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HISTORICAL DICTIONARY *of*  
**CHAN**  
**BUDDHISM**



YOURU WANG

# HISTORICAL DICTIONARY

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*To Thomas Dean*

# A

## ABBOT'S QUARTERS

This is a modern English translation of the Chinese term ***fangzhang***, referring to the specific buildings or rooms of a Chan monastery, in which an abbot would live and conduct activities. *Fangzhang*, literally “ten foot square [room],” was derived from the *Vimalakīrti Sūtra*'s description of the layman Vimalakīrti's room, which despite its small size was able to accommodate a great number of Buddhas and Bodhisattvas and displayed various magical powers and qualities.

According to some historical sources, the abbot's quarters in major public Chan monasteries starting in the Song dynasty included a reception hall, a private room, and a meditation room. The reception hall was used for minor convocations or ceremonies, as opposed to the major ones held in the dharma hall. In either type of convocation, the abbot played the role of a living Buddha or patriarch and was worshiped with prostrations and offerings of incense. The audience could include many people, such as the great assembly of monks, the monastic officers, and on occasion, government officials and lay patrons. In most cases, when only monks were there, the abbot would discuss matters of monastic discipline.

The abbot's quarters were also used for the ritual of “entering the [abbot's] room (*rushi*),” in which the abbot's personal disciples came to see him one after the other, each asking for instruction in a formal but semiprivate atmosphere. Taking turns, the disciples made prostrations and offered incense when approaching the abbot, bowed, and stood at the southwest corner of his meditation seat. The disciple then spoke his mind and the abbot would reply. The conversations were similar to those that took place in the dharma hall, a ritual reenactment of the relationship or encounter between Chan master and disciple, as prototyped by the transmission of the lamp literature. The only difference is that these more private

conversations were not included in the abbot's recorded sayings (*yulu*) for publication.

#### ANBAN SHOUYI JING

*Sutra of Maintaining the Awareness of Inhalation and Exhalation* (*Ānāpānasmṛti Sūtra*), an influential Indian Buddhist scripture in the early Chinese practice of Buddhist meditation, was compiled and translated by An Shigao (d.u.), an early Buddhist missionary and translator (from Arsakes of Parthia) in the 2nd century during the Later Han dynasty. It is not exactly an original scripture, but rather a compilation from earlier Indian sources on the method of meditation that focuses on one's inhalation and exhalation (*shuxi guan*). It introduces, among other things, the six wondrous gates (*liu miaomen*) of this meditation: counting inhalation and exhalation, following inhalation and exhalation, calming the mind, contemplating numerical categories such as the five aggregates, turning to contemplating four noble truths, and purification. The text is intermixed with some comments and explanatory notes. In translating Indian scriptural materials into Chinese, An Shigao appealed to indigenous Chinese terms, especially Daoist ones. The extant text also includes a preface written by Kang Senghui (?–280), a Sogdian Buddhist missionary and translator in China.

#### AUTHENTIC PERSON WITHOUT RANK (Ch. *wuwei zhenren*)

The notion of “authentic person without rank” is found in several collections of the recorded sayings of **Linji Yixuan**, including the *Linji Lu* and other earlier sources such as the *Zutang Ji* and *Jingde Chuangdeng Lu*, and became one of Linji's most famous sayings. The use of the word *zhenren* (authentic person) can be found notably in Daoist philosopher Zhuangzi's writings as well as in other Daoist texts. Despite the source of the term, Linji uses “authentic person without rank” in a Chan Buddhist context. As an **expedient means**, it designates the potential within every human being—that is, **Buddha-nature, self-nature**, or simply Buddha within each individual—and the goal of becoming an enlightened person who is able to transcend all kinds of distinctions and achieve spiritual freedom while living through daily activities. It was taught to his students to realize the possibility and necessity of the existential transformation of

personhood. The term does not denote the reality of any metaphysical self or absolutized subjectivity, since it does not acknowledge any fixed differences between this “authentic person” (whether it is a Buddha or patriarch) and any ordinary individual (*yu fozu bubie*).

Contemporary scholars have debated Linji’s notion of authentic person without rank. Some criticize this notion as something metaphysical, similar to the Hindu notion of *ātman*, which obviously deviates from the Buddhist teaching of no-self (*anātman*). Others argue that Linji used it as expedient means only and have pointed out that Linji himself, in the same anecdote, even performed a deconstructive operation on this notion by telling his students clearly, “What kind of shitty ass-wiper this authentic person without rank is!” A recent study of the *Linji Lu* also reveals the evolving editorial change in the rhetoric and details of the story from its initial version to the later ones by its Song compilers, which makes Linji’s image more lively, shocking, and enigmatic, to serve the **Linji school’s** need for establishing its own identity and rising to prominence.

## B

### BAIYUN SHOUDUAN (1025–1072)

A Chan master of the Yangqi lineage of the **Linji school** in the Song dynasty, Shouduan was a native of Hengyang (in present-day Hunan province). His family name was Zhou. He started his monastic life with the Chan master Renyu in Chaling. After studying with several teachers, he became a disciple of **Yangqi Fanghui** and attained enlightenment under Fanghui's instruction. Inheriting Fanghui's dharma lineage, he then took abbacy at a number of monasteries, including Chengtian Temple in Jiangzhou, Zhengdao Temple at Mount Fahua, Ganming Temple at Mount Longmen, and Haihui Temple at Mount Baiyun. It was said that his preaching attracted huge crowds and won him high regard. One of his great achievements was his establishment of rules for the patriarch hall of a Chan monastery; for example, he enshrined the ancient patriarchs **Bodhidharma** and **Baizhang Huaihai** in the first place instead of just enshrining founding abbots and their successors, which became the model for all Chan monasteries throughout the Song and Yuan dynasties. Shouduan's teachings were preserved in the *Baiyun Shouduan Chanshi Yulu* (two fascicles) and *Baiyun Duan Heshang Guanglu* (four fascicles). He had many disciples, among whom **Wuzu Fayan** was the most famous. The thriving of the Yangqi lineage is very much related to the success of Shouduan and his disciples.

### BAIZHANG GUANGLU

This title means *The Extensive Record of Baizhang*. It records **Baizhang Huaihai's** sermons and short addresses. Historical materials from the Tang dynasty show that soon after Baizhang's death, some of his disciples compiled a record of their teacher's oral instructions and conversations and circulated it. The extant text, with its current title *Baizhang Guanglu*, was recompiled by Daochang (d. 991) at Baizhang mountain in the early Song dynasty and was then included in the Song literature of Chan recorded sayings (*yulu*) and in the transmission of the lamp literature (*denglu*). Contemporary scholars acknowledge the

authenticity of this text based on the evidence that ascertains its older origin than its Song compilation. This evidence includes, first, the omission of biographical outlines that characterize the standard format of the Song recorded sayings literature, and second, the lack of stories of the “**encounter dialogues**,” which are often radical and iconoclastic in nature, dominating the Song recorded sayings literature. Contemporary scholars thus distinguish the *Baizhang Guanglu* from the other *Baizhang Yulu*. The latter collects all dialogues attributed to Baizhang and is considered a Five Dynasties and Song product, less reliable, and to be used with caution.

Different from most texts of Chan recorded sayings popularized in the Song, which are collections of short, eccentric dialogues, the *Baizhang Guanglu* consists of Baizhang’s sermons—an early and conservative form of Chan discourse—and short addresses answering his students’ questions. He quotes and alludes to Buddhist scriptures, elaborates on them in colloquial terms, and integrates them into his pragmatic concern with the students’ non-attachment. He does not seek to break with tradition or abolish traditional scriptures and practices, nor is he constrained by the sudden-gradual dualism promoted by the early Chan movement. However, these factors do not prevent him from showing his creative insight. In addition to shedding light on such Hongzhou themes as **no-seeking, no-cultivation**, and seeing all teachings/practices as **expedient means**, Baizhang’s sermons skillfully weave traditional teachings and the Hongzhou’s emphases into an organic whole by elaborating on “penetrating three propositions or sentences (*touguo sanjuwai*).”

The slogan “penetrating three propositions or sentences” advises students to go beyond the limitation of, or detach from, three different perspectives taught by the Chan masters in different situations, such as “mind is Buddha (positive proposition)”; “no mind, no Buddha (negative)”; and “not anything (negating either positive or negative).” Each can be seen as an overcoming or superseding of the previous proposition(s). But even the last proposition—no attachment to “either positive or negative”—must be detached from as well, and that is the highest spiritual level of Chan. Thus the cultivation and practice of non-attachment is seen as processional, as a chain of

continuous deconstruction. The influence of the Madyamaka (*zhongguan*) dialectic is assimilated by Baizhang's sermons but is also ingeniously simplified and put into colloquial terms. It demonstrates Baizhang's teaching on how to use language while maintaining the Chan critique of language. The critical examination of these important contents of the *Baizhang Guanglu* has been largely neglected by modern scholarship, and only recently have some scholars started to pay attention to it.

#### BAIZHANG HUIHAI (749–814)

One of the greatest Chan masters of the Tang dynasty (618–907), revered in China and East Asia throughout history, and a disciple of **Mazu Daoyi**. Born in Fuzhou, he was a descendant of a powerful aristocratic clan of Tang China. In his youth he entered monastic life with a master called Huizhao (d.u.) at Xishan in Guangdong, and he received his ordination in 767 at Mount Heng with Vinaya teacher Fazhao (d.u.). He spent some years in almost total isolation at Lujiang (in present-day Anhui) to study Buddhist scriptures. Later he became a disciple of Mazu. After Mazu's death in 788, he took up residence near Mazu's memorial pagoda at Mount Shimen and started to teach disciples. He was then invited to take up residence at Mount Daoxiong (later called Mount Baizhang).

Baizhang died on his meditation seat, according to his stūpa inscription, at the age of 65. Some of his students later also became great Chan masters. In 821, the imperial court posthumously named him the *Dazhi Chanshi* ("Chan Teacher of Great Wisdom"). His oral teachings had been recorded and collected by some of his students and were preserved in some extant texts first published in the Five Dynasties and Song periods. Among them, the *Extensive Record of Baizhang* (***Baizhang Guanglu***) is considered reliable by contemporary scholars.

The historical importance of Baizhang as defined by the later Chan tradition mainly refers to the following two points: he is the originator of one of the earliest independent Chan monastic systems and its distinctive rules, and he is among the earliest examples of a radical Chan iconoclast (like his teacher Mazu). Both aspects have been seriously challenged by contemporary scholarship. First, no

historically reliable evidence supports the traditional claim that Baizhang invented a written monastic “rules of purity” (*qinggui*) that was lost. Some believe it never existed. Others think he may have written a text on rules, just as many monks did before him, as a collection of customs. But after a critical examination of these *qinggui*, scholars found that the legendary **Baizhang Qinggui** adopted by the later Chan tradition in fact followed the Vinaya rules and those of early Chinese Buddhism, especially *Lüzong* (the school of precepts). The regulations that were attributed to Baizhang for establishing “Dharma hall (**fatang**),” “Sangha hall,” and communal labor (**puqing**) all can be traced back to the Vinaya and other Chinese Buddhist texts, although this fact does not negate the idea that there could have been an evolutionary process toward the official profile of Chan monastic rules, in which Baizhang played an inspirational role.

Second, the image of Baizhang as a radical iconoclast portrayed by the stories of Chan “**encounter dialogues**” was basically a Song addition to Baizhang’s recorded sayings. The more reliable text of the *Baizhang Guanglu* presents an image far from that of a radical iconoclast, but of one who is able to make use of traditional teachings, scriptures, and practices while elaborating on various themes of Chan soteriology with his own style and formulation adapted to his time and the environment.

#### **BAIZHANG QINGGUI**

“The Rules of Purity of Buzhang,” a text of written Chan monastic rules attributed to **Baizhang Huaihai**. Baizhang’s fame has much to do with his authoring of this pioneering Chan monastic code, as is recounted by the traditional Chan historiographers. However, Baizhang’s authorship of such a monastic code and his alleged role in establishing an independent Chan monastic system have been challenged by modern scholarship. Scholars have argued that no solid evidence from the Tang dynasty supports the view that Baizhang was the author of the “rules of purity,” or even that this document truly existed and was circulated. All references to it came from Song historiographers’ statements, including those in the **Song Gaoseng Zhuan** (*The Song Edition of Biographies of Eminent Monks*) and the **Jingde Chuandeg Lu**. The latter attaches a document of written Chan

monastic code entitled ***Chanmen Guishi*** to Baizhang's biography, which has long been believed to be and been used as the extant earliest version of *Baizhang Qinggui*, and its content was assimilated by the Song dynasty's ***Chanyuan Qinggui*** and the Yuan dynasty's ***Chixiu Baizhang Qinggui***. In contrast to the view that the existence of a particular *Baizhang Qinggui* is a Song Chan invention, others have argued that despite the lack of strong evidence, it is still possible for such a written document to have existed and then been lost, but without having ever used the title *Baizhang Qinggui*. Baizhang might have written a monastic code as a collection of customs for his own temple, just as many monks did elsewhere before him.

Furthermore, if the authenticity of *Baizhang Qinggui* is questionable, so is Baizhang's central role in establishing an independent Chan monastic system distinguishable from all other Buddhist schools. Recent critical studies of the Chan "rules of purity" literature have shown that actions attributed to Baizhang's initiatives, such as establishing "Dharma hall (***fatang***)," "Sangha hall," and communal labor (***puqing***), all can be traced back to the Indian Vinaya texts and the texts of the Chinese *Lüzong* (school of precepts). In other words, the rules or customs ascribed to Baizhang mainly adopted the traditional precepts and revolutionized nothing, although this fact does not allow for the denial of any evolutionary process that added indigenous elements to the Chan and other Chinese Buddhist monastic system. Baizhang's deep respect for monastic discipline, including communal labor, may well have increased his fame and contributed to the evolutionary process, but these things do not prove his radical breaking with tradition.

### **BAOLIN ZHUAN**

The English translation of this title is *Biographies from the Treasure Groves [Temple]*. It is a commonly used short title for the original full title, *Datang Shaozhou Shuangfeng Shan Caoxi Baolin Zhuan (Biographies from the Treasure Groves [Temple] of Caoxi at Mount Shuangfeng in Shaozhou of Great Tang)*. The compilation of this book was completed in 801 by an obscure monk, Zhiju (or Huiju), at the famous Baolin Temple (Baolin Si), where the sixth patriarch, **Huineng**, transmitted his dharma many years ago. The *Baolin Zhuan*

was prefaced by a popular literatus monk, Lingche (d.u.). Modern scholars of Chan have connected the compilation of this book with the rise of the Hongzhou school, seeing it as a reflection of this new school's efforts to establish its legitimacy through a new narrative on the lineage and origin of Chan.

Two major factors in this book's hagiographical writing distinguish it from all early books about Chan history. First, it produces a new list of 28 Indian patriarchs following the seven Buddhas of the past, which is accepted as standard by all later Chan narratives. The culmination of this long process of establishing an orthodox history of Chan transmission was reached by correcting errors and eliminating inconsistencies existing in earlier versions of patriarchal succession, such as Shenhui's list, and those in the *Lidai Fabao Ji* and the *Platform Sūtra*. The new revision included correcting wrong spellings and dropping redundant and problematic names, using sources such as the *Fu Fazang Yinyuan Zhuan* (*Traditions of the Causes and Conditions of Transmission of the Dharma Treasury*) and the *Damoduoluo Chan Jing* (*Scripture on Meditation Attributed to Dharmatrāta*). It also added new names to the list from Sengyou's (445–518) *Chu Sanzang Ji Ji* (*Collection of Notes on the Translation of the Tripiṭaka*).

Second, based on a large body of legend and numerous sources available during that time (many are apocryphal and erroneous and did not survive later), the *Baolin Zhuan* provides more information and detailed stories about these Indian patriarchs. Most conspicuously, a "verse of transmission of dharma (*chuanfa ji*)" is supplied and integrated into the legend of each patriarch. These verses represent the handing down of teachings from one patriarch to the other and create a systematized practice of quoting *chuanfa ji* for all later Chan transmission histories. The legends contributed to the Chinese patriarchs in the *Baolin Zhuan* are substantial as well, even though among the 10 fascicles of the book only the last 3 involve the Chinese patriarchs. These legends were repeated by later Chan narratives, but modern scholars have pointed out their lack of historical basis.

Despite its huge influence on later Chan transmission histories, the book was lost after the Song dynasty, for reasons unknown. One

thing that could have accelerated its disappearance is that, along with the *Platform Sūtra*, it was burned as a spurious work during the reign of Liao by the emperor. When the compilers of the Jin Buddhist canon (*Jin Zang*) reprinted it between 1149 and 1173, four fascicles were not included. In 1932, Japanese scholar Tokiwa Daijō discovered the sixth fascicle of the *Baolin Zhuan* in the Shōrenji in Kyoto. In 1935, the first to fifth fascicles and the eighth fascicle of the *Baolin Zhuan*, found in a copy of the Jin Buddhist canon discovered in the Guangsheng Temple in Shanxi, China, and the sixth fascicle discovered in Japan, were reprinted together in a collection of missed works from the Song canon (*Songzang Yizhen*) in Shanghai. Japanese and Chinese scholars have done various critical studies on the recovered parts of this book, including exegesis, modern translation, and editing.

#### BAOTANG SCHOOL (Ch. *Baotang zong*)

A school of Chan Buddhism that existed in the 8th-century Tang dynasty in the area of Jiannan (in present-day Chengdu, Sichuan Province, and the surrounding area) in southwestern China. The founder of this school was **Wuzhu**, a disciple of **Wuxiang**, the founder of another Chan school, Jingzhong, in the same area of Sichuan. The name of the Baotang (protecting the Tang) school is probably related to the Baotang Temple in Chengdu, in which the late Wuzhu taught until his death. The information about this school and its founder is mainly included in a once-lost book, *Lidai Fabao Ji* (*Record of the Dharma-Jewel through the Generations*), which was composed by an anonymous disciple or disciples of Wuzhu at Baotang Temple after Wuzhu's death and was rediscovered from the **Dunhuang** documents in the early 20th century. **Zongmi's** nine-century work on Chan schools also provides some information about the Baotang school and his criticism of it.

The Baotang school was formed and active after Shenhui's attack on **Shenxiu** and the split of the Northern and Southern schools. The school's connection with the **East Mountain teaching** and **Northern school** (*Beizong*) is preserved in its own lineage story, in which **Hongren's** disciple Zhishen (609–702) got **Bodhidharma's** robe from Empress Wu Zetian (r. 690–705), who received it from **Huineng** as a gift, and Zhishen passed it to his disciple Chuji (669–736 or 648–734).

Later Chuji passed it to Wexiang and then to Wuzhu, although Wuzhu criticized the Northern school's approach of "contemplating purity" according to the *Lidai Fabao Ji*. The point of this lineage story is to establish the school's legitimacy and orthopraxy through the claim of receiving this robe and tracing its roots back to Bodhidharma, and also to maintain its lineal independence from the **Southern school** (*Nanzong*). But such a story has no historical basis.

Not denying that Huineng was a previous receiver of Bodhidharma's robe is the school's positive gesture toward the Southern school. Moreover, it seems clear that Wuzhu's central teaching of **no-thought** (*wunian*) is influenced by the **Platform Sūtra** and Shenhui. However, Wuzhu's interpretation of no-thought is so radical as to lose sight of the middle way or non-duality between the ultimate and the conventional and to reject formal precepts and other monastic conventions and practices, except ascetic meditation. This could be an important reason for the school's short-lived history, despite the fact that some valuable elements are still there in the school and Wuzhu's teaching.

#### BAOTANG ZONG

See .

#### BENJING (667–762)

A Chan master in the Tang dynasty and one of the sixth patriarch, **Huineng's**, disciples, Benjing was a native of Jiangzhou (in present-day Shanxi). His family name was Zhang. In his youth he became a monk, and later he was taught by Huineng. He preached at Wuxiang Temple of Mount Sikong (in present-day Anhui). In 745, Benjing was invited by Emperor Xuanzong (r. 712–756) to the capital, Chang'an, to debate with some senior monks on the understanding of the *dao*. Benjing eloquently defeated other monks' challenges by explicating the notions "the mind is Buddha," "**no-mind** is the *dao*," and that the *dao* cannot be cultivated, in terms of the teaching of emptiness and the theory of Buddha-nature. It was said that his speech impressed the emperor and his ministers. After his death, Benjing was honored as "Chan Master of Great Knowledge" (*Daxiao Chanshi*).

#### BIYAN JI

See .

BIYAN LU

See .

BLUE CLIFF RECORD

This is the English translation of the original title *Biyān Lu* by the Song Linji Chan master **Yuanwu Keqin**, which was based on his commentaries on the Chan master **Xuedou Chongxian's** *Songgu Baize* (*Verses on One Hundred Old Cases*). It was also called *Biyān Ji* (*Blue Cliff Collection*). Keqin's commentaries were first delivered as lectures during his abbacy at Lingquan Monastery on Mount Jia in present-day Hunan. They were collected and compiled into the book by Keqin's disciples and circulated quite a few years before Keqin's death in 1135. The book was quite popular and even became an object of obsession among Chan students. Keqin's disciple **Dahui Zonggao** was so concerned with the consequences of relying on such a book that he destroyed the woodblocks for this work, to stop the obsession, during the time when he was preaching at Fuzhou. Despite that, some copies of the book were still circulated in China, and one of them was first brought to Japan by the Japanese monk Dōgen in the 13th century. After 1300, the lay Chan Buddhist Zhangwei, in Yuzhong (in present-day Huzhou, Zhejiang), discovered several editions of the book's copies and reprinted the book after completing some editorial work. The reprinted edition of the *Biyān Lu* by Zhangwei in the Yuan dynasty was the basis for the *Taishō* edition and many other modern exegetic works by Japanese scholars, although editions other than that of Zhangwei still existed in China and Japan.

The format of Keqin's commentaries on Xuedou's 100 ***gong'an*** is unique. Each of 100 cases starts with "pointer (*chuishi*)," a brief suggestion of what a student should pay attention to in the study of this *gong'an*. Next is the original case itself (*benze*), picked up (*ju*) by Xuedou, occasionally with a very brief comment by Xuedou. To each case, Keqin adds his brief notes (*zhuyu*), which are suggestive, sometimes sarcastic, comments. Next is Keqin's *pingchang*, the major part of his commentaries, providing longer explanations and background information for the *gong'an*, including his criticisms of other masters' commentaries. Following the *pingchang* is Xuedou's original verse (*songgu*), which was his poetic commentary on the

*gong'an*, and also the summary of his understanding of the *gong'an*. Keqin adds further comments on the verse and on its relation to the case.

