826)

The day dawns:
fire gets useless. (827)

Clear far into the heavens:
crowds of stars come near.
(828)

Snow buries
the thousand-foot
stone touching the sky.
By the cave mouth,
frozen and broken
—several pines. (829)

The border of the sky—
sun rises, moon sets.
Beyond the handrail—
mountains deep, water cold.
(830)

Above the heavens,
below the heavens:
Only I
am holy. (831)

Stars in the sky
all pay respects
north—
All streams in China
go
east— (832)

Number the stars in the sky,
the sands on the earth! (833)

Expanded,
it covers the Dharma world;
Pulled in,
no room for a hair. (834)

Heaven, earth, and I:
the same root.
Everything and I:
one thing. (835)

Paradise
is not yet completed;
Hell
was finished first. (836)

The heavens cannot
cover it,
Or the earth
give it a ride. (837)

No four walls
in the heavens,
no gate on the earth:
Where
to bury
Mother's body? (838)

Lightning flashes,
thunder darts,
Mountains slide,
stones crack. (839)

Killing tigers and jaguars,
climb the mountain!
Slashing dragons and pythons,
enter the water! (840)

A rabbit conceives
and bears a
tiger. (841)

Vomit out
the wild fox's spit!
Swallow again
the fresh spirit! (842)

Rabbits and horses
have horns;
Oxen and sheep,
none. (843)

The Tofu Pavilion:
a glimpse of the color
of the rooftiles.
The Kannon Temple:
only the bell
sounds. . . . (844)

Become a donkey
at the eastern neighbor's,
A horse
at the western. (845)

The scoop handle of
the eastern neighbor is long;
That of the western,
short. (846)

Peach blossoms open
their smiling eyes. (847)

Dash through the gates
of yes and no
Not staying
in the world of bondage.
(848)

East winds
stoke my face
softly . . .
Purple flowers, ten thousand;
red, a thousand
—spring all over. (849)

Casting a fishing line
leisurely—
A dragon in the blue creek
wakes in surprise. (850)

Go east,
go west.
heaven and earth wide—
Turn left,
turn right,
a gem rolling on the tray.
(851)

The rooster in the cold still
hasn't announced
dawn over the houses.
A traveler passes
the snow-covered mountain
—no one sees. (852)

Reaching the river
at the border land of Wu:
Beyond the riverbank—the long
stretch of the Yueh
mountains. (853)

Peach blossoms are pink,
plum flowers white,
peonies red.
A spring wind,
asked why,
will say, "I don't know."
(854)

The eastern mountains
walk on the waters. (855)

You say
some grass is tall
and some short:
Burn it off,
and you'll see the ground
isn't flat. (856)

Look up
—the heavens!
Look down
—the earth! (857)

Above your head,
utterly filled;
Under your feet,
thoroughly stuffed. (858)

Honey on the sword edge,
poison in the wine. (859)

North, south,
east, west:
no gate.
Great earth,
mountains and rivers:
nothing ever hidden.
(860)

The head is crowned
with the midnight moon;
The feet step on
the moon-colored earth.
(861)

Pillowing your head
on Sky Plateau Mountain,
Stretch your feet
on South Peak! (862)

Every head, each head
reveals it;
Each thing, every thing
shows it. (863)

The moon overhead
on a frosty night
Has fallen into
the valley ahead. (864)

Coming back with satori
but everything
just as before:
Hermit Mountain's
drizzle and mist,
Crooked River's waves . . .
(865)

Having trodden
the limitless sky,
The iron ox is
soaking with sweat. (866)

Tread on the moon
in the clear creek;
Drill open
the blue heavens. (867)

Sword
can't cut sword
or water cut water;
Void sky
never cuts
void sky. (868)

East winds have
blown the snow
off the plum twigs:
In one night
spring is
everywhere. (869)

The net-breaking dragon,
hitting
against the heavens,
Gripping clouds,
grabbing fog,
gone at once. (870)

Peach blossoms open in
the fire;
The sun rises after
the sunset. (871)

Peach and plum blossoms
speak no word:
Lines of admirers
tread a path under them.
(872)

One pine soars
on the winter peak. (873)

Perform a dance
on a candle lantern!
Hide yourself
within the bare pillar! (874)

The garden lantern, leaping,
enters the bare pillar;
The Buddha hall runs
out the mountain gate.
(875)

A praying mantis,
raising its pincers,
attacks the armored car.
(876)

The infant, not knowing
the bitterness
of frost and snow,
Grasps a broken
brick and
beats the thick ice. (877)

On the same road,
the different wheel tracks.
(878)

Sitting alone
on this Great Hero Peak!
(879)

Sitting all alone—
deep in the bamboo bush:
Playing the koto,
or chanting long. . . .
(880)

A single palm
makes no sound. (881)

A poisoned arrow
hits the heart. (882)

These skulls
all of soldiers
who built the Great Wall:
On the darkening desert
scatter
to ashes. (883)

Dry skulls . . . on . . .
the field . . .
everywhere. . . . (884)

Pluck out
Sakyamuni's nose!
Wrench open
Bodhidharma's eyes! (885)

To crave the moon
in the heavens
And lose the pearl
in his hand. (886)

Gulp down
mountains-rivers-great-
earth! (887)

A ship-gulping fish
doesn't linger
In the stream
a few feet deep. (888)

Gulp it down, no good!
Throw it up, no good!
(889)

Clouds rise
on southern mountains;
Rain falls
on northern. (890)

On the southern mountain,
drumming: dancing
on the northern. (891)

North village,
south hamlet,
one rainfall's rest:
A new bride serves lunch
to mother-in-law, and
father-in-law feeds the baby.
(892)

North, south,
east, west,
let's all go home!
Late at night—
seeing the same snow
on a thousand peaks.
(893)

From north and south,
from east and west,
no road enters it:
Rugged
iron mountains
—shooting up. (894)

To light a single lamp
in broad daylight. (895)

Sun and moon can't
light it up;
Heaven and earth never
cover it all. (896)

Sun and moon shining
however bright
Can't throw light
under the upset tray. (897)

The sun has shown
and all shines bright;
The rain has stopped
and the mountains are bluer.
(898)

The sun arrives
at the western peak:
shadows longer. (899)

Day after day
a very good day:
Winds come
and trees bow. (900)

Day after day, day
dawns in the east;
Day after day, day's
done in the west. (901)

True
gold:
much brighter in the fire.
(902)

It enters fire:
never burnt.
Enters water:
never drowned. (903)

Enter a tiger's cave
and stroke its whiskers!
(904)

A baby tiger,
just born on the ground,
has an ox-eating spirit
(905)

In the willow, become green!
In the flower, become red!
(906)

Listen to the dumb man who
had a wonderful dream!
(907)

無一物中無
盡藏有花有
月有樓臺

傭人傭他痴聖
人担雪共
填井

To walk in the dark
in one's best clothes. (908)

Having just thrown
everything
into West Lake—
This clear wind cooling
my unburdened shoulders:
with whom shall I share?
(909)

Like cutting
one thread,
One cut
cuts all. (910)

Spring lies
in flowers:
Its fragrance
fills your robes. (911)

Like the heavens
covering everything;
Like the earth
supporting all. (912)

Hot water
melts ice. (913)

A blade cuts
things
but not itself;
Eyes see
everything
but themselves. (914)

The man who's
drunk water
Knows if it's
cool or warm. (915)

A man passing
over the bridge
Sees the bridge flowing
—not the water. (916)

Life is but
a hundred-year dream:
Nevertheless,
a thousand-year sorrow.
(917)

For every man,
under his feet
A spot wide enough
to stand on. (918)

Every one originally
owns it;
Each one has already
completed it. (919)

Human faces, peach blossoms
reflect each other
bright pink. (920)

Men
are gone
somewhere:
Peach blossoms
smile as usual
at the spring wind. (921)

Easy to reach
Nirvana;
Hard to enter
Difference. (922)

Holding
a grass stalk,
Make it into
a huge golden Buddha.
(923)

Twist
the monk's nose,
And drill open
Buddha's heart. (924)

Snatch off
the greasy hat!
Cast away
the sweaty robes! (925)

Holding a tinged leaf,
to write down
the autumn feeling;
Picking up chrysanthemums,
to serve them
on the evening table. (926)

Every year, each year
flowers bloom
alike;
Each year, every year
people
change. (927)

Be master
of everything,
Keeping vigilant
at all times. (928)

Strike him on the head
with a gimlet from behind!
(929)

Farmers sing
in the field;
Merchants dance
at the market. (930)

Farmers talk
facing each other:
No doubt this year,
a good crop! (931)

How can you hide
an auger in a bag? (932)

Family broken,
house ruined. (933)

The mirror, shattered,
reflects never again;
The fallen blossom never
returns to its twig. (934)

Grip him:
clouds hide
the valley mouth.
Release him:
the moon falls
on the cold creek. (935)

A beggar monk wanders
following the clouds . . .
The straw sandals go forward
tracing the path. . . .
(936)

A pearl
in the torn cloth bag:
A man of wisdom
knows it's a treasure. (937)

A limp turtle climbs
Sky Plateau Mountain;
A blind tortoise clumps
into the vacant valley. (938)

A limp tortoise
with made-up eyebrows
stands in the evening
breeze. (939)

Wrap a clear wind
with a torn
robe. (940)

A no-ear banana,
hearing thunder roar,
opens its leaves;
A no-eye sunflower,
seeing the sun,
turns its head. (941)

Rain of no sorrow
falls
on banana leaves:
A man,
hearing its pattering,
feels his bowels cut. (942)

Lucky to have met you,
both on horseback
—no brush and paper here;
Please tell my family
of my safety
—with words. (943)

To worship the baby badger;
to salute the white ox. (944)

In whiteness
snow is superior
to plum blossoms;
In fragrance
plum,
to snow. (945)

Fewer plum flowers,
less of the spring;
Wider garden,
more of the moon. (946)

Layers of white cloud
shut out
the blue mountain. (947)

Deep in the white clouds,
a monk
boils rice;
Under the green shade,
a man calls
for a boat. (948)

Beyond
the white clouds—
a blue mountain:
A traveler
goes
beyond that mountain.
(949)

Over the white clouds,
my home village and
mountains
—beyond words. (950)

One by one
white clouds
fly over the peak. (951)

White clouds embrace
the dim rocks. (952)

White clouds,
running water:
no mind. (953)

A white horse enters
the pampas flower. (954)

White hair—
thirty thousand feet long—
This long
because of sorrow. (955)

At dusk
clouds holding
the mountain ranges:
Tomorrow morning
no doubt
a pouring rain. (956)

White herons
landing on the field:
a thousand specks of snow.
A yellow bush warbler
sitting in the tree:
a cluster of flowers. (957)

North of
White Wolf River:
no letter reaches . . .
South of
Red Phoenix Castle:
autumn night is long. . . .
(958)

White waters wave
on the blue hill ridges. (959)

Don't dislike the stains
on this military uniform
you'll wear:
Beside the shimmering lantern
I stitched it for you
—with tears. (960)

Don't dislike it
because it's tasteless
and flavorless!
Once you try it,
you'll feel no hunger
ever. (961)

Don't say
no one comes
this far.
These eye-filling
mountains:
not your best friends?
(962)

An iron bar
darts at him
like a gust:
All the illusory flowers
in his eyes
gone out of sight. (963)

The eight-angled
iron bullet
burning red:
This monk,
before biting it,
feels chilly. (964)

An eight-angled
polished stone mortar
runs in the sky. (965)

The eight winds of illusion
—still unmoved. (966)

Eight ounces
is
half a pound. (967)

Scooping the water
to catch waves. (968)

Angry and forgetting
to eat meals . . .
Happy and forgetting
all sorrows. . . . (969)

Extract the stakes
from the eyes. (970)

Pluck out
the savage tiger's whiskers!
Cut off
the green dragon's horns!
(971)

To let crows and roosters
free in the night. (972)

I've scooped the valley's
pine winds for you—
Have a sip! (973)

The sky moon
on the ancient
green creek:
Again and again and again
scoop it—
you'll understand. (974)

The ten thousand
barriers
open all at once. (975)

Ten thousand arrows
hit the heart. (976)

Throughout the universe
One Holy Body
revealed. (977)

Ten thousand laws
end in One:
Don't stick to
that, either! (978)

In the evening
from the pavilion:
Many people—
most casting nets. (979)

Ten thousand miles—
a single strip of iron— (980)

Thousands of miles,
back and forth
all alone. (981)

White clouds,
ten thousand miles;
Wheel of the sun,
burning. (982)

No clouds
through ten thousand miles:
a single round moon.
(983)

Ten thousand miles—
not a bit of cloud:
Yet beat that blue sky
—with a staff! (984)

With poison
he comes;
With mercy
I accept it. (985)

He dies,
I die—
Where can we
meet? (986)

Kingfishers
shatter the dew
on the lotus leaves.

White herons
stir the mist
in the bamboo bush. (987)

Poison brings
a man to life;
A sweet dewdrop
kills him. (988)

Clad
in the lion's skin,
To make the cry
of a fox. (989)

Arms longer,
sleeves shorter;
Feet more slender,
straw sandals looser. (990)

The North Star,
not moving,
Makes the others
circle it. (991)

Like a waving flag
of gold brocade,
In front, behind
—blossoms. (992)

Elbows can't be
turned outward. (993)

Peel off every skin
 to the last—
 One truth
 remains. (994)

Drizzling like so many
 threads from the sky—
 mist weaves the snow.
 Cold winds rippling the water:
 the wavering moon
 sifts the plum. (995)

Bright pearls,
 fine gold:
 priceless. (996)

A proud nose,
 three feet long. (997)

Rich food
 doesn't tempt
 the man who has eaten.
 (998)

The dim pines ripple
 in a soft wind:
 Come closer—
 the whisper is better. (999)

Eyebrows lie
 above the eyes. (1000)

Snoring thunder
 ghaaaa—ghoooo—
 The dust on the crossbeam
 all blown away. (1001)

Vairocana
 favors Maitreya's
 wine—
 Manjusri falls, drunken:
 Samantabhadra
 helps him up. (1002)

Spring opens
 a hundred flowers
 —for whom? (1003)

A man sitting
 on top of the pole
 —of a hundred feet.
 (1004)

On a hundred-foot
 pole top,
 step forward!
 Man of freedom
 shows up everywhere
 —in ten directions! (1005)

People use it
 daily
 not knowing it. (1006)

A plum
 dropped its fruit
 —seven. (1007)

Again and again
 I've called my maid
 for no purpose,
 Only wishing you
 to notice
 me. (1008)

<p>The burning firewood set in a tripod warms all around; Everyone forgets wind and snow have reached the plum flowers. (1009)</p>	<p>The cloth drum knocking on the eaves: Anyone know the sound? (1016)</p>
<p>Guest and host: interchangeable. (1010)</p>	<p>Seek satori within yourself! Where else? (1017)</p>
<p>Guest, host— obviously different. (1011)</p>	<p>No good thought, no evil thought. (1018)</p>
<p>Without the winds that clear away the drifting clouds, How can we see this long sky, ten thousand miles? (1012)</p>	<p>Disregarding a bright pearl, Regarding it as rubbish. (1019)</p>
<p>No rain falls but a flower drops; No wind blows but willow seeds fly. (1013)</p>	<p>I don't know the true face of Hermit Mountain Because I live here on it. (1020)</p>
<p>Never seek with mind! Never seek without it! (1014)</p>	<p>Living on the mountain: a few steps from the gate</p>
<p>It helps you cross a no-bridge river; Helps you go back to a no-moon village. (1015)</p>	<p>Gives a whole landscape of hundreds and thousands of mountains and rivers. (1021)</p>

Without surviving
this marrow-piercing
cold,
How can the plum blossoms
shoot
nose-hitting fragrance?
(1022)

Not because the mouth
is narrow:
Even word-packed,
it cannot explain. (1023)

Beat him
well!
Or you'll be beaten
dead! (1024)

Go a thousand miles
not moving
a foot! (1025)

Unless you enter
the tiger's cave,
You'll never catch
the tiger's cub. (1026)

No praying
to Amitabha Buddha,
To repeat "Almighty
Shitscraper!" (1027)

Father doesn't transmit it
or son write it down. (1028)

Your nose,
your parents' present,
Now lies in
another man's hand. (1029)

The woman shakes her loom,
rattling, clattering . . .
The baby opens its mouth,
aaaah, aaaah. . . . (1030)

Not leaving
Satan's world,
enter Buddha's! (1031)

What is the color
of the wind?
Where does the rain
come from? (1032)

A wind, stirring
the spraying stream,
sends out a cool murmur.
On the opposite peak
the moon rises, lighting
the bamboo window.
(1033)

A gust whirls the butterfly
down on the grass;
A heavy shower surprises
the magpie on the twig.
(1034)

A wind comes:
the trees bow.
Each time they show
its course. (1035)

Winds blow the willows
along the southern river;
Rain hits the lotuses
on the northern pond. (1036)

Winds blow—
the moon in the heavens
doesn't move an inch.
The valley pines,
though pressed by snow—
never broken. (1037)

Winds drive
all the clouds
off the blue heavens;
On the green mountain
the moon rises
—one round pearl. (1038)

Winds blow
the willow:
its seeds dart.

Rain hits
the pear blossoms:
a butterfly flies. (1039)

Winds come
with fountain murmur
to the pillow;
The moon transfers
the flowers' shadows
to the window. (1040)

Warm winds blur
the twitter of birds;
The high sun thickens
the shadows of flowers.
(1041)

The winds fallen,
a flower yet drops;
One bird's cry deepens
the silence of the mountain.
(1042)

Buddha mouth,
snake mind. (1043)

Before the origins
of Buddhas and Patriarchs:
No this,
no that. (1044)

Walk around holding
the piss-filled pot!
Nobody knows who
pissed first, who second.
(1045)

Shattering your bones and body,
offer them—yet
impossible to repay him.
One phrase of satori
instantly goes
beyond ten billion words.
(1046)

Hearing one,
knowing ten. (1047)

A mosquito bites
an iron ox. (1048)

Manjusri
pushes out
the man-killing sword;

Vimalakirti
sticks out
the life-giving sword.
(1049)

The sharp-cut
picture
of Chang:
With all your might
call him
—no answer. (1050)

Better see his face
than hear his name. (1051)

Autumn foliage
fills the field;
The evening bell echoes
at the mountain foot. (1052)

Say one word
with your mouth shut!
(1053)

Ordinary mind
is the Way. (1054)

To force out the moon
by closing the gate;
To drill the heavens open
by digging a well. (1055)

In the green-gemmed tray,
a pearl.
Over the emerald palace,
the moon. (1056)

Thunder from a clear sky
over his head—
he's still asleep. (1057)

To get fire
by entering the smoke;
To bring back spring water
with the moon on it. (1058)

The whole universe,
heaven and earth,
all color lost;
Mount Sumeru stands
upside down
in the sky. (1059)

The whole universe:
nothing ever hidden. (1060)

Turn the great earth
into gold!
Stir the long river
to butter! (1061)

Every step, each step
—the monastery. (1062)

At each step,
the pure wind rises. (1063)

Step by step,
tread around the world!
Green water,
blue mountains. . . . (1064)

Peonies
scarlet all day:
People of the walled town
all get drunk. (1065)

Under the peony,
a sleeping
kitten. (1066)

Glimpsing a flower
behind the curtain,
I ask who—
A smile
on her colored lips
—no word. (1067)

The phoenix doesn't eat
crows' and magpies' food.
(1068)

Casting out
the gold, to pick
the broken brick. (1069)

Hurt yourself
holding a sword blade!
Who's
to blame? (1070)

To throw a hook away
trying to catch a giant whale:
And on it
—this hoptoad. (1071)

Clasp your wife,
and abuse Buddha!
Deadly drunk,
strike Maitreya! (1072)

Reaching Jewel Mountain,
open your eyes
wide!
Don't go back
home
empty-handed! (1073)

Sakyamuni sticks out
the three-inch
iron tongue:
This world
everywhere
sword-scarred. (1074)

The treasury's
just close by:
One more step
forward! (1075)

Cast away
Dharma,
Not to mention
non-Dharma. (1076)

Holding a stone,
jump in the river! (1077)

Cries, "I didn't do it!"
holding the things he stole.
(1078)

Make the square of earth
a palanquin;
River and sky,
a canopy. (1079)

Throw
mudpies
at everyone. (1080)

Meeting Sakyamuni,
kill him!
Meeting Bodhidharma,
kill him, too! (1081)

Boil the Buddha!
Broil the Patriarch! (1082)

The square wood goes
through a round hole. (1083)

Seeing a cooking fire,
begging food, then returning.
(1084)

All day long
facing the mountain—
under the thatched eaves:
No bird's cry,
the mountain
much stiller. (1085)

Under the staff blows
seeking satori—
No concession to your roshi
at that moment. (1086)

A clam offers
the priceless jewel;
A dragon throws up
the pearl from its stomach.
(1087)

The staff tip
has an eye:
bright as the sun. (1088)

Hide yourself
—within the North Star.
(1089)

A cowboy comes back
driving his calves;
A hunting horse,
heavy with fowl. (1090)

Bring the bright moon
into the bottomless
bamboo basket.
Store the clear wind
in the mindless
cup. (1091)

What's the original
purpose of zazen?
"To save the world."
Now at last
I'm an Idiot
—anyone know? (1092)

Open your hand,
it becomes a cloud;
turn it over, rain. (1093)

From the origins
nothing exists. (1094)

The ordinary and sacred
live together;
Dragons and snakes
all mixed up. (1095)

Worldly passions inseparable
from satori. (1096)

The last
barrier,
The final
stake. (1097)

Mouth packed
with ice and frost,
frozen to the marrow:
Who can
share
this experience? (1098)

A fully packed treasury
tempts a robber;
A voluptuous female
rouses desire. (1099)

Sky-covering nets:
hundreds and thousands
overlapping. . . . (1100)

To beat blindly
the poison-painted drum
And lose
one's offspring. (1101)

His face smeared
with dust,
soot, and ashes;
Hair
shot with gray,
ten fingers dark. (1102)

The closed room never
lets the wind pass. (1103)

Send a ship
up Mount Sumeru!
Run a horse
on the Yangtze! (1104)

A bubble—
a miracle—
A thousand saints' eyes
see it? (1105)

Hard to reach
the summit
of Sumeru Peak:
Only seeing
white clouds
come and go. . . . (1106)

In Nothing,
everything is contained:
limitless—
Flowers,
moon,
pavilions. . . . (1107)

Under the formless tree
—a ferryboat;
In the emerald palace
—no one who knows. (1108)

Without likes and dislikes,
eyes can see
level;
Not a hair hidden,
mind is
straightforward. (1109)

On the foggy sea:
the compass pointing south.
On a night trip:
the North Star. (1110)

Ceaseless
worries
of my mind:
One evening's
talk
unburdens it. (1111)

Most difficult to play
the no-hole flute. (1112)

Karma,
cause of life and death
from timeless ages:
An idiot
takes it for
Original Man. (1113)

To a man of satori
nothing happens. (1114)

A man, handless,
beats and strikes;
A man, mouthless,
shouts and cries. (1115)

To bind oneself
with no-rope. (1116)

A dream of
shooting
a flea's flea's nest;

Now eyes
wide,
— — (1117)

The bottomless
broken barrel. (1118)

The lotus leaves move
though the wind has stopped:
A fish no doubt
swimming under them.
(1119)

Never comparable
to anything:
How can I
preach it? (1120)

Where no Buddha,
the Buddha works. (1121)

A featherless falcon
flies
sticking to the heavens.
(1122)

The clear mirror,
seeing the object,
Instantly discriminates
the beautiful and the ugly.
(1123)

The bright moon reflects
the pampas flowers;
The pampas flowers
reflect the bright moon.
(1124)

The bright moon
comes
and goes alone.
No man
leans
against the balustrade.
(1125)

You yourself watch it:
the pampas flower
in the bright moon.
(1126)

Bright pearl
—on this palm. (1127)

Clear and plain
on a hundred grass tops,
Plain and clear
the Patriarch's intention.
(1128)

On his face,
oleander flowers;
In his heart,
thorns. (1129)

Watch the North Star,
your face to the south.
(1130)

The skin of the face,
three inches thick. (1131)

The unconquerable fire
burns the caldron and
boils and eats Buddha.
(1132)

A fierce tiger paints
coquettish eyebrows. (1133)

Under the fierce tiger's jaw
—a golden bell!
In the blue dragon's cave
—a bright pearl! (1134)

Take the deer
from a savage tiger's mouth!
Pluck the hare
from a hungry hawk's talon!
(1135)

Lie down in front
of an angry tiger's mouth!
Scratch where it itches
on a venomous snake!

(1136)

The savage tiger sits
—watching the path. (1137)

The fiercest tiger
doesn't eat its young. (1138)

Fearless generals
die
at home?
Bees
abandon
the rotten honeycomb.