In general, Keqin's commentaries attempt to help students understand the central Chan teaching. He elaborates on the correct Chan view of language. The highest dharma goes beyond any language, but language cannot be abandoned. The skillful way of using language is able to help students understand the dharma outside the language that is used, without being misled by language. That is what he means by "**living words**" in contrast to "**dead words**" and by the "sword that saves people (*huoren jian*)" in contrast to the "knife that kills people (*sharen dao*)"—two different ways of using *gong'an*. The *Biyān Lu* had a great impact on the development of the *gong'an* literature. In the early Yuan dynasty, the Caodong master **Wansong Xingxiu**, under Keqin's influence, compiled the ***Congrong Lu*** (*Record of Equanimity*) around 1222, which was Xingxiu's commentary on **Hongzhi Zhengjue's** *Verses on One Hundred Old Cases* (*Songgu Baize*), among other examples. The study of the literary style and linguistic strategy of the *Biyān Lu* has been carried out in modern times by some Japanese and Chinese scholars.

#### BODHIDHARMA (Ch. Putidamo)

The legendary first patriarch and founder of Chinese Chan Buddhism. The stories about his interview with Emperor Wu (r. 502–549) of the Liang dynasty, his dialogue with his successor **Huikē** and other disciples, and the nine-year-long meditation of facing wall (*biguan*) in **Shaolin Temple** (Shaolin Si) were reiterated throughout the history of Chan. However, a historical picture about a real Bodhidharma is very difficult to draw due to the lack of reliable historical documents other than hagiographical writings about him by Chan followers in medieval China. Very little information is available from early sources that are considered relatively reliable by contemporary historians. A native of south India and from a family of priestly class, Bodhidharma went to south China in or before 479. He taught meditation with Mahayana orientation. During 480–495 he moved to north China, then stayed in the area of Luoyang and Mount Song. He died around 530. The early sources mentioned only a small

number of known students of his, including Huike, who was regarded as his dharma heir and the second patriarch of Chan by the tradition.

Very little was known about what Bodhidharma taught, except for a text called *Treatise on the Two Entrances and Four Practices (Erru Sixing Lun)*, which was attributed to him and had a preface by a lay follower, Tanlin (not identical with Monk Lin). The text, probably written by Tanlin, summarized the doctrines taught by Bodhidharma as remembered by the disciples. The doctrines involve two major aspects: to realize enlightenment through principle (*liru*) and through practices (*xingru*). The first aspect teaches a student to experience one's true nature through meditation and go beyond written teachings. The second aspect involves the practices of accepting past karma, non-attachment, the cessation of craving, and the six perfections in daily activities. Both aspects lead to the final awakening to principle (*li*), which equals one's true or pure nature. In elaborating on these approaches, the text used the teachings of emptiness, **non-duality**, and **Buddha-nature** from the perfection of wisdom literature, Madhyamaka philosophy, and the *tathāgatagarbha* tradition of Indian Buddhism.

#### BUDDHA-DHARMA (Ch. *fofa*)

This Sanskrit term designates the entirety of Buddhist teachings or Buddhist truths.

*See also .*

#### BUDDHA-NATURE (Ch. *foxing*)

In its original Chinese form, this term is equivalent to the Sanskrit term *tathāgatagarbha*. Another Chinese translation of *tathāgatagarbha* is **rulaizang** (the embryo container of Buddha). *Rulaizang* and *foxing* (Buddha-nature) are synonyms, mutually exchangeable, and often used together in Chinese Buddhist texts.

The *tathāgatagarbha* thought of Indian Mahayana Buddhism was developed, in some connection with the Yogācāra school, to affirm the possibility and potential of attaining **enlightenment** by revealing the intrinsic link between sentient beings wandering in the samsaric world and their soteriological goal of becoming Buddha. This intrinsic link is the Buddha-nature within sentient beings themselves, which is originally pure but is unfortunately covered by defilements.

The use of the term *tathāgatagarbha* in Indian Mahayana Buddhist texts often involves two basic meanings: the cause (*hetu*) of Buddha and the nature (*dhātu/svabhāva*) of Buddha. On the one hand, this Buddha-nature is considered the cause for sentient beings to long for enlightenment and to avoid suffering and ignorance. On the other hand, this Buddha-nature is described as something like the “essence” of Buddha and as ultimate reality, which is permanent, responsible not only for the final liberation, but also for samsaric lives.

Different Indian *tathāgatagarbha* texts emphasize different meanings of Buddha-nature. Some texts interpret Buddha-nature as identical with emptiness, with the causal chain of interdependent arising, and with the Middle Way. Others explain the notion of Buddha-nature as a temporary expedient. These views reflect the efforts of desubstantializing Buddha-nature. However, some texts of *tathāgatagarbha* thought assert that Buddha-nature has the virtues or characteristics of permanence, happiness, self-existence, and purity, which are both empty and not empty in terms of the Middle Way.

Chinese Buddhism, including Chan, embraces and assimilates Indian *tathāgatagarbha* thought through its inherited belief from Confucianism that every human being can be a sage. Among the influential texts of *tathāgatagarbha* thought, an apocryphal treatise, *The Awakening of Faith in the Mahayana (Dasheng Qixin Lun)*, plays a central role. This treatise describes Buddha-nature as “**one mind (yixin)**” with two differentiated aspects of the true and the deluded. Although this one mind is the overall condition and source of all things and beings, it is identified with the mind of the sentient being. This notion provides Chan with the inspiration that the realization of Buddha-nature be seen as the existential transformation of the human mind in everyday situations.

Chan notions such as **self-nature** (*zixing*), **original mind** (*benxin*), and **original nature** (*benxing*) can all be regarded as variations on the teaching of Buddha-nature. A distinctive Chan contribution to the understanding of Buddha-nature is the Chan elaboration on the inseparableness of the realization of Buddha-nature and everyday activities. While using various notions of Buddha-nature, classical

Chan also showed that Buddha-nature, like all other soteriological terms, is an expedient means only and cannot be substantialized.

*See also .*

**BU'ER**

*See .*

**BULI WENZI**

*See .*

**BUSHUOPO**

Literally “never tell too plainly” or “never explain things in too plain language,” it is an important Chan strategy for master-student communications and especially for edifying or instructing students. The best-known reference to the strategy of *bushuopo* was made by **Dongshan Liangjie** and recorded in the *Zutang Ji* and *Jingde Chuandeng Lu*. Dongshan highly praised his teacher, not for the teacher’s virtue or teaching, but for his strategy of *bushuopo*, which contributed to Dongshan’s **enlightenment**. A similar praise for this kind of strategy can be found in the biography of **Xiangyan Zhixian**, a disciple of **Guishan Lingyou**. In modern times, **Hu Shi** attempted to call attention to this peculiar method of Chan instruction. However, *bushuopo* as a pedagogical method was dismissed by other modern scholars, such as D. T. Suzuki (1870–1966), to focus on the unique Chan experience of enlightenment itself. Recent studies of Chan have revisited this Hu Shi–Suzuki debate. Although Suzuki’s point that there is no fixed method for Chan has been well received, his understanding of Chan experience as self-identical and his dismissal of the study of Chan linguistic strategies have been critically questioned.

In terms of contemporary studies of Chan, *bushuopo* involves insight into the indirectness of communication in Chan practice, which differs significantly from the “direct” conveyance of information or objective knowledge. The existential-practical goal of transforming personhood determines that the experience, realization, or resonance of enlightenment is called transmission or communication (**yiqi weichuan**) in Chan. This definition of Chan communication requires the subversion of conventional hierarchy between speaker and listener, transmitter and receiver. The Chan teacher must “listen” and respond to the different situations of the students. The master must

avoid satisfying himself or herself with simply giving lectures, describing things, or explaining principles to students and avoid misleading them or hindering their realizations by offering unified, straightforward advice. The master must inspire or arouse the students' own actions. In this sense even plain words function indirectly, although various indirect strategies serve the purpose of Chan practice better. That explains why many Chan masters prefer using indirect words: they fit the deep structure of *bushuopo*, instructing or helping students to search their own enlightenment only indirectly, although plain words are not excluded from use.

## C

### CAODONG SCHOOL (Ch. *Caodong zong*)

One of the major schools of Chan, which emerged in the late Tang dynasty and became one of the two dominant schools of Chan in China after the Song dynasty. The name of this school is often understood as deriving from the first character of the names of its two founders: **Dongshan Liangjie** and his disciple, **Caoshan Benji**. However, the character “Cao” prior to “Dong” does not mean that Caoshan was more important than Dongshan. Rather, the “Cao” designates “Caoxi,” a name being used for the sixth patriarch, **Huineng**, which is also the origin of the name “Caoshan” itself, as the Chan legend tells that Benji changed Mount Heyu, where he resided, to Mount Cao when memorizing Huineng. The name “Coadong” thus could refer to the lineage from Huineng to Dongshan, including **Qingyuan Xingsi**, **Shitou Siqian**, **Yaoshan Weiyao**, and Yunyan Tansheng (782–841), distinguished from other Chan lineages. One important distinction of this early Caodong lineage, made by Dongshan and his disciples, was to associate the sect with the line of Shitou Siqian rather than **Mazu Daoyi** in such a way as to better serve the sect’s legitimacy and its independence from other established schools, despite the fact that Dongshan studied with Mazu’s several disciples. It also helped to form the traditional narrative on the “two main lines” of Mazu and Shitou in the development of the **Southern school** of Chan.

In addition to the establishment of a new lineage, Dongshan and his disciples demonstrated some form of “house style (*jiafeng*)” different from other masters and schools. For example, unlike Linji’s famous use of shock methods including shouting and hitting, Dongshan’s style was gentler and subtler, more witty and dexterous in using a few words to hint at the reality of suchness and inspire students. One of the principles of these methods in his responsiveness to situations, as Dongshan himself called it, was “never tell too plainly (*bushuopo*)”—the indirect way of

communication and instruction. The methods were based on the understanding that although the reality of suchness manifests itself through all things, including non-sentient beings, it can only be experienced in person and beyond objectification and conceptualization. The other well-known means attributed to Dongshan and characterized the Caodong house (*menting shishe*) was the “**five ranks** (*wuwei*),” which introduced five kinds of interrelationship between the correct (*zheng*) and the partial (*pian*), or principle (*li*) and phenomena (*shi*), as five perspectives to guide students in experiencing reality.

The Caodong lineage continued with the line of Dongshan’s disciple **Yunju Daoying**, according to the orthodox Song narrative on the Caodong transmission. However, in the early 11th century, with **Dayang Jingxuan**, the fourth-generation descendant of Yunju, the Caodong lineage underwent a severe crisis after years of declining. Dayang had to ask Linji master Fayuan (991–1067) to find an heir for Caodong from his able disciples. Thus Fayuan’s disciple **Touzi Yiqing** later became the legitimate receiver of Dayang’s dharma and the sixth-generation descendant of Dongshan in the rewritten narrative of the Caodong lineage created by Yiqing’s disciples.

Starting with **Furong Daokai**, the next generation, and within the two generations of his disciples, the Caodong school achieved a remarkable revival, which involved its success in elite circles in the 12th-century Song, and therefore became a major force in Chan monastic communities. The culmination of this prominence came with several of Daokai’s second-generation disciples, including the well-known **Hongzhi Zhengjue** and **Zhenxie Qingliao**, whose third-generation disciple Tiantong **Rujing** was the teacher of the Japanese Sōtō Zen founder Dōgen Kigen.

The 12th-century Caodong tradition not only produced the orthodox narrative on its lineage, but also invented a new approach of “silent illumination Chan (*mozhao Chan*)” with its distinctive vocabulary. The new approach started with Furong Daokai and his disciples and culminated in Hongzhi Zengjie. Recent study of this silent illumination Chan indicates that the meditation technique this new approach used and its doctrinal foundation of inherent **Buddha-**

**nature** are all familiar things that have existed within the Chan tradition. What makes this approach unique is its new stress on stillness and sitting meditation as the manifestation of inherent Buddha-nature or as an end in itself; its de-emphasis on **enlightenment** as a sudden and crucial moment of experience; and its thorough deconstruction of dualism between practice and enlightenment, or means and goal.

The new Caodong approach is quite successful in attracting elites, and this might be one of the reasons for the Linji Chan master **Dahui Zonggao**'s attack on it and for the further development of Dahui's own approach—*kanhua Chan* (literally “Chan of observing the key phrase”). Because Dahui's attack has considerable influence, the silent illumination approach has often been seen as less orthodox than the Linji school's *kanhua* practice. Nevertheless, this Caodong legacy is still preserved in many ways in present-day East Asia.

#### CAODONG ZONG

See .

#### CAOSHAN BENJI (840–901)

A Chan master of the Tang dynasty, a disciple of **Dongshan Liangjie** and considered the second founder of the **Caodong school**. Born into a Huang family in the area of Quanzhou in present-day Fujian province, China, he became a monk at the age of 19 in Fuzhou and was officially ordained at the age of 25. He studied with Dongshan for about 10 years. When he was leaving, according to a 12th-century text and texts published afterward, Dongshan secretly transmitted to him a number of works that Dongshan had received from his own teacher, Yunyan Tansheng (782–841), including “The Jewel Mirror Samadhi,” “Verses on the Five Ranks of Lord and Vassal,” and others. The story signifies the traditional acknowledgment of Caoshan as Dongshan's legitimate **dharma** heir. Caoshan visited Caoxi (in Guangdong) to pay respect to the sixth patriarch, **Huineng**'s, pagoda. He then started to teach students in Fuzhou, Jiangxi, settling on Mount Heyu and changing its name to Mount Cao when memorizing Huineng (hence people called him Caoshan Benji). Caoshan had about 14 disciples in his lifetime, but after four generations, his lineage was ended. Although the Caodong school

continued with the line of Dongshan's senior disciple **Yunju Daoying**, Caoshan was seen by the tradition as the cofounder with Dongshan.

Caoshan's authority in explaining Dongshan's doctrine of **five ranks** is demonstrated by a number of his commentaries, including "The Essentials of the Five Ranks of Lord and Vassal" (*Wuwei Junchen Zhijue*), "Explanations of Dongshan's Essentials of Five Ranks" (*Jieshi Dongshan Wuwei Xianjue*), and others. However, these works, along with Dongshan's own works on the five ranks, were introduced much later by a text of the early 12th century. There are no other earlier reliable sources to verify what was written by Caoshan and Dongshan themselves. The numerous dialogues between Caoshan and his students preserved in the earlier transmission of the lamp anthologies, such as the *Zutang Ji* and the *Jingde Chuandeng Lu*, rather than in the Ming edition of *Caoshan Yulu*, are relatively more reliable for the study of Caoshan's teachings. They illustrate a kind of subtle and witty style that he inherited from his teacher Dongshan in responding to situations and inspiring students to realize **self-nature** or experience suchness.

#### CAOXI DASHI ZHUAN

Translated into English as the *Biography of the Great Master of Caoxi*, the *Caoxi Dashi Zhuan* is one of the hagiographies about the sixth patriarch, **Huineng**, produced in the early history of Chan Buddhism. Contemporary scholars have generally agreed on the date of its composition as 781, about 70 years after Huineng's death. However, there is no plain evidence for the exact author of this text, so contemporary historians can only speculate about its possible authorship. A relatively convincing theory is that it was produced by a member of, or someone connected to, the Baolin Temple (Baolin Si) community at Caoxi, in the area of Shaozhou (in present-day Guangdong province), where Huineng preached and the lineage of his disciples continued. The text adds new materials about Huineng to the early hagiographical compositions by Shenhui and the *Lidai Fabao Ji* and influences the ensuing **Dunhuang** edition of the *Platform Sūtra* and the *Baolin Zhuan*. However, the *Caoxi Dashi Zhuan's* contribution does not help to make Huineng's biographical information any less

conflicting. It instead demonstrates the competing stories about Huineng from different groups of his followers.

Contemporary scholars have analyzed a number of crucial differences between the *Caoxi Dashi Zhuan* and the stories about Huineng offered by the other texts. First, the verse competition between Huineng and **Shenxiu**, and its role in Huineng's being chosen as the sixth patriarch, so popular with the *Platform Sūtra* and endorsed by Chan tradition, is absent from this biography of Huineng. Second, although the texts of **Shenhui** and the *Platform Sūtra* emphasize the central role of the *Diamond Sūtra* in Huineng's **enlightenment**, the *Caoxi Dashi Zhuan* depicts Huineng as a master of the *Nirvana Sūtra*, through the stories about Huineng's meeting with the nun Wujincang and the master Yinzong's (627–713) attesting to Huineng's perfect understanding of the *Nirvana Sūtra*. Third, the *Caoxi Dashi Zhuan* presents, for the first time, the full story of Huineng's conversation about the banner and the wind, and his meeting with and later official ordination by Yinzong, which is not included in the **Dunhuang** edition of the *Platform Sūtra* but is absorbed by the later versions of the *Platform Sūtra* and the transmission of the lamp literature. Fourth, the *Caoxi Dashi Zhuan* rejects the relevance of Empress Wu (r. 690–705) to the transmission of **Bodhidharma's** robe and the claim made by the *Lidai Fabao Ji* that the robe was given by Huineng to Empress Wu and was further passed to **Wuzhu** through Zhishen (609–702), Chuji (669–736 or 648–734), and **Wuxiang**. By asserting that only Baolin Temple holds the mummy of Huineng and the robe of transmission, and by mentioning imperial decrees as proof of recognition from the imperial court, the *Caoxi Dashi Zhuan* promotes the orthodoxy of the lineage at Baolin Temple. This limiting of the Chan heritage of Huineng to one single place seems different from the more ecumenical attitude adopted by the Dunhuang edition of the *Platform Sūtra*, especially the *Baolin Zhuan*. Despite these and other differences, the basic teachings of Huineng contained in this text do not run counter to those in the more popular *Platform Sūtra*.

CHAN

The word *chan* is often confused with the word **Chanzong**, which means “the school of Chan” or “Chan Buddhism.” Under many circumstance, people do use “Chan” to designate the Chan school in Chinese Buddhism. In such usage, “Chan” becomes an abbreviated form of *Chanzong*. However, *chan* was used before the advent of the Chan school. “Chan” could denote the practice of meditation (*xichan*), such as sitting meditation (*zuochan*), or the study of meditation (*chanxue*), apart from the school of Chan. The fact that Buddhist schools other than the Chan school practice meditation is also evident. Obviously, the term *chan* can be discussed separately from the term *Chanzong*.

*Chan* is a shortened form of the Chinese word *channa*, rendered from the Sanskrit word *dhyāna*, which denotes practices of the concentration of the mind through meditation or contemplation. Although rooted in the Indian tradition of yoga, which aims at the unification of the individual being with the divine, meditative concentration became integrated into the Buddhist path to **enlightenment** as one of the three learnings (*sanxue*) of Buddhism. Early Buddhist (or Hinayana Buddhist) scriptures include the teachings on forty objects of meditation, four foundations of mindfulness, four stages of meditation, four divine abodes, four formless meditations, the tranquility (*samatha*) and insight (*vipassanā*) meditations, and so forth. Buddhist communities commonly practiced these meditations, along with the moral disciplines and the study of the scriptures and doctrines to acquire wisdom. In this general context, some eminent monks might have composed scriptures/treatises for the training of meditation or have become more famous for meditation. Mahayana Buddhism continued the practice of meditation as one of the six perfections (or virtues) of the bodhisattva path. It inherited the essential methods of meditation from early Buddhism while at the same time diversifying them, attempting to overcome the tendency of escapism or quietism, and basing meditations on the Mahayana doctrines of emptiness, mind-only, **non-duality**, and **Buddha-nature**.

From the 2nd to 5th centuries CE, several Buddhist missionaries, such as An Shigao (d.u.) and Kumārajīva (344–413) (Ch. Jiumoluoshi), translated some Indian Buddhist scriptures and treatises on

meditation into Chinese. Eminent Chinese monks, such as Dao'an (312–385) and Huiyuan (344–416), showed great enthusiasm for these works and wrote prefaces to the translations. Among the most influential of the scriptures are the ***Anban Shouyi Jing***, translated by An Shigao; the ***Zuochan Sanmei Jing*** by Kumārajīva; and the ***Damoduoluo Chan Jing*** by Buddhahadra (359–429). However, what these texts taught were basically Hinayana-oriented methods of meditation with a dualistic emphasis on the purification of the mind, even though some translators, such as Kumārajīva, interpreted these methods in terms of major Mahayana doctrines. More substantially, Mahayana-style meditation gradually became prominent in Chinese Buddhism, as more Mahayana scriptures were translated into Chinese. Some of these scriptures did not limit themselves to the theme of meditation, but nonetheless involved important Mahayana instructions on the practice of meditation and the critique of Hinayana-oriented meditation, such as those in the *Vimalakīrti Sūtra*.

Not only did the eminent missionaries and translators from India and central Asia play a crucial role during the early period of Chinese Buddhism, but their translations and interpretations also demonstrated a dual root of the Chinese Buddhist practice of meditation. The translators were hard-working students of Chinese language and culture, surrounded by some eminent Chinese monks who were also highly knowledgeable in the works of Laozi and Zhuangzi, which were extremely popular through the so-called dark learning (*xuanxue*) of the Wei Jin period (220–420). Daoist-style sitting meditation was practiced long before Buddhism spread to China. The translated Buddhist scriptures on meditation and their interpretation often adopted available Daoist vocabularies. For example, Dao'an's and Huiyuan's prefaces to the scriptures clearly used Daoist concepts such as *wuwei* (non-action) and *wang* (forgetfulness) to describe the levels of meditation. Although Chinese Buddhism soon left behind the practice of matching up Buddhist meanings (*geyi*) with Daoist terms, the Daoist wisdom of achieving joy and equanimity in ordinary activities through the realization of the way of the universe continued to pervade the mature Chinese Buddhist understanding of Mahayana doctrines and practices, including meditation.

Despite these developments, when Huijiao (497–554) presented biographies of the eminent monks of 2nd- to 5th-century China, who specialized in or became famous for meditation, in his *Gaoseng Zhuan*, there were only about 20. This indicated that no independent school of Chan was formed yet. Here we distinguish between the approach of meditation by separate individual monks (*xichan*) in Buddhist history and the school of Chan (*Chanzong*) with its unique institutional history. As a component of the common Buddhist practice, the approach of meditation could evolve and diversify without establishing a school of Chan. However, the school of Chan is obviously more than just a method or approach. As one of the Sinicized Buddhist schools, different from others, it involves its own ideology, community, and genealogical history, serving to establish its own identity.