(1139)

A hair swallows up
the giant sea!
A speck of dust contains
Mount Sumeru! (1140)

A blind man's eyes
—to the point. (1141)

A wooden rooster crows
at midnight;
A straw dog barks
as the sky lightens. (1142)

Sawdust soup.
iron-nail rice:
No gulping,
no vomiting. (1143)

A wooden man
doesn't fear
the lion's roar. (1144)

At midnight
the wooden man talks:
No one
understands. (1145)

A wooden horse
whinnies in the wind;
A mud cow
bellows at the moon. (1146)

Asking for the east,
to be told, "There's the west!"
(1147)

The fire has burned
the surface of the field:
New shoots come out
with the spring breeze.
(1148)

A night trip: never
step on a white thing!
It's a water hole,
otherwise, a stone. (1149)

Night deepens:
the bright moon alone.
(1150)

On the river through the field
a small boat hovers;
By the dim creek
purple reeds grow. (1151)

The night so quiet:
valley murmur closer—
The garden so cold:
moon color deeper— (1152)

Night calm,
water cold,
no fish bites;
The fisherman's boat
returns—
carrying moonlight.
(1153)

No one seen
by the ferry:
only a boat lying. (1154)

Dead of night—
blown in the wind,
something reaches the
window:
Snowflakes
or plum
flowers? (1155)

A dead stag
in the field:
Grass
wraps it. (1156)

A file of wild geese,
disordered above the field:
soldiers lying in wait.
(1157)

A crazy
gust
last night:
How many
peach blossoms
fallen? (1158)

Wind and snow
bad last night:
One tree broken
in front of the old rock.
(1159)

Cool at night,
falling leaves rustle
around the well—
What! Autumn's
already on
the paulownia! (1160)

The gold bracelet
on her arm
one inch looser:
Nevertheless she says to
everyone,
"I'm not in love!
Not in love!" (1161)

Only night monkeys
know the traveler's
loneliness—
They send you
by the valley path
the third saddest cry.
(1162)

In high spirits,
add
more spirits!
Inelegance
is also
elegant. (1163)

A man with eyes
has seen nothing;
A man with ears
has heard nothing. (1164)

Every waterhole
reflects the moon;
Every mountaintop
is veiled with cloud. (1165)

All being
is nothing;
Nothing
is being. (1166)

A bird, hidden,
chirping and twittering,
Now leaves the clouds
for the meandering
mountains. (1167)

Taking up
a lute,
the lady
Half hides
her face:
most elegant. (1168)

Plum blossoms—
the moon color deepens;
No bamboo—
the autumn lacks rustling.
(1169)

Wish we could
face
each other!
Live
with you,
one with you! (1170)

Scratch first,
itch later. (1171)

You want to go?
—go!
Want to sit?
—just sit! (1172)

At last to know his father's
mercy
after raising his own child.
(1173)

To go a long way
with a fine
horse,
At a crossroads,
whip it
hard! (1174)

Whether it's
true gold or not,
test it in fire! (1175)

When needed,
it turns tiger;
Not used,
it turns rat. (1176)

Hiring another
holy idiot,
Trying to fill up the old well
with the snow they're
carrying. (1177)

A sheep sleeps
on dry sheets;
A donkey pisses
preferring wet places. (1178)

Likely to rain:
the mountain draws near.
(1179)

To climb one more floor
up the pavilion,
Trying for
a thousand-mile view.
(1180)

Wish I could undo
my veil and pearl sash
—for your sake!
Wonderful singing,
subtle dancing
—for your sake! (1181)

Cast a net at it, but
it'll slip out;
Call it, but
it won't turn its head. (1182)

A man coming
to preach yes and no:
Only a
yes-and-no man. (1183)

A leprous horse hitched
to the burned stake;
A black ox lying
on the dead water. (1184)

Fallen flowers
follow the stream
—with emotion.
The flowing water
sends them off
—without emotion.
(1185)

Falling mist
and a single bird
fly as one—
Autumn water,
long sky:
one color. (1186)

Dry trees
on a thousand mountains,
the far, big sky—
A shining river
stretching straight,
the bright, bright moon.
(1187)

Both leaning against
the same balustrade,
Only to see the mountains
in different colors. (1188)

In the soft mud
—a thorn. (1189)

The sharp sword
leaves no scar;
Thoroughly depends on it
—life and death. (1190)

A sharp sword sometimes
not so good as a gimlet.
(1191)

Three inches away
from Roshi's fishhook:
Why don't you say
one phrase? (1192)

A badger
and a white cow
emit divine rays. (1193)

A dragon roars
—clouds come;
A tiger howls
—winds rise. (1194)

Willow color
dull as gold;
Plum blossoms
fragrant as snow. (1195)

Running water—
the cold mountain's path;
Thick clouds—
the old temple's bell sounds.
(1196)

The running water, stuffing
gutters, filling valleys;
The rugged mountains, pouring
green, piling up blue. (1197)

Willows aren't green;
flowers are not red. (1198)

Willows are green,
flowers, red. (1199)

From both sides
bowel-cutting cries
of monkeys—
A small boat
shoots down through
ten thousand mountains.
(1200)

The two mirrors
reflect each other. (1201)

A pair of monkeys
catching at
the moon in the water.
(1202)

Fine goods stored deep
seem nothing. (1203)

One monk is enough
who's gone through
the last barrier:
Stretching out his legs,
lies full on the mat
in the zendo. (1204)

A skilled craftsman has
no material to waste;
A bright king has
no attendant to dismiss.

(1205)

Having cut off
the two heads, yes and no,
The sword soars
alone into the sky. (1206)

Good medicine
tastes bitter
—works well;
Frank advice
sounds irritating
—helps a lot. (1207)

A small talk
with the east wind
on this question:
This overwhelming
spring color
—for whose house? (1208)

Far and far—
between heaven and earth,
One man standing
—no limit— (1209)

The green tree casts
a thick shadow:
the summer day is long.
(1210)

Riverbanks lined with
green willows, fragrant
grasses:
A place not sacred?
Where? (1211)

Ten dreamy years
in the forest—
Now a new laugh
here by the lakeside. (1212)

No one buys water
down by the riverside.
(1213)

Meeting fierce tigers
at the cliff edge. (1214)

On the edge
of a cliff
To push a man—
doesn't help. (1215)

No one sells wood
in the forest;
No one sells fish
on the lake. (1216)

With unparalleled
severe atmosphere
and no overconfidence,
He sits upright in his universe,
and discerns
dragons from snakes.
(1217)

The sacred tortoise
clumps over the land:
How can it erase
a trail in the dirt? (1218)

Mountain plums break
beads of bud;
River willows haven't
yet shot gold. (1219)

No ugliness
in a loved child. (1220)

Surprised at the darkness
with a long way to go,
At the weight of the baggage
when the pole breaks. (1221)

A donkey's dung
comparable to jasmine?
(1222)

A white heron stands
on the snow:
but not one color.
The bright moon,
a pampas flower:
originally different. (1223)

A donkey matter's
unsolved but—
A horse problem's
already come. (1224)

In the furnace,
fire sparkling
no-minded,
Shooting every—
which—
way— (1225)

Meeting on the way
a swordsman,
present him with a sword;
Meeting
a non-poet,
present him not a poem.
(1226)

If you meet on the way
a man who knows,
Don't speak a word,
—don't keep silent! (1227)

A rotten tree
lies on the waves:
a cold shadow rolling.
Mist floats
on the field grass:
the evening sun darkened.
(1228)

December snow
heaps up
white to the heavens;
Early spring winds
blow
chilling every door. (1229)

Up and down the pavilion,
a light lights
lights.

In the busy traffic,
a man meets
men.

(1230)

In his advanced age
in retirement,
nothing happens:
Sound asleep
in peace,
facing the blue mountain.

(1231)

Try and make
a dead snake
a live dragon. (1232)

His wild spirit,
a venomous wolf;
His bold face,
iron ore. (1233)

Old age deepens
the love
of mountain life.
Dying by the cliffside:
my bones
will be clean. (1234)

APPENDIX

Characters and Romanization

2

1. Asu kuka o kissu.
亞子喫苦瓜
2. Ashi sōnyō.
屙屎送尿
3. Amen-sui, rokkaku-hō.
蛙面水鹿角蜂
4. Akusui makutō ni sosogu.
惡水慕頭澆
5. Tsuchi o nigitte kin to nasu koto wa,
nao yasukarubeshi; Kin o henjite tsuchi
to nasu koto wa, kaette mata katashi.
握土成金猶可易
變金爲土卻還難
6. Boshi o nigitte chūshi o kamu.
握母指咬中指
7. Gozu o anjite kusa o kisseshimu.
按牛頭喫草
8. Anjō hito naku; Anka uma nashi.
鞍上無人 鞍下無馬
9. Anzen wa kanarazu shimo sansui o
mochiizu; Shintō mekkyaku sureba, hi
mo onozukara suzushi.
安禪不必須山水
滅却心頭火自涼
10. Anchū shizuka ni taza sureba, ha-
kuun hōchō ni okoru.
庵中閑打坐 白雲起峰頂

11. Iaiji no kane wa, makura o sobada-
tete kiki; Kōrohō no yuki wa, sudare o
kakagete miru.
遣愛寺鐘欹枕聞
香爐峰雪揭簾見
12. Hi to iu mo kuchi o yakazu; Mizu
to iu mo mi o oborasazu.
謂火不燒口 謂水不濕身
13. Ki o motte ki o ubai; Doku o
motte doku o semu.
以機奪機 以毒攻毒
14. Kimi ga tame ikutabi ka kудару,
sōryūkutsu.
爲君幾下蒼龍窟
15. Izen tari, Hyakujō-santō no tsuki;
Gohyaku-shōzen, nanji kore tare zo.

依然百丈山頭月
五百生前汝是誰

16. Sude ni shōken shi owareri.
已相見了也
17. Mammotsu no kongen to nari;
Tenchi no taiso to naru.
爲萬物之根源
作天地之太祖
18. Ihoku shunten no ju; Kōtō nichibo
no kumo.
渭北春天樹 江東日暮雲
19. Yuima kuchi o hiraku ni monoushi;
Shijō issen ginzu.
維摩懶開口 枝上一蟬吟
20. Ichiu amaneku uruoshite shakai ni
amaneshi.
一雨普潤周沙界
21. Ichiei manako ni areba, kōge ran-
tsui su.
一翳在眼空華亂墜
22. Ichige goyō o hiraki, kekka jinen
ni naru.
一華開五葉 結果自然成
23. Ikke hiraitte tenga no haru.
一花開天下春
24. Ikka deidan o rō suru no kan.
一火弄泥團漢
25. Ikkai kojaku sureba, ikkai arata
nari.
一回舉箸一回新
26. Ikkai omote o mite, senzai na o
shiru.
一回見面千載知名
27. Ichigo ichie.
一期一會
28. Ikki ni hashiru koto gohyaku-ri,
sara ni kōbe o megurasazu.
一氣走五百里更不回頭
29. Ikkyoku ryōkyoku hito no e suru
nashi; Ame sugite yatō shūsui fuka-
shi.
一曲兩曲無人會
雨過夜塘秋水深
30. Ikkin banki to nari; Banki ikkin to
naru.
一金成萬器 萬器成一金
31. Ikku ni Issaikyō o kōryō su.
一句講了 一切經

32. Ikku gattō no go; Mangō no kero-
ketsu.

一句合頭語 萬劫繫驢轡

33. Ikku ni kōjū o sadamu.

一句定綱宗

34. Ikku mata ikku; Naji ni ka toki ōte
arata naru.

一句復一句 那事逐時新

35. Ikkei niki wa magareri; Sankei
shikei wa naname nari.

一莖二莖曲 三莖四莖斜

36. Ichigeki shochi o bōzu.

一擊忘所知

37. Ichigetsu amaneku issai no mizu ni
genji; Issai no suigetsu ichigetsu ni
osamu.

一月普現一切水

一切水月一月攝

38. Ikken issai-ken; Daienkyō ni no-
zomu ga gotoshi.

一見一切見 如臨大圓鏡

39. Ikken ni kentō su, Kōkakuō; Itteki
ni tekihon su, Ōmushū.

一拳拳倒黃鶴樓

一擡擡翻鸚鵡洲

40. Ichigon sude ni izureba, shime mo
oi gatashi.

一言既出駟馬難追

41. Ikko no kanzai; Ryōko no shikan.

一箇棺材 兩箇死漢

42. Ikko sureba, hyakudaku shite kita-
ri; Isshō sureba, bannin ga su.

一呼百諾來 一笑萬人賀

43. Ikku ni kyūjin su, Seikō no mizu;
Rakuyō no botan arata ni zui o haku.

一口吸盡西江水

洛陽牡丹新吐葉

44. Issatsu ki ni atatte dorai hoyu;
Shumi o kyōki shite Hokuto ni kakuru.

一抄嘗機怒雷吼

驚起須彌藏北斗

45. Isshu-enchū ni i o ete; Kyūku-jinri
ni kan o nusumu.

一炷烟中得意

九衢塵裏儉閑

46. Ichiju no shumpū ryōhan ari; Nan-
shi wa dan ni mukai, hokushi wa
kan.

一樹春風有兩般

南枝向暖北枝寒

47. Ichijū yama tsukite mata ichijū;
Katari tsukusu, san'un kaigetsu no jō.

一重山盡又一重

話盡山雲海月情

48. Isshin wa tada baika no ue ni ari;
Ginshin o tōson suru mo mata shira-
zu.

一心只在梅花上

凍損吟身也不知

49. Ichijin no seifū ame o fuite sugu;
Sekiyō wa subete kaidō no hana ni
ari.

一陣西風吹雨過

夕陽總在海棠花

50. Ichijin tonde ten o kakushi; Ikke
ochite chi o ōu.

一塵飛而翳天

一芥墮而覆地

51. Issun no kimō omoki koto shichi-
kin.

一寸龜毛重七斤

52. Issei issei mata issei; Kan sezu, nin-
gen gimpatsu no shōzuru o.

一聲一聲又一聲

不管人間銀髮生

53. Issei no gyokuteki kōrō yori okori;
Rōzeki taru baika manchi ni kyū su.

一聲玉笛起高樓

狼藉梅花滿地休

54. Issei tori wa tonau, kenkon no
akatsuki.

一聲鷄唱乾坤曉

55. Isshō tampan.

一生擔板

56. Issei no hekiroke chōmon hiraku;
Kanki su, jūzen no jiketei.

一聲霹靂頂門開

喚起從前自家底

57. Isshō hito no tame ni, tei o nuki
ketsu o nuku.

一生與人抽釘拔楔

58. Issei rai furutte seifū okoru.

一聲雷震清風起

59. Issei no rai hatsudō sureba, chikko
ichiji ni hiraku.

一聲雷發動 蟄戶一時開

60. Issai no shō wa kore busshō; Issai
no shiki wa kore busshiki.
一切聲是佛聲
一切色是佛色
61. Issen Saiten ni sugu.
一箭過西天
62. Issen kōshin ni ataru.
一箭中紅心
63. Ichizoku ha-sankan.
一鏃破三關
64. Ittsui no ganzei u ritsuritsu.
一對眼睛烏律律
65. Itten baika no zui; Sanzen-sekai
kambashi.
一點梅花蕊 三千世界香
66. Ittō tomo ni yuku, sanko no michi;
Gantō kakuji ni fūten o miru.
一等共行山下路
眼頭各自見風烟
67. Ittō bantō, tōtō mujin.
一燈萬燈燈無盡
68. Ichi ni san shi go; Jiki ni iu, san ni
ichi.
一二三四五 直道三二一
69. Ichi ni san shi go roku shichi; Heki-
gan Kosō mo sū o shirazu.
一二三四五六七
碧眼胡僧不知數
70. Ichinichi nasazareba, ichinichi kura-
wazu.
一日不作一日不食
71. Ichinin wa ben kenga no gotoku;
Ichinin wa kuchi bokutotsu ni nitari.
一人辯如懸河
一人口似木訥
72. Ippa no ryūshi shū futoku; Kaze ni
wa shite tōzai su, gyokurankan.
一把柳絲收不得
和風搭在玉欄干
73. Ippen no tsuki umi ni shōji; Ikuka
no hito ka rō ni noboru.
一片月生海 幾家人上樓
74. Ippen no hakuun kokkō ni yoko-
tawari; Ikuta no kichō ka yoru su ni
mayou.
一片白雲橫谷口
幾多歸鳥夜迷巢
75. Ippo no chi sanja kyūso.

- 一獻地三蛇九鼠
76. Ippō kumo hempen; Sōkan mizu
sensen.
一峰雲片片 雙澗水潺潺
77. Ichibō ichijō no ato.
一棒一條痕
78. Ichi mui-no-shinnin.
一無位真人
79. Ichimō shumō o hiki, ai hiite
kakyō ni iru.
一盲引衆盲 相引入火坑
80. Hitotsu ni wa, sammon no tame ni
kyōchi to nashi; Futatsu ni wa, kōjin
no tame ni hyōbō to nasu.
一與山門作境致
二與後人作標榜
81. Ichiyō ichi-Shaka; Isshu ichi-
Miroku.
一葉一釋迦 一鬢一彌勒
82. Ichiyō-shūchū ni dai-Tō o nosu.
一葉舟中載大唐
83. Ichiyō kū ni hirugaeru, tanga no
aki.
一葉翻空天下秋
84. Ichiryū-zokuchū ni sekai o kakushi;
Hanshō-shōnai ni sansen o niru.
一粒粟中藏世界
半升鑪內煮山川
85. Itsubō no arasoī yamazū; Tsui ni
gyonin no te ni iru.
鰲蚌爭不休 終入漁人手
86. Ingin tame ni toku, seirai-i; Borō
no shōko, hi kōkon.
慇懃為說西來意
暮樓鐘鼓日黃昏
87. In'yō futō no tokoro; Ippen no
kōfukō.
陰陽不到處 一片好風光
- u
88. Ame sugi kumo kotte, akatsuki
nakaba hirake; Sūhō egaku ga gotoku
heki-saikai.
雨過雲凝曉半開
數峰如畫碧崖巍
89. Ukei yahan ni santetsu o kamu.
鳥鷄夜半咬生鐵

90. Ugo no seizan sei utata sei.
雨後青山青轉青
91. Ame futte chijō uruou.
雨降地上濕
92. Uchiku fūshō mina Zen o toku.
雨竹風松皆說禪
93. Uchū ni kōjitsu o mi; Kari ni seisen o kumu.
雨中看景日 火裏酌清泉
94. Kumo hirakete gesshoku kaka shiroku; Haru sugite sankā shōsho kurenai nari.
雲開月色家家白
春過山花處處紅
95. Ungetsu kore onaji; Keizan onono-kotonaru.
雲月是同 溪山各異
96. Kumo ten ni ari; mizu hei ni ari.
雲在天水在澗
97. Kumo wa reitō ni atte kamputetsu; Mizu wa kanka o nagarete taibōsei.
雲在巔頭閑不徹
水流澗下太忙生
98. Kumo bangaku ni osamari; Tsuki chūhō ni noboru.
雲收萬岳 月上中峯
99. Kumo kiete sangaku arawaru.
雲消山嶽露
100. Unshi no ato, mujū mushin.
雲水之蹤無住無心
101. Kumo mushin ni shite motte shū o ide; Tori tobu ni unde kaeru koto o shiru.
雲無心以出岫
鳥倦飛而知還
102. Kumo mushin ni shite shū o ide; Mizu wa ana ni michite aruiwa nagaru.
雲無心而出岫
水盈科而或流
103. Kumo ka yama ka, Go ka Etsu ka; Suiten hōfutsu sei-ippatsu.
雲耶山耶吳耶越
水天劈露青一髮

e

104. Kai ni eizuru hekiō onozukara

- shunshoku; Ha o hedatsuru kōri muna-shiku kōin.
映堦碧草自春色
隔葉黃鸝空好音
105. Etsuō Kōsen Go o yabutte kaeru; Gishi ie ni kaette kotogotoku kin'i su.
越王勾踐破吳歸
義士還家盡錦衣
106. En'ō shū shi owatte, kimi ga miru ni makasu; Kinshin o totte hito ni doyo suru koto nakare.
鶯鶯綉了從君看
莫把金針度與人
107. En'ō mizu ni ukande shizuka ni; Keien kaze o ukete naname nari.
遠鷗浮水靜 輕燕受風斜
108. Enka baikō o saegirazu.
煙霞不遮梅香
109. Mimi o oōte suzu o nusumu.
掩耳偷鈴
110. Madoka naru koto taiko ni onaji; kakuru koto naku, amaru koto nashi.
圓同太虛無缺無餘
111. Hana o oōte kō o nusumu mo, munashiku zaiseki ni au.
掩鼻偷香空遭罪責
112. Saru ko o idaite, seishō no shirie ni kaeri; Tori hana o fukunde, hekigan no mae ni otsu.
猿抱子歸青嶂後
鳥啣花落碧岩前
- o
113. Ōtō sake juku shite, hito mina you; Rinka kemuri komayaka ni shite, hana masa ni kurenai nari.
壘頭酒熟人皆醉
林下煙濃花正紅
114. Ōmu sencha to sakebu; Cha o ataredomo moto shirazu.
鸚鵡叫煎茶 與茶元不識
115. Uguisu wa shundan ni ōte kasei nameraka ni; Hito wa jihei ni ōte shō-ken hiraku.
鶯逢春暖歌聲滑
人遇時平笑臉開
116. Ō-mu-shōjū, ni-shō-goshin.

應無所住而生其心

117. Ōrei sude ni okonawarete tenga ni amaneshi; Shōgun saigai ni enjin o zessu.

王令已行天下徧
將軍塞外絕烟塵

ka

118. Kai masa ni komayaka ni tōken emu; Shunkō wa ryūshō no hen ni arazu.

華意正濃桃臉笑
春光不在柳梢邊

119. Hana hirakeba fūu ōshi; Jinsei betsuri taru.

花開多風雨 人生足別離

120. Hana no hiraku koto wa saibai no chikara o karazu; Onozukara shumpū no kare o kantai suru ari.

花開不假栽培力
自有春風管對伊

121. Hana wa hiraku, mukon no ju; Uo wa odoru, banjin no mine.

花開無根樹 魚跳萬仞峰

122. Kagaku renten no midori; Kōga kontei no nagare.

華岳連天碧 黃河混底流

123. Kaki onozukara kitaru, shinko no uchi; Chōsei nagaku ari, enrin no uchi.

花氣自來深戶裡
鳥聲長在遠林中

124. Hashi o sugite sonshu bi nari; Kishi o hedatete yaka kambashi.

過橋村酒美 隔岸野花香

125. Ka tsukite sude ni ame o sasaguru no gai naku; Kiku nokotte nao shimo ni ogoru no eda ari.

荷盡已無擎雨蓋
菊殘猶有傲霜枝

126. Oshimu beshi, kono ki; chiin ni awazu.

可惜此器不遇知音

127. Kanen to shite dainin no sō o genzu.

果然現大人相

128. Hana zokuzoku taru tokoro shako naki; Kusa kunkun taru toki en'ō tobu.

花簇簇處鶻鳩啼

草薰薰時鴛鴦飛

129. Hi wa atatakaku, mizu wa tsumetashi.

火煖水冷

130. Ka odoredomo to o idezu.

蝦跳不出斗

131. Katō ni shite kikyo su, chōshō no moto; Hakugan mote miru, kano seijō no hito.

科頭箕踞長松下

白眼看他世上人

132. Kadō tame ni tou, jinjin no i; Waratte shasō o yubisaseba, tsuki masa ni aki nari.

家童爲問深深意

笑指紗窗月正秋

133. Kajin no issō senken taru yai-ba; Tachi tsukusu, ningen sunsun no chō.

佳人一笑嬋娟刃

斷盡人間寸寸腸

134. Hi wa hi o matazu shite atsuku; Kaze wa tsuki o matazu shite suzushi.

火不待日熱 風不待月涼

135. Gama, kyūin, deicho, kaiku.

蝦蟆蚯蚓泥猪疥狗

136. Gama-kutsuri yori shuttō shi kitaru.

蝦蟆窟裏出頭來

137. Kayō dandan to shite kagami yori mo madoka ni; Ryōkaku sensen to shite kiri yori mo surudoshi.

荷葉團團似鏡

菱角尖尖似鏡

138. Awaremu beshi, kagiri naki haru o itamu no i; Kotogotoku hari o todo-mete katarazaru toki ni ari.

可憐無限傷春意

盡在停針不語時

139. Awaremu beshi, kagiri naki ushio o rō suru no hito; Hikkyō kaette chō-chū ni ochite shi su.

可憐無限弄潮人

畢竟運落潮中死

140. Karo tōsen.

夏爐冬扇

141. Karotō ni hinju nashi.

- 火爐頭無賓主
142. Gage hyōshō.
瓦解水消
143. Ware kōsōri ni yuki; Nanji mata
shinson ni iru.
我行荒草裏 汝又入深村
144. Gaku korō o kamu.
餓狗嚙枯體
145. Waga shinshō, nao kokū no goto-
shi.
我之心性猶如虛空
146. Hebi o egaite shiite ashi o sou.
畫蛇強添足
147. Gabai kō fumpun.
畫梅香芬芬
148. Gabi shinshu ichigun no onna;
Ono-ono kashi o hasamu, kinshū no
kata.
蛾眉黛首一群女
各挾花枝錦繡肩
149. Gabyō ue ni mitsu.
畫餅充飢
150. Garyaku hikari o shōji; Shinkin
iro o shissu.
瓦礫生光 眞金失色
151. Manako o hiraite dōdō to shite
kakutō ni iru.
開眼堂堂入鑊湯
152. Kaiki mattakarazareba, jōsui ta-
kuwaerarezu.
戒器不全定水不貯
153. Kaiku shōten o negawazu; Kaette
unchū no hakkaku o warau.
疥狗不願生天
却笑雲中白鶴
154. Kaigetsu sunde kage naku; Yūgyo
hitori mizukara mayou.
海月澄無影 遊魚獨自迷
155. Umi karete tsui ni soko o miru
mo, hito shi shite shin o shirazu.
海枯終見底 人死不知心
156. Kuchi o hirakeba sunawachi aya-
mari; Shita o ugokeba sunawachi
somuku.
開口卽錯 動舌卽乖
157. Tsukai o ge suru wa, ie no fūki ni
yorazu; Fūryū ani jakue no ōki ni aran
ya.