*See also .*

#### CHAN CHART

This is a short title for *Chart of the Master-Disciple Succession of the Chan Gate That Transmits the Mind-Ground in China* (*Zhonghua Chuanxindi Chanmen Shizi Chengxi Tu*), written by **Zongmi** in the early 830s. An earlier version of the text discovered in Japan shows that its original title was *Pei Xiu Shiyi Wen* (*Imperial Redactor Pei Xiu's Inquiry*), which fits its form of a literary correspondence between Zongmi and **Pei Xiu**. Scholars believe that the current title was added later. The text also has had many other titles in its history of circulation in East Asia.

In his answers to Pei Xiu's questions, Zongmi presents the earliest extant Chan genealogical chart to trace all lineages descending from **Bodhidharma** and subsequent patriarchs, including **Heze Shenhui**, the seventh patriarch. Zongmi provides his critical examination of the four major Chan schools: the **Northern school**, the **Hongzhou school**, the **Ox-head school**, and the **Heze school**. He uses the simile of the brightness and blackness of a wishing jewel (*moni zhu*) to illustrate these schools' different attitudes toward the relationship between the mind or nature of true suchness and the deluded mind or ordinary phenomena, with his preferred ranking of Heze at the top and Northern at the bottom. Although his promotion of the Heze lineage

had little influence on the historical development of Chan, Zongmi's *Chan Chart* and other works are among the few invaluable Chan texts of the 9th century that provide reliable sources for the study of Tang Chan Buddhism. His characterization of the Hongzhou school is fair and accurate, offering a different perspective on this leading Chan movement. His elaboration on the doctrinal differences of Heze and Hongzhou, regarding the intrinsic, original functioning (*zixing benyong*) and the conditioned, responsive functioning (*suiyuan yingyong*), is sophisticated and thought provoking. While he never blames Hongzhou for breaking Buddhist precepts or for pursuing antinomian consequences, his questioning of Hongzhou's failure to address the difference between perverted views of reality and correct views, between merits and faults, reflects a legitimate concern.

#### CHANGLU ZONGZE (1056–?)

There is very little information about Zongze's life. According to later sources, he was a native of Xiangyang (in present-day Hubei province). His family name was Sun. At a very early age, he lost his father; he and his mother had to live with his uncle. He studied Confucian classics, but at the age of 29 he entered monastic life with Fayun Faxiu (1027–1090), a Chan master of the **Yunmen school**, in Changlu, Zhenzhou (in present-day Jiangsu province). When Changlu Yingfu (d.u.), another Yunmen master, replaced Faxiu, Zongze became his disciple, eventually succeeding to the abbacy. Zongze is famous for his compilation of the ***Chanyuan Qinggui*** (*Rules of Purity for the Chan Monastery*), the earliest extant text of a comprehensive Chan monastic code. Its impact on the later compilers of similar regulatory texts in the Song and Yuan dynasties was enormous. A short text entitled *Zuochan Yi* (*Principles of Seated Meditation*), included in the eighth fascicle of the *Chanyuan Qinggui*, though sometimes used separately, is also the earliest known work of its kind in the entire Chan tradition and became a popular meditation manual in East Asia. Moreover, Zongze was exemplary in integrating Confucian filial piety (*xiao*) into Buddhist practice. Not only was it reported that he brought his aged mother to the monastery to take care of her, but he also wrote 120 short essays, all under the title *On Advising [People to Practice] Filial Piety* (*Quanxiao Wen*). In addition, Zongze was one of

the pioneers in reconciling the practices of meditation and reciting the Buddha's name (*nianfo*). He established a community of reciting the Buddha's name (*nianfo she*) in Changlu in 1089 and published papers and poems to promote the practice and the idea of "the mind as the only pure land (*weixin jingtu*)."

#### CHANGUAN CEJIN

Translated into English as *Whip for Spurring Advancement through the Chan Barrier*, this is a concise collection of recorded Chan sayings and anecdotes compiled by the Chan master **Yunqi Zhuhong** of the late Ming dynasty in 1600. It became quite popular in China, Korea, and Japan after its first printing. Zhuhong intended to use this book as a guide to Chan students' practice of the ***kanhua Chan*** (Chan of observing key phrases), deliberately avoiding abstract discussions of theory by selecting extracts of sermons, exhortations, autobiographical narratives, letters, and anecdotes that dealt directly with issues of practice. The selection was based on a survey of Chan literature from the late Tang dynasty to the late Ming, but gave a special place to those masters of the **Linji school** in the Song, Yuan, and Ming dynasties. The anthology is divided into two parts. The first, "Front Collection," occupies 80 percent of the book and includes two sections: "Extracts from the Dharma Sayings of the Patriarchs," consisting of excerpts from the public instructions of various masters, and "Extracts from the Painful Practice of the Patriarchs," consisting of short stories on arduous practices by various masters. The second part, "Back Collection," occupies 20 percent of the book under the title "Extracts from the *Sūtras* to Authenticate [the Preceding Selections]," consisting of short passages from various scriptures. Zhuhong's own comments are appended to many selections in the anthology.

#### CHANLIN BAOXUN

*Treasured Instructions of the Chan Grove*, a concise anthology of the teachings and anecdotes of various Song Chan masters, was compiled by the Chan monk Jingshan (d.u.) in the Song dynasty. It was based on an original selection made by Miaoxi Pujue (**Dahui Zonggao**) and Zhu'an Shigui (d. 1149) at Yunmen Temple in Jiangxi. During 1174–1189, Jingshan acquired an incomplete copy of their selection.

By adding new materials taken from various texts of recorded sayings (*yulu*), Jingshan expanded the collection to over 300 short teachings and anecdotes. It soon became a popular Chan text for beginners and was included in the Ming and Qing Buddhist canons. Numerous commentaries on this book were also produced during the Ming and Qing dynasties and ensuing periods.

#### *CHANLIN SENGBAO ZHUAN*

*Chronicles of Monk-Treasure in the Chan Grove*, a book compiled by the literatus-monk **Juefan Huihong** of the Northern Song dynasty in 1119. It consists of 30 fascicles, collecting the records of activities, stories, and sayings of 81 Chan masters from the late Tang and Five Dynasties to the Northern Song. Following the style of the transmission of the lamp literature, each biography of a Chan master is followed by a brief comment summarizing the master's life and achievement. However, Huihong intended this book to supplement the transmission of the lamp literature by paying closer attention to recording events and activities of Chan masters rather than just recording their sayings, and by collecting materials that were not included in the transmission of the lamp literature. He utilized various neglected texts, records of activities (*xing lu* or *xing zhuang*), and epitaphs (*beiming*). As a result, his book presents a vivid picture of the development of Chan in the Northern Song period, especially the thriving of the **Lingi school** and the **Yunmen school** during that period.

#### *CHANMEN GUISHI*

"Regulations for the Chan School" was claimed to be an outline of the alleged Chan monastic code **Baizhang Qinggui**. It was written in 1004 as an appendix to the biography of **Bizhang Huaihai** in the **Jingde Chuandeng Lu**. This outline has been seen as important evidence for the existence of the original *Baizhang Qinggui* and, along with other Song historiographers' writings, has contributed to Baizhang's fame as an inventor of the independent Chan monastic system. Among the earliest documents, this *Chanmen Guishi* provides some detailed descriptions of Chan monastic life and information about evolving Chan monastic rules. However, modern and contemporary scholars have questioned the reliance of this document

and its claims about Baizhang's role in creating an independent Chan monastic code. Independent Chan monasteries were established long before Baizhang's time, while the majority of public Buddhist monasteries were not exclusively for Chan until the Song dynasty. What is stated in this text about Baizhang's initiatives on Chan monastic rules is not supported by any reliable historical documents from the Tang era. Nor is Baizhang's authorship of a written Chan monastic code like this verified. The editor never explains why this *Chanmen Guishi* does not even have the title *Baizhang Qinggui*.

Moreover, a critical examination of Buddhist texts about the monastic code discloses that actions attributed to Baizhang's initiatives, such as establishing "Dharma hall (*fatang*)," "Sangha hall," and communal labor (*puqing*), can all be traced back to the Indian Vinaya texts and the texts of the Chinese *Luzong* (school of precepts). The rules or customs ascribed to Baizhang in fact adopt the traditional precepts and do nothing revolutionary, although this fact does not allow for the denial of any evolutionary process that adds indigenous elements to the Chan and other Chinese Buddhist monastic systems.

In addition, the *Chanmen Guishi's* claim about Baizhang's revolutionary role even runs ironically against what is recorded in this same text about Baizhang's view that the monastic rules should include both the Hinayana and Mahayana ones in a harmonious way. In other words, Baizhang's point is not to break with the tradition. This point is indeed in accord with Baizhang's practices, and it subverts the text's premature conclusion. Attention should also be paid to the underlying power struggle between the Chan school and the school of precepts (*Luzong*) over the influence and control of monasteries, which might be one of the hidden motives behind the post-Tang Chan's lifting and invention of Baizhang's legendary role to serve its need for systematization.

CHAN OF LETTERS AND WORDS

*See*

CHAN OF OBSERVING THE KEY PHRASE

*See .*

CHAN PORTRAITURE

In medieval Chinese Buddhist language, the term *xiang* (“image”) or *zhen* (“resemblance”) referred to formal portraits. Early Chinese Buddhist use of portraits of eminent monks in the Tang and pre-Tang periods was related to funerary, memorial, and devotional rites, parallel to the worship of relic and effigy, and accompanied Buddhist attempts to maintain the remains of eminent monks. These portraits and images were seen as sacred or spiritually alive. Chinese Buddhist monasteries also started to build a separate portrait hall or **patriarch hall** enshrining portraits of patriarchs and eminent monks. These ritual uses of portraits and the construction of portrait halls were not exclusive to Chan Buddhism, however, and a unique Chan style of portrait hall or patriarch hall only emerged from the end of the 7th century to the 9th century.

**Shenxiu**’s leading disciple **Puji** was perhaps among the earliest to build a hall of seven patriarchs of Chan at **Shaolin Temple** on Mount Song. In terms of a different Chan lineage theory, Shenhui’s disciples also established a hall of seven patriarchs. Such portrait halls or patriarch halls became a common feature of Chan monasteries during the Song dynasty. Starting from the Song, portrait halls reduced the number of enshrined portraits of ancient patriarchs and included more portraits of the former abbots of each monastery. These portraits were offered food and drink and worshiped on a daily basis. During major memorial services for patriarchs and abbots, portraits would be brought out of the portrait hall and set up in the dharma hall to receive congregational offerings and prayers, then would be returned to the portrait hall after the ceremony.

Furthermore, during the Song dynasty, portraits of abbots began to be used outside of these monastic rituals. Many abbots had portraits made by and distributed to a variety of persons, including individual monastic officers, lay followers, and patrons. The abbots were also asked to write self-eulogies, consisting of verse inscriptions, for such portraits. By the mid-11th century, many abbots’ recorded sayings had a common section of “portrait eulogies (*zhen zan*)” placed at the end of the work. The most outstanding example of these portrait inscriptions is from the **Hongzhi Lu** or *Hongzhi Chanshi Guanglu*. This text includes hundreds of such portrait inscriptions

spanning several fascicles. The personally autographed and eulogized portrait of a Chan abbot thus became a treasure and an object of reverence for many followers in medieval China. Although many masters' inscriptions involve a warning that the true image of a master cannot be mistaken for his physical form, this kind of warning itself could not be signified without being parasitic on a certain form —whether portrait or inscription.

### *CHAN PROLEGOMENON*

This is a short title for **Zongmi's** *Prolegomenon to the Collection of Expressions of the Chan Source (Chanyuan Zhuquanji Duxu)*, written around 833. It is usually regarded as a preface to the Chan canon Zongmi was editing. But more accurately, it is a theoretical treatise or a critical discussion serving to introduce and interpret the extended work, the Chan canon. Whether Zongmi completed this Chan canon or whether it ever existed is a subject of ongoing scholarly debate, although the question has never reduced the value of this masterpiece alone. Its all-inclusiveness with regard to Chan has no precedent in Chan literature, but it influenced many successors of Chinese Buddhist syncretism, starting with **Yongming Yanshou's** *Zongjing Lu (Records of the Source-Mirror)* in the Song dynasty.

In this treatise, Zongmi continues to elaborate on his notion of “harmonizing various schools of Chan,” which he expressed earlier in his *Notes to the Great Commentary on the Perfect Awakening Sūtra (Yuanjue Jing Dashu Chao)* and in his *Chan Chart*. The underlying assumption of this synthetic approach is that the various Chan schools, when viewed in isolation from one another and outside the overall Buddhist context, are wrong in their self-absolutization. When understood within this overall context, each will acquire its validity. To articulate a comprehensive framework in which every different perspective of Chan could be harmoniously subsumed is thus the goal of his critical examination of Chan schools. The rationale for this inclusivism and syncretism is made clearer in his elaboration on the notion of the correspondence of scriptural teachings and Chan (*jiaochan yizhi*). As scriptures are the Buddha's words and Chan is the Buddha's intent, Zongmi argues, the two cannot be contradictory; they share the same source. Zongmi shows how the principles of the

different Chan traditions of his time correspond to the different scriptural teachings through his doctrinal classification scheme. By this notion of the correspondence of scriptural teachings and Chan, Zongmi makes his position distinct from both scholastic tendency against Chan and iconoclast tendency within Chan.

#### CHAN SCHOOL

*See .*

#### CHANYUAN QINGGUI

*Rules of Purity for the Chan Monastery*, the earliest surviving text of a comprehensive Chan monastic code compiled in 1103 during the Northern Song dynasty (960–1127) by the Yunmen Chan abbot **Changlu Zongze**. The code features a wide-ranging coverage of almost every aspect of life in the large public monasteries of the time. For example, it specifies guidelines for traveling monks, emphasizes the importance of studying under masters at various monasteries, prescribes the protocol for attending retreats, and details the procedure for requesting an abbot's instruction. A considerable portion of the code addresses the administrative hierarchy within the monastery, including the duties and powers of different monastic officers. Many rules indicate proper social manners for the interaction of monks of various ranks at a range of functions from tea ceremonies to chanting rituals and monastic auctions. The text even details the proper procedures for mundane activities such as packing one's belongings for travel or bathing. The impact of this comprehensive monastic code on later compilers of regulatory texts in the Song and Yuan dynasties was enormous. Prior to this text, all monastic codes were very limited and scattered, not intended to be definitive codes for Chan Buddhism. Other extensive codes that might have existed had been lost. This text was also extremely influential overseas; in Japan, it served as the model for generations of monastic codes. Dōgen (1200–1253), for instance, paraphrased many of its passages in his works.

Notwithstanding its due place in the long evolutionary progression of monastic regulations, the contents of the *Chanyuan Qinggui* do show numerous borrowings and assimilations from many earlier works on monastic regulations. The most recent study of the

*Chanyuan Qinggui* has traced these borrowings and assimilations directly back to the Indian Vinaya (*jielü*) texts and to the early Sangha regulations (*senggui*), compiled by Chinese monks such as the Vinaya advocate Daoan (312–385) and the Lü master Daoxuan (596–667). Although the *Chanyuan Qinggui* is still seen as the culmination of early endeavors in developing a monastic code, all these borrowings and assimilations have helped refute the traditional claim that this kind of collection of rules of purity is solely a Chan invention by **Baizhang Huaihai**'s groundbreaking work. In addition, the *Chanyuan Qinggui* includes elements incorporated from Chinese governmental policies and from traditional cultural customs and practices. For instance, the text conforms to state decrees concerning travel permits, the sale of tonsure and titular certificates, the election of abbots, the conversion of public monasteries into private ones, and so forth. It also echoes court protocol in monastic ceremonies and borrows popular and Confucian ritual customs.

#### CHANZONG

This term refers to “the school of **Chan**” in Chinese Buddhism, but it is difficult to fully translate the meaning of *zong* in this context as “school.” The Chinese character *zong* has a variety of connotations other than just “school” (or *zongbai*) that emphasize the practice of meditation. The *zong* originally depicted an ancestral hall (*zongmiao*), in which a clan’s ancestor, or ancestors, were enshrined and the tablets for ancestors (*zuzong paiwei*) were kept. The *zong* involves the meanings of “clan” (*zongmen* or *zongzhu*), “[the same] ancestor,” “[the same] patriarch-predecessor” (*zuxian*), “origin,” “source” (*benyuan*), and “revere” (*zunchong*). These meanings help reveal the genealogical sense of the *Chanzong* in its Chinese context.

The institution of *Chanzong* is precisely defined by its tradition as a genealogical system, a lineal succession of patriarchs and dharma heirs (*fasi*), who transmit (*chuan*) enlightenment experience or engender the echoing (*qihui*) of this kind of experience between their minds and the minds of their disciples (the so-called **yixin chuanxin**), rather than transmitting skills of meditation or scriptural teachings. This lineage of patriarchs, masters, and dharma heirs is an elite core of the Chan school. The great majority of the monks, nuns, lay followers,

and patrons who live and train in Chan monasteries are not members of this lineage. They are members of the Chan school and could aspire to succeed to the lineage, but only a select few eventually receive the transmission. Thus, from an institutional perspective, the Chan school involves everyone who believes in the Chan lineage, acquires inspiration from its stories, reveres its patriarchs, and follows the masters or abbots who are the living Buddhas and patriarchs; everything evolves from this live lineage.

Moreover, the function of this lineal institution is shaped by its mythology about the lineage. The success and prosperity of various Chan sects depends, to a great extent, on their contribution to the establishment of Chan narrative on the legitimation of the lineage coming down to them. This narrative becomes the source of authority and identity needed for each rival faction within Chan. The earliest theories of the Chan lineal transmission were produced by the texts of the ***Dongshan Famen***, which constructed a six-generation lineage of Chan patriarchs. **Shenhui**, in setting up the authority of his teacher **Huineng** as the true sixth patriarch of Chan and overturning the *Dongshan Famen* and the **Northern school's** lineage theory, made a new list of strict one-to-one patriarchal succession for Chan Buddhism and added a list of Indian patriarchs.

The parallel attempts made by other Chan sects culminated in the ***Baolin Zhuan's*** version of 28 Indian patriarchs in addition to 6 Chinese patriarchs, which became an orthodox "history" of Chan lineal transmission from India to China that was followed by all later Chan texts. This and other texts of the **Hongzhou school** also created a new tradition of Chan ecumenism, opposing the divisive sectarianism of separating the Southern and Northern schools, and recognizing the Chan lineage after Huineng as evolving from the unilineal transmission to the multilineal transmission. The various lineages were accommodated and seen as belonging to the same extended family. This huge Chan clan thus came to embody familial relationships. The masters and disciples in a lineage were related like spiritual fathers and sons or grandfathers and grandsons. They were also related to practitioners of the other Chan lineages like siblings, cousins, uncles, and nephews.

From a different, more doctrinal, perspective, the meaning of the *zong* as source or origin (*benyuan*) lends itself to the exploration of the source and principle (*zongzhi*) of the Chan school. For some, to study the Chan school is to study this source and principle of Chan. Any lineal transmission is the transmission of “something,” no matter how different the interpretation of this “something” would be, and the principle of Chan holds this family together. One prominent example along this line of thinking is **Yongming Yanshou’s *Zongjing Lu* (*Records of the Source-Mirror*)**. In that book, he identifies the **one mind** as the underlying and universal principle that transcends and unifies all sectarian divisions, all kinds of scriptural teachings and spiritual practices, and all provisional articulations of this principle itself. It is the source and foundation of a myriad of things and beings, of all existence, and of liberation and enlightenment. Yanshou’s view is obviously based on the classical Chan notion of the one mind, which assimilates the *tathāgatagarbha*/**Buddha-nature** theory and the Yogācāra mind-only theory. One of the purposes of this metaphysical explanation on the principle of Chan is to clarify Chan ideology and to do away with a sectarian identity based on an esoteric transmission between the minds. However, since this universal “one mind” transcends all historical conditions and is ineffable, it still leaves room for esotericism.

#### *CHIXIU BAIZHANG QINGGUI*

“Imperial Edition of the Baizhang Rules of Purity,” deemed the most authoritative text of Chan monastic code and compiled by the Chan abbot Dongyang Dehui (d.u.) from Mount Baizhang in 1335–1336, who was appointed by Emperor Huizong (r. 1333–1370) of the Yuan dynasty to lead the compilation. The main motive was to unify all existing Chan monastic regulations and to reconcile the discrepancies produced by different editions of the Chan rules of purity that had come into existence after the compilation of ***Chanyuan Qinggui***. Dehui based his compilation and revision of existing regulations on three major sources: the *Conglin Jiaoding Qinggui Zongyao* (also called *Jiaoding Qinggui*, compiled by Jinhua Weimian in 1274), the *Chanlin Beiyong Qinggui* (also called *Beiyong*

*Qinggui*, compiled by Zeshan Yixian in 1311), and the *Chanyuan Qinggui*.

The result was a more comprehensive collection, with wider establishment and elaboration of Chan monastic regulations. The text is divided into nine chapters: “Festivities and the Observance of Rites,” “Discharging Indebtedness to the State,” “Discharging Indebtedness to Buddha (the Root of Buddhism),” “Honoring the Patriarchs,” “The Abbot,” “The Dual Order Offices,” “The Practitioners,” “The Annual Celebration Calendar,” and “The Monastic Sound Instruments.” Because of this imperial edition’s comprehensiveness and definitiveness, it had far-reaching effects in the subsequent Ming (1368–1644) and Qing (1644–1912) dynasties. The Ming imperial court repeatedly decreed that this text was the standard for all Chan monasteries and must be strictly followed by all practitioners. In 1442, the Ming imperial court authorized its reprint edition, on which the Taishō Tripitaka edition relied while consulting its Japanese Five Monasteries Edition (*Gozanban*), published in 1356. Despite the fact that this comprehensive monastic code had gone far beyond its alleged origin, the so-called ancient rules of purity (*guqinggui*) of Baizhang, the imperial edition restored the title “Baizhang Rules of Purity” to assert its lineage and authority. Baizhang was praised as one of the greatest patriarchs of Chan; his image was ordered to be placed just to the right of **Bodhidharma**—the founding patriarch of Chan—and the conducting of a memorial ritual for him was also prescribed.