- 解使不由家富貴
風流豈在著衣多
158. Shumpū mugen no urami o kai-
shaku shite, Chinkō-teihoku rankan ni
yoru.
解釋春風無限恨
沈香亭北倚欄干
159. Eshū no ushi ka o kissureba, Eki-
shū no uma hara fukuru.
懷州牛喫禾 益州馬腹張
160. Kaitei no deigyū tsuki o fukunde
washiri; Gantō no sekko ji o idaite
nemuru.
海底泥牛觸月走
岩頭石虎抱兒眠
161. Kaitō domen.
灰頭土面
162. Kainin no ichigon; Kaiba no ichi-
ben.
快人一言 快馬一鞭
163. Mammotsu o e shite jiko to nasu.
會萬物爲自己
164. Gekū naikū nai-gekū; Kūkū kūkū
hikkyō kū.
外空內空內外空
空空空空畢竟空
165. Kutsu o hedatete kayugari o kaku.
隔靴搔痒
166. Kakutō reijo nashi.
鑊湯無冷處
167. Kakutō rotan fuite messeshime;
Kenju tōzan kasshite sunawachi kudaku.
鑊湯爐炭吹救滅
劔樹刀山喝便摧
168. Kakutō rotan, seiryōkai; Kenju
tōzan, yugejō.
鑊湯爐炭清涼界
劔樹刀山遊戲場
169. Tsuru wa tobu, senjaku no yuki;
Ryū wa okoru, ittan no kōri.
鶴飛千尺雪 龍起一潭冰
170. Kyōkin no hōzō o kakkai shite,
jiko no kachin o unshutsu su.
豁開胸襟法藏
運出自己家珍
171. Shinin o katsujin shi; Katsunin o
shijin su.
活盡死人 死盡活人

172. Kattō-kutsuri yori shuttō shi kitaru.
葛藤窟裡出頭來
173. Kan'un yuki o komete sekiyō omoku; Sangetsu ume o terashite yashoku kiyoshi.
寒雲籠雪夕陽重
山月照梅夜色清
174. Kanka kukoro o shōji etari.
甘瓜生得苦葫蘆
175. Kankan ga uma wa seisō no to ni inasaki; Taisū ga ushi wa ryokuyō no kage ni fusu.
韓幹馬嘶青草渡
戴嵩牛臥綠楊陰
176. Miyo, miyo, rōgetsu tsuku.
看看臘月盡
177. Kangi arasoī hiku, seitei no tsubasa; Shin'en narabi ikou, yōryū no eda.
閒蟻爭曳蜻蜒翼
新燕雙憩楊柳枝
178. Tenga no hito no ganzei o kankyaku su.
換却天下人眼睛
179. Kimi ni susumu, kinkusshi; Manshaku ji suru o mochiizu.
勸君金屈卮 滿酌不須辭
180. Kenkon shinretsu shi; Sangaku yōdō su.
乾坤震裂 山岳搖動
181. Kenkon kokyō o taku suru ni chi nashi; Shaki suraku wa, nin kō hō mo mata kō.
乾坤無地卓孤筇
且喜人空法亦空
182. Kore o yobu ni koe naku; Kore o miru ni katachi nashi.
喚之無聲 看之無形
183. Kanji wa jari o kansatsu shi; Netsuji wa jari o nessatsu su.
寒時寒殺闌梨
熱時熱殺闌梨
184. Shizuka ni kyōkan o ji shite matsu ni yotte tachi, warōte kaku ni tou, izuko yori kitaru to.
閑持經卷倚松立
笑問客從何處來
185. Kanshō issiki sennen betsu nari;

- Yarō hana o nenzu, bankoku no haru.
寒松一色千年別
野老拈花萬國春
186. Warō ni taetari, hito no kitatte koshu o nazuru koto o.
堪笑人來拈虎鬚
187. Maki tsukusu, gosen-shijū-hachi.
卷盡五千四十八
188. Kansui haru naran to hosshite hyōsai usuku; Gyōzan hajimete harete seppō takashi.
寒水欲春冰彩薄
曉山初霽雪峰高
189. Kansen koboku o idaki, naki tsukushite kōbe o megurasazu.
寒蟬抱枯木 泣盡不回頭
190. Kan ni wa sunawachi kan to ii; Netsu ni wa sunawachi netsu to iu.
寒即道寒 熱即道熱
191. Tai suru ni taetari, boun no kaette imada gassezaru ni; Enzan kagiri naki heki sōsō.
堪對暮雲歸未合
遠山無限碧層層
192. Kambai tekiteki seirai-i; Ippen wa nishi ni tobi, ippen wa higashi.
寒梅的的西來意
一片西飛一片東
193. Kamboku-ri ni dōgen su.
棺木裏瞋眼
194. Kan kitareba e o kasane; Netsu kitareba sen o rō su.
寒來重衣 熱來弄扇
195. Gannō bichoku.
眼橫鼻直
196. Manako tōnan o mite, kokoro saihoku ni ari.
眼見東南 心在西北
197. Negawaku wa, keira to natte saiyō ni tsukan; Negawaku wa, meikyō to natte kyōmen o wakatan.
願作輕羅著細腰
願為明鏡分嬌面
198. Gambi yuki o yokotae; Kamoku aki o fukumu.
岸眉橫雪 河目含秋
199. Kari ni ishō no i naku; Mizu ni chin'ei no shin nashi.

雁無遺蹤之意
水無沈影之心

200. Genri no suna, niri no tsuchi.
眼裏沙耳裏土
201. Genri wa sensei; Niri wa sanshoku.
眼裏泉聲 耳裏山色

ki

202. Ie ni kaette tansu ryōtō dassu;
Shiba wa onozukara aoku, hi wa onozu-
kara kurenai nari.
歸家擔子兩頭脫
柴自青兮火自紅
203. Ushi ni notte ushi o motomu.
騎牛求牛
204. Kizen gokatsu shi; Bōtō manako
hiraku.
機前語活 棒頭眼開
205. Zokuba ni notte zoku o ou.
騎賊馬趁賊
206. Ani shiran ya, tantei no tsuki,
moto okutō no ten ni aru koto o.
豈知潭底月 元在屋頭天
207. Ki busso o nomi; Manako kenkon
o ōu.
氣吞佛祖 眼蓋乾坤
208. Butsuden ni notte sammon o ide
saru.
騎佛殿出山門去
209. Kimō wa nagaku, tokaku wa mi-
jikkashi.
龜毛長兔角短
210. Ue kitareba han o kisshi, konji
kitareba nemuru.
飢來喫飯困來眠
211. Kaeri kitatte kyoshitsu ni za sure-
ba, sekiyō waga nishi ni ari.
歸來坐虛室 夕陽在吾西
212. Tōkan ni kono toki no i o utsusan
to gi sureba, ikkei kumo tozashite mizu
sensen.
擬寫等閑此時意
一溪雲鎖水潺潺
213. Mizu o kiku sureba, tsuki te ni ari;
Hana o rō sureba, ka e ni mitu.
掬水月在手 弄花香滿衣
214. Hi o kou wa sui o toru ni shikazu;

- Mizu ni yoru wa sei o ugatsu ni shikazu.
乞火不若取燧
寄水不若鑿井
215. Kaette kirau, shifun no ganshoku
o kegasu o; Awaku gabi o haratte
shison ni chō su.
却嫌脂粉污顏色
淡掃蛾眉朝至尊
216. Kaette sōtō o totte sakashima ni
hito o sasu.
卻把槍頭刺人
217. Kakuhai no kyūyō jagi o shōzu.
客盃弓影生蛇疑
218. Kyūin dandan izure ka kore shin.
蚯蚓段段孰是真
219. Kyūkan shou ni ai; Takyō kyūchi
ni au.
久旱逢初雨 他鄉遇舊知
220. Kyūjo hana no gotoku shunden ni
mitsu; Tadaima tada shako no tobu aru
nomi.
宮女如花滿春殿
只今唯有鷓鴣飛
221. Mizu o kunde wa, yama no ugoku
ka to utagai; Ho o agete wa, kishi no
yuku ka to oboyu.
汲水疑山動 揚帆覺岸行
222. Kyūsui-jō ni kyūsui o ta su.
急水上打碁子
223. Mizu o kumu sō wa rinka no tera
ni kaeri; Fune o matsu hito wa totō no
suna ni tatsu.
汲水僧歸林下寺
待船人立渡頭沙
224. Kyūso kaette neko o kami; Tō-
jaku hito o osorezu.
窮鼠反咬貓 鬪雀不畏人
225. Kyūchō futokoro ni ireba, suna-
wachi yokusha mo mata kore o su-
kuu.
窮鳥入懷則弋者亦救之
226. Bi o motomureba sunawachi bi o
ezu; Bi o motomezareba sunawachi bi
nari.
求美則不得美
不求美則美矣
227. Myōshin o sōshi ni motome;
Shōbō o kudan ni fu su.

- 求妙心於瘡紙
付正法於口談
228. Kyūboku wa eru bekarazu; fundo no kaki wa nuru bekarazu.
朽木不可雕也 糞土之牆不可朽也
229. Tsuyu ni naku, sempan no kusa; Kaze ni ginzu, ichiyō no matsu.
泣露千般草 吟風一樣松
230. Ushi no nomu mizu wa chichi to nari; Hebi no nomu mizu wa doku to naru.
牛飲水成乳 蛇飲水成毒
231. Kokū waratte tentō su.
虛空咲點頭
232. Kokū kinto o ta su.
虛空打筋斗
233. Kokū haimen naku; Chōdō tōzai o zessu.
虛空無背面 鳥道絕東西
234. Kotō ni notte kobi o osamu.
踰虎頭收虎尾
235. Koji kimmō no shishi.
踰地金毛獅子
236. Kyonen no ume, konsai no yanagi; Ganshoku keikō furuki ni yoru.
去年梅今歲柳
顏色馨香依舊
237. Kyonen no hin wa, sui atte chi naku; Konnen no hin wa, sui mo naku chi mo nashi.
去年貧有雖無地
今年貧無雖無地
238. Kyomei banji, yuki sei o uzumu; Gen'yō hyakunen, kaze nawa o tsunagu.
虛名萬事雪填井
幻影百年風繫繩
239. Gyoō nemuri omō shite shuntan hiroku; Hakuchō tobazu, fune onozukara yokotau.
漁翁睡重春潭闊
白鳥不飛舟自橫
240. Uo yukeba mizu nigori; Tori tobeba ke otsu.
魚行水濁 鳥飛毛落
241. Kyōge betsuden, furyū monji.
教外別傳不立文字
242. Kyōku kai o oi; Katsuro tai o ou.
狂狗逐塊 瞎驢趁隊
243. Sō o osorete jison o tsukusu.
恐喪盡兒孫
244. Kyōchō tobi kitatte kaki o sugi saru; Kaette utagau, shunshoku no rin-ka ni aru ka to.
蝴蝶飛來過牆去
却疑春色在隣家
245. Kagami wa kinden no shoku o wakachi; Yama wa getsurō no kane ni kotau.
鏡分金殿燭 山答月樓鐘
246. Kōun ryūsui.
行雲流水
247. Gyōgetsu hana o tazunete sari; Shumpū sake o obite kaeru.
曉月尋花去 春風帶酒歸
248. Kore o aogeba iyo-iyo takaku; Kore o kireba iyo-iyo katashi.
仰之彌高 鑽之彌堅
249. Gosshiki bōbō to shite, nagadaijō naran.
業識忙忙那加大定
250. Gyōjū-zaga.
行住坐臥
251. Yuite wa itaru, mizu no kiwamaru tokoro; Za shite wa miru, kumo no okoru toki.
行到水窮處 坐看雲起時
252. Men o aoide ten o mizu; Kōbe o tarete chi o mizu.
仰面不見天 低頭不見地
253. Gyō mo mata Zen, za mo mata Zen.
行亦禪坐亦禪
254. Kyoku oete hito miezu; Kōjō sūhō aoshi.
曲終人不見 江上數峰青
255. Tama wa deichū ni mukatte isagiyoku; Matsu wa setsugo o hete tei nari.
玉向泥中潔 松經雪後貞
256. Gyokuden shinchin to shite, yoru masa ni nakaba naran to su; Dan'en munashiku sakebu, getsumei no uchi.
玉殿深沈夜將半
斷猿空叫月明中
257. Kin wa hi o motte kokoromi; Hito wa gon o motte kokoromu.

金以火試 人以言試
258. Konji umi o tsunzaki; Dorai yama
o yaburu.

金翅攀海 怒雷破山
259. Kinsetsu tattoshi to iedomo, ma-
nako ni ochite ei to naru.

金屑雖貴 落眼成翳
260. Chikakereba sunawachi hōsun o
hanarezu; Tōkereba sunawachi jūman-
hassen.

近則不離方寸
遠則十萬八千
261. Kaigaku o kempon shite chiin o
motomu; Koko mi kitareba nitchū no
To.

掀翻海嶽 覓知音
箇箇看來 日中斗
262. Daikai o kempon shi; Shumi o
tekitō su.

掀翻大海 趨倒須彌
263. Kimmō no shishi shūkyū o kon su.
金毛獅子 毘羅毘

264. Kimmō no shishi henjite inu to
naru.

金毛獅子 變成狗
265. Kinrai tsutae etari, anjin no hō;
Bangaku no shōfū chinjō ni kiku.

近來傳得 安心法
萬壑松風 枕上聞
266. Mammoku no seizan o ginga shi;
Monzen no kosui o shiten su.

吟哦滿目 青山
指點門前 湖水
267. Ginwan ni yuki o mori; Meigetsu
ni ro o kakusu.

銀盤盛雪 明月藏鷺

ku

268. Kuko wa ne ni tsuranatte nigaku;
Tenka wa hozō ni tesshite amashi.

苦瓠連根苦 甜瓜徹帶甜
269. Kōfu no ushi o kari; Kinin no jiki
o ubau.

驅耕夫牛 奪飢人食
270. Kuchū no raku, rakuchū no ku.

苦中樂樂中苦
271. Kūzan hakujitsu rasō no moto;

Shōfū kiki yande gosui komayaka nari.
空山白日 蘿窗下
聽罷松風 午睡濃

272. Kūzan hito o mizu, tada jingo no
hibiki o kiku.

空山不見人 但聞人語響
273. Kūshu ni shite jotō o tori; Hokō
ni shite suigyū ni noru.

空手把鋤頭 步行騎水牛
274. Kūshu ni shite kitari, kūshu ni
shite saru.

空手來空手去
275. Munashiku todomu, ippenseki;
Banko Enzan ni ari.

空留一片石 萬古在燕山
276. Kimi miyo, kono kashi; Naka ni
fūro no kambashiki ari.

君看此花枝 中有風露香
277. Kimi miyo, sōgan no iro; Kata-
razareba urei naki ni nitari.

君看雙眼色 不語似無愁
278. Kimi ga shi wa shūro no gotoshi;
Waga kūchūge o arau.

君詩如秋露 洗我空中花
279. Kumpū minnami yori kitari, den-
kaku miryō o shōzu.

薰風自南來 殿閣生微涼

ke

280. Keikan ani yoku todomuredomo,
todomuru o en ya; Jiki ni daikai ni ki
shite, hatō to naru.

溪澗豈能留得住
直歸大海作波濤
281. Tori samū shite ju ni nobori;
Kamo samū shite mizu ni kudaru.

鷄寒上樹 鴨寒下水
282. Keikyoku-rinchū ichijō no michi.
荆棘林中一條路

283. Keisei mimi o arōte kiyoku; Shō-
gai me ni furete midori nari.
溪聲洗耳清 松蓋觸眼綠

284. Keisei sunawachi kore kōchōze-
tsu; Sanshoku ani shōjōshin ni arazaran
ya.

溪聲便是廣長舌
山色豈非清淨身

285. Karoki koto gōmatsu no gotoku,
omoki koto yama no gotoshi.
輕如毫末重如山
286. Keibai ichida kambashi.
溪梅一朵香
287. Keihen sōyō su, sekidyō nō sō.
溪邊掃葉夕陽僧
288. Kujira kaisui o nomi tsukushite,
sangoshi o roshutsu su.
鯨吞海水盡 露出珊瑚枝
289. Gekishi seitai ni in su.
屐齒印青苔
290. Tsuki mizu ni in shi, mizu tsuki
o in su.
月印水水印月
291. Tsuki takō shite jōei tsuki; Shimo
omō shite ryūjō so nari.
月高城影盡 霜重柳條疎
292. Tsuki yasui ni shizumu, kōmyō-
zō; Ran shunzan ni haku, kobutsushin.
月沈野水光明藏
蘭吐春山古佛心
293. Getsumei roka no shiroki o kara-
zu.
月明不借蘆花白
294. Tsuki ochi karasu naite, shimo ten
ni mitsu; Kōfū gyoka shūmin ni tai su.
月落烏啼霜滿天
江楓漁火對愁眠
295. Tsuki ochite tan ni kage naku;
Kumo shōjite yama ni e ari.
月落潭無影 雲生山有衣
296. Ken wa fuhei no tame ni hōkō o
hanare; Kusuri wa ryōbyō ni yotte
kimpei o izu.
劍爲不平離寶匣
藥因療病出金瓶
297. Ke o mite ke to sezareba, sono ke
onozukara e su.
見怪不怪其怪自壞
298. Kenshi fugaku o musubu.
絹糸結富嶽
299. Kore o mite torazumba, senzai ai
gatashi.
見之不取千歲難逢
300. Kennin-jō ni uma o washirashi;
Kaen-ri ni mi o kakusu.
劍刃上走馬 火陷裏藏身

301. Kennin-jō ni sekkatsu o ronji;
Bōtō-jō ni kigi o wakatsu.
劍刃上論殺活
棒頭上別機宜
302. To o mite taka o hanatsu.
見兔放鷹
303. Ken ken o koezu; Mon mon o
idezu.
見不超見 聞不出聞
304. Hotoke ni kenzuru ni kō no ōki o
karazu.
獻佛不假香多
305. Yōtō o kakete kuniku o uru.
懸羊頭賣狗肉
306. Gon-gon-gon, hyōu saissetsu; Mo-
ku-moku-moku, raigō densei.
言言言飄雨灑雪
默默默雷轟電掣
307. Gongo dōdan; Shingyō shometsu.
言語道斷 心行處滅
308. Gompō kōriyōri mo hiyayaka ni;
Rizetsu tetsu yori mo katashi.
言鋒冷似水 利舌硬如鐵

ko

309. Koen sakebi otosu, chūgan no
tsuki; Yakaku ginji amasu, han'ya no
tō.
孤猿叫落中岩月
野客吟餘半夜燈
310. Katsuro ni matagatte mōko o ou.
跨瞎驢追猛虎
311. Kokū o yonde nan to ka nazuku.
呼虛空名什麼
312. Koko tenjo ni ryūzai su.
箇箇立在轉處
313. Kokō hisui o mayowashi; Sōsho-
ku seitei o yowashimu.
湖光迷翡翠 草色醉蜻蜓
314. Kokon niro nashi; Tatsuja tomo
ni to o onajū su.
古今無二路 達者共同途
315. Koshū saryū no ō; Hitori tsuru,
kankō no yuki.
孤舟賣笠翁 獨釣寒江雪
316. Koshū tsuki o nosu, Dōteiko.
孤舟載月洞庭湖

317. Koshō hannya o danji; Yūchō shinnyo o rō su.

古松談般若 幽鳥弄眞如

318. Tora umarete sanjitsu, ushi o kū no ki ari.

虎生三日有食牛機

319. Ten o yonde chi to nashi; Chi o yonde ten to nasu.

呼天爲地 呼地爲天

320. Kotō kōbi ichiji ni osamu.

虎頭虎尾一時收

321. Kohan wa mi yasuku; Jimpan wa mi gatashi.

虎班易見 人班難見

322. Kobutsu to rochū to majiwaru.

古佛與露柱交

323. Koboku kangan ni yoru; Santō dānki nashi.

枯木倚寒巖 三冬無暖氣

324. Koboku futatabi hana o shōzu.

枯木再生花

325. Koboku haru ni awazu.

枯木不逢春

326. Koboku kanchō naki; Kūzan yaen naku.

古木鳴寒鳥 空山啼野猿

327. Koboku-ri no ryūgin; Dokuro-ri no ganzei.

枯木裏龍吟 獨轆裏眼睛

328. Korin hitori terashite kōzan shizuka ni; Jishō issei tenchi odoroku.

孤輪獨照江山靜

自笑一聲天地驚

329. Gokyū no kasō yūkei o uzume; Shindai no ikan kokyū to naru.

吳宮花艸埋幽徑

晉代衣冠成古丘

330. Gojippo ni shite, ta no hyappo ni sakidatsu o warau.

五十步笑他先百步

331. Waga kokoro shūgetsu ni nitari; Hekitan kiyō shite kōketsu tari.

吾心似秋月 碧潭清皎潔

332. Goshō wa subekaraku kore korosu beshi; Koroshi tsukushite hajimete ango.

護生須是殺 殺盡始安居

333. Waga shū ni go naku, mata den

nashi; Koko o satte Saiten michi hasen.

吾宗無語又無佛

此去西天道八千

334. Godai-sanjō kumo han o mushi; Kobutsu-dōzen inu ten ni nyō su.

五臺山上雲蒸飯

古佛堂前狗尿天

335. Godai te o uteba, Gabi warau.

五臺拍手峨眉笑

336. Waga nu wa shirazu, kinnō no omoki o; Seizan boshoku o tsutsumi ete kaeru.

吾奴不識錦囊重

裹得青山暮色歸

337. Gohō-rōzen ni Rakuyō o toeba, kimben haruka ni sasu, gyogai no nagaki o.

五鳳樓前問洛陽

金鞭遙指御街長

338. Kōka hekiai kōtei o kome; Hōsō yaka ichiyō no haru.

紅霞碧霧籠高低

芳草野花一樣春

339. Kū o tatakeba hibiki ari; Ki o uteba koe nashi.

敲空有響 打木無聲

340. Takaku ginchū no sudare o maite, komayaka ni suigo no cha o senu.

高捲吟中箔 濃煎睡後茶

341. Kōgo toki tsukusu bekarazu.

好語不可說盡

342. Kuchi sōjin o kami; Ashi hihō o harau.

口敷霜刃 足撥飛鋒

343. Kōkoku no shumpū fuki tatazu; Shako naite shinka-ri ni ari.

江國春風吹不起

鷓胡啼在深花裏

344. Kōkon tori akatsuki o hōji; Han'ya nittō akiraka nari.

黃昏鷓報曉 半夜日頭明

345. Kōsa hyakusen kinkō o ugatsu mo, Rōran o yaburazumba, tsui ni kaeraji.

黃沙百戰穿金甲

不破樓蘭終不還

346. Sara ni sanzeyo, sanjū-nen.

更參三十年

347. Kōzan ryūsui, tada chiin o tattobu.
高山流水只貴知音
348. Kōshi ōson hōju no moto; Seika myōbu su, rakka no mae.
公子王孫芳樹下
清歌妙舞落花前
349. Kōzu mon o idezu; Akuji senri o yuku.
好事不出門 惡事行千里
350. Kōzu mo naki ni wa shikazu.
好事不如無
351. Kōshō kinfu o megurashi, ki o kiru ni nawa o tsuruutazu.
巧匠運斤斧 斫木不擘繩
352. Kōjō no ichiro, senshō fuden.
向上一路千聖不傳
353. Kōjō banrai, egaku ni taetaru to-koro; Gyōnin issa o hi shi ete kaeru.
江上晚來堪畫處
漁人披得一蓑歸
354. Kōsetsu hempen, bessho ni ochizu.
好雪片片不落別處
355. Kōten issniki senjin nashi; Kōkō tari, kūchū no kogetsurin.
江天一色無纖塵
皎皎空中孤月輪
356. Kōten ni segukumari, kōchi ni nukiaishi su.
高天闕厚地踰
357. Ōzu shita o musubi; Hekigan koe o nomu.
黃頭結舌 碧眼吞聲
358. Saki ni iu, sankā no michi o yuku koto nakare to; Kanen to shite saru wa sakebu, danchō no koe.
向道莫行山下路
果然猿叫斷腸聲
359. Kōniku-jō ni kizu o eguru.
好肉上剜瘡
360. Kōjitsu ten ni kagayaki; Seifū chi o meguru.
杲日麗天 清風匝地
361. Hito no shiketsu o kamu, kore kōku ni arazu.
咬人屎概不是好狗
362. Hito o kamu no shishi, sōge o arawasazu.
咬人獅子不露爪牙
363. Sara ni issi no mukuteki o totte, tōkan ni fuki idasu, mannen no kan.
更把一枝無孔笛
等閑吹出萬年歡
364. Kōha no kewashiki mo ninshin ni shikazu.
洪波嶮不似人心
365. Kōha kōbyō; Hakurō tōten.
洪波浩渺 白浪滔天
366. Kōfun seiga Soun ni eizu; Tōka bajō sekiryūkun.
紅粉青娥映楚雲
桃花馬上石榴裙
367. Kō midori ni shite tori iyo-iyo shiroku; Yama aō shite hana moen to hossu.
江碧鳥逾白 山青花欲然
368. Sara ni jimpeki suru tokoro nashi; Chōseki kūchū ni in su.
更無尋覓處 鳥跡印空中
369. Kōro-jō itten no yuki.
紅爐上一點雪
370. Kōro yabai no ka; Seirai-i o roei su.
江路野梅香 漏洩西來意
371. Gokka tōnen to shite gōmatsu tsuku; Seizan furuki ni yotte hakuun no uchi.
劫火洞然毫末盡
青山依舊白雲中
372. Gokka tōnen gōmatsu tsuku; Ban-ri enjin itten mo nashi.
劫火洞然毫末盡
萬里烟塵無一點
373. Kokuu shittsū o fuku.
黑鳥吹漆桶
374. Kokushitsu no konron yuki o funde yuku.
黑漆崑崙踏雪行
375. Kokushitsu no konron yari ni washiru.
黑漆崑崙夜裏走
376. Kokushittsū-ri ni kokujū o moru.
黑漆桶裏盛黑汁
377. Kuni yaburete sanga ari; Shiro haru ni shite sōmoku fukashi.
國破山河在 城春草木深

378. Koku wa yoku sezu shite shiroku;
A wa somezu shite kuroshi.

鶴不浴白 鴉不染黑

379. Kotsu no utan to hossuru toki wa
hisomi; Kaku no nobin to hossuru toki
wa kussu.

鶴欲搏者潛 鴉欲伸者屈

380. Gotsunen to shite buji ni za sureba,
shunrai kusa onozukara shōzu.

兀然無事坐 春來草自生

381. Kon'ya shirazu, izuko ni ka shuku
sen; Heisa banri jin'en o zessu.

今夜不知何處宿
平沙萬里絕人煙

382. Konron hōka nashi.

崑崙無繡碑

sa

383. Sagan hangin; Ugan hachiryō.

左眼半斤 右眼八兩

384. Suigetsu no dōjō ni za shi; Kūge
no mangyō o shū su.

坐水月道場 修空華萬行

385. Ishi ni za sureba kumo nō ni shōji;
Izumi o soureba tsuki hei ni iru.

坐石雲生衲 添泉月入瓶

386. Senshō no rotō o zadan shi; Gum-
ma no kyōgai o taha su.

坐斷千聖路頭
打破群魔境界

387. Tenga no hito no zettō o zadan su.

坐斷天下人舌頭

388. Biru-chōnei o zadan shite, katsute
busso aru o mizu.

坐斷毘盧頂額
曾不見有佛祖

389. Zachū moshi Kōnan no kyaku
araba, chōshu seyo, shako shōge no
shō.

坐中若有江南客
聽取鷓鴣聲外聲

390. Mottomo ai su, Kōnan sangatsu
no nochi; Seizan ryokuju ni kōri o
tenzu.

最愛江南三月後
青山綠樹嘯黃鸝

391. Saiu e o uruoshite, miredomo mic-

zu; Kanka chi ni ochite, kikedomo koe
nashi.

細雨濕衣看不見
閑花落地聽無聲

392. Saiu hana ni sosogu, senten no
namida; Tan'en take o komu, ittai no
urei.

細雨洒花千點淚
淡烟籠竹一堆愁

393. Kiku o toru, tōri no moto; Yūzen
to shite nanzan o miru.

採菊東籬下 悠然見南山

394. Te ni atte wa shissshaku shi; Ashi
ni atte wa umpon su.

在手執提 在足運奔

395. Tochū ni atte kasha o hanarezu;
Kasha o hanarete tochū ni arazu.

在途中不離家舍
離家舍不在途中

396. Ashi o kezutte ri ni kanai; Kōbe o
soite kan ni ben ni su.

削足而適履 殺頭而便冠

397. Sakujitsu no tomo, konnichi no
enshū; Sakujitsu no hana, konnichi no
jin'ai.

昨日友今日冤讎
昨日花今日塵埃

398. Ayamatte roankyō o tomete,
yonde ya no agan to nasu.

錯認驢鞍橋 喚作爺下領

399. Sakuya issei no kari; Seifū banri
no aki.

昨夜一聲鶻 清風萬里秋

400. Sakuya kampū okoru; Konchō
katchi no shimo.

昨夜寒風起 今朝括地霜

401. Sakuya kokū kuchi o hiraite wa-
rau; Shukuyū donkyaku su, Dōteiko.

昨夜虛空開口笑
祝融吞却洞庭湖

402. Sakuya kin'u tonde umi ni iri,
gyōten kyū ni yotte, ichirin kurenai
nari.

昨夜金鳥飛入海
曉天依舊一輪紅

403. Sakuya deigyū tatakatte umi ni
iri, jiki ni ima ni itaru made shōsoku
nashi.

- 昨夜泥牛鬪入海
直到而今無消息
404. Sekkatsu shuri ni ari.
殺活在手裡
405. Hito o koroshite wa subekaraku
chi o miru beshi.
煞人須見血
406. Setsunin-tō, katsunin-ken.
殺人刀活人劍
407. Hito o korosu ni manako o sas-
sezu.
煞人不眨眼
408. San^o ei mon ni itte osedomo idezu;
Gekkō chi ni shiite haraedomo tsukizu.
山影入門推不出
月光鋪地掃不盡
409. San^o kaen kagayaki; Sanchō kasei
nameraka nari.
山櫻火燄輝 山鳥歌聲滑
410. Sanka hiraite nishiki ni nitari;
Kansui tataete ai no gotoshi.
山花開似錦 澗水湛如藍
411. Sanka warai, yachō kataru.
山花咲野鳥語
412. Sanka no fūki gin senju; Gyofu no
fūryū tama issa.
山家富貴銀千樹
漁夫風流玉一簑
413. Senga narabi ni daiji, mattaku
Hōshin o arawasu.
山河並大地 全露法王身
414. Sangai-muan, yūnyo-kataku.
三界無安猶如火宅
415. Sangai muhō, izure no tokoro ni
ka shin o motomen.
三界無法何處求心
416. Sangaku ten ni tsuranatte, tsune
ni midori o haki; Shinkei tsuki ni wa
shite, utata hikari o nagasu.
山岳連天常吐碧
深溪和月轉流光
417. Sanki nisseki ka nari; Hichō ai
tomo ni kaeru.
山氣日夕佳 飛鳥相共歸
418. Sankyū nami takō shite uo ryū to
ke su; Chinin nao kumu, yatō no mizu.
三級浪高魚化龍
痴人猶屏夜塘水
419. Sango shishi tsuki o tōjaku su.
珊瑚枝枝撐著月
420. Sango chinjō ryōkō no namida;
Nakaba kore kimi o omoi, nakaba kimi
o uramu.
珊瑚枕上兩行淚
半是思君半恨君
421. Yama takaku, umi fukō shite hi-
to hakarazu; Kōō konrai utata seihe-
ki.
山高海深人不測
古往今來轉青碧
422. Sankō tsuki wa terasu, yūsō no
soto; Shōchiku seisei to shite, midori
nagaren to hossu.
三更月照幽窓外
松竹青青碧欲流
423. Yama takō shite tsuki noboru koto
ososhi.
山高月上遲
424. Shinshi taru shōchiku, kemuri
kotte usuku; Jūjō taru hōran, tsuki
noboru koto ososhi.
參差松竹烟縹薄
重疊峰巒月上遲
425. Sanjaku no jōsu Kōga o kakimi-
dasu.
三尺杖子攬黃河
426. San wa subekaraku jissan naru
beku; Go wa subekaraku jitsugo naru
beshi.
參須實參 悟須實悟
427. Sanjū-nengo hito no shiru aran.
三十年後有人知
428. Sanze no shobutsu, kuchi hekiijō
ni kaku.
三世諸佛口掛壁上
429. Yama wa kore yama, mizu wa
kore mizu.
山是山水是水
430. Sanzen-sekai kaichū no awa; Issai
no kenjō denhotsu no gotoshi.
三千世界海中漚
一切賢聖如電拂
431. Sanzen-rigai chiin ari.
三千里外有知音
432. Sanzō ga kakkei cha sampo; Gyo-
fu no shōgai take ikkan.

- 山僧活計茶三畝
漁夫生涯竹一竿
433. Sanchū rekijitsu nashi; Kan tsukuredomo toshi o shirazu.
山中無曆日 寒盡不知年
434. Santō tsuki wa kaku, Ummon no mochi; Okugo matsu wa niru, Jōshū no cha.
山頭月掛雲門餅
屋後松煎趙州茶
435. Sannen shinku shite sude ni take o ue; Ichiya no kufū mata ume to naru.
三年辛苦已栽竹
一夜工夫又作梅
436. Yama kurete kumo yuki ni wa shi; Ten samū shite tsuki shimo o terasu.
山晚雲和雪 天寒月照霜
437. Homuredomo yorokobazu; nonoshiredomo ikarazu.
贊不欣罵不嗔
438. Sampu ran o tazusacte saishoku ōku; Sondō jun o nusunde sori o sugu.
蠶婦携籃多菜色
村童儉筍過疎籬
439. Wazuka ni zehi areba, funnen to shite shin o shissu.
纔有是非紛然失心
440. San'yōin kai shite, shuten sobadatsu; Imada gigi o irezaru ni shuhin wakarū.
三要印開朱點側
未容擬議主賓分
441. Zankō sōhan, ku mo mata kaerimizu.
殘羹餽飯狗亦不顧
442. Kusa o kireba jatō otsu.
斬草蛇頭落
- shi
443. Shien kōri, fukaku jissō o danzu.
紫燕黃鸝深談實相
444. Tada hoshū no hanahada suguru ni yotte, oboezu, tsūshin deisui.
只緣步驟太過
不覺通身泥水
445. Kono ō hakutō shin ni awaremu

- beshi; Kore mukashi kōgan no bi-shōnen.
此翁白頭真可憐
伊昔紅顏美少年
446. Tada mizukara ietsu subeshi; Ji shite kimi ni okuru ni taezu.
只可自怡悅 不堪持贈君
447. Shikai no itteki; Kyūgyū no ichimō.
四海一滴 九牛一毛
448. Shikai kotogotoku kōka no uchi ni ki su; Samben tare ka aete hōkyō o okasan.
四海盡歸皇化裏
三邊誰敢犯封疆
449. Tada mae o miru koto o ge shite, shirie o kaerimiru koto o ge sezu.
只解瞻前不解顧後
450. Hajimete oboyu, zenshin Taikyō ni aru o.
始覺全身在帝鄉
451. Shikan no uchi ni kattei ari.
死漢中有活底
452. Tada miru, hōtō ni kairai o rō suru o; Chūken mattaku ritō no hito ni yoru.
只看棚頭弄傀儡
抽牽全籍裏頭人
453. Tada negau, kunnō no ai kaerimiru i o; Dai ni nozonde, ikutabi ka gabi o egaku.
只願君王相顧意
臨臺幾度畫蛾眉
454. Tada tani meguri, michi tenzuru o mite, shirazu, mi no Tōgen ni aru o.
只見溪回路轉
不知身在桃源
455. Tada suitō no ri o mite, sakutō no hō o shirazu.
只見錐頭利 不知鑿頭方
456. Tada miru, rakkō kaze no harai tsukusu o; Ani shiran ya, teiju ryokuin no ōki o.
只見落紅拂盡
豈知庭樹綠陰多
457. Tada kono itten mummyō no honoo; Neri idasu. ningen no daijōbu.
只箇一點無明焰
鍊出人間大丈夫

458. Kono go yōgō ni wasurezu.
此語永劫不忘
459. Kono go mottomo doku nari.
此語最毒
460. Shi wa kainin ni mukatte ginji;
Sake wa chiki ni ōte nomu.
詩向快人吟 酒逢知己飲
461. Tada kono sanchū ni ari; Kumo
fukō shite tokoro o shirazu.
只在此山中 雲深不知處
462. Shi sambyaku, ichigon motte kore
o ōu; iwaku, omōi yokoshima nashi.
詩三百一言以蔽之曰思無邪
463. Tada kono ikkenren, tenga no nōsō
chō fushutsu.
只此一團學天下衲僧跳不出
464. Shishi-kutchū ni ijū nashi; Zōō
yuku tokoro koshō o zessu.
獅子窟中無異獸
象王行處絕狐蹤
465. Shishi kōku sureba, hyakujū nō-
retsu su.
獅子哮吼百獸腦裂
466. Shishi hinshin; Zōō kaiko.
獅子嘖呻 象王回顧
467. Shishi chōzan o kurawazu; Kaiyō
shito o ta sezu.
獅子不食鴟殘
快鷹不打死兔
468. Shija o rō shi ete kasseshimu.
死蛇弄得令活
469. Shishūki ten ni kunzu.
屎臭氣薰天
470. Shishūki hito ni kunzu.
屎臭氣薰人
471. Shisui ryū o zō sezu.
死水不藏龍
472. Hajime wa hōsō ni shitagatte sari;
Mata rakka o ōte kaeru.
始隨芳草去 又逐落花回
473. Tada shiru, ushi yasete tsuno yase-
zaru koto o; Oboezu, kokoro takō
shite ku mo mata takaki koto o.
只知牛瘦角不瘦
不覺心高句亦高
474. Tada toro no tōki o shitte, oboe-
zu, mata kōkon.
只知途路遠 不覺又黃昏
475. Kono uchi shin'i ari; Benzen to
hoshshite sude ni gon o wasuru.
此中有真意 欲辨已忘言
476. Shidō bunan, yuiken kenjaku.
至道無難唯嫌揀擇
477. Nō o sashite kōbon ni iru.
刺腦入膠盆
478. Kokorozashi mitsu nareba, gyō
mo mata mitsu nari; Kō fukakereba,
go mo mata fukashi.
志密行亦密 功深悟亦深
479. Kono yo ichirin miteri; Seikō
izure no tokoro ni ka nakaran.
此夜一輪滿 清光何處無
480. Tada Monju nomi atte kono sū o
shiru; Zen sansan to go sansan.
只有文殊知此數
前三與後三三
481. Kokoromi ni shitō no yuki o ugo-
kase; Sadande yarai no hana aran.
試搖枝頭雪 定有夜來花
482. Jigen-ji-shujō.
慈眼視衆生
483. Mizukara hei o tazusae satte son-
shu o kai, kaette san o tsuke kitatte
shujin to naru.
自携瓶去沽村酒
却著衫來作主人
484. Kotsu no hato o torauru ni nitari.
似鷓提鳩
485. Nikon mata tou, Heiden' no mi-
chi; Sansha nakaba fuku, kōyō no kaze.
而今又問平田路
山舍半吹黃葉風
486. Jishi kusaki o oboezu.
自屎不覺臭
487. Jiji ni tsutomete hoshshiki seyo.
時時勤拂拭
488. Mizukara warau, isshō jōriki naki
o; Gyōzō ōku wa goppū ni fukaru.
自笑一生無定力
行藏多被業風吹
489. Jisetsu itareba, sono ri onozukara
arawaru.
時節至其理自顯
490. Jita funi, ayamatte ninga o shō-
zu.
自他不二錯生人我

491. Jidari ni ku o uchi; Bikūri ni kō
o taku.

耳朵裡打鼓 鼻孔裏燒香

492. Mimi kiite rō no gotoku; Kuchi
toite a no gotoshi.

耳聽如聾 口說如啞

493. Nitei wa sensei; Genzen wa san-
shoku.

耳底泉聲 眼前山色

494. Ji haha no minikuki o kirawazu.

兒不嫌母醜

495. Niri zō shi etari, Shumisen;
Genri jaku shi etari, Shidaikai.

耳裡藏得須彌山

眼裡著得四大海

496. Shissen sōzai.

失錢遭罪

497. Shitsunai issan no tō.

室內一盞燈

498. Shaza kissa.

且坐喫茶

499. Shakuni no bimō ganka ni shōzu.

尺二眉毛領下生

500. Shakuyaku hana hiraku, Bosatsu
no men; Shuro ha wa sanzu, Yasha no
tō.

芍藥花開菩薩面

櫻欄葉散夜叉頭

501. Mōshi kore hambun no nōsō nara-
ba, shahan no sahan o kissezu.

若是本分衲僧

不喫這般茶飯

502. Mōshi dōshō ni fusezumba, ikade
ka hitei no ugataretaru o shiran.

若不同床臥 爭知被底穿

503. Shu mawari, gyoku tenzu; Hachi-
men reirō.

珠回玉轉 八面玲瓏

504. Koku o uete zumyō o shōzezu.

種穀不生豆苗

505. Shujōsu kenkon o nomu.

拄杖子吞乾坤

506. Shujō tsune ni te ni ari.

拄杖常在手

507. Shu kakusarete sawa onozukara
kobi; Gyoku tsutsumarete yama kaga-
yaki o fukumu.

珠藏澤自媚 玉韞山含輝

508. Shumi ni bikū o anzu.

須彌安鼻孔

509. Shumi-chōjō no mukonsō; Shum-
pū o ukezu shite hana onozukara hiraku.

須彌頂上無根草

不受春風花自開

510. Tessekiryō o juki su.

竖起鐵脊梁

511. Sai o ukuru wa fuku o ukuru ga
gotoku; Kō o ukuru wa teki o ukuru
ga gotoshi.

受災如受福 受降如受敵

512. Jujō no rigyo kuchi o hiraite
wārau.

樹上鯉魚開口笑

513. Ju kaze no taitai o tei shi; Nami
tsuki no shōjin o rō su.

樹呈風體態 波弄月精神

514. Ju mitsu ni shite ensei hibiki;
Nami sunde gan'ei fukashi.

樹密猿聲響 波澄鴈影深

515. Shuka tsukuru tokoro, matsu sen-
jaku; Gunchō kamabisushiki toki,
tsuru issei.

衆花盡處松千尺

群鳥喧時鶴一聲

516. Shūkō manako o terashite akiraka
nari.

秋光照眼明

517. Fune ni tsuite kai ete, uo hitoe ni
bi nari; Yuki o funde kai kitatte, sake
masu-masu kambashi.

就船買得魚偏美

踏雪沽來酒倍香

518. Shūchiku sho o ukezu.

脩竹不受暑

519. Shūchū ni jitsugetsu o kakushi;
Shōnai ni kenkon o nigiru.

袖中藏日月 掌內握乾坤

520. Shūten kōya kōjin tayu; Bashu
tōrai suru wa, shinnu, kore tare zo.

秋天曠野行人絕

馬首東來知是誰

521. Shūjitsu gyōjite, imada katsute
gyōzezu; Shūjitsu toite, imada katsute
tokazu.

終日行而未會行

終日說而未會說

522. Shūjitsu kōjin ni washiri, jike no chin o shikkyaku su.
終日走紅塵 失却自家珍
523. Shūjin yoru no nagaki o shiru.
愁人知夜長
524. Shūnen kaku naku shite, nagaku kan o tozashi; Shūjitsu shin naku shite, nagaku onozukara kan nari.
終年無客長閉關
終日無心長自閑
525. Shūfū Isui o fukeba, rakuyō Chōan ni mitsu.
秋風吹渭水 落葉滿長安
526. Shura-shōnai ni kenkon o nigiri; Yasha-sokka ni deiryū o fumu.
修羅掌內握乾坤
夜叉足下踏泥龍
527. Jikko no shitō, hachiko no a.
十箇指頭八箇丫
528. Jūji-gaitō no kyūkotsuji; Yōkan ni kono fūryūtai o kaku.
十字街頭窮乞兒
腰間掛箇風流袋
529. Jūji-gaitō no hasōai.
十字街頭破草鞋
530. Jūzen no kamba hito no shiru nashi; Tada yō su, kasanete gaidai no kō o ronzen koto o.
從前汗馬無人識
只要重論蓋代功
531. Jūnen kaeru koto o ezareba, raiji no michi o bōkyaku su.
十年歸不得 忘却來時道
532. Jūnen chinjō jinchū no yume; Han'ya tōzen motsuge no shin.
十年枕上塵中夢
半夜燈前物外心
533. Jippō-sekai ichidan no tetsu.
十方世界一團鐵
534. Jūmoku no miru tokoro; jissu no yubiasu tokoro.
十目視十手指
535. Tatoi Karyū mo so o torauru toki wa, sunawachi hamyōji ni oyobazu.
從令驪駒捉鼠
則不及跛猫兒
536. Mon o idete nan no miru tokoro zo; Shunshoku heibu ni mitsu.

- 出門何所見 春色滿平蕪
537. Shunkō no chōsui umi ni tsuranatte tairaka ni; Kaijō no meigetsu ushio to tomo ni shōzu.
春江潮水連海平
海上明月共潮生
538. Shunkō ramman to shite hana arasoī hiraku.
春光爛漫花爭發
539. Shunzan ranjō o tatami; Shunsui kyoheki o tadayowasu.
春山疊亂青 春水漂虛碧
540. Shunzan tomo naku hitori ai motomu; Batsuboku tōtō, yama sara ni yū nari.
春山無伴獨相求
伐木丁丁山更幽
541. Shunshō ikkoku atai senkin; Hana ni seikō ari, tsuki ni kage ari.
春宵一刻價千金
花有清香月有陰
542. Shunshoku hito o nayamashimete nemuri ezu; Tsuki kaei o utsushite rankan ni noborashimu.
春色惱人眠不得
月移花影上欄干
543. Shunshoku kōge naku; Kashi onozukara tanchō.
春色無高下 花枝自短長
544. Shunzen ame o ete, hana no hiraku koto hayaku; Shūgo shimo naku, ha no otsuru koto ososhi.
春前得雨花開早
秋後無霜葉落遲
545. Shunchō shumpū ni naki; Shungyo shunsui o rō su.
春鳥啼春風 春魚弄春水
546. Haru wa senrin ni iru, shōsho no hana; Aki wa bansui ni shizumu, kaka no tsuki.
春入千林處處花
秋沈萬水家家月
547. Shumpūshun'umata kaika; Shun'u shumpū mata rakka.
春風春雨又開花
春雨春風又落花
548. Shummin akatsuki o oboezu, Shōsho teichō o kiku.