#### *CHUAN FABAO JI*

The English translation of this Chinese title is *Annals of the Transmission of the Dharma Treasure*. The *Chuan Fabao Ji* is an important text for the study of early Chan Buddhism in general and for the earliest theory about the transmission of dharma through patriarchal succession in particular. It is a short work authored by a layman, Du Fei (d.u.), who is reported by another source to be an early teacher of **Shenxiu**’s disciple Yifu (658–736), but whose other biographical information is almost non-existent. However, from this work and other limited information, one can see that Dufei had a close association with Shenxiu’s disciples. The work was composed

sometime between 716 and 732 and was mentioned by **Shenhui** in his famous debate with Chongyuan (d.u.) of the **Northern school** in 732. Beyond that, it was soon forgotten by all later Chan texts. In the 1930s, it was discovered among the **Dunhuang** documents and published by Japanese scholars.

The *Chuan Fabao Ji* includes Du Fei's preface and the biographies of **Bodhidharma, Huike, Sengcan, Daoxin, Hongren, Faru**, and Shenxiu. His preface is the first evidence of an attempt to trace the origin of Chinese patriarchs back to India in early Chan Buddhism, although the names of Indian patriarchs draw heavily on the **Damo Duoluo Chanjing** (the *Meditation Sutra of Dharmatrāta*). The biographies of Chinese patriarchs, on the other hand, draw largely on Daoxuan's *Xu Gaoseng Zhuan* (*Supplements to Biographies of Eminent Monks*). However, one of the differences from the *Xu Gaoseng Zhuan* is that the thread running through these biographies in the *Chuan Fabao Ji* is a clear indication of the lineal transmission of the teachings from patriarch to patriarch from the perspective of the Northern school, one of the earliest evidences of this kind in early Chan. It accepts the position of Faru's epitaph ("Tang Zhongyue Shamen Shi Faru Chanshi Xingzhuang")—seeing Faru as Hongren's dharma heir and placing him before Shenxiu, which is different from the other early sources such as the **Lengqie Shizi Ji**—and shows different perspectives on the orthodox lineage within the Northern school. The *Chuan Fabao Ji* is also the earliest work of hagiographical writing in Chan Buddhism, establishing the images of ideal Chan masters for religious practitioners.

#### *CHUANFA ZHENGZONG JI*

The English translation of this title is *Record of the True Lineage of Dharma Transmission*. It is a book of nine fascicles, concerning the genealogical history of Chan, written by the Song Chan master **Qisong** in 1061. The biographical accounts of the Buddha, 28 Indian patriarchs, and 6 Chinese patriarchs are included in the first six fascicles. The seventh and eighth fascicles provide short biographies of 1304 Chan masters who can track their lineages all the way back to **Huineng**. The last fascicle offers biographies of those Indian and Chinese masters before Huineng, who are not included in the

aforementioned orthodox lineage, such as some disciples of the fifth patriarch, **Hongren**, and their descendants.

While maintaining the orthodox Chan lineage of 28 Indian patriarchs and 6 Chinese patriarchs in terms of the **Baolin Zhuan** and **Jingde Chuandeng Lu**, Qisong also attempted to correct as many errors as he could through the exegesis of scriptural sources. He acknowledged the lack of textual evidence in certain Chan genealogical narratives, and for that matter expressed his reluctance to accept some newly created accounts by the **Tiansheng Guangdeng Lu** (*Tiansheng Extensive Record of the Lamp*), even though he still believed that the intimacy of the **mind-to-mind transmission** of the dharma would not ensure the historical precision of all records. In his own account, he opposed the literal understanding of the notion of “a separate transmission from the scriptural teachings.” For Qisong, Chan transmission works within the broader scriptural tradition, and the only difference Chan makes is to verify teachings through the realization of the mind. In this respect, Qisong is in line with **Guifeng Zongmi** and **Yongming Yanshou**. The purpose of his book is to refute both the attack on the legitimacy of Chan lineage from the outside and the misunderstanding of Chan as separate from the scriptural teachings within the Chan circle. To serve this purpose, he also composed the *Chuanfa Zhengzong Lun* (*Treatise on the True Lineage of Dharma Transmission*) and the *Chuanfa Zhengzong Dingzu Tu* (*Portraits of the Established Patriarchs of the True Lineage of Dharma Transmission*).

#### CHUANXIN FAYAO

This is the first part of the recorded sayings of **Huangbo Xiyun**. Its complete title is “Essential Teachings on the Transmission of Mind from Chan Master Duanji at Mount Huangbo” (*Huangboshan Duanji Chanshi Chuanxin Fayao*). It includes Huangbo’s sermons and his answers to the disciple’s questions, recorded during the late 840s and compiled with a preface by Pei Xiu, a high-ranking official and one of Huangbo’s important lay disciples, in 857. It is one of the most influential and earliest texts of Chan recorded sayings, despite the fact that the text has no biographical summary and is therefore quite different from standard Chan recorded sayings literature. Although

the *Chuanxin Fayao* underwent a long editorial process, like all collections of oral instructions in the genre of Chan recorded sayings (*yulu*), and although what we see now as the standard edition is from the Song dynasty, contemporary scholars are convinced that this text is more reliable than many other texts of Chan recorded sayings, whose historical origins are more vague and problematic.

Acknowledging that, in many aspects, this text lays the foundation for the further development of Chan, contemporary scholars also distinguish its use of the more traditional forms of sermons, its quoting and alluding to Buddhist scriptures, from the later Chan's more radical iconoclastic approaches. The *Chuanxin Fayao* involves the most noticeable elaborations on such classical Chan teachings as the critique of conceptual (or cognitive) understanding (**zhijian** or *zhijie*), the **non-duality** (*bu'er*) between realizing **self-nature** (**jianxing**) and ordinary activities, "doing nothing special (**wushi**)," "no-seeking (**wuqiu**)," "no-mind (*wuxin*)," "forgetting mind (*wangxin*)," "transmission from mind to mind (**yixin chuanxin**)," "verification from mind to mind (**yixin yinxin**)," and "directly pointing to the human mind (*zhizhi renxin*), realizing one's self-nature and becoming a Buddha (*jianxing chengfo*)." These teachings played a remarkable role in shaping the Chan tradition.

#### CONGRONG LU

*Record of Equanimity*, one of the best-known collections of the Chan **gong'an**, compiled by the early Yuan Chan master **Wansong Xingxiu** of the **Caodong school** in 1223, is Xingxiu's commentary on the Song Caodong Chan master **Hongzhi Zhengjue's** *Songgu Baize* (*Verses on One Hundred Old Cases*). The full title of this book is *Wansong Laoren Pingchang Tiantong Heshang Songgu Congrong-an Lu* (*Record of Old Man Wansong's Promoting Commentary on Monk Tiantong's Verses on Old Cases from the Temple of Equanimity*). Basically following the format of the Song Linji Chan master **Yuanwu Keqin's** **Blue Cliff Record** (*Biyuan Lu*), each of the 100 cases in this book starts with a pointer (*shizong* similar to *Biyuan Lu's chuishi*), an overall suggestion for the study of this *gong'an* case, followed by the original case picked up (*ju*) by Zhengjue and his original verse. Xingxiu then adds his own *pingchang*, the promoting and guiding commentary, and

inserts his *zhuyu*, the explanatory note to the sentences of the case description and its commenting verse. The *Congrong Lu* also gives each *gong'an* case a brief title. A preface written by Xingxiu's lay disciple and the statesman Yelü Chucai (1190–1244), and a letter from Xingxiu, are attached to this book. The current version preserved in the *Taisho* (volume 48) is a Ming dynasty edition.

#### CUTTING OFF TWO OPPOSITES

The *Baizhang Guanglu* records **Baizhang Huaihai's** teaching on how to avoid opposite concepts in Chan language. Baizhang advises his students that they must use a kind of sentence that cuts off two opposites (*geduan liangtou ju*). Through this kind of language, Baizhang suggests, one would not be caught on either side of opposites. For example, one should assert neither existence nor non-existence, neither profane nor holy, neither Buddha nor sentient beings, neither cultivation nor realization, and so forth. In this way, one eschews the oppositional way of thinking, follows the perspective of **non-duality**, and practices non-attachment and the Middle Way. Baizhang uses this kind of language as an example of “**living words**.” Baizhang's teaching demonstrates the Chan appropriation of the paradoxical language of Mahayana Buddhism and the Chan simplification of that language within ordinary practical contexts.

## D

### DAGUAN ZHENKE (1543–1603)

Also called Zibo Zhenke. A Chan master and one of the most eminent monks in the Ming dynasty, Zhenke was a native of Wujiang (in present-day Jiangsu). His family name was Shen. He became a monk at the age of 17 in Huqiu, Suzhou, and was ordained at the age of 20. He then traveled to many places, including Mount Wutai and the capital, to visit good teachers. One day he had great doubts about his practice, when he heard a poem by Zhangzhuo (d.u.), the lay disciple of the Tang master Shishuang Qingzhu (807–888), saying that “cutting off deluded thoughts extends sicknesses, and striving for true suchness is also heresy.” After working out his doubts, he attained awakening, and he was later verified by the Chan master Bianrong (d.u.) in the capital. Zhenke resolved to revitalize Chan and involved himself in fund-raising for the printing of a new Buddhist canon, which was started in 1589 and was called *Jiaxing Zang* or *Jingshan Zang*. His extensive connection with literati and officials in the capital, as well as his involvement in politics, did not come without trouble, however, and he died in prison in 1603. Nevertheless, his followers, monastic or lay, upper class or lower, were numerous, even though he never took abbacy or gave sermons.

Like his contemporaries **Hanshan Deqing** and **Yunqi Zhuhong**, Zhenke was syncretistic toward Chan and Pure Land, Chan and Buddhist doctrines, and all three Chinese traditions. He pointed out that, although the doors and walls of the three traditions are different (*menqiang sui yi*), their grounds—namely, the learning of the mind (*xinxue*)—are the same (*ben xiangtong*). However, he was most emphatic about the importance of letters and words and attempts to justify the **wenzi Chan** in terms of the non-dualistic relation of Chan and words. To some extent, Zhenke promoted social activism in Chan and Chinese Buddhism through his interpretations and his actions. He refuted the misunderstanding of Buddhism as the way of emptiness by reemphasizing that the teaching of emptiness is only a medicine

for curing attachment, and that the Chan notion of original nothingness (*benlai wuyiwu*) should not be understood as non-existence of the world. In addition, Zhenke clarified that his Buddhism could aid the Confucian way of the sagely king. Based on this awareness, he was determined to let himself face the ups and downs of the world (*yushi chenfu*) rather than escaping and would even die for his political involvement. He left us with the 30-fascicle *Zibo Zunzhe Quanji* (*Complete Works of Worthy Zibo*).

DAHONG BAO'EN (1058–1111)

A Chan master of the **Caogong school** in the Song dynasty, Bao'en was born into a traditional Confucian family in Liyang (in present-day Henan). His family name was Liu. At the age of 18, he was appointed as an official, but his desire to study Buddhism grew stronger, leading him to quit his job and become a monk after the court approved his resignation. Having traveled to various places, he heard of the fame of **Touzi Yiqin** and went to Shuzhou to study with Yiqing. Under Yiqing's instruction, he attained awakening. After his teacher's death, he visited two Yumen Chan masters, Fayun Faxiu (1027–1090) and Yuanzhao Zongben (1020–1099). In 1086, former prime minister Hanzhen (1019–1097) invited Bao'en to be abbot at Shaolin Temple. In 1095, Bao'en was appointed abbot of Lingfeng Temple in Mount Dahong in Suizhou. Within nine years, Bao'en had converted this Vinaya temple into a famous Chan temple. He invited the statesman Zhang Shangying (1043–1121) to document this accomplishment. In 1103, Bao'en was appointed by Emperor Huizong (r. 1100–1126) to be abbot at Fayun Chan Monastery in the capital, Kaifeng. His request for release from this post was approved the next year. In 1106, he was appointed again as the abbot of Lingfeng Temple at Mount Dahong. He died there in 1111. It was reported that he ordained 131 people, and 13 of his dharma heirs served as abbots at public monasteries. In addition to his *yulu*, Bao'en compiled *Caodong Zongpai Lu* (*Record of the Caodong Lineages*), as well as two other texts regarding precepts and ceremonies, but none of them are extant.

DAHUI ZONGGAO (1089–1163)

One of the famous Chan masters in the Song dynasty, Zonggao became a novice at the age of 16 and was ordained the next year. After consulting several Chan masters, he became a disciple of the Linji master Zhantang Wenzhun (1061–1115) in the lineage of **Huanglong Huinan**. Dahui compiled Wenzhun's recorded sayings when he passed away and asked one of the famous literati, Zhang Shangying (1043–1121, who gave Dahui the sobriquet "Miaoxi"), to write an epitaph for his teacher. His next teacher was **Yuanwu Keqin**, with whom he experienced his own enlightenment. As Keqin's senior assistant, he continued to develop his connection with many elites. Even before taking any abbacy, he was given a purple robe and the honor of *Fori Dashi* ("Great Master of Buddha-sun") by the imperial court in 1126.

His connection with statesmen and literati such as Zhang Jun (1097–1164) and Zhang Jiucheng (1092–1159) brought him the abbacy at Jingshan Temple, one of the most prestigious monasteries in the Southern Song, as well as political troubles. He was defrocked and exiled for 14 years when his associates' pro-war activities against the Jin policy fell out of imperial grace. In 1156, he was appointed to the abbacy at Ayuwang Temple in Zhejiang. A few years later, he returned to his old seat at Jingshan Temple, eventually retiring in 1161. At the peak of his abbacy, the members of his monastic community numbered more than 1,000, and estimated visitors numbered over 10,000. The new emperor, Xiaozong (r. 1162–1189), granted him the honorific name "Dahui" in 1162. When Zonggao died at the age of 74, Xiaozong conferred the posthumous name "Pujue" on him.

Dahui is best known for his advocacy of ***kanhua chan***, a new meditation technique simplifying the ***gong'an*** practice into observing and inspecting the key phrase (*huatou*) of a chosen *gong'an*. This *kanhua* method has been adopted by the later generations of Chan masters down to modern times and throughout East Asia. In addition, his teaching enriches many subject areas of Chan soteriology. His strong emphasis on integrating Chan practice with secular activity attracted many laypeople in his time and continued to be influential. Unlike many other Chan masters, who tended to be elusive, Dahui

often gave clear, sharp, and on-the-mark advice to Chan practitioners. He was unusually outspoken and critical of what he saw as heretical approaches, most notably the silent illumination Chan (*mazhao chan*) of the **Caodong school**. He was also a prolific writer, penning numerous letters to his lay followers, including many literati and elites. His success and the prosperity of his lineage (Dahui *pai*) have been acclaimed as the renaissance of the **Linji school** in the Song. His extant recorded sayings, sermons, commentaries on *gong'an*, and personal letters are extensive. They are included in the *Dahui Pujue Chanshi Yulu*, the *Dahui Pujue Chanshi Zongmen Wuku*, the *Dahui Chanshi Chanzong Zaduhai*, and the **Zhengfayan Zang**.

*See also .*

#### DAHUI YULU

This is an abbreviation of the original Chinese title *Dahui Pujue Chanshi Yulu* for the 30-fascicle collection of the recorded sayings of the Chan master **Dahui Zonggao**. The collection was compiled eight years after Dahui's death and was included in one of the Song dynasty Buddhist canons in 1172. The collection includes Dahui's recorded sayings through extensive periods of his life, at various temples in Jiangxi, Fujian, and Zhejiang, and even the time he spent assisting his teacher **Yuanwu Keqin** in instruction. Many of his commentaries on various *gong'an* stories and his poems (*gāthā* or *ji*) are also included. The collection also contains the *Dahui Pushuo* (*General Sermons of Dahui*) and the *Dahui Shu* (*Letters of Dahui*); the latter has been circulated separately from time to time.

In contrast to many recorded sayings of Tang Chan masters that were compiled or published during the Song dynasty, Dahui's *yulu* was directly completed by his students, and some of his *yulu* circulated even before his death. A year-by-year chronological biography (*nianpu*) of Dahui was attached to this collection in the Ming edition, which was compiled 20 years after Dahui's death; much of its detailed information is confirmed by the stories that Dahui himself told through his recorded sayings. The collection is thus a reliable source for the study of Dahui as an exemplary Song Chan master who demonstrated a kind of refined manner and sophistication to which his literati contemporaries aspired and whose teaching style made a

path forward crystal clear, who championed the importance of **enlightenment** experience, and who defined an orthopraxy of Chan. His recorded sayings can also be found in three other collections compiled by his students: the *Dahui Pujue Chanshi Zongmen Wuku*, the *Dahui Chanshi Chanzong Zaduhai*, and the **Zhengfayan Zang**. They can be found in several “lamp transmission” histories of the Song dynasty as well.

*See also* .

#### DAMEI FACHAHG (?–839)

A Chan master of the Tang dynasty and a disciple of **Mazu Daoyi**, he was born into a Zhen family in Xiangyang in present-day Hubei. He became a novice monk at Yuquan Temple in his youth and was ordained at the age of 20 in Longxing Temple. In 796, he moved to Mount Damei in Yuyao of Mingzhou (in present-day Zhejiang), and he spent the rest of his life there. In 836, he was able to build a large temple on the mountain and enjoyed a community of several hundred followers. His best-known disciple was Hangzhou Tianlong (d.u.). He also taught a few monks from Korea. He died in 839. The story of his **enlightenment** after hearing Mazu’s teaching “mind is Buddha” is popular in Chan literature, and so is the story about his refusal to blindly follow Mazu’s later teaching “there is neither mind nor Buddha.” However, the traditional sources never told when and how long Damei studied with Mazu. The earliest source ***Song Gaoseng Zhuan*** (*The Song Edition of Biographies of Eminent Monks*) did not even mention that Damei was Mazu’s disciple. Moreover, the versions of the story about Damei’s refusal of Mazu’s later teaching vary regarding whether the praise of “the plum (*damei*) is now ripe” was spoken by Mazu or by another person. The story’s historicity is thus open to doubt. There is a more comprehensive text, entitled *Mingzhou Dameishan Chang Chanshi Yulu*, which was discovered in Japan, but some scholars have shown that it includes traces of a later creation.

#### DAMODUOLUO CHAN JING

*The Meditation (Dhyana) Sutra of Dharmatrāta*, a scripture on meditation accredited to Dharmatrāta (ca. 4th century CE), the Kashmirian patriarch of the Sarvāstivāda school of Indian Buddhism.

The Indian monk Buddhahadra (Ch. Fotuobatuoluo) (359–429), by request of Lushan Huiyuan (334–416), translated this scripture into Chinese around 413 CE while staying at Mount Lu. The scripture has two fascicles and 17 chapters. It teaches a gradual process and various methods of meditation, including the mindfulness of inhaling and exhaling (*ānāpānasmṛti*) and the contemplation on the impure (*aśubhabhāvanā*), on the elements of existence (*skandha, āyatana and dhātu*), and on the twelvefold chain of dependent origination (*pratītya-samutpāda*). This teaching demonstrates the Hinayana style approach to meditation and was influential in early Chinese practices of *dhyāna*. The scripture also includes a genealogical list of Indian *dhyāna* masters from Mahākāśyapa, Ānanda, Madhyāntika, Śaṅavāsa, Upagupta, Vasumitra, Saṅgharakṣa, and Dharmatrāta to Puṇyamitra. It lent the idea of Indian patriarchal transmission to the early Chinese invention of Chan genealogical history in an attempt to establish the identity of Chan Buddhism and enhance its legitimacy.

DANXIA TIANRAN (739–824)

A Chan master of the Tang dynasty, he is famous for his iconoclastic behavior, reiterated by many Chan texts. No information is available on his family name and his place of birth. The ***Song Gaoseng Zhuan*** (*The Song Edition of Biographies of Eminent Monks*) reports that Tianran entered monastic life when he was just a child. He first studied for three years with **Shitou Xiqian**, who named him Tianran. After receiving full ordination from the Vinaya master Xi in Mount Heng, Tianran visited **Mazu Daoyi** and then stayed at Mount Tiantai for three years. He later visited **Jingshan Faqin** of the **Ox-Head school**. From 806 to 820, Tianran stayed at Xiangshan Temple in Luoyang and became a close friend of Funiu Zizai (741–821), another disciple of Mazu. It is during this period that Tianran burned a wooden Buddha statue to fight the cold weather in Huilin Temple and lay on a bridge while saying, “I am a monk who has nothing to do,” refusing to stay away from Regent Zheng (746–820) while Zheng was passing. In 820, he went to Mount Danxia in Nanyang (in present-day Henan). He died at the age of 86. He was conferred the posthumous title *Zhitong Chanshi* (“Chan Master of Penetrating Wisdom”).” The *Song Gaoseng Zhuan* biography of Tianran was based on his epitaph, written by Liu

Ke (d.u.), which is believed by modern scholars to be a reliable source. However, later Chan texts such as the **Zutang Ji** and **Jingde Chuandeng Lu** added more stories to Tianran's biography, identified him as the disciple of Shitou Xiqian exclusively, and attributed six poems to him. These materials are considered inauthentic by contemporary scholars.

DANXIA ZICHUN (1054–1117)

A Chan master of the **Caodong school** in the Song dynasty, Zichun was a native of Jianzhou (in present-day Sichuan). His family name was Jia. He entered monastic life in his youth and was ordained at the age of 27. On his pilgrimage, he visited two Linji Chan masters—Zhenru Muji (?–1095) and **Zhenjing Kewen**—and the Caodong master **Dahong Bao'en**. Finally, he became the disciple of **Furong Daokai** and was enlightened under Daokai's instruction. In 1104, Zichun was invited to be abbot at Tianran Temple on Mount Danxia (in present-day Henan). Later he retired to West Hermitage (Xi An) on Mount Dasheng in Tangzhou. In 1115, he was invited to take residence at Baoshou Chan Temple on Mount Dahong. He died at the age of 54. His teachings inherited Furong Daokai's emphasis on resting (*xiuxie*) in sitting meditation, which pioneered the later development of the silent illumination Chan (**mozhao Chan**). Among his disciples, **Hongzhi Zhengjue** and **Zhenxie Qingliao** were the most famous for their teaching of the silent illumination Chan. In addition to his recorded sayings, Zichun compiled his own *Songgu Baize (Poetic Commentaries on One Hundred Gong'an Cases)*, which was further commented on by the Yuan Caodong Master Linqun Conglun and became the *Xutang Ji (Anthology from Empty Hall)* of six fascicles.

DAO

It literally means “way” or “path.” Although several Chinese, or even East Asian, religions use this term, different religious traditions use it in different contexts. For example, Confucianism and Daoism have different concepts of *dao*. In the Chan Buddhist context, *dao* designates both the path or practice of Buddhism and the goal of Buddhism: enlightenment, the realization of Buddha-nature.