- 春眠不覺曉 處處聞啼鳥
549. Shun'yō ani kore rihen ni tatan ya;
Jiki ni tōru, seishō ban-banjin.
俊鷹豈是立籬邊
直透青霄萬萬尋
550. Haru kitatte kusa onozukara shō-
zu.
春來草自生
551. Shunrai yūji no kaku; Hana ochite
mon o tozuru no sō.
春來遊寺客 花落閉門僧
552. Shosho-shin, shosho-shin; Jinjin
kotogotoku honrainin.
處處真處處真
塵塵盡本來人
553. Shoten hana o sasaguru ni michi
naku; Gedō hisoka ni ukagau ni mon
nashi.
諸天捧花無路
外道潛窺無門
554. Shohō jissō, nanzo itowan, nanzo
nikuman.
諸法實相何厭何僧
555. Omomuro ni yuite tōdan su, ryū-
sui no koe; Hoshiimama ni mite utsushi
idasu, hikin no ato.
徐行踏斷流水聲
縱觀寫出飛禽跡
556. Masa ni omoeri, ōren wa mitsu
yori mo amashi to; Tare ka shiru, mitsu
no ōren yori mo nigaki o.
將謂黃連甜似蜜
誰知蜜苦似黃連
557. Shōgyo daigyo o nomu.
小魚吞大魚
558. Gyomoku o motte myōshu to
nashi; Kitsubi o motte mōka to nasu.
將魚目作明珠
將橘皮作猛火
559. Kyō o ju sureba, gun'yō kitari ki
shite kiki; Jō o naraeba, tori cshō no
uchi ni sukuu.
誦經群羊來跪聽
習定鳥巢衣覆中
560. Shōko kyakka.
照顧脚下
561. Shōkoku me o shōzezu.
魚鰕不生芽

562. Shōji daiji o samatagu.
小慈妨大慈
563. Shōju sennen no midori; Toki no
hito no i ni irazu.
松樹千年翠 不入時人意
564. Shōsen tajaku su, rentei no kōri.
燒輒打著連底水
565. Matsu wa naoku; odorō wa maga-
reri.
松直棘曲
566. Shōtō sanjaku no ken; Heiri is-
shi no ume.
牀頭三尺劍 瓶裏一枝梅
567. Shōbaku ke shite kochō to nari;
Kyūin ke shite hyakugō to naru.
小麥化成蝴蝶
蚯蚓化成百合
568. Matsu wa naokarazu; odorō wa
magarazu.
松不直棘不曲
569. Matsu ni kokon no iro naku; Take
ni jōge no fushi ari.
松無古今色 竹有上下節
570. Shōmei-genri no go-Shumi.
蝶眼裏五須彌
571. Shōmei-genri ni yashi o hanachi;
Daichū-zetsujō ni shūsen o ta su.
蝶眼裏放夜市
大蟲舌上打鞦韆
572. Shōmen jiji o tare; Kushin aku-
doku o fukumu.
笑面垂慈悲 苦心含惡毒
573. Tokoshie ni omou, Kōnan sanga-
tsu no uchi; Shako naku tokoro hyakka
kambashi.
常憶江南三月裏
鷓鴣啼處百花香
574. Jō kan ni shite ganju mireba, iyo-
iyo yoku; Shitsu shizuka ni shite kansen
kikeba, utata yū nari.
情閑岩樹看愈好
室靜澗泉聞轉幽
575. Jōshū no kusu mu-busshō; Ban-
jō no seizan kokyō ni kakuru.
趙州狗子無佛性
萬疊青山藏古鏡
576. Jōjō sude ni fuku, shinsai no tsu-
no; Sōzen nao tenzu, kyūnen no tō.

- 城上已吹新歲角
憲前猶點舊年燈
577. Jōjō sōsō suiri no tsuki.
擾擾忽忽水裏月
578. Jōchi-jō ni a o sasso.
淨地上撒屑
579. Jōbu-menjō ni kōfun o tsuku.
丈夫面上傳紅粉
580. Kami henga no kōbe o ōu naku;
Shimo sundo no ashi o rissuru tokoro
nashi.
上無片瓦蓋頭
下無寸土立足
581. Shinge muhō, mammoku seizan.
心外無法滿目青山
582. Shingen ranzen to shite tsuki no
gotoshi.
心眼爛然如月
583. Shingan-ri ni mi o kakusu.
針眼裏藏身
584. Shingyoku deichū ni i nari.
眞玉泥中異
585. Shinkū musō ni shite, sono myōyū
jippō ni tsūkan su.
心空無相而其妙用通貫十方
586. Shinkei taete shōshi no go naku;
Ingai kaette ryōjin no kitaru ari.
深溪絕無樵子語
陰崖却有獵人來
587. Shingetsu koen, hikari manzō o
nomu.
心月孤圓光吞萬象
588. Shinken shōmen o ta sezu.
噴拳不打笑面
589. Shingon shinku yori izu.
親言出親口
590. Kokoro wa ōren ni nite kūchi ni
ame o kurau.
心似黃連口咀餚
591. Kokoro moshi shin naru toki wa,
dō shitashimi yasushi.
心若眞時道易親
592. Shinjin datsuraku; Datsuraku shin-
jin.
身心脫落 脫落身心
593. Shin wa bankyō ni shitagatte
tenzu; Tenjo jitsu ni yoku yū nari.
心隨萬境轉 轉處實能幽

594. Susumeba sunawachi kyō ni ochi,
zen ni otsu; Shirizokeba sunawachi
mōko ashi o fukumu.
進則墮坑落窻
退則猛虎銜脚
595. Jinzū narabi ni myōyū; Mizu o
ninai, mata shiba o hakobu.
神通並妙用 荷水也搬柴
596. Shintō ni tetsu o kezuri; Rokō ni
niku o saku.
針頭削鐵 鷲股割肉
597. Kokoro hajun no gotoku; Omote
yasha ni nitari.
心如波句 面似夜叉
598. Shimpu menjō shōen o soe, kaette
kinshū-makuri ni mukatte yuku.
新婦面上添笑靨
却向錦繡幕裡行
599. Shimpō-yōri taihō ni nori, tōkan
ni oshi otosu, tempen no tsuki.
針鋒影裏騎大鵬
等閑推落天邊月
600. Shimpō-tōjō ni kinto o hirugaesu.
針鋒頭上翻筋斗
601. Shinra-yōri ni mi o kakusu.
森羅影裏藏身
602. Shinrin hito shirazu; Meigetsu
kitatte ai terasu.
深林人不知 明月來相照
603. Shinrin tsuki o morashite kan'en
sakebi; Kyūsō kaze o ukete shukkaku
naku.
深林瀾月寒猿叫
舊巢受風宿鶴鳴
604. Gon o tazune, ku o ōte, nan no
ryōgo ka aran.
尋言逐句有甚了期
605. Yonotsune ichiyō sōzen no tsuki;
Wazuka ni baika areba, sunawachi ona-
jīkarazu.
尋常一樣憲前月
纔有梅花便不同
606. Jindaiji sasshi kitaru ni sundo nashi.
盡大地攬來無寸土
607. Jindaiji mi o kakusu ni tokoro
nashi.
盡大地藏身無處
608. Jinrai kōha su, chōtan no tsuki.

迅雷吼破澄潭月
609. Jinrai mimi o ōu ni oyobazu.
迅雷不及掩耳

su

610. Taga ie ni ka meigetsu seifu nakaran.

誰家無明月清風

611. Yōte sajō ni fusu, kimi warō koto nakare; Korai seisen ikutari ka kaeru.

醉臥沙場君莫笑

古來征戰幾人歸

612. Mizu kyū ni shite tsuki o nagasazu.
水急不流月

613. Kū o oshite hibiki o kiku.
推空聽響

614. Mizu moto koe nashi; ishi ni furete sunawachi naru.

水元無聲觸石即鳴

615. Suiko no manako hyappo no i ari.
睡虎眼有百步威

616. Suigo ni hai o sou.
醉後添盃

617. Suishi senjaku, i shintan ni ari.
垂絲千尺意在深潭

618. Mizu wa chikuhēn yori nagare idete hiyayaka ni; Kaze wa kari yori sugi kitatte kambashi.

水自竹邊流出冷

風從花裏過來香

619. Suishu kaette banjin no gai ni onaji.

垂手還同萬仞崖

620. Suijō ni korosu o osu.
水上推胡蘆子

621. Mizu wa kaka o obite shiroku; Kemuri wa yōryū ni wa shite aoshi.

水帶荷花白 烟和楊柳青

622. Tare ka shiru, seisen no nagare, betsu ni sōkai no fukaki aru koto o.
誰知清淺流 別有滄海深

623. Tare ka shiran, sekimō no moto, moto kore sekishū no hito.

誰知席帽下 元是昔愁人

624. Suichū no emmi; Shikiri no kōsei.
水中鹽味 色裏膠青

625. Tare ka kiku, kokyū rakugan no koe.

誰聽虛弓落雁聲

626. Mizu itatte mizu nari; Kaze yuite kusa noefusu.

水到渠成 風行草偃

627. Mizu kōtte uo odori gatashi.
水凍魚難躍

628. Tare ka iu, ōgon fundo no gotoshi to.

誰道黃金如糞土

629. Nemuri bi ni shite, shirazu, san'ū no suguru o; Same kitareba, denkaku onozukara ryō o shōzu.

睡美不知山雨過

覺來駭問自生涼

630. Mizu michi o karazu; Michi mizu o karazu.

水不借路 路不借水

631. Suimō-kōri reikō susamaji; Gedō temma mina te o tandaku su.

吹毛匣裏冷光寒

外道天魔皆拱手

632. Suimō kiredomo irazu; Rintsui utedomo hirakazu.

吹毛截不入 輪鎚擊不開

633. Suimō mochii owatte, kyū ni subekaraku ma subeshi.

吹毛用了急須磨

634. Mizu nagarete moto umi ni iri; Tsuki ochite ten o hanarezu.

水流元入海 月落不離天

635. Tare ka hakaran, kono sanchū no sōmoku, kotogotoku yoku nan o hai shi, ke shite hito to naran to wa.

誰料此山中草木

盡能排難化爲人

636. Zuisho ni shu to nareba, rissho mina shin nari.

隨處作主立處皆真

637. Nagare ni shitagatte shō o nintoku sureba, ki mo naku, mata yū mo nashi.

隨流認得性 無喜亦無憂

638. Sūku tetsugyū o ou.
竊狗趁鐵牛

639. Sūsei no seikei zehi no hoka; Ikko no kanjin tenchi no kan.

數聲清磬是非凡

一箇閑人天地間

640. Sūhen no hakuun koji o kome;
Ichijō no ryokusui seizan o meguru.
數片白雲籠古寺
一條綠水繞青山

se

641. Seken mono no rarō subeki nashi;
Dokuritsu saga tari, banjin no mine.

世間無物可羅籠
獨立嵯峨萬切峰

642. Sesha jusha, futari tomo ni kakkan.
施者受者二俱踏漢

643. Seson fusetso no setsu; Kashō
fumon no mon.

世尊不說說 迦葉不聞聞

644. Seson mitsugo ari; Kashō fuzō
sezu.

世尊有密語 迦葉不覆藏

645. Yo ni ken o shiru hito nakereba,
Taia mo bontetsu ni konzu.

世無知劍人 太阿混凡鐵

646. Kono hoka ni betsuji nashi.
是外無別事

647. Zehi kōketsu no tokoro; Shō mo
mata shiru atawazu.

是非交結處 聖亦不能知

648. Ze mo mata kezuri, hi mo mata
kezuru.

是亦剝非亦剝

649. Shōkyō tsui ni karaki o aratamezu.
生薑終不改辣

650. Seizan moto fudō; Hakuun ono-
zukara kyorai.

青山元不動 白雲自去來

651. Shōji rotō kimi mizukara niyo;
Katsunin mattaku shinin no uchi ni ari.

生死路頭君自看
活人全在死人中

652. Seija take ni noboru, isshu no iro;
Kōchō kaki o hedatsu, mugen no jō.

青蛇上竹一種色
黃蝶隔牆無限情

653. Ao wa ai yori idete, ai yori mo
aoshi; Kōri wa mizu yori shōjite, mizu
yori mo samushi.

青出於藍青於藍
冰生於水寒於水

654. Sei ro o mi; ro sei o miru.
井觀驢驢觀井

655. Seishō hito no raiō o saegirazu;
Yasui mushin ni shite onozukara kyo-
ryū su.

青松不礙人來往
野水無心自去留

656. Seisen ni gazō o kireba, Sempu no
hito kōbe otsu.

西川斬畫像 陝府人頭落

657. Shōzen no ikku, senshō fuden.
聲前一句千聖不傳

658. Shōzen no fūki sōtō no tsuyu;
Shingo no fūryū hakuō no hana.

生前富貴草頭露
身後風流陌上花

659. Seichō ni kibutsu nashi.
聖朝無棄物

660. Santetsu no shōtsui mushi ni ha-
maru.

生鐵秤鎚被蟲蝕

661. Seiten ni hekireki o todorokashi;
Rikuchi ni hatō o okosu.

青天轟霹靂 陸地起波濤

662. Seifū ichijin kitari, rakuyō ryō-
sampen.

西風一陣來 落葉兩三片

663. Seifū meigetsu o harai; Meigetsu
seifū o harau.

清風拂明月 明月拂清風

664. Seifū hassen to hosshite, karasu ju
ni hirugaeri; Ketsugetsu hajimete no-
botte inu kumo ni hoyu.

清風欲發鶉翻樹
關月初昇犬吠雲

665. Seifū kojīn kitaru.
清風來故人

666. Seiryū kandan naku; Hekiju ka-
tsute shibomazu.

清流無間斷 碧樹不會凋

667. Ishi oshite jun naname ni ide; Ki-
shi ni kakatte hana sakashima ni shō-
zu.

石壓笋斜出 岸懸花倒生

668. Sekka-kōchū ni shiso o wakachi;
Senden-kiri ni tangei o benzu.

石火光中分蠟燭
閃電機真辨端倪

669. Sekka mo oyobu koto naku; Den-
kō mo tsūzuru koto nashi.
石火莫及 電光閃通
670. Shakkyaku ni shite tōzan ni no-
bori; Mō o hi shite kaju ni iru.
赤脚上刀山 披毛入火聚
671. Sekishu no onjō.
隻手音聲
672. Ishi wa kōri yori tachi; Hi wa
suichū ni mukatte taku.
石從空裏立 火向水中焚
673. Sekijin ai nigo su.
石人相耳語
674. Sekijin tentō sureba, rochū te o
haku su.
石人點頭露柱拍手
675. Setsugo ni hajimete shiru, shōhaku
no misao; Koto katō shite masa ni
miru, jōbu no shin.
雪後始知松柏操
事難方見丈夫心
676. Setsuji-ichimotsu soku fuchū.
說似一物即不中
677. Yuki kiete sankotsu araware;
Kumo idete tōchū akiraka nari.
雪消山骨露 雲出洞中明
678. Setsujō shimo o kuwau, mata
ichijū.
雪上加霜又一重
679. Yuki shinshin taru tokoro, shūen
utsuri; Kumo en'en taru mine, kaku o
tōte kaeru.
雪深深處愁猿移
雲遠遠峰訪客歸
680. Yuki wa keikyō no taetaru o tsugi;
Kemuri wa sansha no kakururu o ara-
wasu.
雪續溪橋斷 煙影山舍藏
681. Setsudan-ta, setsudan-ta.
雪圍打雪圍打
682. Jinkan no ze to hi to o setsudan
shite, hakuun fukaki tokoro sahi o
ōu.
截斷人間是與非
白雲深處掩柴扉
683. Settei itteki no chi; Some idasu,
Shōrin no haru.
雪庭一滴血 染出少林春
684. Yuki wa hokurei ni hiyayaka ni;
Ume wa nanshi ni kambashi.
雪北嶺冷 梅南枝香
685. Hana o ugatsu kyōchō shinshin to
shite mie; Mizu ni tenzuru seitei kan-
kan to shite tobu.
穿花蛺蝶深深見
點水蜻蜓款款飛
686. Sengen miredomo miezu.
千眼看不見
687. Ya sude ni gen o hanarete, henkai
no ikioi nashi.
箭既離弦無返回勢
688. Sengyū hikedomo kaerazu; Kaiyō
oedomo oyobazu.
千牛拽不回 快轎趁不及
689. Sengyō mitsuyū, gu no gotoku,
ro no gotoshi.
潛行密用如愚如魯
690. Senko banko koku mamman;
Mizo ni michi tani ni fusagaru, hito no
e suru nashi.
千古萬古黑漫漫
填溝塞壑無人會
691. Senkō dōitsu no tsuki; Banko ko-
togotoku haru ni au.
千江同一月 萬戶盡逢春
692. Senkō mizu ari, senkō no tsuki;
Banri kumo nashi, banri no ten.
千江有水千江月
萬里無雲萬里天
693. Sanzan hichō tae; Bankei jinshō
messu.
千山飛鳥絕 萬徑人蹤滅
694. Kore o miru ni, mae ni aru ka
to sureba, kotsuen to shite shirie ni a-
ri.
瞻之在前忽焉在後
695. Sensu botchō shite "Sandai" ni
mau.
扇子踴跳舞三臺
696. Senshū Hakke sake sansan; Kis-
shi owatte nao iu, imada kuchibiru o
uruosazu to.
泉州白家酒三盞
喫了猶言未沾唇
697. Senjū no kansa utedomo hiraki ga-
tashi.

千重關鎖擊難開
698. Sensei chūya no nochi; Sanshoku
sekiyō no toki.

泉聲中夜後 山色夕陽時

699. Sensen kyōkyō to shite, shin'en ni
nozomu ga gotoku, hakuhyō o fumu ga
gotoshi.

戰戰兢兢如臨深淵如履薄冰

700. Sendan yōyō kōfū okoru.

梅壇葉葉香風起

701. Hito no bikū o ugachi; Hito no
ganzei o kau.

穿人鼻孔 換人眼睛

702. Sempei e yasuku; Isshō motome
gatashi.

千兵易得 一將難求

703. Sempō ame harete rokō hiyayaka
ni; Tsuki wa otsu, shōkon raoku no
mae.

千峰雨霽露光冷

月落松根籬屋前

704. Sembu ai sasau.

箭鋒相拄

705. Sempō bankutsu shite, iro ai no
gotoshi.

千峰盤屈色如藍

706. Hōbō o kitte shishikutsu to nashi;
Keikyoku o henjite sendanrin to na-
su.

剪蜂房爲獅子窟

變荆棘爲梅壇林

707. Zen'aku fuun no gotoshi; Kime-
tsu tomo ni tokoro nashi.

善惡如浮雲 起滅俱無處

708. Zenki fuzō sezu.

全機不覆藏

709. Yoku iru mono wa mato ni atara-
zu.

善射不中的

710. Zensui mata gosui; Kokon sōzoku
shite nagaru.

前水復後水 古今相續流

711. Zentō ni wa ittai to toki; Shari
ni wa fudō to toku.

前頭說一體 這裏說不同

712. Zemmen wa menō; Gomen wa
shinju.

前面瑠璃 後面眞珠

713. Yoku oyogu mono wa obore;
Yoku noru mono wa otsu.

善游者溺 善騎者落

80

714. Soei ōsha mizu seisen; Ankō fudō
tsuki kōkon.

疎影橫斜水清淺

暗香浮動月黃昏

715. Soshi seirai-i.

祖師西來意

716. Nezumi sentō ni itte, gi sude ni
kiwamaru; Jūnen no shōseki gantō ni
kūzu.

鼠入錢筒伎已窮

十年蹤跡眼頭空

717. Sōai tsuyu ni wa shite omoshi.

草鞋和露重

718. Manako o sassureba, sunawachi
saka.

眨眼便蹉過

719. Sōgen no ittekisui.

曹源一滴水

720. Kusa arete hito miezu.

草荒人不見

721. Sōsha-go ni yakutai o kaku.

喪車後懸藥袋

722. Sōshoku seisei to shite, ryūshoku
ki nari; Tōka rekiran to shite, rika kam-
bashi.

草色青青柳色黃

桃花歷亂李花香

723. Ai okutte mon ni atareba shūchiku
ari; Kimi ga tame yōyō seifū okoru.

相送當門有脩竹

爲君葉葉起清風

724. Sukuu mono wa kaze o shiri,
anasuru mono wa ame o shiru.

巢知風穴知雨

725. Ikade ka jakue-kippān ni shikan;
Kono hoka sara ni busso nashi.

爭如著衣喫飯

此外更無佛祖

726. Ai ba suru koto wa nanji ni yu-
rusu, kuchibashi o tsuge; Ai da suru
koto wa nanji ni yurusu, mizu o soso-
ge.

相罵饒備接齧
相唾饒備潑水

727. Ai ôte ai shirazu; Tomo ni katatte
na o shirazu.

相逢相不識 共語不知名

728. Sokkon ai tai su.

卽今相對

729. Toraureba sunawachi issi, hana-
teba sunawachi shitagau.

捉則逸放則隨

730. Kyôchû no katsumeryû o sokuhai
su.

捉敗胸中活馬騮

731. Zoku sugite nochi yumi o haru.

賊過後張弓

732. Sottaku dôji.

啐啄同時

ta

733. Taku no ashi kuchibashi o kudashi
gatashi.

多口阿師難下齧

734. Tanen rôchû no tori; Konnichi
kumo o ôte tobu.

多年籠中鳥 今日負雲裘

735. Mizu o ta sureba gyotô itamu.

打水魚頭痛

736. Dada taru kosan sen-kobutsu; Jûjû
taru enju ichi-rôdai.

朶朶湖山千古佛

重重烟樹一樓臺

737. Kenkon o taha shite, seiten ni
doppo su.

打破乾坤獨步青天

738. Saishû no shiro o taha shi; Go
Gensai o sekkyaku su.

打破蔡州城 殺却吳元濟

739. Taia no hôken, moto kore sante-
tsu.

太阿寶劍本是生鐵

740. Ku ni todokôru mono wa ma-
you.

滯句者迷

741. Taimen senri o hedatsu.

對面隔千里

742. Tairo kimpû.

體露金風

743. Daiin wa chôshi ni kakure; Shôin
wa sanrin ni kakuru.

大隱隱朝市 小隱隱山林

744. Daikai moshi taru o shiraba,
hyakusen subekaraku tôryû subeshi.

大海若知足 百川須倒流

745. Daikai uo no odoru ni makase;
Chôkû tori no tobu ni makasu.

大海任魚躍 長空任鳥飛

746. Daiki daiyû.

大機大用

747. Daiki osoku mitsu.

大器遲滿

748. Daigo dokuyaku ichiji ni gyôzu.

醍醐毒藥一時行

749. Taikô wa setsu no gotoshi.

大巧若拙

750. Daizô tokei ni asobazu; Daigo
shôsetsu ni kakawarazu.

大象不遊兔徑

大悟不拘小節

751. Daiji koku mamman.

大地黑漫漫

752. Daiji sen'ai o zessu.

大地絕纖埃

753. Taitei wa kano kikotsu no yoki ni
kaesu; Kôfun o nurazaredomo onozu-
kara fûryû.

大抵還他肌骨好

不塗紅粉自風流

754. Daitei wa daitei no shôgai ari;
Shôtei wa shôtei no kakkei ari.

大底有大底生涯

小底有小底活計

755. Daidô Chôan ni tôru.

大道透長安

756. Daidô munon; Sensha michi ari.

大道無門 千差有路

757. Taihō tsubasa o nobete jisshtë o
ôu; Rihen no enjaku munashiku shūshū.

大鵬展翅蓋十洲

籬邊燕雀空啾啾

758. Takku zenshin o arawasu.

琢句體全真

759. Taku hirô shite yama o zô shi; Ri
yoku hyô o fuku su.

澤廣藏山 狸能伏豹

760. Daruma seirai suru mo, kuchi atte
shita nashi.

遠磨西來有口無舌

761. Ehatsu o dakkyaku shite iwaku,
nan to shite ka soregashi ga shuri ni
aru to.

奪却衣鉢曰爲什麼在某手裡

762. Zokusō o ubatte zoku o korosu.

奪賊鎗煞賊

763. Tanko chōsan hakuchokin; Ii to
shite gekka ni kyū ni rin o osu.

短袴長衫白苧巾

咿咿月下急推輪

764. Mizu o ninatte katō ni uru.

擔水河頭賣

765. Tansei egakedomo narazu.

丹青畫不成

766. Danshō-zachū, hisoka ni chindoku
o oku.

談笑坐中竊置鳩毒

767. Dampi koro ni yokotau.

斷碑橫古路

chi

768. Chinin yuki o tsunde ginzan to
nasu.

痴人積雪作銀山

769. Chi koete kyasu dai nari.

地肥茄子大

770. Chikuei kai o haratte, chiri dōze-
zu; Tsuki tantei o ugatte, mizu ni ato
nashi.

竹影掃階塵不動

月穿潭底水無痕

771. Take mitsu ni shite, ryūsui no
suguru o samatagezu; Yama takō shite
ani hakuun no tobu o saegiran ya.

竹密不妨流水過

山高豈礙白雲飛

772. Shika o ou mono wa yama o
mizu; Kin o tsukamu mono wa hito o
mizu.

逐鹿者不見山

攫金者不見人

773. Hiru wa hi o mi, yoru wa hoshi o
miru.

晝見日夜見星

774. Bussen o nusunde bukkō o kau.

偷佛錢買佛香

775. Chūryū no ken, ani ja ni furuu
beken ya.

誅龍之劍豈可揮蛇

776. Chōan ippen no tsuki; Banko e o
utsu no koe.

長安一片月 萬戶擣衣聲

777. Chōan no fūgetsu, hiru yori mo
akiraka nari; Nako no danji ka kabe
o mo shite yuku.

長安風月明於晝

那箇男兒擣壁行

778. Ame o kiite kankō tsuki; Mon o
hirakeba rakuyō ōshi.

聽雨寒更盡 開門落葉多

779. Chō-kō sake o kissureba, Ri-kō
you.

張公喫酒李公醉

780. Chōja chō-hosshin; Tanja tan-
hosshin.

長者長法身 短者短法身

781. Kongōken o chōshutsu su.

跳出金剛圈

782. Shōji no kan o chōshutsu shi;
Keikyokurin o bakka su.

跳出生死關 暮過荆棘林

783. Chōjo haru ni jōjite garō ni no-
bori; Issei uta wa hassu, manjō no aki.

趙女乘春上畫樓

一聲歌發滿城秋

784. Kane o kiite koji aru o shiri; Ke-
muri o mite yason aru o oboyu.

聽鐘知有古寺

見烟覺有野村

785. Ashita ni Tōmon no ei ni susumi;
Kure ni Kayō no hashi ni noboru.

朝進東門營 暮上河陽橋

786. Nagaku ryōkyaku o nobete ne-
mureba, gi mo naku, mata shin mo
nashi.

長伸兩腳睡 無偽亦無真

787. Chōda sanzen; Boda happyaku.

朝打三千 暮打八百

788. Chōtan yurusazu, sōryū no wada-
kamaru koto o.

澄潭不許蒼龍蟠

789. Tori naite hito miezu; Hana ochite
ki nao kambashi.

鳥啼人不見 花落木猶香

790. Chōten yaya kiyoki koto kagami
no gotoshi; Banri kumo naku, kogetsu
madoka nari.

長天夜夜清如鏡
萬里無雲孤月圓

791. Ashita ni Saiten ni itari, kure ni
Tōdo ni kaeru.

朝到西天暮歸東土

792. Ashita ni michi o kikeba, yūbe ni
shi su tomo ka nari.

朝聞道夕死可也

793. Chōben bafuku ni itarazu.

長鞭不搗馬腹

794. Chōrai onajiku miru, senke no
ame.

朝來同見千家雨

795. Jikishi ninshin, kenshō jōbutsu.

直指人心見性成佛

796. Jikishin kore dōjō.

直心是道場

797. Hiriyūme o chokuten sureba, ha-
betsu shuttō shi kitaru.

勦點飛龍馬 跛躄出頭來

798. Jiki ni banjū no kan o tōri, seishō-
ri ni mo todomarazu.

直透萬重關 不住青宵裡

799. Chokuboku wa motte wa to nasu
bekarazu; Kyokuboku wa motte kaku
to nasu bekarazu.

直木不可以爲輪
曲木不可以爲柄

800. Chin'ū mizu ni itte uo mina shi su.

鳩鳥入水魚皆死

801. Chinshu ippai tōmen ni katamu-
ku.

鳩酒一盃當面傾

802. Chinchō su, dai-Gen sanjaku no
ken; Denkō-yōri ni shumpū o kiru.

珍重大元三尺劍
電光影裡斬春風

te

803. Kuruma o todomete sozoro ni ai
su, fūrin no kure; Sōyō wa nigatsu no
hana yori mo, kurenai nari.

停車坐愛楓林晚
霜葉紅於二月花

804. Teiju wa shirazu, hito sari tsukusu
o; Shunrai mata hiraku, kyūji no hana.

庭樹不知人去盡
春來還發舊時花

805. Teizen no hana, shō ka shi ka.

庭前花生耶死

806. Teizen no hakujushi.

庭前柏樹子

807. Teizen tsuki ari, matsu ni kage
nashi; Rangai kaze naku, take ni koe
ari.

庭前有月松無影
欄外無風竹有聲

808. Teitai shin'ya no tsuki; Rōkaku
seiji no kane.

庭臺深夜月 樓閣靜時鐘

809. Taimō jūjū, shuban mujin.

帝網重重主伴無盡

810. Ryūda o sadamura manako tada-
shiku; Koji o torauru ki mattashi.

定龍蛇眼正 擒虎兒機全

811. Ryūda o sadame, shiso o wakatsu;
Subekaraku kore sakke no chishiki naru
beshi.

定龍蛇別縞素
須是作家知識

812. Deisui ni gyokuseki o arau.

泥水洗玉石

813. Doro ōkereba, hotoke dai nari;
Mizu maseba, fune takashi.

泥多佛大 水長船高

814. Deiri ni dokai o arau.

泥裏洗土塊

815. Tekisui tekitō.

滴水滴凍

816. Tekiteki taru shuren hakujitsu eiji;
Gaga taru gyokugan kōfun yosoo.

的的朱簾白日映
娥娥玉顏紅粉粧

817. Tetsugyū kisshi tsukusu, rampen
no kusa.

鐵牛喫盡欄邊草

818. Tetsugyū sekiran o shōzu.

鐵牛生石卵

819. Tessen suijō ni ukabu.

鐵船水上浮

820. Tetsui shumpū ni mau.

鐵錫舞春風

821. Teppeki ginzan raiō o zessu.
鐵壁銀山絕來往
822. Teppeki heikai su, kumo hempen;
Kokusan konshutsu su, tsuki dandan.
鐵壁近開雲片片
黑山靄出月團團
823. Tetsuben kyakusai su, riryū no tama.
鐵鞭擊碎驪龍珠
824. Ikku o souru mo mata ezu; Ikku o genzuru mo mata ezu.
添一句也不得
減一句也不得
825. Tenga no hito atai o shirazu.
天下人不知價
826. Ten wa hakuun to tomo ni ake;
Mizu wa meigetsu ni wa shite nagaru.
天共白雲曉 水和明月流
827. Ten akete hi o shikkyaku su.
天曉失却火
828. Ten takaku shite, gunsei chikashi.
天高群星近
829. Tensai yuki wa uzumu, senjaku no ishi;
Tōmon tōsetsu su, sūshu no matsu.
天際雪埋千尺石
洞門凍折數株松
830. Tensai hi nobori, tsuki kudarū;
Kanzen yama fukō shite, mizu samushi.
天際日上下
檻前山深水寒
831. Tenjō tenge, yuiga-dokuson.
天上天下唯我獨尊
832. Tenjō hoshi ari, mina kita ni tandaku;
Jinkan mizu to shite higashi ni chō sezarū nashi.
天上有星皆拱北
人間無水不朝東
833. Ten no seisū, chi no sasū.
天星數地砂數
834. Nobureba sunawachi hokkai ni mirin shi;
Osamureba sunawachi shihatsu mo rissezu.
展則彌綸法界
收則絲髮不立
835. Tenchi to ware to dōkon; Mamotsu to ware to ittai.

- 天地與我同根
萬物與我一體
836. Tendō imada narazaru ni, jigoku mazu naru.
天堂未就地獄先成
837. Ten mo ōu koto atawazu; Chi mo nosuru koto atawazu.
天不能蓋 地不能載
838. Ten ni shiheki naku, chi ni mon nashi;
Izure no tokoro ni ka, abo no shin o uzumuru ni taen.
天無四壁地無門
何處堪埋阿母身
839. Den tobi, rai washiri, yama kuzure, ishi saku.
電飛雷走山崩石裂

to

840. Yama ni noboreba, sunawachi kōhyō o kiri;
Mizu ni ireba, sunawachi kōryū o kiru.
登山則鬻虎豹
入水則斬蛟龍
841. Tosu kaitai, daichū o san su.
兔子懷胎產大蟲
842. Yakoē o toshutsu shi; Heiisan o saifuku su.
吐出野狐涎 再服平胃散
843. Tome ni tsuno ari; Gyūyō ni tsuno nashi.
兔馬有角 牛羊無角
844. Tofurō wa wazuka ni gashoku o mi;
Kannonji wa tada shōsei o kiku.
都府樓纔見瓦色
觀音寺只聽鐘聲
845. Tōka ni ro to nari; Seika ni me to naru.
東家作驢 西家作馬
846. Tōka no shakuhei wa nagaku;
Seika no shakuhei wa mijikashi.
東家杓柄長 西家杓柄短
847. Tōka shōken hiraku.
桃花笑臉開
848. Zehi no kan o tōka shite, rarōri ni mo todomarazu.
透過是非關 不住羅籠裏
849. Tōkan ni shikitoku su, tōfū no

- omote; Banshi senkō sō ni kore haru.
 等閑識得東風面
 萬紫千紅總是春
850. Tōkan ni itchō o tarete, hekitan
 no ryū o kyōki su.
 等閑垂一釣 驚起碧潭龍
851. Tōkō seikō tenchi hiroshi; Saten
 uten tama ban ni washiru.
 東行西行天地寬
 左轉右轉珠走盤
852. Tōkei imada hōzezu, karin no aka-
 tsuki; In'in to shite kōjin sessen o sugu.
 凍鷄未報家林曉
 隱隱行人過雪山
853. Kō ni itatte Gochi tsuki; Kishi o
 hedatete Etsusan ōshi.
 到江吳地盡 隔岸越山多
854. Tōkō rihaku shōbishi; Shumpū ni
 monjaku suredomo, sō ni shirazu.
 桃紅李白蔷薇紫
 問著春風總不知
855. Tōzan suijō-kō.
 東山水上行
856. Tōsho tada iu, chigaya no chōtan
 o; Yaki owatte masa ni shiru, chi no
 fuhei naru koto o.
 當初只道茅長短
 燒了方知地不平
857. Zujō wa kore ten; Kyakka wa
 kore chi.
 頭上是天 脚下是地
858. Zujō mamman; Kyakka mam-
 man.
 頭上漫漫 脚下漫漫
859. Tōjō no mitsu, shuchū no chin.
 刀上蜜酒中鳩
860. Tōzai namboku monko nashi;
 Daiji senga fuzō sezu.
 東西南北無門戶
 大地山河不覆藏
861. Kōbe ni goya no tsuki o itadaki;
 Ashi ni ōgon no chi o fumu.
 頭戴午夜月 腳踏黃金地
862. Kōbe Tendai ni makura shi, ashi
 Nangaku o fumu.
 頭枕天台脚踏南嶽
863. Zuzu kenro; Motsumotsu zenshin.
 頭頭顯露 物物全真

864. Tōtō sōya no tsuki; Ninnun zen-
 kei ni otsu.
 到頭霜夜月 任運落前溪
865. Itari ete, kaeri kitareba betsuji
 nashi; Rozan wa en'u, Sekkō wa ushio.
 到得歸來無別事
 廬山烟雨浙江潮
866. Taikōki o tōha shite, tetsugyū
 mo mata ase o idasu.
 踏破太虛空 鐵牛也汗出
867. Chōtan no tsuki o tōha shite,
 hekiraku no ten o senkai su.
 踏破澄潭月 穿開碧落天
868. Tō tō o kirazu, mizu mizu o kira-
 zu, kokū kokū o kirazu.
 刀不斬刀水不斬水虛空不斬虛空
869. Tōfū fuki sanzu, baishō no yuki;
 Ichiya ni bankai su, tenga no haru.
 東風吹散梅梢雪
 一夜挽回天下春
870. Tōmō no kinrin ten o tsukan to
 yō su; Kumo o torae, kiri o tsukande,
 honnen to shite saru.
 透網金鱗要衝天
 擎雲攬霧飄然去
871. Tōri kachū ni hiraki; Kōkon-go ni
 hi izu.
 桃李火中開 黃昏後日出
872. Tōri monoiwazaredomo, shita o-
 nozukara kei o nasu.
 桃李不言下自成蹊
873. Tōrei shūko no matsu.
 冬嶺秀孤松
874. Tōrō-jō ni mai o nashi; Rochū-ri
 ni mi o kakusu.
 燈籠上作舞 露柱裏藏身
875. Tōrō odotte rochū ni iri; Bu-
 tsuden washitte sammon o izu.
 燈籠跳入露柱
 佛殿走出山門
876. Tōrō ono o hatte ryūsha ni ataru.
 螻蛄張斧當陸車
877. Dōji wa shirazu, sōsetsu no ku;
 Tada garyaku o totte kamyō o utsu.
 童子不知霜雪苦
 只取瓦礫打寒水
878. To o onajū shite, tetsu o onajū
 sezu.

- 同途不同轍
879. Dokuza Daiyūhō.
獨坐大雄峰
880. Dokuza yūkō no uchi; Dankin mata chōshō.
獨坐幽篁裡 彈琴復長嘯
881. Dokushō midari ni narazu.
獨掌不浪鳴
882. Dokusen mune ni ataru.
毒箭中胸
883. Dokuro kotogotoku kore Chōjō no sotsu; Nichibo sajō tonde hai to naru.
獨體盡是長城卒
日暮沙場飛作灰
884. Dokuro ya ni amaneshi.
獨體遍野
885. Shaka no bikū o tosshutsu shi; Daruma no ganzei o kakkai su.
突出釋迦鼻孔
豁開達磨眼睛
886. Tenjō no tsuki o musabori mite, shōchū no tama o shikkyaku su.
貪看天上月 失却掌中珠
887. Senga daiji o donkyaku su.
吞却山河大地
888. Donshū no uo wa sūjin no tani ni asobazu.
吞舟魚不遊數仞谷
889. Nomedomo susumazu, hakedomo idezu.
吞不進吐不出

na

890. Nanzan ni kumo okoreba, hokusan ni ame furu.
南山起雲北山下雨
891. Nanzan ni tsuzumi o uteba, hokusan ni mau.
南山打鼓北山舞
892. Nanson hokuson ame ichiri; Shimpu wa ko ni karei shi, ō wa ji ni ho su.
南村北村雨一犁
新婦餉姑翁哺兒
893. Namboku tōzai kaerinan iza;

- Yoru fukō shite onajiku miru, sengan no yuki.
南北東西歸去來
夜深同看千岩雪
894. Namboku tōzai michi no iru nashi; Tessen tōmen ikioi saikai.
南北東西無路入
鐵山當面勢崔嵬
- ni
895. Nikka ni kotō o kakagu.
日下挑孤燈
896. Jitsugetsu mo shōrin shi itarazu; Tenchi mo gaifuku shi tsukusazu.
日月照臨不到
天地蓋覆不盡
897. Jitsugetsu shōmyō ari to iedomo, fubon no moto o terasazu.
日月雖有盛明
不照覆盆之下
898. Hi idete kenkon kagayaki; Ame osamatte sangaku aoshi.
日出乾坤耀 雨收山岳青
899. Hi saihō ni itatte kage yōyaku nagashi.
日到西峰影漸長
900. Nichinichi kore kōnichi; Kaze kitatte ju tentō su.
日日是好日 風來樹點頭
901. Nichinichi hi wa higashi yori ide; Nichinichi hi wa nishi ni bossu.
日日日東出 日日日西沒
902. Hi ni itte shinkin iro utata azayaka nari.
入火真金色轉鮮
903. Hi ni itte mo yakezu; Mizu ni itte mo oborezu.
入火不燒 入水不溺
904. Koketsu ni itte koshu o nazu.
入虎穴捋虎鬚
905. Nyūko chi ni ochite, ki ushi o kurau.
乳虎墜地氣食牛
906. Yanagi ni itte wa midori, hana ni itte wa kurenai.
入柳綠入花紅
907. Asu no yume o uru ga gotoshi.

如啞子得夢

908. Nishiki o kite yoru yuku ga gotoshi-shi.

如衣錦夜行

909. Nyokon hōteki su, Seiko no uchi; Asai no seifu tare ni ka fuyo sen.

如今拋擲西湖裏
下載清風付與誰

910. Ichireishi o kiru ga gotoshi; Ichizan issaizan.

如斬一縷絲 一斬一切斬

911. Haru no hana ni aru ga gotoku, ka sono e ni tsuku.

如春在花香襲其衣

912. Ten no amaneku ōu ga gotoku; Chi no amaneku sasaguru ni nitari.

如天普蓋 似地普擎

913. Tō no kōri o shō suru ga gotoshi-shi.

如湯消冰

914. Yaiba yoku sakedomo, mizukara sakazaru ga gotoku; Manako yoku miredomo, mizukara mizaru ga gotoshi-shi.

如刃能割不自割

如眼能看不自看

915. Hito no mizu o nonde, reidan jichi suru ga gotoshi.

如人飲水冷暖自知

916. Hito kyōjō yori sugureba, hashi wa nagarete mizu wa nagarezu.

人從橋上過 橋流水不流

917. Jinsei hyaku ni mitazu; Tsune ni senzai no urei o idaku.

人生不滿百 常懷千載憂

918. Ninnin kyakkonka ni, ichizagu no chi ari.

人人腳痕下 有一坐具地

919. Ninnin hongu; Koko enjō.

人人本具 箇箇圓成

920. Nimmen tōka ai eijite kurenai nari.

人面桃花相映紅

921. Nimmen wa shirazu, izuko ni ka saru; Tōka kyū ni yotte shumpū ni emu.

人面不知何處去

桃花依舊笑春風

ne

922. Nehanshin akirame yasuku; Shabetchi iri gatashi.

涅槃心易明 差別智難入

923. Ikkyōsō o nenki shite, jōroku no konjin to nasu.

拈起一莖草 作丈六金身

924. Nōsō no bikū o nenki shite, busso no shinkan o senka su.

拈起衲僧鼻孔

穿開佛祖心肝

925. Niji no mōsu o nenkyaku shi, kosshū no fusan o dakkyaku su.

拈卻膩脂帽子

脫卻鶻鼻布衫

926. Kōyō o nenji shite shūshi o sho shi; Kōka o tsumi ete bansan ni atsu.

拈持紅葉書秋思

摘得黃花當晚食

927. Nennen saisai hana ai nitari; Saisai nennen hito onajikarazu.

年年歲歲花相似

歲歲年年人不同

no

928. Yoku manzō no shu to natte, shiji o ōte shibomazu.

能為萬象主 逐四時不凋

929. Nōgo ni issui o sou.

腦後添一雉

930. Nōfu no ni utai; Shōnin ichi ni mau.

農夫歌野 商人舞市

931. Nōfu ai tai shite kataru; Konsai sadamete hōei naran.

農夫相對語 今歲定豐盈

932. Nōri ani sui o kakusu beken ya.

囊裏豈可藏維

ha

933. Hake santaku.

破家散宅

934. Hakyō kasanete terasazu; Rakka cda ni nobori gatashi.

破鏡不重照 落花難上枝

935. Hajō sureba sunawachi kumo kok-
kō ni yokotawari; Hōge sureba mata
tsuki kantan ni otsu.

把定則雲橫谷口
放下也月落寒潭

936. Hanō kumo o ōte tobi; Sōai michi
ni shitagatte tenzu.

破衲逐雲飛 草鞋隨路轉

937. Hafunō-ri no shinju; Shiru mono
wa masa ni shiru, kore takara naru o.

破布囊裡眞珠
識者方知是寶

938. Habetsu Tendai ni nobori; Mōki
kūkoku ni iru.

跛鼈上天台 盲龜入空谷

639. Habetsu mayu o haratte bampū ni
tatsu.

跛鼈拂眉立晚風

940. Haransan-ri ni seifu o tsutsumu.

破襪衫裏包清風

941. Bashō mimi naku shite, rai o kiite
hiraki; Kika manako naku shite, hi ni
shitagatte tenzu.

芭蕉無耳聞雷開
葵花無眼隨日轉

942. Bashō yōjō ni shūu nashi; Tada
kore toki no hito kiite danchō.

芭蕉葉上無愁雨
只是時人聽斷腸

943. Bajō ai ōte shihitsu naku; Kimi
ni yotte dengo shite, heian o hōze-
shimu.

馬上相逢無紙筆
憑君傳語報平安

944. Rinu o hai shi, byakko o issu.

拜狸奴揖白牯

945. Ume wa subekaraku yuki ni sam-
bu no haku o yuzuru beshi; Yuki mo
mata ume ni ichidan no kō o yu su.

梅須遜雪三分白
雪亦輸梅一段香

946. Ume yasete haru o shimuru koto
sukunaku; Niwa hirō shite tsuki o uru
koto ōshi.

梅瘦占春少 庭寬得月多

947. Hakuun jūjō seizan o tozasu.

白雲重疊鎖青山

948. Hakuun fukaki tokoro, sō han o

kashigi; Ryokuju-inchū hito fune o
yobu.

白雲深處僧炊飯
綠樹蔭中人呼舟

949. Hakuun tsukuru tokoro kore sei-
zan; Kōjin sara ni seizan no hoka ni ari.

白雲盡處是青山
行人更在青山外

950. Hakuun tayuru tokoro kasan myō
nari.

白雲斷處家山妙

951. Hakuun hempen reijō ni tobu.

白雲片片嶺上飛

952. Hakuun yūseki o idaku.

白雲抱幽石

953. Hakuun ryūsui, tomo ni yūyū.

白雲流水共悠悠

954. Hakuba roka ni iru.

白馬入蘆花

955. Hakuatsu sanzen-jō; Urei ni yote
te kaku no gotoku nagashi.

白髮三千丈 綠愁似個長

956. Hakubo sōran kumo koshi o yō
su; Keibon no ichiu sadande myōchō.

薄暮層巒雲擁腰
傾盆一雨定明朝

957. Hakuro den ni kudarū, senten no
yuki; Kōjū ni noboru, isshi no ha-
na.

白鷺下田千點雪
黃鶯上樹一枝花

958. Hakurō-kahoku insho tae;
Tampō-jōnan shūya nagashi.

白狼河北音書絕
丹鳳城南秋夜長

959. Hakurō seishin ni okoru.

白浪起青岑

960. Kirō koto nakare, kinjō hampan
no iro; Kore shō ga tōzen namida o
tarete nuu.

莫嫌襟上斑斑色
是妾燈前滴淚羅

961. Kirō koto nakare, reitan ni shite
jimi naki o; Ippō yoku mangō no ue o
kesu.

莫嫌冷淡無滋味
一飽能消萬劫罪

962. Iu koto nakare, jin'on ni shite hito

no itaru nashi to; Mammoku no seizan
kore kojīn.

莫言深遠無人到
滿目青山是故人

963. Bakuzen taru tetsubō kaze no go-
toku itari; Shikkkyaku su, jūzen genri no
hana.

暮然鐵棒如風至
失卻從前眼裏花

964. Hakkaku tsūkō no tetsudangan;
Nōsō imada kamazaru ni ha mazu sa-
mushi.

八角通紅鐵彈丸
衲僧未咬齒先穿

965. Hakkaku no maban kūri ni wa-
shiru.

八角磨盤空裏走

966. Happū fukedomo dōzezu.

八風吹不動

967. Hachiryō ganrai kore hangin.

八兩元來是半斤

968. Mizu o haratte nami o moto-
mu.

撥水求波

969. Ikidōri o hasshite jiki o wasure;
Tanoshinde motte urei o wasuru.

發憤忘食 樂以忘憂

970. Ganchū no ketsu o bakkyaku su.

拔却眼中概

971. Mōko no hige o nuki; Sōryū no
tsuno o kiru.

拔猛虎鬚 截蒼龍角

972. Han'ya ni ukei o hanatsu.

半夜放烏鷄

973. Bangaku no shōfū issetsu ni kyō
su.

萬壑松風供一壑

974. Banko no hekitan, kūkai no tsuki;
Saisan rōroku shite, hajimete masa ni
shiru beshi.

萬古碧潭空界月
再三撈麈始應知

975. Banjū no kansa ichiji ni hiraku.

萬重關鎖一時開

976. Bansen shin ni atsumaru.

萬箭攢心

977. Manzō-shichū dokuroshin.

萬象之中獨露身

978. Mambō ichi ni ki su; ichi mo mata
mamorazu.

萬法歸一一亦不守

979. Banrai rōjō yori nozomeba, ōku
wa kore uo o amisuru no hito.

晚來望樓上 多是網魚人

980. Banri ichijō no tetsu.

萬里一條鐵

981. Banri kuku to shite hitori ōkan su.

萬里區區獨往還

982. Banri no hakuun; Ichirin no kō-
jitsu.

萬里白雲 一輪紅日

983. Banri kumo naku, kogetsu mado-
ka nari.

萬里無雲孤月圓

984. Banri kumo naki toki, seiten sube-
karaku bō o kissu beshi.

萬里無雲時 青天須喫棒

hi

985. Kare wa doku o motte kitari;
Ware wa ji o motte uku.

彼以毒來 我以慈受

986. Kare shi shi, ware shi su; izure
no tokoro ni mukatte ka awan.

彼死我死向何處會

987. Hisui tōhon su, kayō no ame; Roji
shōha su, chikurin no kemuri.

翡翠踏翻荷葉雨

鸞鷲衝破竹林烟

988. Hisō yoku hito o ikashi; Kanro
mo mata hito o korosu.

砒礪能活人 甘露亦殺人

989. Kano shishihi o kite, kaette yakan-
mei o nasu.

被他獅子皮 還作野干鳴

990. Hiji nagō shite sanshū mijikaku;
Ashi yasete sōai hiroshi.

臂長衫袖短 腳瘦草鞋寬

991. Tatoeba, Hokushin no sono toko-
ro ni ite, shūsei kore ni mukau ga go-
toshi.

譬如北辰居其所而衆星共之

992. Tatoeba, kinki o hirugaesu ga
gotoku, haimen tomo ni kore hana.

譬如翻錦機 背面共是花

993. Hihaku soto ni mukatte magarazu.
臂膊不向外曲
994. Hifu datsuraku shi tsukushite, tada
ichi-shinjitsu nomi ari.
皮膚脫落盡 唯有一真實
995. Biu ten ni tsumuide, kemuri yuki
o ori; Kampū mizu o hite, tsuki ume o
furuu.
微雨續天烟織雪
寒風簸水月飾梅
996. Bigyoku seikin, muteige.
美玉精金無定價
997. Bikū nagaki koto sanjaku.
鼻孔長三尺
998. Bishoku hōjin no kitsu ni atarazu.
美食不中飽人喫
999. Bifū yūshō o fuku; Chikaku ki-
keba koe iyo-iyo yoshi.
微風吹幽松 近聽聲愈好
1000. Bimō genjō ni yokotau.
眉毛橫眼上
1001. Birai kōkō, ryōjin furui tobu.
鼻雷胸胸梁塵振飛
1002. Biru ain su, Miroku no sake;
Monju suitō sureba, Fugen tasuku.
毘盧愛飲彌勒酒
文殊醉倒普賢扶
1003. Hyakka haru itatte, taga tame ni
ka hiraku.
百花春至爲誰開
1004. Hyakushaku-kantō ni za suru tei
no hito.
百尺竿頭坐底人
1005. Hyakushaku-kantō ni ippo o su-
sume; Jippō-setsudo ni zenshin o genzu.
百尺竿頭進一步
十方刹土現全身
1006. Hyakusei wa hi ni mochiite ai
shirazu.
百姓日用不相知
1007. Ochite ume ari, sono mi nanatsu.
標有梅其實七兮
1008. Shikiri ni Shōgyoku to yobu mo,
moto buji; Tada yō su, danrō no koe o
nintoku sen koto o.
頻呼小玉元無事
只要壇郎認得聲
1009. Honji no saitō wai shite, masa ni

atataka nari; Shirazu, fūsetsu no baika
ni itaru o.