*See also* .

DAOISM AND CHAN

The name “Daoism” can refer to two different kinds of Daoism. One is philosophical Daoism, and the other is religious Daoism. Religious Daoism (*Daojiao*) is a formally organized religion that existed as early as the second century CE, and gradually developed its pantheon, rituals, symbols, priests, practices of meditation, fasting and alchemy, and a huge body of sacred scriptures. It is a rival religion to Chinese Buddhism, including Chan. Philosophical Daoism (*Daojia*) emerged much earlier than religious Daoism. It provided much of the foundation for religious Daoism, but itself involved no formal religious organization. Philosophical Daoism is especially affiliated with two famous texts—the *Dao De Jing* and the *Zhuangzi*—and the ensuing commentaries on them, such as those of the neo-Daoism (*Xin Daojia*) of the Wei Jin period (220–420). Compared to religious Daoism, philosophical Daoism had a deeper, broader, and more enduring impact on Chinese culture and Chinese people’s intellectual and spiritual lives. Although Chan Buddhism historically received influence from some texts of religious Daoism, such as the notion of “*shouyi* (maintaining the one)” in the *Taiping Jing (Scripture on Peace)*, it was philosophical Daoism that offered the main inspiration to the formation of the ideology of Chan Buddhism.

The Daoist influence on Chan ideology involved at least the following aspects. First, the philosophical category of the *ti* (the whole) and the *yong* (function), and the affirmation of their unification, developed by the neo-Daoist Wang Bi’s (226–249) study of Laozi, became a favorite theme and expression in numerous Chan recorded sayings to explain the non-dualistic relationship between **Buddha-nature**, or true suchness, and everyday activities and events. The non-dualistic *ti-yong* relationship was a useful tool, or a skillful means, for mainstream Chan masters to teach their viewpoint that Buddha-nature or the *ti* cannot be realized or experienced outside of the function or *yong* of Buddha-nature. Second, the notion of the *dao* penetrating into, or moving along with, the infinite interchange (*tong*) of all opposite things and distinctions, in the *Zhuangzi*, fostered the Chan understanding of **enlightenment** as unimpeded flowing together with thoughts and things in all everyday circumstances. This kind of understanding is best demonstrated in the notions of **free-flowing-**

*dao* (*dao xu tongliu*) and **non-abiding** in the *Platform Sūtra*, and in the notion of *renyun* (following along with the movement of all things or circumstances), used by masters of the **Hongzhou school**.

Third, the classical Chan notion of **no-mind** (*wuxin*) as the absence of any kind of discriminating mind or the absence of attachment to any conceptual thought obviously benefited from the earliest mention of no-mind and the criticism of privileging mind (*chengxin*) and calculative mind (*jixin*) in the *Zhuangzi*. Both the Chan Buddhist and Zhuangzian views of no-mind cannot be confused with the stopping of the function of the ordinary mind, but are ways of transforming the ordinary mind to the enlightened mind. A person who accomplishes this kind of existential-practical transformation of the mind and personhood is called “authentic person” (*zhenren*) in the *Zhuangzi*. **Linji Yixuan’s wuwei zhenren (authentic person without rank)** is the best example in Chan, reminiscent of Zhuangzi’s impact. It is not an exaggeration to say that the Zhuangzian emphasis on the existential-practical transformation of the mind and personhood prefigured the Chan approach to the issue of enlightenment as the transformation of the human mind and the attainment of Buddhahood, despite their contextual differences.

Fourth, the *Dao De Jing*, the *Zhuangzi*, and the philosophy of neo-Daoism provided Chan Buddhism not only with their profound insights into the limits of language and the necessity of negotiating with them, but also with their exemplary strategies of “the teaching of non-speaking (*buyan zhijiao*)” and “the speaking of non-speaking (*yan wuyan*),” to perform linguistic twisting and detouring as a way to play at the boundaries of language, including the use of double negation, paradox, and irony. Chan Buddhism inherited these insights and linguistic strategies, combined them with its own legacy of Mahayana Buddhist insights and linguistic strategies, further developed the non-dualistic perspective on the relation between speaking and non-speaking, and produced a vast body of texts that taught Chan by a detour (*raolu shuo chan*). Of these texts, the most illustrative were the texts of Chan **gong’an**, which often employed shock effects on the students’ conventional ways of thinking in order to trigger their awakening through the use of elusive, enigmatic, or ironic language.

## DAOXIN (580–651)

A Chan master in the Sui dynasty (581–618) and Tang dynasty (618–907), he was considered the dharma heir to **Sengcan** and the fourth patriarch of Chan Buddhism. He was born in Henei (in present-day Qinyang, Henan). His family name was Sima. He entered monastic life as a boy, disciplining himself with Buddhist precepts even though his teacher was quite undisciplined. Around 590, he went to Mount Wangong in Shuzhou (in present-day Anhui) and studied with Sengcan for about 10 years. After Sengcan left him for Mount Luofu, Daoxin traveled around for some time, and started to teach people. In 607, he was officially ordained as a monk. During the war at the end of the Sui, Daoxin took residence in Dalin Temple on Mount Lu. In 624, he arrived at Mount Shuangfeng in Huangmei (in present-day Hubei); he taught there for about 27 years. He died in 651. He had about half a dozen disciples. Some of them had biographies in the *Xu Gaoseng Zhuan*. The most prominent among them was **Hongren**, who was appointed by the dying Daoxin as his dharma heir. Contemporary scholars generally agree that Daoxin and Hongren should be seen as the real founders of early Chan Buddhism, in contrast to the proto-Chan figures such as **Bodhidharma** and **Huike**.

Daoxin left behind a work called *Rudao Anxin Yao Fangbian Famen* (*The Expedient Teaching of the Essentials of Entering the Path and Pacifying the Mind*), which was included in his biography in the **Lengqie Shizi Ji** by Jingjue. One of Daoxin's main teachings on the approach of meditation is the idea of "maintaining the one without wavering (*shouyi buyi*)." Borrowing from Daoist terminology, this idea instructs the student to contemplate on any individual thing, or any single component of one's mental and physical existence, as the object of meditation with unfaltering attention until one realizes emptiness or the true nature of things, which is the manifestation of the Buddha-mind. The idea is not very different from the insight-oriented Mahayana meditation but possesses a simplified style and less appeal to gradations. It meets the expectation of later generations of Chan. However, a recent study on Daoxin and Hongren has argued that Daoxin's work was produced by followers of the **East Mountain teaching** (*Dongshan Famen*), at a later time than Hongren's

*Treatise on the Essentials of Cultivating the Mind (Xiuxin Yaolun)*. Due to the retrospective nature of these texts attributed to the two Chan masters, there is therefore no direct evolution of ideas from Daoxin to Hongren.

#### DASHENG QIXIN LUN AND CHAN

*Dasheng Qixin Lun (The Awakening of Faith in the Mahayana)* is a short treatise elaborating on Mahayana thought. It was attributed to the Indian Buddhist thinker and poet Aśvaghōṣa and rendered by the then famous Indian translator Paramārtha from Sanskrit (title: *Mahāyāna-śraddhotpāda Śāstra*) into Chinese in 550 CE. No Sanskrit original was ever discovered. Many scholars believe it is an apocryphal work, reflecting the Chinese appropriation of the *tathāgatagarbha (rulaizang/Buddha-nature)* thought. Ingeniously blending many of the major Mahayana ideas together, the text makes distinctions between “original enlightenment” and “acquired enlightenment,” the true and the deluded aspects of the one mind, and assimilates the categories of the *ti* (essence or the whole) and the *yong* (function) into its system. Some contemporary scholars have suggested that this text contributed to the substantialization of Buddha-nature in East Asia. Others have contended that by acknowledging the limits of all these conceptual distinctions and identifying the one mind of suchness with “the mind of the sentient being,” it has contributed to the de-substantialization of Buddha-nature, although it does place emphasis on the mind of suchness, the *ti*, and its purity.

The treatise brought enormous impetus as well as theoretical problems to Chinese Buddhist schools and their doctrines, including Chan schools and their ideologies. Not only did **Shenxiu**’s idea of **linian** (being free from thoughts) and his privileging of the true mind, of the motionlessness and its purity, originate from the *Awakening of Faith*, but **Shenhui**’s stress on the intuitive knowledge of the original tranquility (the *ti*) was also a variation on the central theme of the *Awakening of Faith*. However, the more radical movements within the **Hongzhou school** and classical Chan began to deconstruct certain influences of the *Awakening of Faith*, such as its privileging of the *ti* over the *yong*, by emphasizing that outside of everyday activities and functions there would be no Buddha-nature.

### DAYANG JINGXUAN (943–1027)

A Chan master of the **Caodong school** in the Song dynasty, Jingxuan was a native of Jiangxia (in present-day Wuchang of Hubei Province). His family name was Zhang. He entered monastic life at Chongxiao Temple in Nanjing and was ordained there at the age of 19, under his uncle Zhitong, who was the abbot. He soon demonstrated a thorough understanding of the emptiness and started to travel under his uncle's recommendation. He studied with the Caodong master Yuanguan (d.u.) at Liangshan Temple in Dingzhou and experienced awakening. In 1000, he went to Dayang Temple in Hubei to study with another Caodong master, Huijian (d.u.), and accepted an invitation to succeed to Huijian's abbacy. At the age of 80, he asked his friend, the Linji Chan master Fushan Fayuan (991–1067), to find an heir for the Caodong lineage, since he felt that no student of his own was eligible. This anecdote reflects the crisis of the Caodong school during that time. Jingxuan died at the age of 85. His posthumous title was "Great Master of Illuminating Peace" (*ming'an dashi*), and his teachings were preserved in his one-fascicle record of sayings, the *Dayang Ming'an Dashi Shibaban Miaoyu*.

### DAZHU HUIHAI (d.u.)

A Chan master in the Tang dynasty and one of the major disciples of **Mazu Daoyi**, he was originally a disciple of master Daozhi (d.u.) at Dayun Temple in Yuezhou (present-day Shaoxing of Zhejiang province). He later went to Jiangxi and studied with Mazu. After six years, he went back to Yuezhou to help the aged Daozhi. A couple texts of recorded sayings including the ***Dunwu Yaomen*** are attributed to him. His biography recounts that Mazu was very happy with his *Dunwu Yaomen*, calling him the "great pearl (*dazhu*)." In terms of its themes and literary and rhetorical style, contemporary scholars have regarded the *Dunwu Yaomen* (especially the first part of the extant version) as a transitional text between early and classical Chan. The influence of early Chan rhetoric such as Shenhui's terminology is clearly adopted, although some content does resonate with the teachings of Mazu and his followers of the **Hongzhou school**. Thus, with some reservation, the *Dunwu Yaomen* is still considered an important text for the study of the Hongzhou school. A different view

on the *Dunwu Yaomen* is that, considering the early marks of its themes and rhetoric, and based on the study of related historical materials, the extant version of *Dunwu Yaomen* might be confused with Dazhu's early teacher Daozhi's *Dayun Yaofa*, which could possibly have been edited by Dazhu. The original version of the *Dunwu Yaomen* could be those sermons and dialogues still preserved in fascicle 28—*Yuezhou Dazhu Huihai Heshang Yu*—of the ***Jingde Chuandeng Lu***, the contents of which are more in accord with Mazu's sermons and other reliable Hongzhou texts.

#### DEAD WORDS

This is an English translation of the Chinese words ***siju*** (alternative translation, “dead sentences”) or ***siyu*** (alternative translation, “dead speech”). The Chan notion of dead words is opposed to the Chan notion of **living words** (***huoju*** or ***shengyu***). When words cannot help to eschew fixed binary distinctions, cannot open the mind to flowing reality and unique situations, and cannot serve Chan soteriological purposes well, they are considered dead words. Therefore, living words are those that can help to shock Chan students away from conventional ways of thinking, to be responsive to or in tune with flowing reality, and to trigger enlightenment. Living words are those that can point to what is outside language or what is not spoken. Chan texts involve numerous examples of using living words, including poetic words, paradoxical words, and even tautological expressions.

#### DESHAN XUANJIAN (782–865)

A Chan master of the Tang dynasty, Xuanjian was a native of Jiannan in present-day Sichuan. His family name was Zhou. He started monastic life when he was a boy and studied Buddhist precepts, scriptures, and treatises extensively and deeply. Often expounding on the *Diamond Sūtra*, he was known as “Diamond Zhou.” He later met Longtan Chongxin (d.u.), the disciple of **Tianhuang Daowu**, in Lizhou, Hunan, and it was with Chongxin that he achieved awakening. He stayed with Chongxin for about 30 years. In 860, the governor of Langzhou invited him to be abbot at Gude Monastery on Mount De. He had about 1,000 students. Among his disciples, **Xuefeng Yichun** was the most prominent. Xuanjian died in 865 at the age of 84. His

posthumous title was *Jianxing Chanshi* (“Chan Master of Realizing [Self] Nature”). One of Xuanjian’s famous styles of instruction was his use of the stick as a means for shock therapy. The Chan tradition usually compared Xuanjian with Linji by the juxtaposition of “Deshan’s stick” and “Linji’s shout.” Xuanjian’s emphasis on “**wushi** (having nothing special to do)” and “*wuqiu* (**no-seeking**)” is indeed very close to Linji’s teaching. Besides that, they both used iconoclastic expressions in the context of helping students’ detachment. Before the designation of the “five houses” became popular in the mid-Northern Song, Deshan Xuanjian was seen as one of the emerging houses of Chan with its own distinguished house style (*jiafeng*).

#### DHARMA (Ch. *fa*)

This Sanskrit term in its Buddhist use involves two basic meanings. One designates the entirety of Buddhist teachings or Buddhist truths, as is sometimes more clearly used in a compound “**Buddha-dharma**.” The other designates individual things, elements, or phenomena, either material or mental. Chan Buddhist texts inherit these two traditional uses of the term.

#### DHARMA HALL

*See .*

#### DONGLIN CHANGZONG (1025–1091)

A Chan master of the Huanglong lineage of the Linji school in the Song dynasty, Changzong was a native of Jianzhou in present-day Fujian province. His family name was Shi. He entered monastic life at the age of 11 and received his official ordination eight years later with the preceptor Qisi at Dazhong Temple. Being attracted by **Huanglong Huinan**’s great fame, he went to Guizong Temple at Mount Lu to study with Huinan. After about 20 years, Changzong became the closest disciple of Huinan and gained his own fame. After Huinan’s death, he was invited to take up residence at Letan Temple. In 1080, the governor Wang Shao (1030–1081) requested Changzong to be the abbot of Donglin Temple at Mount Lu. In 1083, despite Changzong’s rejection of the imperial invitation to the abbacy at Zhihai Temple, Emperor Shenzong (r. 1067–1085) granted him the title “Chan Master of Extensive Benefit” (*Guanghui Chanshi*). In 1084, the famous literatus Su Shi (1037–1101) visited Donglin Temple and consulted

Changzong for Buddhist dharma. In 1088, Emperor Zhezong (r. 1085–1100) granted Changzong the title “Chan Master of Illuminating Awakening” (*Zhaojue Chanshi*). During the 12 years of his abbacy at Dongli, he had more than 700 followers and many disciples. His teaching method inherited Huinan’s style of “ordinary and genuine Chan (*pingshi Chan*),” which originated from Linji’s emphasis on “doing nothing (*wushi*)” and “being just ordinary.” However, after Changzong’s dharma brother **Zhenjing Kewen** launched an influential criticism of *wushi Chan*, Changzong’s prominence declined in Chan history.

#### *DONGSHAN FAMEN*

*See .*

#### DONGSHAN LIANGJIE (807–869)

One of the most prominent Chan masters of the Tang dynasty, Liangjie is regarded as the founder of the **Caodong school** of Chan. Born in a place near Shaoxing in present-day Zhejiang Province of southern China, he became a novice in the local village’s Buddhist monastery at a very young age and soon left his family to study with a number of Chan masters. He first studied with **Mazu Daoyi**’s disciples Wuxie Lingmo (747–818), **Nanquan Puyuan**, and another Hongzhou master, **Guishan Lingyou**, and reached enlightenment after studying with Yunyan Tansheng (782–841), who was in the lineage of **Shitou Siquan** and **Yaoshan Weiyan**, according to the tradition. At the age of 53, he established his own temple on Cave Mountain (*dongshan*) in the area of Hongzhou (or Ruizhou in Song) in Jiangxi Province. Among his disciples, the two most famous were **Yunju Daoying** and **Caoshan Benji**. The latter is considered the second founder of the Caodong school, although Dongshan’s lineage only continues further with the branch of Yunju. Dongshan died at the age of 63 and was honored by the imperial court with the title of “Chan Master of Awakening to the Origin” (*Wuben Chanshi*).

Dongshan’s teachings and style are demonstrated in his numerous encounter dialogues with his teachers and students. These dialogues are preserved (or believed to be so) in the “transmission of the lamp” anthologies such as the **Zutang Ji** and **Jingde Chuandeng Lu**, which are among the earliest records and relatively more reliable.

The extant Ming Dynasty edition of *The Recorded Sayings of Dongshan Liangjie* (**Dongshan Yulu**) is traditionally authoritative and includes some long poetic writings of Dongshan, such as “The Jewel Mirror Samadhi” (*Baojing Sanmei*). However, these added documents were never mentioned by any earlier sources other than an early 12th century text, and their origins are not clearly identifiable despite the fact that they have long been used as Dongshan’s own works.

Many of his dialogues and stories are related to the understanding and experience of reality, the suchness of the universal interconnection/interpenetration of things, or **Buddha-nature**. The central point of many dialogues is that this reality or suchness is everyone’s authentic being; “it” could be met everywhere and in everything due to its inherent closeness and intimacy to everyone, yet “it” also turns one farther away if one externalizes, objectifies, or conceptualizes “it.” Much of Dongshan’s attention is thus focused on how to convey the subtlety of this experience and how to inspire the students to realize suchness through their own experience in practicing non-attachment and overcoming the limitation of the conventional way of thinking and using language.

Although Dongshan shares with many other Chan masters the traditional teaching that suchness cannot be constructed by words, he makes it very clear that suchness is not the absence of words (*fei wuyan*). His strategy is distinctively summarized as “never tell too plainly (**bushuopo**)” —the strategy of indirect communication aiming only at edifying and provoking by using few words but extraordinary wit and mental dexterity. Distinguished from Linji’s shouting or Deshan’s hitting, Dongshan’s style is gentler and subtler, less disruptive but no less challenging, making skillful use of hinting and poetic words (“use drumming [on the side] and singing together”) to accommodate different people and situations.

The Caodoing tradition also attributes the doctrine of **five ranks** (*wuwei*) to Dongshan, based on “The Jewel Mirror Samadhi” and other documents. It is a doctrine about five kinds of interrelationship between the right/true (*zheng*) and the partial (*pian*), between universal and particular, or ultimate and apparent reality, and so forth, in the experience of the world, which could be seen as a Chan

variation on Huayan Buddhism's four relationships between principle (*li*) and phenomena/events (*shi*). This doctrine attracted many commentaries and exegetical works from later generations of Chan. Modern scholars have argued that it is just an expedient means or pedagogical schemata and should not hold central importance in his teachings. Furthermore, Dongshan's teachings on suchness, its subtlety, and his unique approach can be well presented without resort to this doctrine of five ranks.

#### DONGSHAN SHOUCU (910–990)

A Chan master of the **Yunmen school** of the Northern Song dynasty and the disciple of **Yunmen Wenyan**, Shouchu was a native of Fengxiang (in present-day Shaanxi province). His family name was Fu. At the age of 16, he entered his monastic life at Mount Kongtong in Weizhou (in present-day Gansu province); he later received official ordination at Sheli Temple in Jingzhou. He was not interested in the study of the precepts there and traveled from the North to the South. At Yunmen Temple in Shaozhou (in present-day Guangdong province), he studied with Yunmen Wenyan and attained awakening. In 948, Shouchu was invited to be abbot at Dongshan Temple in Xiangzhou (in present-day Hubei province), where he taught for more than 40 years. In 981, Emperor Taizong (r. 976–997) granted him a purple robe and the title "Great Master of Source Wisdom" (*Zonghui Dashi*). His teaching was preserved in the *Xiangzhou Dongshan Dierdai Chu Chanshi Yulu*, which could be found in the collection of the **Guzunsu Yulu**. Following his teacher Wenyan, Shouchu taught his students to experience and realize the *dao* through all everyday things and activities (*suiwu tongzhen*), and used obscure, extravagant, or even vulgar language to shock students away from conceptual reasoning while hinting at the point of his teaching. His answer, "Three pounds of hemp (*ma sanjin*)," to the question "What is Buddha," became a famous **gong'an** and appeared in Chan *gong'an* anthologies. Shouchu was also the first to elucidate on the difference between **huoju** ("living words") and **siju** ("dead words"), which summarized the Yunmen teaching on the use of language and influenced the subsequent development of Song Chan Buddhism.

#### DONGSHAN YULU

This is an abbreviation of the full Chinese title *Ruizhou Dongshan Liangjie Chanshi Yulu* for the earliest extant edition of *The Recorded Sayings of Dongshan Liangjie*. This *Dongshan Yulu* belongs to the genre of “recorded sayings” (**yulu**) in Chan literature, which differs from the “transmission of the lamp” genre in ways more suitable to educated elites and more attentive to individual masters’ style, among other things. The *Dongshan Yulu* was compiled by Yufeng Yuanxin (1571–1647) and Guo Ningzhi (d.u.) (though some believe it was actually compiled by Guo Ningzhi alone) in 1632, about 800 years after Dongshan’s death, as part of a collection of the recorded sayings of five houses (**Wujia Yulu**). Although many recorded stories of encounter dialogues between Dongshan and his teachers and students in this text have appeared in various forms in the **Zutang Ji** and **Jingde Chuandeng Lu**, the earliest “transmission of the lamp” anthologies, this edition includes some materials, specifically many verses (or *gāthās*), that could not be found within those early anthologies. These verses include “The Jewel Mirror Samadhi,” the longest poetic writing attributed to Dongshan and the most famous, due to its reference to the doctrine of **five ranks**, which is regarded by the **Caodong school** and other Chan schools as representative of Dongshan’s unique teaching and his house style (*jiafeng*).