品字柴頭煨正煖
不知風雪到梅花

1010. Hinju gokan.

寶主互換

1011. Hinju rekinen.

寶主歷然

fu

1012. Kaze no fuun o maite kiyō suru
ni yorazumba, ikade ka min, chōkū
banri no ten.

不因風捲浮雲淨
爭見長空萬里天

1013. Ame narazaru ni hana nao ochi;
Kaze naki ni jo onozukara tobu.

不雨花猶落 無風絮自飛

1014. Ushin o motte u bekarazu; Mu-
shin o motte motomu bekarazu.

不可以有心得
不可以無心求

1015. Tasukete wa dankyō no mizu o
sugi; Tomonōte wa mugetsu no mura
ni kaeru.

扶過斷橋水 伴歸無月村

1016. Fuko noki ni atatte utsu; Tare ka
kore chiin no mono.

布鼓當軒擊 誰是知音者

1017. Jiko ni mukatte e sezumba, izure
no tokoro ni mukatte ka e sen.

不向自己會 向什麼處會

1018. Fushizen, fushiaku.

不思善不思惡

1019. Myōshu o shirazu; kaette ga-
ryaku to nasu.

不識明珠返成瓦礫

1020. Rozan shin no memmoku o
shirazaru wa, tada mi no kono sanchū
ni aru ni yotte nari.

不識廬山眞面目
只緣身在此山中

1021. Montei o idezu, san-goho; Mi
tsukusu, kōzan sen-banjū.

不出門庭三五步
看盡江山千萬重

1022. Kore ichiban kan hone ni tesse-

zumba, ikade ka en, baika no hana o utte kambashiki o.

不是一番寒徹骨
爭得梅花撲鼻香

1023. Kore tada kumon no semaki ni arazu; Manku ni tokite imada tsukusazaru nomi.

不是只口門窄
滿口說未盡耳

1024. Kore hito o tasetsu sezumba, hito ni tasetsu seraren koto jō seri.

不是打殺人 被人打殺定

1025. Ippo o dōzezu shite senri o yuku. 不動一步行千里

1026. Koketsu ni irazumba, ikade ka koji o en.

不入虎穴爭得虎兒

1027. Midabutsu o nenzezu; "Namu Kanshiketsu!"

不念彌陀佛 南無乾屎橛

1028. Chichi tsutaezu; ko shirusazu. 父不傳子不記

1029. Fubo shoshō no bikū; Kaette betsunin no shuri ni ari.

父母所生鼻孔
却在別人手裏

1030. Fu wa ki o yō shite atsuatsu; ji wa kuchi o rō shite kaka.

婦搗機軋軋 兒弄口啞啞

1031. Makai o hanarezu shite bukkai ni iru.

不離魔界入佛界

1032. Kaze nan no iro o ka nasu; Ame izuko yori kitaru.

風爲什麼色 雨從何處來

1033. Kaze hisen o midashite reisei o okuri; Zempō tsuki nobotte chikusō akiraka nari.

風攬飛泉送冷聲
前峰月上竹蕙明

1034. Kaze kurutte hotaru kusa ni ochi; Ame niwaka ni shite kasasagi eda ni odoroku.

風狂蝨墮草 雨驟鶻驚枝

1035. Kaze fuite ju ugoki, kotogotoku raiki o benzu.

風吹樹動悉辨來機

1036. Kaze wa nangan no yanagi o

fuki; Ame wa hokuchi no hasu o utsu.

風吹南岸柳 雨打北池蓮

1037. Kaze fukedomo dōzezu, tempen no tsuki; Yuki osedomo kudake gatashi, kantei no matsu.

風吹不動天邊月
雪壓難摧磗底松

1038. Kaze hekiraku o fuite fuun tsuki; Tsuki seizan ni noboru, tama-ichidan.

風吹碧落浮雲盡
月上青山玉一團

1039. Kaze ryūjo o fukeba mōkyū washi-shiri; Ame rika o uteba kyōchō tobu.

風吹柳絮毛毳走
雨打梨花蛺蝶飛

1040. Kaze sensei o okutte chinjō ni kitari; Tsuki kaei o utsushite sōzen ni itaru.

風送泉聲來枕上
月移花影到窻前

1041. Kaze atataka ni shite chōsei kudake; Hi takō shite kaei omoshi.

風暖鳥聲碎 日高花影重

1042. Kaze shizumatte hana nao ochi; Tori naite yama sara ni yū nari.

風定花猶落 鳥鳴山更幽

1043. Bukku ni shite jashin. 佛口蛇心

1044. Busso no minamoto, hi mo naku, shi mo nashi.

佛祖之源無彼無此

1045. Funki sōsō nenki shite sunawachi yukeba, tare ka sengo o wakatan.

糞箕掃帚拈起便行誰分先後

1046. Funkotsu saishin imada mukuyuru ni tarazu; Ikku ryōnen to shite hyakuoku o koyu.

粉骨碎身未足酬
一句了然超百億

1047. Ichi o kiite motte jū o shiru.

聞一以知十

1048. Bunsu tetsugyū o kamu. 蚊子咬鐵牛

1049. Monju teiki su, setsunin-tō; Jōmyō chūshutsu su, katsumin-ken.

文殊提起殺人刀
淨名抽出活人劍

1050. Bummyō nari, shijō no Chōkō-

shi; Chikara o tsukushite, kōsci ni
yobedomo kotaezu.

分明紙上張公子
盡力高聲喚不磨

1051. Na o kikan yori omote o min ni
wa shikazu.

聞名不如見面

he

1052. Heigen shūju no iro; Saroku boshō
no koe.

平原秋樹色 沙麓暮鐘聲

1053. Kuchi o tojite ikku o iu.

閉口道一句

1054. Byōjōshin kore dō.

平常心是道

1055. Mon o tozashite tsuki o suishutsu
shi; Sei o hotte ten o sakkai su.

閉門推出月 穿井鑿開天

1056. Hekigyoku-banchū no tama;
Ruri-denjō no tsuki.

碧玉盤中珠 瑠璃殿上月

1057. Hekireki kōbe o suguredomo nao
kassui su.

霹靂過頭猶瞌睡

1058. Hi o motomete wa kemuri ni wa
shite e; Izumi o ninōte wa tsuki o obite
kaeru.

覓火和烟得 擔泉帶月歸

1059. Henkai kenkon mina iro o shissu;
Shumi sakashima ni taku su, hankū no
uchi.

遍界乾坤皆失色
須彌倒卓半空中

1060. Henkai katsute kakusazu.

遍界不曾藏

1061. Daiji o henjite ōgon to nashi;
Chōga o kaku shite soraku to nasu.

變大地為黃金
攬長河為酥酪

ho

1062. Hoho kore dōjō.

步步是道場

1063. Hoho seifū okoru.

步步清風起

1064. Hoho tōjaku su, ryokusui seizan.
步步踏著綠水青山

1065. Botan ichijitsu no kurenai; Man-
jō kōshi you.

牡丹一日紅 滿城公子醉

1066. Botan-kaka no suimyoji.

牡丹花下睡貓兒

1067. Hana ni ōte towan to hossu, ren-
chū no shu; Isshō no kōshin aete iwa-
zu.

逢花欲問簾中主
一笑紅唇不敢言

1068. Hō ani ujaku no jiki o kuwan
ya.

鳳豈喚烏鴉食

1069. Ōgon o hōkyaku shite garyaku
o hirou.

拋却黃金拾瓦礫

1070. Ken o idaite mi o yaburu; kore
taga toga zo.

抱劍傷身是誰之咎

1071. Kō o nageutte kongei o tsuru;
Tsuru etari, kono gama.

拋鉤釣鯢鯨 釣得筒蝦蟇

1072. Tsuma o idaite Shaka o nono-
shiri; Sake ni yōte Miroku o utsu.

抱妻罵釋迦 醉酒打彌勒

1073. Hōsen ni itareba, mata subekara-
ku manako o hiraku beshi; Bōbō to
shite, kūshu ni shite kaerashimuru kōtō
nakare.

寶山到也須開眼
勿使茫茫空手回

1074. Rinnō sanzun no tetsu o hōshu-
tsu shite, masa ni shiru, henkai kore tōsō
naru o.

拋出輪王三寸鐵
方知遍界是刀鎗

1075. Hōjo chikaki ni ari; sara ni ippo
o susumeyo.

寶所在近更進一步

1076. Hō sura nao masa ni nitsuru be-
shi; nanzo iwan ya, hihō o ya.

法尙應捨何況非法

1077. Ishi o idaite kawa ni tōzu.

抱石投河

1078. Zō o idaite kutsu to sakebu

抱驢叫屈

1079. Hōchi o yo to nashi; Kōten o gai to nasu.
方地爲興 江天作蓋

1080. Hito ni ōte wa hōteki su, ran-deidan.
逢人拋擲爛泥團

1081. Butsu ni ōte wa Butsu o koroshi; So ni ōte wa So o korosu.
逢佛殺佛 逢祖殺祖

1082. Butsu o nite, So o niru.
烹佛烹祖

1083. Hōboku enku ni tōru.
方木逗圓孔

1084. Kemuri o nozonde jiki o kōte kaeru.
望烟乞食歸

1085. Bōen ai tai shite, za suru koto shūjitsu; Itchō nakazu, yama sara ni yū nari.
茅簷相對坐終日
一鳥不鳴山更幽

1086. Bōka no mushōnin; Ki ni nozonde shi ni yuzurazu.
棒下無生忍 臨機不讓師

1087. Bō wa muge no takara o tei shi; Ryū wa fukuchū no tama o haku.
蚌呈無價寶 龍吐腹中珠

1088. Bōtō ni manako ari; akiraka naru koto hi no gotoshi.
棒頭有眼明如日

1089. Hokuto-ri ni mi o kakusu.
北斗裏藏身

1090. Bokujin koushi o katte kaeri; Ryōba tori o onde kaeru.
牧人驅犢返 獵馬帶禽歸

1091. Mottei no ranji ni byakugetsu o mori; Mushin no wansu ni seifū o takuwau.
沒底藍兒盛白月
無心椀子貯清風

1092. Moto shugyō wa hito o risai sen ga tame nari; Tare ka shiran, kaette fushitsuryū to naran to wa.
本爲修行利濟人
誰知翻成不啣喙

1093. Te o hirugaeseba kumo to nari, te o kutsugaeseba ame.
翻手作雲覆手雨

1094. Honrai mu-ichimotsu.
本來無一物

1095. Bonshō dōgo; Ryūda konzatsu.
凡聖同居 龍蛇混雜

1096. Bonnō soku bodai.
煩惱卽菩提

ma

1097. Matsugo no rōkan; Saigo no ikketsu.
末後牢關 最後一槩

1098. Manku no hyōsō hone ni tesshite samushi; Kono uchi no shōsoku, tare to tomo ni ka ronzen.
滿口水霜徹骨寒
就中消息共誰論

1099. Manzō nusumi o oshie; Yayō in o oshiu.
慢藏誨盜 冶容誨淫

1100. Manten no mōsu hyaku-senjū.
漫天網子百千重

1101. Midari ni zudokku o narashite jison o sō su.
漫鳴塗毒鼓喪兒孫

1102. Mammen no jinkai, enka no iro; Ryōbin wa sōsō, jissshi wa kuroshi.
滿面塵灰煙火色
兩鬢蒼蒼十指黑

mi

1103. Misshitsu ni kaze o tsūzezu.
密室不通風

1104. Myōkō-hōchō ni fune o yari; Yōsu-kōjō ni uma o washirasu.
妙高峰頂行船
揚子江上走馬

1105. Myō wa ichiō no mae ni ari; Ani senshō no manako o iren ya.
妙在一瀨前 豈容千聖眼

1106. Myōbu-kochō hito itari gatashi; Tada miru, hakuun no tonde mata kaeru o.
妙峰孤頂難人到
只看白雲飛又歸

mu

1107. Muichimotsu-chū mujinzō; Hana ari, tsuki ari, rōdai ari.

無一物中無盡藏
有花有月有樓臺

1108. Muyō-juge no gōdōsen; Ruridenjō ni chishiki nashi.

無影樹下合同船
瑠璃殿上無知識

1109. Kenjaku subeki nakumba, gankai tairaka ni; Shūgō o kakusazareba, shinchi naoshi.

無可嫌著眼界平
不藏秋毫心地直

1110. Mukai no nanshin; Yato no Hokuto.

霧海之南針 夜途之北斗

1111. Kagiri naki shinchū fuhei no ji; Isshō no kanwa ni mata hei to naru.

無限心中不平事
一宵閑話又作平

1112. Mukuteki mottomo fuki gatashi.

無孔笛最難吹

1113. Mushi-gōrai shōji no moto; Chinin yonde honrai no shin to nasu.

無始劫來生死本
痴人喚作本來身

1114. Buji kore kinin.

無事是貴人

1115. Mushu no hito ken o gyōji; Muku no hito kyōkan su.

無手人行拳 無口人叫喚

1116. Mujō jibaku.

無繩自縛

1117. Muchū ni i otosu, shōmeika; Manako o hiraite mi kitareba hōka nashi.

夢中射落蟪蛄窠
開眼看來無縫罅

1118. Mutei no hashittsū.

無底破漆桶

1119. Kaze naki ni kayō ugoku; Ketsujō shite uo no yuku aran.

無風荷葉動 決定有魚行

1120. Mono no hirin ni tataru wa nashi; Ware o shite ikanga tokashimen.

無物堪比倫 教我如何說

1121. Mubutsu no tokoro sabutsu.

無佛處作佛

1122. Mumō no yōsu ten ni chō shite tobu.

無毛鷓子貼天飛

me

1123. Myōkyō tachimachi dai ni nozomi, tōge ni kenshū o wakatsu.

明鏡忽臨臺 當下分妍醜

1124. Meigetsu roka ni eiji; Roka meigetsu ni eizu.

明月映蘆花 蘆花映明月

1125. Meigetsu onozukara kitari, mata onozukara saru; Sara ni hito no gyokurankan ni yoru nashi.

明月自來還自去
更無人倚玉欄干

1126. Meigetsu roka kimi mizukara miyo.

明月蘆花君自看

1127. Myōshu tanagokoro ni ari.

明珠在掌

1128. Meimei tari, hyakusōtō; Meimei tari, Soshi-i.

明明百草頭 明明祖師意

1129. Menjō wa kyōchikūtō-ka; Zuri wa shinten no keikyoku.

面上夾竹桃花
肚裏參天荆棘

1130. Minami ni mukatte Hokuto o miru.

面南見北斗

1131. Mempi atsuki koto sanzun.

面皮厚三寸

mo

1132. Mōka shō o yaite Butsu o nite kurau.

猛火燒踏煮佛喫

1133. Mōko gabi o egaku.

猛虎畫峨眉

1134. Mōko-ganka no kinrei; Sōryū-kutsuri no myōshu.

猛虎領下金鈴
蒼龍窟裏明珠

1135. Mōko-kōchū ni roku o ubai;
 Kiyō-sōka ni to o wakatsu.
 猛虎口中奪鹿
 饑鷹爪下分兔
 1136. Mōko-kōri ni mi o yokotae;
 Dokuja-zujō ni kayugari o kaku.
 猛虎口裏橫身
 毒蛇頭上揩痒
 1137. Mōko michi ni atatte za su.
 猛虎當路坐
 1138. Mōko sono ko o kurawazu.
 猛虎不食其子
 1139. Mōshō ani kachū ni atte shi sen
 ya; Kohō kyūji no ka o kowazu.
 猛將豈在家中死
 胡蜂不戀舊時窠
 1140. Mō kokai o nomi; Ke Shumi o
 iru.
 毛吞巨海 芥納須彌
 1141. Mōjin tanteki manako ari.
 盲人端的有眼
 1142. Mokkei shiya ni naki; Sūku tem-
 mei ni hoyu.
 木鷄鳴子夜 舞狗吠天明
 1143. Mokusatsu-kō, tettei-han; Hito
 o shite donto fuge narashimu.
 木札鑿鐵釘飯
 使人吞吐不下
 1144. Bokujin shishiku o osorezu.
 木人不恐獅子吼
 1145. Bokujin yahan ni kataru; Genin
 no chi o yurusazu.
 木人夜半語 不許外人知
 1146. Mokuba kaze ni inanaki; Deigyū
 tsuki ni hoyu.
 木馬嘶風 泥牛吼月
 1147. Higashi o toeba sunawachi nishi
 o kotau.
 問東便乃答西

ya

1148. Yaka yakedomo tsukizu; Shum-
 pū fuite mata shōzu.
 野火燒不盡 春風吹又生
 1149. Yakō ni shiroki o fumu koto
 nakare; Mizu ni arazumba, sadande
 kore ishi naran.

夜行莫踏白 不水定是石
 1150. Yoru fukō shite meigetsu ko
 nari.
 夜深明月孤
 1151. Yasui keishū o ukabe; Tan'en
 shijun o shōzu.
 野水浮輕舟 淡洲生紫葍
 1152. Yoru shizuka ni shite keisei chi-
 kaku; Niwa samū shite gesshoku fuka-
 shi.
 夜靜溪聲近 庭寒月色深
 1153. Yoru shizuka ni, mizu samū shite
 uo hamazu; Mansen munashiku getsu-
 mei o nosete kaeru.
 夜靜水寒魚不食
 滿船空載月明歸
 1154. Yato hito naku, fune onozukara
 yokotau.
 野渡無人舟自橫
 1155. Yahan kaze ni wa shite sōshi ni
 itaru; Shirazu, kore yuki ka, kore baika
 ka.
 夜半和風到窻紙
 不知是雪是梅花
 1156. Ya ni shikin ari; hakubō kore o
 tsutsumu.
 野有死麕白茅包之
 1157. Ya ni fukuhei areba gankō midar-
 u.
 野有伏兵雁行亂
 1158. Yarai ichijin kyōfū okori, tōka
 fuki otosu, shinnu, ikuta zo.
 夜來一陣狂風起
 吹落桃華知幾多
 1159. Yarai fūsetsu ashi; Ki wa oru,
 kogan no mae.
 夜來風雪惡
 木折古岩前
 1160. Yoru hiyayaka ni shite, seihen ni
 rakuyō o kikeba, sude ni odoroku,
 shūshoku no gotō ni itaru o.
 夜冷井邊聞落葉
 已驚秋色到梧桐
 1161. Hiji ni yaku suru ōgon yuruki
 koto issun; Hito ni ōte wa nao iu, ai
 omowazu to.
 約臂黃金寬一寸
 逢人猶道不相思

yu

1162. Tada yaen no kakkon o shiru ari;
Ekiyō keiro dai-sansai.

唯有夜猿知客恨
嵯陽溪路第三聲

1163. Iki aru toki iki o soe; Fūryū nazararu tokoro mata fūryū.

有意氣時添意氣
不風流處也風流

1164. Manako atte katsute mizu; Mimi atte katsute kikazu.

有眼不曾見 有耳不曾聞

1165. Mizu ari, mina tsuki o fukumu; Yama to shite kumo o obizaru nashi.

有水皆含月 無山不帶雲

1166. Yū wa sunawachi kore mu; Mu wa sunawachi kore yū.

有即是無 無即是有

1167. Yūchō go nannan; Kumo o ji shite rampō ni iru.

幽鳥語喃喃 辭翼入亂峰

1168. Nao biwa o totte nakaba omote o saegiru; Hito o shite miseshimezaru mo, utata fūryū.

猶把琵琶半遮面
不令人見轉風流

1169. Ume ari, gesshoku o soe; Take nō shite shūsei o kaku.

有梅添月色 無竹缺秋聲

yo

1170. Kimi to ai mukaite, utata ai shitashimi; Kimi to narabi sumite, isshin o tomo ni sen.

與君相向轉相親
與君雙棲共一身

1171. Arakajime kaite kayugari o mat-su.

預攝待痒

1172. Yukan to yō seba sunawachi yuki; Za sen to yō seba sunawachi za su.

要行便行 要坐便坐

1173. Ko o yashinōte masa ni chichi no ji o shiru.

養子方知父慈

1174. Ryōku o shite endō o yukashimen to yō seba, ki ni nozonde tada etari, itaku muchi o kuwauru koto o.

要使良駒行遠道
臨岐只得痛加鞭

1175. Shinkin o shiran to yō seba kari ni miyo.

要識真金火裏看

1176. Mochiureba sunawachi ko to nari; Mochiizareba sunawachi so.

用則爲虎 不用則鼠

1177. Kano chishōnin o yatōte, yuki o ninatte tomo ni sei o uzumu.

備他痴聖人 擔雪共填井

1178. Hitsuji wa sunawachi kanjo ni fushi; Ro wa shissho o erande nyō su.

羊便乾處臥 驢揀濕處尿

1179. Ame naran to hosshite sanshoku chikashi.

欲雨山色近

1180. Senri no me o kiwamen to hosshite, sara ni noboru, issō no rō.

欲窮千里目 更上一層樓

ra

1181. Raju hōtai kimi ga tame ni toki; Enka chōbu kimi ga tame ni hiraku.

羅襦寶帶爲君解
燕歌趙舞爲君開

1182. Rarō suredomo aete todomarazu; Kōkan suredomo kōbe o megurasazu.

羅籠不肯住 呼喚不回頭

1183. Kitatte zehi o toku mono wa, sunawachi kore zehi no hito.

來說是非者 便是是非人

1184. Raiba kotō ni tsunagi; Kokugyū shisui ni fusu.

羶馬繫枯椿 黑牛臥死水

1185. Rakka i atte ryūsui ni shitagai; Ryūsui jō nō shite rakka o okuru.

落花有意隨流水
流水無情送落花

1186. Rakka to koboku to hitoshiku tobi; Shūsui chōten to tomo ni isshiki.

落霞與孤鶩齊飛
秋水共長天一色

1187. Rakuboku senzan, ten on dai;
Chōkō ichidō, tsuki bumyō.
落水千山天遠大
澄江一道月分明
1188. Rankan tomo ni yoru to iedo-
mo, sanshoku miru koto onajikarazu.
欄干雖共倚 山色看不同
1189. Randei-ri ni ibara ari.
爛泥裏有棘

ri

1190. Riken kiru tokoro ato naku;
Sekatsu kotogotoku kenka ni ki su.
利劍斬處無痕
殺活咸歸劍下
1191. Riken mo sui ni wa shikazu.
利劍不如錐
1192. Tsuribari sanzun o hanarete,
nanzo ikku o iwazaru.
離鉤三寸蓋道一句
1193. Rinu byakko gōkō o hanatsu.
狸奴白牯放毫光
1194. Ryū ginzureba, kumo okori;
Tora usobukeba, kaze shōzu.
龍吟雲起 虎嘯風生
1195. Ryūshoku ōgon monouku; Rika
hakusetsu kambashi.
柳色黃金纈 梨花白雪香
1196. Ryūsui kanzan no michi; Shin'un
koji no kane.
流水寒山路 深雲古寺鐘
1197. Ryūsui mizo ni michi, tani ni
fusagaru; Ranzan midori o sosogi, ao o
uzutakaku su.
流水填溝塞壑
亂山瀉碧堆青
1198. Yanagi midori narazu, hana
kurenai narazu.
柳不綠花不紅
1199. Yanagi wa midori, hana wa
kurenai.
柳綠花紅
1200. Ryōgan no ensei naite yamazaru
ni, keishū sude ni sugu, banchō no
yama.
兩岸猿聲啼不住
輕舟已過萬重山

1201. Ryōkyō ai terasu.
兩鏡相照
1202. Ryōko no koson suigetsu o sa-
guru.
兩箇珊瑚探水月
1203. Ryōko wa fukaku zō shite muna-
shiki ga gotoshi.
良賈深藏如虛
1204. Ryōji no nōsō ikko o shō su;
Chōren-shōjō ashi o nobete fusu.
了事納僧消一箇
長連床上展足臥
1205. Ryōshō ni sutsuru zai naku;
Meikun ni sutsuru shi nashi.
良匠無棄材 明君無棄士
1206. Ryōtō tomo ni setsudan shite,
ikken ten ni yotte susamaji.
兩頭俱截斷 一劍倚天寒
1207. Ryōyaku kuchi ni nigō shite,
yamai ni ri ari; Chūgen mimi ni saka-
rau mo, okonai ni ri ari.
良藥苦口利於病
忠言逆耳利於行
1208. Isasaka tōfū to kono ji o ronzu;
Jūbun no shunshoku, taga ie ni ka zoku
su.
聊與東風論箇事
十分春色屬誰家
1209. Ryōryō taru tenchi no kan;
Dokuritsu shite, nan no kiwamari ka
aran.
寥寥天地間 獨立有何極
1210. Ryokuju kage komayaka ni, ka-
jitsu nagashi.
綠樹陰濃夏日長
1211. Ryokuyō hōsō no kishi; Izure
no tokoro ka son to shō sezarū.
綠楊芳草岸 何處不稱尊
1212. Rinka jūnen no yume; Kohen
issō arata nari.
林下十年夢 湖邊一笑新
1213. Kawa ni nozonde mizu o kawa-
zu.
臨河不買水
1214. Gai ni nozonde koji o miru.
臨巖看虎兇
1215. Gai ni nozonde hito o osu, kore
kōshin ni arazu.