Contemporary scholars tend to agree that no transmitted records of oral teachings could possibly be free from the compilers’ perspectives. Nevertheless, those stories and dialogues that have already appeared in the *Zutang Ji*, *Jingde Chuandeng Lu*, or **Song Gaoseng Zhuan** are relatively more reliable, whereas the materials of later additions should be used with more caution. “The Jewel Mirror Samadhi” and other documents on the doctrine of five ranks are never mentioned by any earlier sources before **Juefan Huihong’s Chanlin Sengbao Zhuan** (*Biographies of the Monk Treasure of Chan Grove*, compiled in 1119). Dongshan’s authorship of “The Jewel Mirror Samadhi” is also doubted by Juefan Huihong himself. These concerns raise inevitable questions about the historicity of the documents. However, the added materials, along with the whole edition, have long been used as Dongshan’s authentic work by the Chan tradition. Whether they are historically true or not, a different treatment of this

text and other similar ones is to see them as narratives transmitted and shaped by the tradition exemplary of Chan lore.

#### DUNHUANG

A world-renowned place for Buddhist cave temples, the “Caves of the Thousand Buddhas,” enshrining numerous murals and statues in the desert area of northwestern China. The biggest and most famous one is the Mogao Cave, a group of 492 caves, located southeast of present-day Dunhuang County, Gansu Province. The excavation of the extant caves began as early as the 5th century and continued throughout the Wei Jin, Sui, Tang, Song, and Yuan dynasties. Dunhuang was at the terminal point of the Silk Road and became prosperous as a center for economic and cultural exchanges on the northwestern frontier of China. During the time when Buddhism flourished, many Buddhists contributed their wealth to the excavation of these caves. These surviving caves provide invaluable sources for the study of ancient arts, literature, religions, and so forth. In 1900, a cave (now registered as number 17) storing tons of written manuscripts, mostly Buddhist texts, was discovered by a Daoist monk, Wang Yuanlu. Western scholars later took many of these texts to the British Museum and the Bibliotheque Nationale in Paris, leaving behind only a small portion for the National Library in Peking. Among the numerous manuscripts discovered in Dunhuang are a large number of early Chan Buddhist texts, including the ***Chuan Fabao Ji***, ***Lengjia Shizi Ji***, ***Lidai Fabao Ji***, and the extant earliest copy of the ***Platform Sūtra***. These newly discovered Chan texts have shed light on many parts of the early history of Chan, which has been obscured for a long time.

#### DUNJIAO

See .

#### DUNWU

See .

#### DUNWU YAOMEN

A text of recorded sayings attributed to **Dazhu Huihai**, a senior disciple of **Mazu Daoyi**, the complete title of this work is *Dunwu Rudao Yaomen Lun* (“Essential Teachings of **Sudden Enlightenment** and Entering into the *Dao*”). Dazhu’s biography tells that when Mazu

read the *Dunwu Yaomen*, he praised Dazhu as “a great pearl (*dazhu*).” Contemporary scholars have regarded the *Dunwu Yaomen* (especially the first part of the extant version) as a transitional text between early and classical Chan in terms of its themes and its literary and rhetorical style. The influence of early Chan expressions such as **no-thought**, terms frequently used by Shenhui and other early texts, is clearly adopted, but some content does resonate with the teachings of Mazu and his followers of the **Hongzhou school**. Thus, with some reservations, the *Dunwu Yaomen* is still considered an important text for the study of the Hongzhou school. A different view on the *Dunwu Yaomen* is that, considering the early marks of its themes and rhetoric, and based on the study of related historical materials, the extant version might be confused with Dazhu’s early teacher Daozhi’s text *Dayun Yaofa*, which could possibly have been edited by Dazhu. The original version of the *Dunwu Yaomen* could be those sermons and dialogues preserved in fascicle 28—*Yuezhou Dazhu Huihai Heshang Yu*—of the ***Jingde Chuandeng Lu***, the contents of which are more in accord with Mazu’s sermons and other reliable Hongzhou texts. For example, Dazhu’s teachings on the non-attachment to the concept of karma, on the notion of **no-cultivation** (*wuxiu*), and on the **non-duality** of speech and silence are excellent and influential elaborations on Hongzhou and classical Chan thought.

# E

## EAST MOUNTAIN TEACHING

This is the English translation of the original Chinese words ***Dongshan Famen***. *Dongshan* (“East Mountain”) refers to one of the two mountains (or two peaks) of Mount Shuangfeng at Huangmei (in present-day Hubei province), on which **Hongren** established the first Chan Buddhist community in the history of China during the 7th century. The term *Dongshan Famen* was used in two related senses. One refers to the East Mountain teaching, namely, the Chan teaching of Hongren, and also of his teacher **Daoxin**. The other refers to the East Mountain lineage or community, namely, the lineage of Daoxin and Hongren. Since **Shenxiu** was Hongren’s disciple and identified his own teaching as the transmission of the East Mountain teaching, it would be legitimate to include Shenxiu and his teaching in the *Dongshan Famen*. However, the qualitative development of Shenxiu’s teaching from the *Dongshan Famen* is also commonly acknowledged. Although Shenxiu never regarded himself as an initiator of the **Northern school** of Chan, and the demarcation between the East Mountain teaching and the Northern school can never be clear-cut, scholars have generally agreed to borrow the convention and treat Shenxiu as the leading figure of the Northern school for reasons of convenience.

## EHU DAYI (749–818)

A Chan master of the Tang dynasty and a disciple of **Mazu Daoyi**, Dayi was born into a family of Xu in Xujiang of Quzhou (in present-day Zhejiang). At the age of 20, he received the monastic precepts. Around 770, he joined Mazu’s monastery. Before 779, the end of the Dali era, he moved to Mount Ehu in Xinzhou (in present-day Shangrao, Jiangxi). During his stay at Mount Ehu, he met many officials and literati. One was Liu Taizhen (?–789), who invited Dayi to come down from the mountain to teach in the nearby city. Due to his fame, the imperial court invited Dayi to the capital. Dayi arrived in Changan in 803 and took up residence at Cien Temple. He lectured to Emperor

Dezong (r. 779–805) and attended Dezong's birthday celebration to debate with other religious scholars. His lucid expression of the non-dualistic perspective of Chan won great respect from the royal court and from monks and ordinary people alike. When the next emperor, Shunzong (r. 805–806), was just a crown prince, Dayi lectured to him and impressed him by defeating a dharma teacher's criticism of the southern Chan. Dayi returned to Mount Ehu in 805 and remained there until his death. Dayi's preaching at the capital and his success helped the Hongzhou school to be recognized nationally as orthodox Chan.

#### EMPEROR YONGZHENG (r. 1723–1735)

The fourth son of Emperor Kangxi (r. 1661–1722), Yongzheng was chosen by his father to be the third emperor of the Qing dynasty. A strong and diligent emperor, he ruled the empire for 13 years. His interest in Buddhism started in his youth. He had a close relationship with Buddhist monks such as the Tibetan master Zhangjia Hutuketu (1642–1714) and the Linji Chan master Jialing Xingyin (1671–1726). Even when he was just a prince, he sponsored Chan temples like the Bailin monastery, where he participated in the practice of meditation. His support of Buddhism during his reign included ordering the compilation of the Dragon Edition of the Buddhist canon (*longzang*) and loosening of policy on official ordinations. However, what is most interesting about Yongzheng is that he was perhaps the only Chinese emperor in history who claimed to have attained enlightenment. It was said that his teacher, the Tibetan master Zhangjia Hutuketu, confirmed his enlightenment. Yongzheng also led a small group of practitioners to study Chan in the imperial court, where he acted like a Chan master to help others attain enlightenment.

Yongzheng compiled the *Yuxuan Yulu (Imperial Selection of Recorded Sayings)* in 1733. It demonstrated his confidence in his own authority to rewrite the history of Chan Buddhism in accordance with his own criteria, attempting to go beyond sectarian biases by remaking the list of Chan masters and reselecting the Chan *yulu*. For example, the Chinese Madhyamaka master Sengzhao was selected as the first Chan master; Danxia Tianran and Deshan Xuanjian, on the other hand, were excluded because of their iconoclastic behavior; Yunqi Zhuhong was included, even though Zhuhong's lineage and

dharma transmission was not so clear in the eyes of many of Yongzheng's contemporaries; and the Daoist master Zhang Boduan (987–1082) made the list as well, under the terms of Yongzheng's syncretistic perspective. In 1734, Yongzheng compiled the *Yulu Zongjing Dagang* (*Imperially Recorded Essentials of Records of the Source Mirror*) to condense Yongming Yanshou's *Zongjing Lu* into 20 fascicles. In 1735, Yongzheng compiled the *Yulu Jinghai Yidi* (*Imperially Recorded One Drop from the Sea of Scriptures*). He thus aligned himself with Yanshou's syncretistic position on uniting Chan and scriptural teachings. However, the combination of political power and religious authority that Yongzheng believed he rightly had led to his unnecessary interference in the Chan sectarian polemic between disciples of **Miyun Yuanwu** and **Hanyue Fazang**, and he sided with one sect and severely condemned the other with the imperial order.

#### ENCOUNTER DIALOGUES

This is a special form of practice that helps to inspire, trigger, and verify a student's enlightenment through conversations or questions and answers between a master and a student. It gradually developed and became a famous **expedient means** characteristic of Chan Buddhism. "Encounter dialogue" is an English translation of the modern Japanese phrase *kien mondo* (Chinese: *jiyuan wenda*), derived from ancient Chinese words such as *yingji* ("responding to opportunities"), *linji wenda* ("questions and answers at the opportunity of encounter"), and *jiyuan yuju* ("words and sentences uttered in terms of opportunities and conditions"). It appeared in the 9th-century text of the *Beishan Lu* and in the later texts of the **Zutang Ji** and the **Jingde Chuandeng Lu**. Often Chan encounter dialogues are seen as equivalent to, or representative of, Chan **yulu** (recorded sayings). It is true that the nature of the encounter dialogue texts is recorded sayings or transcribed oral teachings; however, the concept of *yulu* as a Chan literary genre involves the collection of public sermons (**shangtang shuofa**, or *shizhong*), poetic writings (*jisong*), and records of activities and biographies (*xinglu* or *xingzhuang*), more than just encounter dialogues.

Contemporary scholars have pointed out the antecedents of Chan encounter dialogues in the early phase of Chan and in the early

years of the middle phase of Chan. Chan encounter dialogues did not fall from the sky suddenly in mature form. They were the result of an evolving process in the search for a new rhetorical style, a new heuristic means, and a new form of religious practice within Chan Buddhism. The early Chan texts already involved the image of the master responding spontaneously to his students, the practice of “pointing at things and asking the meanings,” the use of metaphorical explanations, the justification for the social and interpersonal dimension of Chan practice, the ritual use of dialogues between teachers and students, the widespread employment of anecdotal materials and dialogue transcriptions, the fabrication of enlightenment narratives, and the genealogical structure making possible the transcription of both teachers’ and students’ sides of dialogue. All these antecedents paved the way for the advent of formal encounter dialogues.

The development of formal encounter dialogues underwent two stages. The first was the emergence of formal encounter dialogues in the mid-Tang period, roughly from the mid-8th to the mid-9th centuries, a period during which **Mazu Daoyi**, **Shitou Xiqian**, and their immediate disciples were active. This stage was marked by the fashion of using witty, indirect, paradoxical, and abrupt phrases in the dialogues of teachers and students. **Zongmi’s *Chan Prolegomenon* (*Chanyuan Zhuquanji Duxu*)**, written around 833, clearly confirmed the popularity of this type of encounter dialogue and offered typical examples of how the masters followed the conditions and responded to the encounters at the given moment to clear the latter’s attachments: when someone asked how to cultivate the way, the master answered that there was no need for cultivation; when someone sought liberation, the master asked who bound him. At this stage, the fictionalized accounts of enlightenment experiences also started to develop, as witnessed by the ***Baolin Zhuan*** and other texts, in which one could find such made-up stories as Mazu’s awakening by Huairang through an encounter dialogue. They are the forerunners of the later mature encounter dialogues.

The second stage occurred during the late Tang and Five Dynasties, roughly from the mid-9th to the mid-10th centuries, a

period during which encounter dialogues reached their full maturity. This maturity was marked by the emergence and development of diverse forms of formal encounter dialogues, especially those using absurd, illogical, and iconoclastic language; non-verbal, graphic symbols such as drawing circles; and physical gestures/actions, such as shouting and hitting. Beginning with Mazu's third-generation disciples, such as **Yangshan Huiji**, and becoming influential in the hands of masters such as **Linji Yixuan**, **Deshan Xuanjian**, **Xuefeng Yicun**, and their disciples, these mature dialogues tended to create shock effects and served to interrupt the students' procession of thought or their conventional way of thinking. It was also during this period that creating fictional, mature encounter dialogues and attributing them retrospectively to the mid-Tang or even earlier masters became a fashion. Thus both lively oral encounter dialogues and retrospectively created encounter anecdotes were mixed up and transcribed in various kinds of texts, including the *Xuanmen Shengzhou Ji* (*Collection of the Sacred Heir of the Mysterious School*), compiled in 898–901, and the *Xu Baolin Zhuan* (*Supplement to the Biographies from the Treasure Groves [Temple]*), compiled in 907–910, and some of them were preserved in various epitaphs written by literati and officials. The compilation of these transcribed and created mature encounter dialogues from the late Tang and Five Dynasties culminated in the *Zutang Ji*, produced in 952, and later became the essential constituents of all three genres of Chan literature: the transmission of the lamp history, the **yulu** collection, and the **gong'an** literature.

## ENLIGHTENMENT

This is the English translation of the Chinese term **wu** (Jap. *satori*). It is also rendered as *awakening*. Chan enlightenment models the Buddha, who attained nirvana under the *bodhi* tree. It is a synonym for the attainment of Buddha-hood in Mahayana Buddhism. However, in the Chan Buddhist context, enlightenment also means the realization of one's own **Buddha-nature** (**jianxing**). It marks a successful transformation of the human mind and personhood and is considered the goal of all Chan soteriological practices. Chan traditions also believe that many Buddhas, patriarchs, and masters

achieved this goal. Although enlightenment is often described as ineffable, many Chan texts are Chan discourses on enlightenment and have been seen by the Chan followers as the records of enlightenment.

### *ERRU SIXING LUN*

The English translation of this original Chinese title is *Treatise on the Two Entrances and Four Practices*. It is a work attributed to **Bodhidharma**, who was considered the first patriarch and founder of Chinese Chan Buddhism. The *Continued Biographies of Eminent Monks (Xu Gaoseng Zhuan)*, which was first completed in 645 by Daoxuan (596–667), was the earliest source to mention and quote this work of Bodhidharma. Among the **Dunhuang** documents discovered in the 20th century, the *Records of the Masters and Disciples of the Lan̄kā[vatāra] (Lengqie Shizi Ji)*, by Jingjue (683–ca. 750), completed during 713–716, also contained a longer version of this work with a preface by Tanlin (a lay follower, not synonymous with Monk Lin, the friend of the second patriarch, **Huike**). A more complete version of the *Erru Sixing Lun* was later recovered from the Dunhuang documents by D. T. Suzuki and published in 1935.

This newly discovered version includes not only the treatise itself and Tanlin's preface, similar to the version included in the *Lengqie Shizi Ji*, but also two parts of the record of dialogues. The first part involves some lecture materials and anonymous dialogues between master and student. The second part involves both named and anonymous dialogues, many of which are attributed to an otherwise unknown master, Yuan, and to Huike. Scholars have debated the authorship of these two parts. A leading view is that the first part is the sayings of Bodhidharma, recorded probably by Tanlin, and the second part is likely a product of Huike and his disciples. The colloquial language used has made these two parts significantly different from the literary style of the treatise itself. Attention has been called to the importance of these records of dialogues as the precursor for the Chan **yulu** genre.

Needless to say, much of the study of Bodhidharma has been focused on the treatise itself. The text, probably written by Tanlin, summarizes the doctrines taught by Bodhidharma as remembered by

the disciples. His doctrines involve two major aspects: to enter into or realize enlightenment through principle (*liru*) and through practice (*xingru*). The first aspect teaches a student to experience one's true nature through meditation and to go beyond written teachings. The second aspect involves four types of practice: to accept suffering as past karma without complaint, to remain unmoved while going through all circumstances, to stop craving, and to follow the dharma and perform the six perfections. Both aspects lead to the final awakening to principle (*li*), which equals one's true or pure nature. The text obviously utilizes the teachings of emptiness, non-duality, and Buddha-nature from the Perfection of Wisdom literature, Madhyamika philosophy, and the *tathāgatagarbha* tradition of Indian Buddhism. Its emphasis on the transformation of the mind and on the correlation between enlightenment and the samsaric world captures well the imagination of later generations of Chan.

#### EXPEDIENT MEANS

The English translation of the Sanskrit term *upāya-kauśalya* and its Chinese equivalent, **fangbian** or **shishe**. *Upāya-kauśalya* has also been translated in English as "skillful means" or "skill in means." It is an extremely important concept in Mahayana and East Asian Buddhist traditions. The concept of expedient means originated in early Mahayana texts such as the *Lotus Sūtra*. It is said that the Buddha introduced the idea and demonstrated how he skillfully used various expedient means to lure unenlightened people onto the path to liberation. The notion of expedient means reveals the provisional nature of the Buddha's teachings. Although Mahayana Buddhism uses this notion to legitimize its intended changes to Theravada Buddhist doctrines and considers it to be a practical virtue and stage of bodhisattva, the philosophical meanings underlying this concept and their influence are more profound than that.

The notion of expedient means presupposes that all Buddhas, bodhisattvas, or the dharma teachers' instructions must adapt themselves to different environments, to different times, locations, and capacities of people. It regards all Buddhist teachings as student- or audience-oriented, and as situational and contextual. As a result, it allows for change and variety in Buddhist teachings. What stands

behind such a liberal attitude toward the teachings is the ethical and pragmatic concern that all teachings must aim at effectively and flexibly helping other people to liberate themselves from suffering. It is only for this ethical and pragmatic purpose that all teachings, doctrines, or moral precepts are used as means. Once liberation is attained, there is no use for any teaching. The notion of expedient means thus gives a hand up to the liberal side in its battle against any fundamentalism. All teachings, no matter how great, have no ultimate legitimacy.

Chan Buddhism further develops this Mahayana trend. Despite the fact that many Chan masters use the teaching of emptiness or Buddha-nature, they assert that either emptiness or non-emptiness, Buddha-nature or no-Buddha-nature, are all but expedient means. They call these teachings, including their own, *fangbian* or *shishe* at the very moment they are using them, reminding their students to see these teachings as expedient means only. Sometimes they also use the expression ***yaofang*** (“medical prescription”) to describe the expedient nature of their various teachings. In practice, Chan Buddhism invents a lot of new teaching devices, such as ***gong’an*** (public cases of encounter dialogue), riddles, paradoxes, tautology, unconventional behavior, poetry, and so forth, offering great examples of using expedient means.

# F

FA

Chinese translation of the Sanskrit word **dharma**.

FANGBIAN

One of the Chinese expressions for the Mahayana Buddhist concept of **expedient means**.

FANGZHANG

This Chinese term refers to the specific buildings or rooms in which an abbot of a Chan temple or monastery would live and conduct activities. In its extended usage, *fangzhang* also simply designates an abbot.

*See also* .

FARU (638–689)

A Chan master of the Tang dynasty, Faru was a native of Shangdang (in present-day Shanxi province). His family name was Wang. He first studied with the master Huiming (d.u.) (also called Qingbu Ming) and became a monk at the age of 19. While learning extensively from Buddhist scriptures and treatises, he also traveled to seek the way. Finally, he went to study with **Hongreng** for 16 years at the Twin Peaks and became his dharma heir. For the ensuing eight or nine years, Faru's whereabouts are unidentified, but one source reported that he avoided official appointment by moving to Shaolin Temple at Mount Song, despite his increasing influence at the capitals. In 686, Faru started to teach the dharma at Shaolin Temple after failing to turn down the invitation by the master Huiduan (d.u.) of Luoyang and the community of Shaolin Temple. It was reported that Faru recommended **Shenxiu** to his students for furthering their studies before his death in 689.

The main sources for Faru's life and teachings are his epitaph ("Tang Zhongyue Shamen Shi Faru Chanshi Xingzhuang"), written shortly after Faru's death by anonymous disciples, and the ***Chuan Fabao Ji*** (*Annals of the Transmission of the Dharma Treasure*). Faru's epitaph contains the earliest Chan theory of the six generations of

lineal transmission from Bodhidharma, through Huike, Sengcan, Daoxin, and Hongren, to Faru. This transmission is considered by the text as the transmission of the mind without words. It also mentions the teaching of suddenly entering into the one vehicle, a prototype of the later Chan emphasis on **sudden enlightenment**. The *Chuan Fabao Ji* extends the lineal transmission to Shenxiu, but still places Faru before Shenxiu. However, Faru's prominence soon faded away, and the *Lengqie Shizi Ji* only lists Faru as a master of local influence. The later Chan history texts did not even include him. No texts have ever told whether Faru had his dharma heir. A few of his disciples can be traced through scattered texts.

#### *FASHUO BU'ER*

A much neglected classical Chan notion on the use of language, as found in **Huangbo Xiyun's Wanling Lu**. This Chinese term translates as "Buddha-dharma and speaking are non-dualistic." This notion is in sharp contrast with the more one-sided but orthodox Song dynasty Chan emphasis on the inadequacy of language and the ineffability of Buddha-dharma as promoted by the transmission of the lamp literature. The transmission of the lamp literature canonizes the legend that the Buddha transmits the wordless dharma, simply by holding a flower without speaking, to a smiling and understanding disciple, Mahākāśyapa. This canonized legend and its generalized interpretation establish a privileged hierarchy of silence over speaking and identify the true dharma with the negation of language. Such an oversight contradicts the classical Chan Buddhist, especially Huangbo Xiyun and **Hongzhou school's**, perspective of non-duality and their advocacy of the inseparableness between Buddha-dharma and everyday activities. For these Chan masters, everyday activities, including speaking, are necessary conditions and could be skillful means for triggering **enlightenment**. Furthermore, enlightenment can be verified in all everyday activities, including speaking. There is no impassable gap between Buddha-dharma (or enlightenment) and speaking. The non-duality between Buddha-dharma and speaking, or between silence and speaking, avoids seeing these opposites as isolated, independent, and exclusive of each other, seeing them instead in a dynamic interrelationship, as mutually conditioned,

involved, and exchangeable. As a result, Chan masters are able to use language more differently, more creatively, and more effectively rather than simply abandoning language or staying in silence forever. The inadequacy of language is acknowledged by these masters in its relative context as the inadequacy of the conventional, purely cognitive, or descriptive use of language. Silence is regarded as silencing or negation of all dualistic pairs, including silence and speaking themselves.

#### FATANG

The Chinese word here means “dharma hall.” Dharma hall is a kind of building in Chan monasteries for major assembly; for Chan masters’ sermons, including ensuing question and answer sessions; and for performances of Chan rituals such as ordaining novices and *sūtra* chanting prayers. In the ***Chanmen Guishi*** (“Rules for the Chan School”)—a document that appeared in the ***Jingde Chuandeng Lu*** as the outline of the alleged ***Baizhang Qinggui***—dharma hall is opposed to the traditional Buddha hall (*fodian*). Whereas in a Buddha hall a Buddha statue is enshrined for reverence and ritual services, dharma hall altars bear only high lecture seats used by abbots for preaching dharma. The *Chanmen Guishi* and other Chan texts stated that **Baizhang Huaihai** started one of the new rules for Chan monasteries that established only dharma hall instead of Buddha hall, to emphasize the direct transmission of the dharma from Chan masters’ minds that represent all Buddhas and patriarchs to the students’ minds. This direct transmission went beyond all appearances, icons, and language. “Establishing dharma hall only” is thus regarded by the Chan tradition as revolutionary, as one of the features that mark the independence of Chan monasteries from the other Buddhist schools. Recent scholarship in Chan has challenged this long-standing view and has found that the establishment of dharma hall can be traced even back to the Indian Vinaya tradition. Despite a few extreme cases of dismantling the Buddha hall shrine, Buddha shrines were never abandoned in Chan monasteries. Buddha halls continued to be built in the central location along with dharma hall in Chan monasteries.

FAYAN SCHOOL (Ch. *Fayan zong*)

Of the **five houses** of the **Southern school** of Chan, the Fayan school was the last to emerge during the Five Dynasties. It was named after its founder, **Fayan Wenyi**. The teaching and practice of this school shares many similarities with the other four houses, such as “directly pointing to the human mind,” “seeing into one’s **self-nature** and becoming Buddha,” **enlightenment** not being sought outside everyday activities, and skillful adaptation to the different circumstances of students. What makes this school unique is its more prominent integration of the Huayan philosophy of the harmonious coexistence and non-duality of principle/events (*li/shi*) into its own teaching of Chan. The philosophy of harmony even facilitated the school’s good relationship with the local authorities, including the school’s influence on and receiving support from the emperors of the Southern Tang and the Wuyue. As far as the style of teaching is concerned, Fayan Wenyi is not famous for shouting at his students or hitting them with his staff, but he is exemplary in using paradox and tautology, responding to his students with the power of insight and challenge.

Among Wenyi’s 63 direct dharma heirs, **Tiantai Deshao** is the most outstanding. He was invited to the capital by the emperor of the Wuyue and respected as the National Teacher. He also had about 49 dharma heirs of his own. Among them, **Yongming Yanshou** is best known, due to his 100-fascicle, monumental work ***Zongjing Lu*** (*Records of the Source-Mirror*), which promotes the unification between Chan and other schools of theoretical teachings (*Chanjioa yizhi*). Yanshou was also the precursor for the syncretism of Chan and Pure Land. Another disciple of Deshao was Yong’an Daoyuan (d.u.), the compiler of the 30-fascicle ***Jingde Chuandeng Lu***. The teaching of the Fayan school even spread to Korea. Although this school was quite prosperous in the early Song, its lineage stopped in the mid-Song.

FAYAN WENYI (885–958)

A Chan master of the Five Dynasties and the founder of the **Fayan school**, Wenyi was born in Zhejiang. His family name was Lu. He started his monastic life at the age of 7 and was officially ordained at age 20 at Kaiyuan Temple in Yuezhou. He studied Buddhist precepts

with Xijue (864–948), a Vinaya master, at Yuwang Temple, and excelled in the Buddhist scriptures and Confucian classics. He was very soon attracted to Chan. On his pilgrimage, he first studied with Changqing Huileng (854–932), a disciple of **Xuefeng Yichun**. Later, he met Luohan Guichen (869–928), another disciple of Xuefeng Yichun. With Guichen, Wenyi attained enlightenment and became his dharma heir. After a period of wandering, he was invited to preside at Chongshou Temple in Fuzhou, Jiangxi. Due to his growing fame, Emperor Lijing (r. 943–961) of the Southern Tang invited him to the capital, Jinling, to be abbot at Baoen Monastery and later at Qingliang Monastery. Wenyi had more than 1,000 students there, including monks from Korea. When he died at the age of 74, Lijing granted him the title “Great Chan Master of Dharma Eye” (*Dafayan Chanshi*).

Wenyi had more than 60 direct dharma heirs from his students. Among them, **Tiantai Deshao** was the most eminent, even becoming respected by the emperor of the Wuyue as the National Teacher. Deshao himself had about 49 dharma heirs. Among them, **Yongming Yanshou** is most famous for authoring the 100-fascicle, monumental work **Zongjing Lu** (*Records of the Source-Mirror*). Another disciple of Deshao was Yong’an Daoyuan (d.u.), the compiler of the 30-fascicle **Jingde Chuandeng Lu**. As Daoyuan was from the Fayuan school, three fascicles of the *Jingde Chuandeng Lu* included a considerable amount of information and recorded sayings on Fayuan Wenyi and his disciples. Compared to the masters of other Chan schools, Wenyi integrated the Huayan doctrine of the harmonious relationship between principle (*li*) and events (*shi*) into the teachings of Chan more prominently. His renowned use of tautological answers to his students’ questions is one of the examples of how he skillfully invented unconventional **expedient means** to help students realize the harmonious, and non-dualistic, relationship of all things in the universe without being hindered by any conceptual words. Placed among the best of all Chan teachers, Wenyi even won high praise from the great neo-Confucian philosopher Zhu Xi (1130–1200).

There are many recorded sayings of Wenyi. *Recorded Sayings of the Chan Master Wenyi from Qingliang Monastery in Jinling (Jinling Qingliang Yuan Wenyi Chanshi Yulu)*, compiled by Yufeng Yuanxin

(1571–1647) and Guo Ningzhi (d.u.), and included in the **Wujia Yulu** (*Recorded Sayings of Five Houses*) in the Ming dynasty, is the most extensive record of Wenyi's *yulu*. It is a collection of Wenyi's sayings from all previously published records, including the **Jingde Chuandeng Lu**, the **Chanlin Sengbao Zhuan**, the **Liandeng Huiyao**, and the **Wudeng Huiyuan**. Moreover, an important work, **Zongmen Shigui Lun** (*Treatise on the Ten Regulations of the [Chan] School*), is attributed to Fayan Wenyi. It focuses on the criticism of various perverse conduct in the competition among different Chan lineages with each other, even though the formation of different lineages is not seen as completely negative. The text is usually regarded as the earliest source for differentiating the teaching styles and methods of the other four schools and for acknowledging the “**five houses**” of Chan.

#### FAYAN ZONG

See .

#### FEIYIN TONGRONG (1593–1661)

A Chan master of the **Linji school** in the end of the Ming dynasty and the beginning of the Qing dynasty, Tongrong was born into a family of He in Fuqing (present-day Fujian province). He became a monk at the age of 14. During a period of about 10 years, he studied, respectively, with the Caodong masters **Zhanran Yuancheng**, **Wuming Huijing**, and **Wuyi Yuanlai**. However, he was still interested in the teaching and method of the Linji school. Eventually, he went to study with the Linji master **Miyun Yuanwu** and became his dharma heir. In 1633, Tongrong took up residence at Wanfu Temple on Mount Huangbo. In the ensuing years, he served as abbot at many Chan temples or monasteries, including Tianning Temple in Zhejiang, Fuyan Temple in Jiangsu, and Xingsheng Wanshou Temple on Mount Jing. He authored several books, including the *Zuting Qianchui Lu* and the **Wuden Yantong**. The latter was very controversial regarding the history of Chan lineal transmission and was condemned by local government after a lawsuit. His teachings were preserved in the *Feiyin Chanshi Yulu* of 14 fascicles. He had 64 certified dharma heirs. Because his dharma heir Yinyuan Longqi went to Japan and became the founder of the Japanese Obaku school, Tongrong was also revered by the followers of this Japanese Zen school.

#### FENGXUE YANZHAO (896–973)

A Chan master of the **Linji school** in the late Tang dynasty, Five Dynasties, and early Song dynasty, Yanzhao was a native of Zhejiang Province. His original name was Kuangzhao. His family name was Liu. Although he was extensively learned, he was not interested in passing the civil examination and instead became a monk. After studying the *Lotus Sutra* and the Tiantai meditation and consulting the Chan master Jingqing Daofu (868–937), a disciple of **Xuefeng Yicun**, Yanzhao went to Baoying Temple in Ruzhou to study with Nanyuan Huiyong (860–930), the disciple of **Xinghua Cunjiang** of the Linji school. In six years, Yanzhao became the sole dharma heir of Huiyong; he subsequently practiced alone at the abandoned Fengxue Temple on Mount Qianfeng. Over about seven years, he and his followers renovated and enlarged this temple. In 951, under local patronage, he moved to Guanghui Temple. He lived there for 22 years and died at the age of 78. Among his many disciples, the most famous is **Shoushan Shengnian**. Among his teachings, his subversion of the absolute distinction of questioning and answering to inspire students is noteworthy.

#### FENYANG SHANZHAO (947–1024)

A Chan master of the **Linji school** in the Song dynasty, Shanzhao was a native of Taiyuan (in present-day Shanxi). His family name was Yu. At the age of 14, he lost his parents and became a monk. He traveled to many places; it was said that he visited 71 Chan masters. Among the different styles and methods of Chan, the **Caogdong school's** expedient of “**five ranks**” was his favorite. He went to Shimen Temple in Xiangzhou, Hubei, to study with the Caodong master Huiche (d.u.). Shanzhao's *Poem on the Five Ranks* won Huiche's praise, but Shanzhao was still not satisfied. He eventually turned to study with the Linji Chan master **Shoushan Shengnian** and became Shengnian's dharma heir. After leaving his teacher, Shanzhao continued to travel in the south. He finally accepted an invitation to take up residence at Taizi Chan Monastery in Fenzhou (later called Fenyang, in present-day Shanxi). He taught there for about 30 years, until his death. His preaching won support from local officials and attracted many

followers. Among his disciples, the most famous was **Shishuang Chuyuan**, who successfully spread the Linji school to the south.

Shanzhao's teachings were preserved in the *Fenyang Wude Chanshi Yulu*, edited by his disciple Shishuang Chuyuan. This *yulu* includes Shanzhao's sermons, his *Songgu Baize* (*Verses [or Poetic Commentaries] on One Hundred Old Cases*), collections of his *daiyu* (his own answers to the questions he raised for others) and *bieyu* (his alternative answers to the previous questions raised and answered in the Buddhist texts), short essays, and other poems. His *Songgu Baize* is often considered the earliest example of the new Chan genre—the ***gong'an*** literature—and the Song “Chan of letters and words (***wenzi Chan***).” Shanzhao's further use of Linji's didactic formulas, such as “**three mysteries and essentials** (*sanxuan sanyao*)” and “**four encounters of guest-host** (*sibinzhu*)”; his use of the Caodong school's “five ranks”; and the invention of his own formulas, most notably “four turning phrases (*si zhuanyu*)” and “ten all-true wisdoms (*shizhi tongzhen*),” helped to develop the unique teaching style and method of the Linji school.

#### FIVE EXPEDIENT MEANS

The original Chinese term for this is ***Wu Fangbian***. It is an abbreviated title, referring to a handful of **Dunhuang** documents that contain similar material under different titles, especially *Dasheng Wusheng Fangbian Men* (*The Expedient Means of [Attaining] Birthless in the Mahayana*) and *Dasheng Wu Fangbian Beizong* (*The Five Expedient Means of the Mahayana—Northern School*). Scholars believe it is a lost work of the Northern school, most likely a teachers' manual that was compiled by Shenxiu's disciples, and reflects Shenxiu's teaching, although it was never preserved in any East Asian Buddhist canon. In the 20th century, Japanese scholars did editorial work on the discovered copies, published them, and then included this work in the *Taishō*.

The five expedient means or methods include the following:

1. Comprehensive manifestation of the substance of Buddhahood (*zongzhang foti*), also called the teaching of the transcendence of thoughts (***linian***), in terms of the *Awakening of Faith in Mahayana* (*Dasheng Qixin Lun*).

2. Opening the gates of wisdom and sagacity (*kai zhihui men*), also called the teaching of motionlessness, in terms of the *Lotus Sutra*.
3. Manifestation of inconceivable freedom (*xian busiyi jietuo*), in terms of the *Vimalakīrti Sūtra*.
4. Elucidation of the true nature of all dharmas (*ming zhufa zhengxing*), in terms of the *Sūtra of Questioning by the God of Thinking-about-Goodness (Siyi Fantian Suowen Jing)*.
5. Realizing non-differentiated, natural, and unobstructed freedom (*liao wuyi ziran wuai jietuo*), in terms of the *Avatamsaka Sutra (Huayan Jing)*.

The practice of these expedient means highlights Shenxiu and his followers' flexible interpretation of scriptures and skillful use of conventional Buddhist terms, as well as their focus on contemplating the mind and purity, which unavoidably involves a privileged conceptual hierarchy of the pure and defiled mind, motionlessness and motion, interior and exterior. Nothing sounds non-Buddhist, but the later schools tended to take a turn away from such rhetoric.

#### FIVE HOUSES

*See .*

#### FIVE HOUSES AND SEVEN SCHOOLS (Ch. *wujia qizong*)

“Five houses” (*wujia*) refers to the thriving of Chan schools with diverse teaching styles (*jiafeng*) and methods (*menting shishe*) during the late Tang dynasty and the Five Dynasties. Although different Chan schools all claim lineage to **Huineng** and the **Southern school**, after two generations the Southern school had evolved into two main lines, **Mazu Daoyi** and **Shitou Xiqian**, according to Chan tradition. From these two lines emerged the five schools, or main lineages, of Chan. From the line of Mazu Daoyi emerged (1) **Guiyang school**, which was named after the Gui and Yang mountains where its headquarter temples were built, and was founded by **Guishan Lingyou** and **Yangshan Huiji**; and (2) **Linji school**, founded by **Linji Yixuan**. From the line of Shitou Xiqian emerged additional schools: (3) **Caodong school**, founded by **Dongshan Liangjie** and **Caoshan Benji**; (4) **Yunmen school**, founded by **Yunmen Wenyan**; and (5) **Fayan school**, founded by **Fayan Wenyi**.

The Guiyang school was formed first among these five, but declined in the early Song. The Fayan school was the last to come into existence and disappeared in the middle of the Song. The Yunmen school did not survive after the Song. Only the Linji and Caodong schools continued after the Song and spread their lineages to Japan during the Song period. The Linji school developed into two main branches, or subschools, during the Song dynasty, one called Huanglong school (or Huanglong *pai*), founded by **Huanglong Huinan**, the other Yangqi school (or Yangqi *pai*), founded by **Yangqi Fanghui**. They were added to the original “five houses.” Thus the phrase “five houses and seven schools” is used to designate all these schools that appeared in the late Tang, Five Dynasties, and Song.

Scholars have recently questioned the historical accuracy of describing the Chan movements of the mid- to late Tang and Five Dynasties as “two main lines” and “five houses.” The mid-Tang sources do not regard the Shitou line as a major branch from Huineng’s Southern school or as opposed to the Hongzhou school. The assertion of a separate lineage of Shitou from Mazu was later made retrospectively by a number of Chan masters who broke away from the Hongzhou line and attached themselves to the Shitou line exclusively. Moreover, the division of Chan from the late Tang to the Five Dynasties involved eight major houses. In addition to the “five houses,” there were the houses of Deshan, Xuefeng, and Shishuang. The use of the phrase “five houses” was not fixed until the mid-Northern Song. Recent study also points out the overestimation of the significance of five houses and seven schools. The competition among these schools was not based on substantial differences of doctrines and practices, but rather on lineage relationships or loyalties.

#### FIVE RANKS

The English translation of the Chinese word *wuwei* here refers to the teaching or doctrine of “five ranks” attributed to the Tang dynasty Chan master **Dongshan Liangjie**, the founder of the **Caodong school**. Influenced by Huayan Buddhism’s four kinds of relationships between principle (*li*) and phenomena (*shi*), this teaching describes five kinds of relationships between the categories *zheng* and *pian*, namely, between the correct and the partial, but the categories could also be

the real and the apparent, the universal and the particular, oneness and many, the whole (*ti*) and the function (*yong*), or emptiness (*kong*) and form (*se*). Two more categories are sometimes added by the metaphors of lord (*jun*) and vassal (*chen*), or host (*zhu*) and guest (*bin*). The formulation of these five relationships could be regarded as a dialectical philosophy, or ontology, underlying Dongshan and the Caodong school's understanding of reality. Some scholars also see these five relationships as five perspectives about the world or five modes of experience with the world. They are basically used by the Caodong school as a set of temporary expedients, or skillful means (*shishe*), to accommodate different student abilities and situations and lead them on to the realization of suchness (*zhenru*). They should not be understood as a series of stages of development.

The first kind of relationship is “the partial within the correct (*zheng zhong pian*),” which points to the traditional Mahayana Buddhist teaching that all forms or phenomena are empty of their own existence, and hence helps students realize that all forms and phenomena rely on emptiness. The second kind of relationship is called “the correct within the partial (*pian zhong zheng*),” which points to the other perspective that emptiness is just the nature of all forms and phenomena: it manifests itself through all forms and phenomena but not apart from them. Despite this point, the third relationship—“coming from within the correct (*zheng zhong lai*)”—teaches students that, still, attaining the perspective of emptiness and understanding all phenomena in terms of emptiness, rather than individual substantiality, is necessary. Thus far, all three relationships are based on distinguishing the two sides of the polarity.

The fourth relationship—“going within together (*jian zhong zhi*)”—advises students to deconstruct this polarity or aspire to the harmonizing of the two sides, based on the perspective that emptiness and form are interconnecting, interpenetrating, and ultimately one and the same. The fifth relationship—“arriving within together (*jian zhong dao*)”—brings up a perspective in terms of which all separation and sense of distinction are transcended while they are present. Neither side functions independently but rather in a complete and wondrous harmony.

Many of Dongshan's encounter dialogues and poems are considered to be references to this teaching of five ranks. The brief formulation of this teaching could be found in a number of documents, including "The Jewel Mirror Samadhi" (*Baojing Sanmei*), and "Verses on the Five Ranks of Lord and Vassal" (*Wuwei Junchen Ji*), attributed to Dongshan. These documents on the five ranks are commonly believed to be directly transmitted from Dongshan to his disciple **Caoshan Benji**, although a southern Song text claims that "The Jewel Mirror Samadhi" was first transmitted from Yunyan Tansheng (782–841) to Dongshan. A number of commentaries on this teaching are also attributed to Caoshan and considered to be among the earliest and most authoritative interpretations.

A great deal of Chinese Caodong, as well as Japanese Sōtō, scholarship, has contributed to the exegesis of these works. However, these works had never been mentioned by the **Zutang Ji** and **Jingde Chuandeng Lu**, which were among the earliest of the transmission of the lamp literature. The earliest source that included these documents of five ranks, before the extant Ming edition of the **Dongshan Yulu**, is **Juefan Huihong's Chanlin Sengbao Zhuan** (*Biographies of the Monk Treasure of Chan Grove*, compiled in 1119), long after the time of Dongshan and Caoshan. The historicity of these documents has not been convincingly verified, even though the Caodong tradition has long believed that they are authentic works of Dongshan and Caoshan. On the other hand, the importance of these formulations of five ranks has been de-emphasized by many Chan Buddhists and scholars, both in ancient and modern times. For example, Japanese Sōtō Zen master Dōgen opposed seeing the five ranks as fully representative of the **Buddha-dharma** that Dongshan has transmitted.

#### FOFA

The Chinese translation of the Sanskrit word **Buddha-dharma**.  
*See also* .

#### FORGETTING MIND

This is the English translation of the Chinese word *wangxin*. Its use in classical Chan is similar to the use of other apophatic terms, such as *wuxin* ("**no-mind**"). For example, in addition to **Huangbo**

**Xiyun's** well-known elaborations on "no-mind" in his ***Chuanxin Fayao***, Huangbo also advises students that, if forgetting environment (*jing*) is relatively easy, it is most difficult to "forget mind." The use of the term *wangxin* indicates the Chan adoption of Daoist Zhuangzi's influence. *Wang* ("forgetting") is a favorite term Zhuangzi uses in his philosophy to describe the enlightened mind of a Daoist sage who is able to transcend all kinds of distinctions, including self/other, subject/object, individual/world, and speech/silence, while living in the world. It is also a method related to Daoist meditation practices. However, the Chan use of *wangxin* has its own Chinese Buddhist context. *Wangxin* involves two basic meanings. First, it denotes the necessity to forget (or to transcend and transform) the discriminative mind that is the root cause of the human attachment to objects and environments. Without this sense of "forgetting mind," forgetting (or detaching oneself from) objects or environments cannot be accomplished. Second, it also denotes the necessity of transcending even the distinction between the discriminative mind and the enlightened Buddha-mind. This Buddha-mind cannot be sought or obtained outside the ordinary human mind. In this sense, it must be forgotten. *Wangxin* is thus used in relation to the notion of "**no-seeking**" (*wuqiu*).

*See also .*

FORI QISONG

*See .*

FORMLESS PRECEPTS

The English translation of the Chinese words *wuxiang jie*. This teaching of "formless precepts" is recorded in the ***Platform Sūtra*** and attributed to **Huineng**. Chan Buddhism inherits the practice of the Mahayana bodhisattva precepts, including the common ceremony of conferring the precepts on a gathering of monks and laypeople. According to the *sūtra*, on such an occasion, Huineng confers the "formless precepts" by performing repeated recitations of taking refuge in the threefold body of Buddha, the four bodhisattva vows, the **formless repentance**, and taking refuge in the three treasures of Buddhism, before giving his sermon to explain the dharma. The teaching of the formless precepts does not mean to completely

abolish the traditional precepts and practices, as contemporary scholars have pointed out its similarities with those of the other Chinese Buddhist schools, including the Tiantai school and the ***Dongshan Famen***, nor does this teaching mean to create totally new precepts. It merely attempts to provide the traditional precepts with refreshed understandings and interpretations.