臨崖推人不是好心
1216. Rinchū ni takigi o urazu; Kojō
ni sakana o hisagazu.

林中不賣薪 湖上不繫魚

1217. Rinrin taru kofū mizukara hoko-
razu; Kankai ni tango shite, ryūda o
sadamu.

凜凜孤風不自誇
端居寰海定龍蛇

re

1218. Reiki rikuchi o yuku; Ikade ka
dei o hiku no ato o manukaren.

靈龜行陸地 爭免曳泥蹤

1219. Reibai mazu tama o yaburu;
Kōryū imada kin o ugokasazu.

嶺梅先破玉 江柳未搖金

1220. Ji o awarende minikuki o oboezu.
磷兒不覺醜

ro

1221. Michi tōku shite, hi no kuraki ni
odoroki; Tan orete, shiba no omoki o
shiru.

路遠驚日曛 擔折知柴重

1222. Rōshi jakō ni hi su.

驢屎比麝香

1223. Rōshi yuki ni tatsu, dōshoku ni
arazu; Meigetsu roka ta ni nizu.

鷺鷥立雪非同色

明月蘆花不似他

1224. Roji miryō, baji tōrai.

驢事未了馬事到來

1225. Rochū ni hi ari, mushin ni shite
hanu; Shosho jūō, i ni makasete asobu.

爐中有火無心撥

處處縱橫任意遊

1226. Michi ni kenkaku ni awaba, sube-
karaku ken o tei subeshi; Kore shijin
ni arazumba, shi o kenzuru koto nakare.

路逢劍客須呈劍

不是詩人莫獻詩

1227. Michi ni tatsudō no hito ni awa-
ba, gomoku o motte tai sezare.

路逢達道人 不將語默對

1228. Rōju nami ni fushite kan'ei ugo-
ki; Yaen kusa ni ukande sekiryō kurashi.

老樹臥波寒影動

野烟浮草夕陽昏

1229. Rōsetsu ten ni tsuranatte shiroku;
Shumpū ko ni sematte samushi.

臘雪連天白 春風逼戶寒

1230. Rōdai jōge hi hi o terashi; Shaba
ōrai hito hito o miru.

樓臺上下火照火

車馬往來人見人

1231. Rōtō soyō buji no hi; Ammin
kōga seizan ni tai su.

老倒疎慵無事日

安眠高臥對青山

1232. Shija o rō shi ete katsuryū to
nasu.

弄得死蛇成活龍

1233. Rōdoku no kanchō; Santetsu no
memmoku.

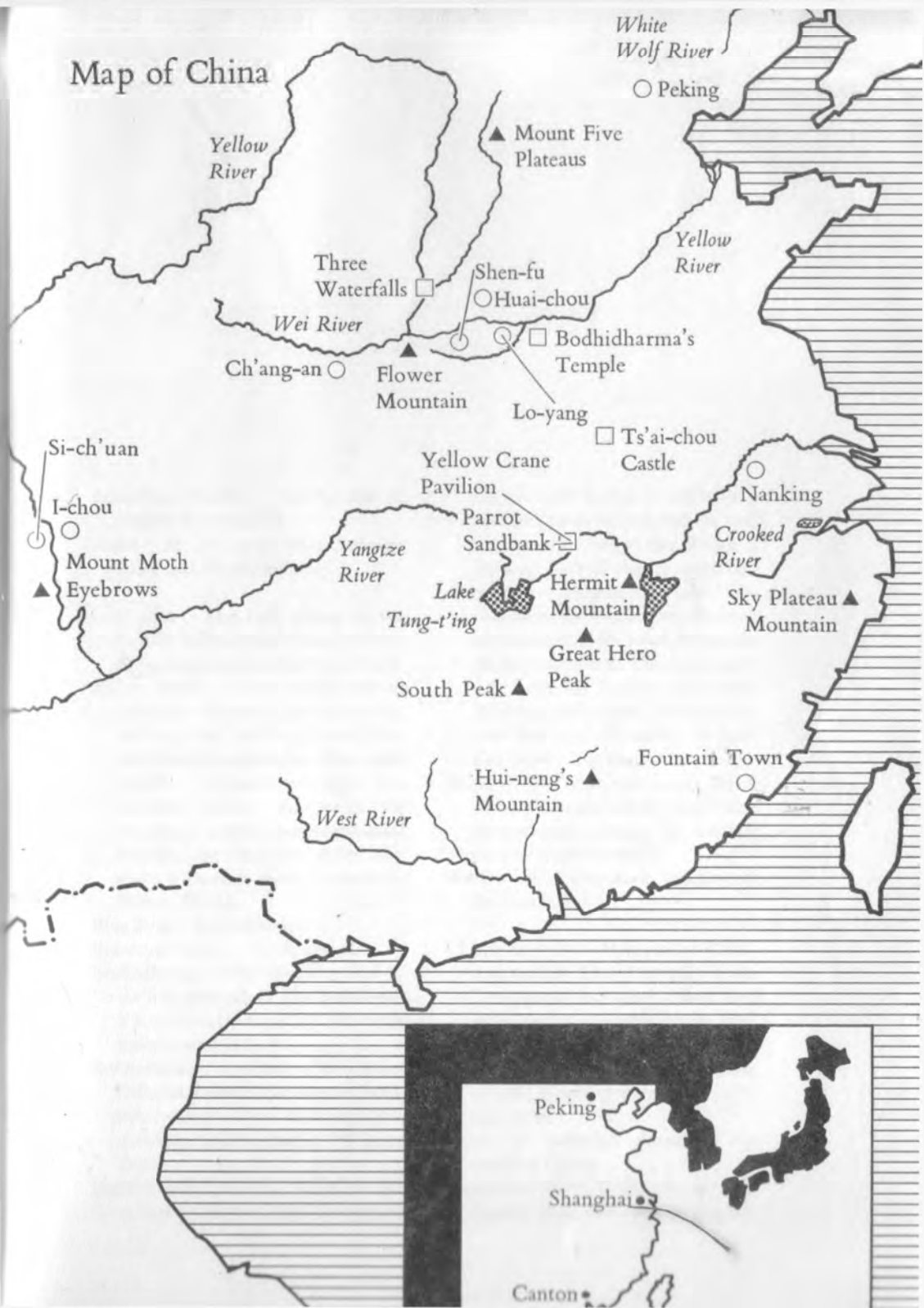
狼毒肝腸 生鐵面目

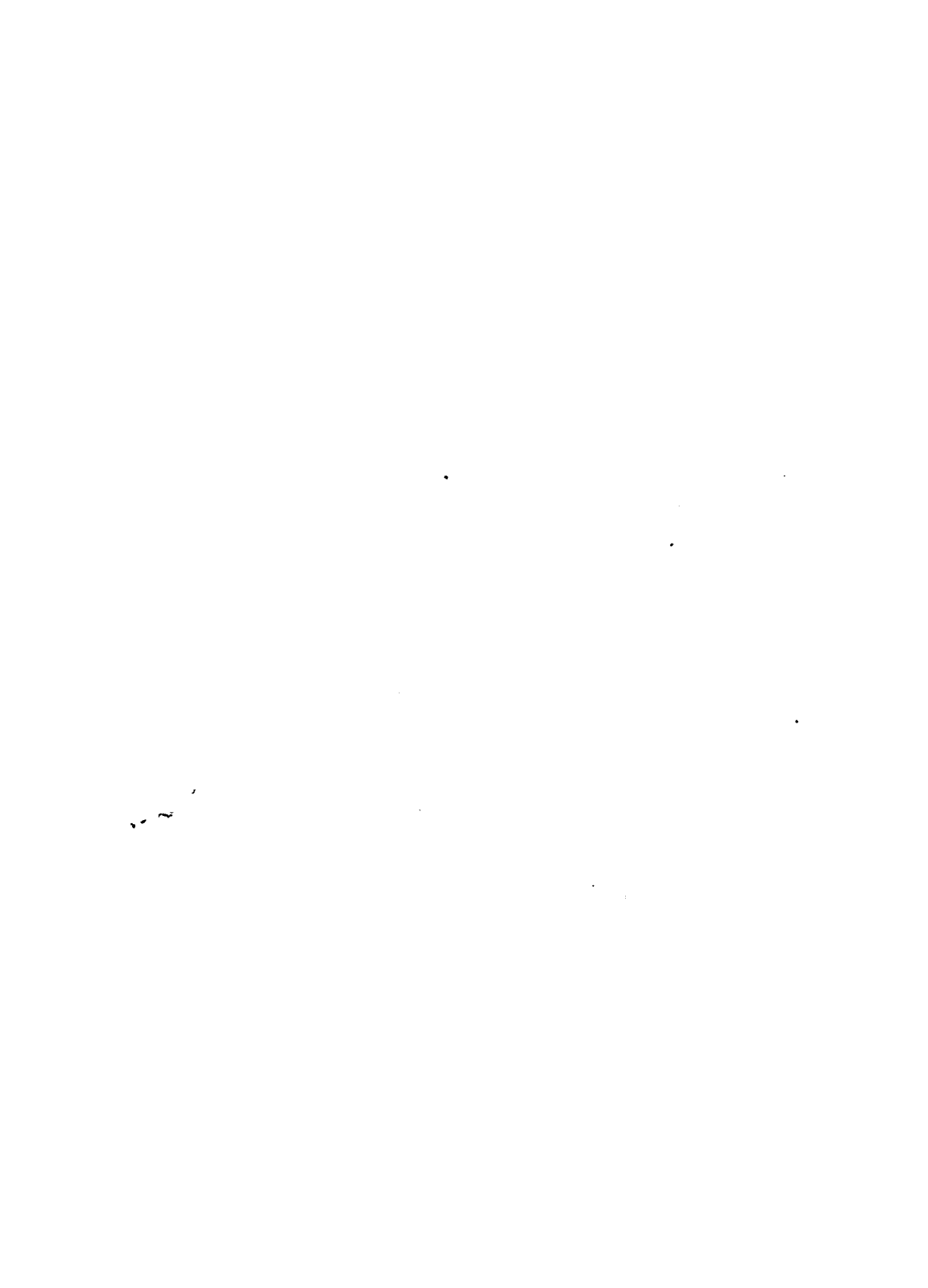
1234. Rōrai koto ni oboyu, sanchū no
yoki o; Shi shite gankon ni araba, hone
mo mata kiyoshi.

老來殊覺山中好

死在巖根骨也清

Map of China





Glossary

- Amitabha Buddha** The Buddha of infinite light and life.
- Asura** An evil god who confronts Indra and favors fighting.
- bare pillar** The bare pillars in the Buddha hall—typical things with no sense, in contrast to sentient beings.
- Billion Worlds** One world consists of Mount Sumeru, sun and moon, the Four Seas, and so on. One thousand worlds make the *shōsen sekai* (smaller thousand worlds); one thousand *shōsen sekai* make the *chūsen sekai* (medium-sized thousand worlds); one thousand *chūsen sekai* make the *sanzen (daisen) sekai*—the Billion Worlds.
- Blue Eyes** Bodhidharma.
- Blue-eyed Monk** Bodhidharma.
- Bodhidharma** The founder, that is, the first patriarch of Zen Buddhism. It is said that he came to China from India around 520.
- Bodhidharma's intention** Why Bodhidharma came all the way to China, overcoming every difficulty—this question is interpreted as "What is Zen?"
- Bodhidharma's temple** Built in 496 in the foothills of Sung Mountain in China. Bodhidharma is said to have practiced zazen there facing the wall for nine years, when Eka (Hui-k'o, 487–593) visited this temple. According to a legend, Eka asked Bodhidharma for instruction, showing his earnest wish for satori by cutting off his own arm in the snowy garden. Later he became the second patriarch, and a speck of blood suggests the symbolic source of later Zen history. See map.
- Bodhisattva** One who seeks satori, wishing to save others even before himself; consequently his features are tender and merciful.
- Buddha hall** The main building of the Zen temple.
- Ch'ang-an** The old capital of China, near modern Sian. Especially in the T'ang period (618–907), it flourished as the biggest international city, with a population of one million. The Ch'ang-an Castle, the walled town, covered an area of about six miles by five miles.
- Chao** A mountain district in the north of China.
- Chao-chou (Jōshū Zenji, 778–897)** A famous Zen master who appears

- often in many koans and sayings.
- Chin Eastern Chin dynasty (317-419); its capital was located in modern Nanking.
- Crooked River A tidal river, noted for its wonderful scenery of crashing tidal waves from the gulf. *See* map.
- Daitō Kokushi The honorific title of a Japanese priest, Shūhō Myōchō Zenji (1282-1337), the founder of Daitoku-ji temple, Kyoto.
- Dharma The Buddhist truth; equivalent to satori or Zen.
- Dharma world The world of truth; the whole universe.
- East Gate Probably the East Gate of the Lo-yang Castle.
- East Land China.
- eight winds of illusion The eight winds that lead the student astray: fortune, misfortune, backbiting, flattery, admiration, abuse, affliction, and ease.
- fire of catastrophe It is said that in the growth and transition of one world there are four periods and, at the end of the third, a great fire occurs and burns everything to ashes.
- Five Ranks Tōzan Zenji (Tung-shan, 807-69), the founder of the Sōtō sect, preaches the fivefold relation of the two—*shō* (the absolute) and *hen* (the relative).
- Flat Field Temple Built in Sky Plateau Mountain by Heiden Zenji (P'ing-t'ien, 770-843).
- Fountain Town Ch'üan-chou, a famous wine-producing center. *See* map.
- Four Classifications Lin-chi explains Zen, taking up the four cases, concerning man (subject) and surroundings (object): (1) taking away man, but not the surroundings; (2) taking away the surroundings, but not man; (3) taking away both man and the surroundings; (4) taking away neither man nor the surroundings. Lin-chi devises *jakugo* to these four cases respectively. For example, his *jakugo* to the second is no. 117. Later, another Zen master showed his view of the third with no. 738.
- Four Seas The whole world; originally, the four oceans that circle Mount Sumeru. *See* Mount Sumeru.
- Fragrant Arbor The arbor in the Ch'ang-an Castle.
- giant roc A legendary giant bird of China; it goes ninety thousand miles with one flap of its wings.
- golden crow The name of the sun; a legend tells us that there is a three-legged crow in the sun.
- Great Hero Peak The Great Hero means Buddha. This peak is also called Ten-hundred-foot Mountain, where Hyakujō Zenji (Pai-chang) lived. *See* map, Ten-hundred-foot Mountain.
- Great Wall The Great Wall of China.
- Great Yuan The Yüan dynasty (1271-1368).
- Han Kan A famous painter (701-61) in T'ang-dynasty China, who was noted for his drawings of horses.
- Hermit Mountain Named after the hut left by a hermit in old Chou-period China. The geographical features of the mountain are complicated, and it is famous for its scenic beauty. On it there are many temples, including I-ai Temple.
- Hsiang-lu Peak The northern peak of the Hermit Mountain; its shape resembles an incense burner.
- Hui-neng's Mountain Where the sixth patriarch, Enō Zenji (Hui-

- neng, 638-713), lived. One of the most important and influential masters in the history of Zen, he was the "fountain" from which all later Zen streams flowed.
- I-ai Temple At the north of Hsiang-lu Peak of the Hermit Mountain.
- Jewel Mountain The mountain of jewels, namely, the mind of man.
- Kannon Temple A temple east of the Tofu Pavilion at Dazaifu on Kyūshū island in Japan. Kannon in Japanese is the Avalokitesvara Bodhisattva, which has great compassion and mercy.
- Kasyapa Maka Kashō, one of the ten major disciples of Sakyamuni.
- last barrier The final koan in the whole curriculum of koan study.
- Lou-lan A commercial area located in the west of China; it flourished from before the second century B.C. and was ruined in the seventh century A.D.
- Lo-yang China's most historically important city, together with Ch'ang-an; the capital of China through several dynasties.
- Maitreya Maitreya Bodhisattva is the future Buddha; in billions of years he will succeed Sakyamuni, the present Buddha.
- Manjusri Manjusri Bodhisattva is the personification of the wisdom of Buddha.
- moth-feeler eyebrow The feeler of a moth resembles the slender, clear, crescent-shaped eyebrow of a beautiful lady.
- Mount Five Plateaus Mount Wu-t'ai, noted for its many Buddhist temples. *See map.*
- Mount Moth Eyebrows Mount O-mei. The name suggests the moth-feeler eyebrows of a beautiful woman. *See map.*
- Mount Sumeru Also Sumeru Peak. According to the cosmology of old India and of Buddhism, Mount Sumeru soars in the center of one world, and the sun and moon revolve around its mid-slope; the four oceans, in each of which lies a continent, encircle Mount Sumeru.
- mountain gate Temples were generally built on the mountains, so the main gate of a temple was called *sammon* (mountain gate, or three gates).
- Nirvana The state of enlightenment to be reached by extinguishing all illusion.
- North Bridge The bridge—a row of boats—across the Yellow River, northeast of Lo-yang.
- Parrot Sandbank A sandbank on the Yangtze River. *See map.*
- Patriarch Bodhidharma, the founder of Zen Buddhism; or each Zen master who stands in the genealogical chart of Zen lines, that is, who received the formal transmission of Dharma.
- phoenix A Chinese phoenix; the bird of good omen.
- poison-painted drum A drum painted with poison to kill those who hear it. *Zudokku* is the pronunciation more natural to Zen usage.
- Pure Body The pure body of Buddha.
- Red Phoenix Castle The palace at Ch'ang-an.
- river country The district near the mouth of the Yangtze River.
- roshi A Zen master and teacher—

- who has formally received the Dharma from his own teacher, or *rōshi*, and therefore is qualified to appoint, from among his students, some to be new masters as his successors—is called *shike*, or, in honorific terms, *rōshi*.
- Sakyamuni** The historical Buddha, who founded Buddhism. Buddha originally means “the enlightened one”; according to a legend, there were six Buddhas before Sakyamuni.
- samadhi** The state of mental concentration on one object; *samādhi*.
- Samantabhadra** Samantabhadra Bodhisattva symbolizes the teaching, meditation, and practice of Buddha.
- Sky Plateau Mountain** Mount T’ien-t’ai. The many temples built there make it one of the most famous Buddhist centers in China.
- south of the river** The area (several provinces) south of the Yangtze River. Abundant in quails.
- staff** A staff carried by Zen masters, sometimes used by the master to give his student a chance for satori.
- Sumeru Peak** See Mount Sumeru.
- Swallow Mountain** In the west of Mongolia, a general of the Later Han dynasty (25–220) defeated the enemy and built a monument on this mountain.
- Tai Sung** A painter in T’ang China famous for his skill in drawing cows.
- T’ai-a** The name of the excellent sword; the symbol of the sharp activity of Zen.
- T’ang China** The T’ang dynasty (618–907).
- ten directions** The ten directions: east, southeast, south, southwest, west, northwest, north, northeast, up, and down.
- Ten-hundred-foot Mountain Hyaku-jō** (Pai-chang, which literally means “ten-hundred-foot”) Zenji’s mountain soars a thousand feet high; it is also called Great Hero Peak. See Great Hero Peak, map.
- Three Waterfalls** On the Yellow River, a three-tiered waterfall (Dragon Gate) was built, and the carp that pass through this gate, it is said, will become dragons. See map.
- Three Worlds** The world of the unenlightened people is divided into three: the world of desire, of five senses; the world of form but of no desire; the formless world of no form, no desire.
- Tofu Pavilion** A pavilion in Dazaifu, Kyūshū; *tofu* in Japanese means a capital of the country.
- Ts’ai-chou Castle** A walled city. See map.
- unsui** A beautiful expression, literally “cloud and water,” that means a Zen monk-student in the monastery or a wandering monk. See no. 246.
- Vairocana** Vairocana Buddha, the symbol of the eternal and limitless wisdom of Buddha.
- Vimalakirti** The main character of the *Vimalakirti* sutra; the rich man who has attained the deepest truth of Mahayana Buddhism.
- Western Sky** India.
- world-perishing fire** See fire of catastrophe.
- Wu** Wu kingdom (?–473 B.C.), near the mouth of the Yangtze; or (229–80), its capital was located in modern Nanking.
- Wu Yuan-chi** Wu Yüan-chi (783–817) attempted a coup d’état against

- the government, but he failed and was killed.
- Yaksa A devil, but sometimes regarded as a protector of Buddhism.
- Yellow Crane Pavilion A famous pavilion looking over the Yangtze. See map.
- Yellow Head Sakyamuni Buddha.
- yes and no Dualism. Zen sees things in the original oneness, transcending dualism, such as yes and no, life and death, good and bad.
- Yueh Yüeh kingdom (601-334 B.C.), located in the coastal area of south China.
- Yun-men Ummon Zenji (Yün-men, 864-949), the founder of the Ummon sect.
- zazen Sitting in meditation.
- zendo *Zendō*, a zazen hall.
- Zenji An honorific title attached to the name of a Zen master; *oshō* and *rōshi* are its variations.

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Zenrin Kushū (with Japanese readings and notes). Rev. ed. Zenkei Shibayama. Kyoto: Kichūdō, 1952, 1972. Handy, helpful, and easily obtainable, this edition is most often used by beginners today in Japan; but unfortunately it is not free from errors.

Editions of “Zudokko Kushū” (Saying collection of The Poison-painted Drum):

Zudokko: Zokuhen. Ed. Genro Fujita. Kyoto: Baiyō Shoin, 1922. I have used this edition for my work.

Shinsan Zengoshū. Ed. Etsudō Tsuchiya. Kyoto: Kichūdō, 1973. Mostly from “Zudokko Kushū.”

General Zen sayings anthologies:

Zenrin Gokushō. Ed. Shūdo (Ozaki) Hekian. Tokyo: Nigensha, 1969. With Japanese readings.

Zenrin Meiku Jiten. Ed. Rigyō Iida. Tokyo: Kokusho Kankōkai, 1975. Mostly from the classics of the Sōtō sect.

Zengo no Chagake: Ichigyō-mono. 3 vols. By Kōshirō Haga. Kyoto: Tankōsha, 1973–77. With good commentaries, especially for tea people.

Zen dictionaries in Japanese:

Zengo Shōjiten. Ed. Hōryū Sahashi. Tokyo: Shunjūsha, 1978. Chiefly shorter phrases and sayings.

Bukkyōgo Daijiten. 3 vols. Ed. Hajime Nakamura. Tokyo: Tōkyō Shoseki, 1975. The best Buddhist dictionary now available.

Zengaku Daijiten. 3 vols. Ed. Zengaku Daijiten Hensanjo. Tokyo: Taishūkan Shoten, 1978. The most substantial Zen dictionary recently published.

English translations of Zen sayings:

Zen Dust. Ed. Isshū Miura and Ruth Fuller Sasaki. Kyoto: The First Zen Institute of America in Japan, 1966. The most reliable English Zen sourcebook ever published. It contains 210 Zen sayings translated into English with accuracy, but with little poetry.



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