One of the main points in the teaching of the formless precepts is to relate the practice of the precepts to seeing or realizing one's own Buddha-nature (*zixing*). One's own Buddha-nature is the formless source for the unimpeded practice of the precepts in various forms, and the practice of the precepts should not be separated from seeing one's own Buddha-nature. The teaching thus advises Chan Buddhists to detach themselves from various forms of the precepts; not to see the precepts as external moral codes or regulations and rely on them externally, but to look beyond them while practicing them and to realize their internal source, which is the foundationless foundation of all ethical codes or regulations. The ethical source and power, which paradoxically goes beyond the merely ethical, lies within each human being, not outside. This teaching is based on the combined understanding of the *tathāgatagabha* (Buddha-nature) theory and the philosophy of emptiness from the *Prajñāpāramitā* literature. As a result, the conferral of the precepts and the performance of the ceremony, in the setting of an ordination intended more for lay believers (as presented in the *sūtra* or used by Shenhui), are more simplified, and the distinction between lay and monastic was not most important to Huineng (or Shenhui) and his followers.

#### FORMLESS REPENTANCE

The English translation of the Chinese words *wuxiang chan* or *wuxiang chanhui*. Formless repentance is a crucial part of the **formless precepts** recorded in the ***Platform Sūtra*** and attributed to **Huineng**. Inheriting the Mahayana perspectives on emptiness, non-duality, and the original purity of Buddha-nature, formless repentance further develops the early Chan Buddhist and Tiantai approach of uniting the practice of repentance with the practice of meditation and wisdom, denying the necessity of separating them with different procedures and methods. That approach could be found in the fourth

patriarch **Daoxin's** *Rudao Anxin Yao Fangbian Famen*, in which he expresses the view that attaining no-thought through meditation is the most advanced repentance (*diyì chānhuì*). The descendants of the **Dongshan Famen**—Shenxiu and his followers—continued Daosin's trend of seeing Buddha nature as the nature of all precepts, including repentance (*foxing wei jiexing*). A similar attitude can be found in the Tiantai master Zhiyi's *Mohe Zhiguan*. Zhiyi identifies repentance practices as either “in form (*youxiang*)” or “formless (*wuxiang*),” but in the latter, the sins are eliminated not by remorse but by the realization of the mind that is free from any designations of sins or merits. Despite all these precursors, the formless repentance in the *Platform Sūtra* identifies itself most clearly with the “*zixing chānhuì* (the repentance of **self-nature**).” Since the realization of self-nature is true repentance (*zhen chānhuì*), it is not necessary to even recite verses of repentance or to cultivate merits and eliminate sins. This teaching paved the way for Chan Buddhists to simplify the ritual practice of repentance and other precepts, as illustrated in the *Platform Sūtra* and other Chan texts.

#### FOUR ALTERNATIVES

The English translation of the Chinese term *siliaojian*. It is one of the formulas of the **Linji school's** didactic expedients, which can be found in the **Linji Lu** for its early elaboration. “Four alternatives” are the four ways of instructing students and helping them attain the four perspectives of non-attachment. The first is “to take away the person (*ren*) but not the environment (*jing*),” which means to help overcome the attachment to the subjective self. The second is “to take away the environment but not the person,” which means to overcome the attachment to objects and their self-nature. The third is “to take away both the person and the environment,” which means to overcome the attachment to both, if the attachments have existed or have been demonstrated. The fourth is “to take away neither the person nor the environment,” which means to let the student experience reality as such, if both attachments have gone, and object and subject themselves do not need to be negated (the negation of the previous negations). Scholars have pointed out the influence of Indian Madyamaka Buddhist philosophy's fourfold logic (the negation of self,

other, both, and neither) on this formula of four alternatives, as well as its correspondence to the Chinese Huayan Buddhist notion of the four realms of reality—the realms of facts (*shi*), principle (*li*), both facts and principle, and neither. But all these philosophies are expressed here in more simplified, vivid, pragmatic, and heuristic terms.

#### FOUR ENCOUNTERS OF GUEST-HOST

The English translation of the Chinese term *sibinzhu*. It is one of the formulas of the **Linji school's** heuristic expedients, attributed to Linji, and can be found in the **Linji Lu**. “Four encounters of guest-host” refers to the four situations of communication between a student (guest or visitor) and a teacher (host). The first is “the guest examines the host (*bin kan zhu*),” in which situation the guest’s or student’s level of understanding seems higher than the host’s or teacher’s. (Chan students are allowed to challenge teachers in verifying each other’s enlightenment experience.) When the student gives a shout and utters a sentence to test the teacher, the teacher does not discern the situation but pretends to know and gives inadequate verbal explanations. The second is “the host examines the guest (*zhu kan bin*),” in which situation the teacher is superior. He allows the student to raise questions and then undercuts whatever attachment the student has right away. The third is “the host examines the host (*zhu kan zhu*),” in which case both the student and the teacher stay on the same level of understanding. The teacher would not be confused by the student’s subtle question, and the student’s mind resonates with the teacher’s. The fourth is “the guest examines the guest (*bin kan bin*),” in which situation both persons are misled by the question and answer. Their minds are all fettered. The point of these descriptions is to call attention to the singularity of each situation and to sensibility, flexibility, and skillfulness in carrying out effective conversation and mind-to-mind transmission.

#### FOUR TYPES OF SHOUTING (Ch. *sihe*)

These include a shout that is (1) used like a sword, cutting through all false understandings; (2) like the lion crouched in ambush before suddenly seizing upon the weak; (3) like a weed-tipped pole probing/testing for fish in the water; (4) and like something that is not

shouting. These four types indicate how the Chan master Linji utilized shouting, which became the unique style of the Linji Chan. Modern scholars believe that this summary of four types of shouting is a later addition to the *Linji Lu*. The interesting part, however, is that these uses demonstrate how non-verbal utterances or gestures signify meaning in the context of Chan communication.

#### FOXING

See .

#### FREE-FLOWING-DAO

This is the rephrasing of the teaching “*Dao must flow freely (dao xu tongliu),*” attributed to **Huineng** in the *Platform Sūtra*. In the *sūtra*, Huineng elaborates on the reason that he opposes Chan quietism, the tendency to cut the practice of meditation from all daily activities and movements. This tendency obstructs the *dao*. Here, the popular Chinese term *dao* is used in a Buddhist context, though tinged with a Daoist spirit, to designate **enlightenment**, the realization of **Buddha-nature**, the ultimate reality, and the path or practice of Buddhism. For the *Platform Sūtra*, enlightenment or the realization of Buddha-nature should not impede the living flux of the everyday world. Enlightenment or *dao* is rather the unimpeded, or straightforward, flowing (*tongliu*) together with thoughts and things in all everyday circumstances. All Buddhist practices must follow this direction and avoid their own entanglements. This notion of free-flowing-*dao* was very influential on the later Chan traditions. It especially foreshadowed the **Hongzhou school’s** notion of *renyun* (following along with the movements of all things or circumstances).

#### FUJIAO BIAN

*Essays on Assisting the Teaching [of Buddhism]*, a book of three fascicles, written by the Song Chan master **Qisong**. The book consists of five essays: *Yuanjiao (Inquiry into [the Essence of] the Teachings)*, *Quanshu (Writing of Advices)*, *Guang Yuanjiao (Extensive Inquiry into [the Essence of] the Teachings)*, *Xiao Lun (Treatise on Filial Piety)*, and *Tanjing Zan (Praise for the Platform Sūtra)*, composed during the 1050s. In these essays, Qisong refutes Confucian scholars’ criticisms of Buddhism, emphasizing that both Buddhism and Confucianism come out of the mind of sages. Buddhism’s practice of precepts and

perfections is similar to Confucianism's practice of five virtues. Confucianism is the teaching of governing the world; Buddhist teaching involves both governing the world and transcending the world. Buddhism would help Confucianism achieve peace in the world. Buddhism does not cancel out the filial piety taught by Confucianism, but rather complements it with a greater filial piety to all sentient beings, even beyond one's limited life. Qisong's *Tanjing Zan (Praise for the Platform Sūtra)* became an important source for the study of the *Platform Sūtra* and later was attached to the latter, being widely read.

#### FURONG DAOKAI (1013–1118)

A Chan master of the **Caodong school** in the Song dynasty and the most important figure in the historical Caodong revival, Daokai was a native of Yizhou (in present-day Shandong). His family name was Cui. During his youth, he learned Daoist practice. In 1073, he became a monk by passing the examination of the *Lotus Sutra* and was ordained the next year. In search of good teachers, Daokai visited **Touzi Yiqing** at Haihui Temple on Mount Baiyun in Shuzhou (in present-day Anhui), and he attained enlightenment under Yiqing's instruction. In 1082, Daokai started preaching at Mount Ma'an. After that, he served as abbot at several temples, including Xiandong Temple in Yizhou, Zhaoti Temple in Luoyang, Temple of Dayang Mountain in Yingzhou, and Baoshou Chan Monastery on Mount Dahong in Suizhou. In 1104, Daokai was appointed by Emperor Huizong (r. 1100–1126) to be abbot at the Chan Temple of Shifang Jingyin in the east capital Kaifeng, marking the prominence of the new Caodong lineage. In 1107, after rejecting Huizong's appointment to be abbot at Tianning Wanshou Temple in Kaifeng, Daokai was jailed, defrocked, and exiled in Zhizhou (in present-day Shandong). This exile further raised Daokai's popularity among monks and laypeople. His lay follower Liu Fengshi (1041–1113) built a hermitage for him to live and preach in, at Lake Furong in Zhizhou. In 1117, Huizong granted the plaque "Huayan Chansi" to this hermitage. Daokai died at the age of 76. He had 93 disciples and 29 dharma heirs. Among them, the most famous is **Danxia Zichun**. Daokai's teachings were preserved in the

*Furong Kai Chanshi Yuyao*, which pioneered the silent illumination approach (***mozhao Chan***).

## G

### GAOFENG YUANMIAO (1238–1298)

A Chan master of the **Linji school** in the Yuan Dynasty, Yuanmiao was a native of Wujiang (in present-day Jiangsu). His family name was Xu. At the age of 15, he entered his monastic life at Miyin Temple in Xiuzhou (in present-day Zhejiang), and he was ordained two years later, starting his study of the Tiantai doctrine. At age 20, he went to Jingci Temple in Hangzhou to study the meditation of contemplating key phrases (*kanhua Chan*) with Duanqiao Miaolun (1201–1261) and Xueyan Zuqin (1215–1287), the disciples of Wuzhun Shifan (1177–1240), who was the fourth-generation disciple of **Huqiu Shaolong** in the Linji school. In 1266, Yuanmiao went into retreat at Longxu Temple in Lin'an (in present-day Zhejiang), where he achieved a great awakening after hearing the sound of a falling pillow. His retreat there lasted for about eight years, and he continued it at Shuangji Peak in Wukang (in present Zhejiang). In 1279, Yuanmiao built a hermitage at Shiziyuan on the western peak of Mount Tianmu to live and practice in, although he sometimes gave sermons and taught students at Shizi Temple. Later, he also taught at Dajue Chan Temple on Lianhua Peak. He died at the age of 58.

Yuanmiao had several hundred disciples and ordained more than 10,000 people. Among his disciples, the most influential was **Zhongfeng Mingben**. Yuanmiao's lineage continued into the Ming and Qing dynasties. His teachings were preserved in the *Gaofeng Yuanmiao Chanshi Chanyao* and the *Gaofeng Dashi Yulu*. His most important contributions include his development of the *kanhua* meditation, which shifted emphasis from contemplating key phrases to meditating on questions or doubts such as, "To where does the oneness return if myriad things return to oneness?" He was also well known for his characterization of "three essentials of the *kanhua Chan*": great faith, great will, and great doubt. His posthumous title was *Puming Guangji Chanshi* ("Chan Master of Universal Illumination and Widespread Salvation").

## GATELESS BARRIER

This is the English translation of the Chinese work *Wumen Guan*. Compiled by the Song Linji Chan master **Wumen Huikai**, it is a collection of 48 *gong'an* cases, based on his lectures and published in 1229. Like many other *gong'an* collections, most of the stories in this selection involve the famous Tang Chan masters. However, here each anecdote is presented with a concise four-character title and with Huikai's prose commentary and his summary poem only, distinguishing it from the other, larger collections that present a master's secondary commentary on the primary commentary made by another master. Recent studies of Chan texts have captured the evolving process of Chan story making, and the *Wumen Guan* is no exception. Scholars have demonstrated traces of editorial change from the sources it claims to have. They have also pointed out the relationship between the compiler's hermeneutical choice of *gong'an* cases, such as the preference for the play of negativity, and his purpose to help establish a distinctive sectarian identity, in the examination of this *gong'an* collection. The *Wumen Guan* was brought to Japan by Huikai's disciple Shinichi Kakushin and became one of the most widely read texts in the Japanese Rinzai sect. However, it is still puzzling why it was not read in China to the extent that it was in Japan. A possible answer scholars have given is that texts other than the *Wumen Guan* existed extensively during that time and were already used by many Chinese practitioners.

## GETENG

Literally denoting "vine," this Chinese word is used in Chan texts to symbolize unskillful, unnecessary, or clinging uses of words or concepts in conveying Buddhist **dharma**. It also generally refers to any kind of reliance on words or concepts in expressing and exploring dharma, which often diverts people from the right path of Buddhism. The Song Linji Chan master **Dahui Zonggao**, and some others as well, criticized those of the second generation of the **Yunmen school** for *geteng Chan*, a style of Chan practice that became obsessed with certain forms of awkward or excessive language and in fact harmed the goal of Chan Buddhism.

## GONG'AN

The Japanese translation of this Chinese term as *koan* is very popular in modern Western literature on Chan Buddhism. The most common English literal translation of the term is “public” (*gong*) “case” (*an*). With the root meaning of “the table” (*an*) “of a judge” (*gong*), this originally legal term in medieval China referred to a written document sitting on a judge’s table, a case before a court, or the record of a judge’s decision in a case. In Chan Buddhism, the term was used to denote those brief sayings, dialogues, or anecdotes that had been excerpted from the biographies and recorded sayings of Chan patriarchs and held up for interpreting and commenting. These extracted passages were seen as profound expressions or invaluable demonstrations of the awakened mind of the patriarchs, who lived in the 8th to mid-10th centuries. They were typically quoted by Song Chan masters in their sermons or in their exchanges with students, to test student insight, or to offer their own comments. Similar terms to the word *gong’an* in Song Chan texts include *jugu* and *niangu*, both referring to “commenting on an old case.”

It is not exactly clear how or when the practice of using *gong’an* started. Various *gong’an* cases can be found in the materials contained in the two earlier genres of Song Chan literature: the transmission of the lamp literature (or the lamp histories, such as *Jingde Chuandeng Lu*), and *yulu* literature (the recorded sayings of individual Chan masters, such as *Yunmen Guanglu*). The earliest Chan masters whose commentaries on old stories are included in the *yulu* attributed to them appear to be **Yunmen Wenyan** and **Fenyang Shanzhao**. Contemporary scholars believe that from the Five Dynasties, or at least from the beginning of the Song, Chan masters increasingly quoted *gong’an* in their sermons, composed anthologies of *gong’an* commentary, and used *gong’an* to challenge students to see their own Buddha-nature. Chan texts offer numerous instances of a student experiencing enlightenment when a master challenged his understanding of a particular *gong’an*. The use of *gong’an* was not limited to any specific school of classical Chan, as some modern studies of Chan have suggested. All schools of Chan used *gong’an*.

As the practice of commenting on the *gong’an* stories of patriarchs evolved, a whole independent genre of Chan literature

emerged, distinguished from other genres of Chan literature. Many Song Chan masters involved themselves in the recording, compiling, and even publishing of the collections of commentaries on the *gong'an*. Recent study of the *gong'an* literature has revealed several subcategories of the *gong'an* genre. The first is prose commentaries versus poetic commentaries. The former *gong'an* collections were called *niangu* (picking up old cases) when a prose commentary was attached, and the latter *songgu* (eulogizing old cases) when the commentary was made in verse form. The second subcategory is primary collections versus secondary collections. "Primary collections" refer to those old cases that were selected and commented on by one single Chan master. The most famous example is the *Wumen Guan* (***Gateless Barrier***). "Secondary collections" are, in fact, those primary collections that were taken up and further commented on by another Chan master. A noteworthy example is the *Biyān Lu* (***Blue Cliff Record***) by **Yuanwu Keqin**, which is Keqin's systematic commentary on **Xuedou Chongxian's** *Verses on One Hundred Old Cases* (*Songgu Baize*). The third subcategory is independent collections versus collections attached to the recorded sayings of individual masters. Some *gong'an* collections were never circulated or published as independent texts furnished with prefaces, but existed only as sections within the recorded sayings (*yulu*) of individual masters, often grouped under the subtitles "picking up old cases (*niangu*)" and "eulogizing old cases (*songgu*)."

#### GRADUAL CULTIVATION (Ch. *jianxiu*)

This term is used in opposition to "**sudden enlightenment**" or "sudden cultivation" (*dunxiu*). The ***Platform Sūtra*** imputed both notions of sudden enlightenment and sudden cultivation to **Huineng**. One of the purposes of such rhetoric that privileges suddenness over gradualness, used by the *Platform Sūtra* and its producers and advocates, was to overturn the fixation on the conventional methods, or procedures, in Chan practices and the belief that these practices would gradually lead Buddhists to their goal. The teaching of suddenness assumes that this kind of fixation and belief is based on a false dichotomy of cultivation and realization. This non-dualistic view of cultivation and realization prevailed in classical Chan, as the later

Chan masters often made such negative statements as that there is neither cultivation nor realization.

All these deconstructive discourses on cultivation/realization make sense when they are applied to those Chan Buddhists who committed themselves to the practices. These discourses could also cause various misunderstandings and create new dichotomies when read out of context. Probably addressing the same concern, the *Platform Sūtra* had to acknowledge that there is no sudden or gradual in **Buddha-dharma** itself. While making those deconstructive discourses, the *Platform Sūtra* and later Chan texts never stopped advising students to continue their studies. To address the contradiction and avoid misunderstandings, even Shenhui, the greatest champion for the teaching of suddenness, allowed a kind of gradual cultivation after initial awakening. **Zongmi** more clearly proposed his synthesis that sudden enlightenment needs to be followed by gradual cultivation.

#### GRADUAL ENLIGHTENMENT (Ch. *jianwu*)

The teaching that **enlightenment** could be achieved gradually through a path of different stages and by increasing purity and wisdom over different but continuous periods of time is traditionally attributed to **Shenxiu** and his **Northern school** in Chan history. Allegedly, **Huineng** and his **Southern school** opposed this teaching of gradual enlightenment by proposing the teaching of **sudden enlightenment**, based on a radical non-duality between cultivation and realization, means and goal, prior time and subsequent time, and so forth. The later Chan schools almost all came to embrace the idea of sudden enlightenment as they claimed to be followers of Huineng and the Southern school. Contemporary historians have challenged the historical accuracy of the traditional conclusion of Shenxiu's teaching on gradual enlightenment. Although some of Shenxiu's and his followers' views could be interpreted as favoring a kind of gradualism, Shenxiu himself never denied the instantaneity of enlightenment, nor did he preach that enlightenment is gradual.

#### GUANGXIAO TEMPLE (Ch. *Guangxiao Si*)

Temple of "luminous filiality." Located in the current city of Guangzhou, it was formerly a residence used by the exiled Wu

aristocrat Yu Fan, during the Three Kingdoms (220–265). After Yu's death, his family donated it to the construction of a temple called Zhizhi Si. In 397, the Gandhāra monk Dharmayaśas (Ch. Tanmoyeshe) arrived at Guangzhou, built a Buddha hall there, and named it Wangyuan Temple. In 527, **Bodhidharma** arrived at Guangzhou and was invited to this temple. During the Zhen'guan era (627–649) of the Tang dynasty, it was renovated and renamed as Faxing Temple. Out of all its related legends, the most popular was its connection with the sixth patriarch, **Huineng**. It was said that in 676, Huineng arrived here after secretly receiving the transmission of dharma from **Hongren**. Huineng was ordained by the masters Yinzong (627–712) in the presence of several preceptors. Then under the bodhi tree, Huineng gave his first sermon, and his cut hair from the ordination was buried under a pagoda. The Sixth Patriarch Hall and Banner Hall were later built to memorialize Huineng. The place was thus seen as one of the Chan temples of patriarchs (*Chanzong zuting*). Several eminent monks from India also visited and practiced there. During the Song dynasty, the temple was renamed Qianming Chan Monastery, Congning Wanshou Temple, and Bao'en Guangxiao Chan Temple. In 1151, it was named Guangxiao Temple once again. During the Yuan, Ming, and Qing dynasties, the temple was enlarged and became very prosperous.

#### *GUANXIN LUN*

The English translation of this Chinese title is *Treatise on the Contemplation of the Mind*. Initially having different versions and titles, and once attributed to **Bodhidharma**, this text has finally been identified by modern Japanese scholars as an authentic work of **Shenxiu**, based on their studies of newly discovered manuscripts from the **Dunhuang** documents and information from a reliable historical source. Most scholars now believe that it was compiled during Shenxiu's residence at **Yuquan Temple** in the last quarter of the 7th century.

In this treatise, Shenxiu elaborated on his teaching that “contemplating the mind (*guanxin*)” is the single most important dharma encompassing all Buddhist practices. This “contemplating the mind” is to realize the pure mind, the mind of true suchness (*zhenru*),

by penetrating the nonsubstantiality of the defiled mind through meditation. It is also called “cultivating the mind (*xiuxin*).” Obviously Shenxiu’s teaching evolved from his teacher **Hongren**’s notion of “maintaining [the awareness of] the mind (*shouxin*).” But Shenxiu was even less explicit than his teacher about the actual techniques of “contemplating the mind” and more interested in a unique interpretation of the original Buddhist intent expressed to his students so as to facilitate their practices. Shenxiu also emphasized that the practice of contemplating the mind must be carried out constantly during one’s activities and acknowledged that the achievement of enlightenment occurs instantaneously—a position that was developed much further by his later opponents. The *Guanxin Lun* is a precious document for restoring and critically examining Shenxiu’s religious philosophy.

GUIFENG ZONGMI

*See .*

GUISHAN JINGCE

“Guishan’s Admonitions,” a written text attributed to **Guishan Lingyou**. Recovered from the **Dunhuang** documents, the earliest extant edition of this text is dated 936, from the late Tang dynasty. Although there is no conclusive historical evidence that Lingyou wrote this text, scholars have found little to doubt about its authenticity. In this text, Lingyou addressed his concern with the existing problems of corruption and lack of discipline among Chan monasteries. While maintaining the highest Chan teaching of **sudden enlightenment** and “going beyond expedient teachings,” Lingyou elaborated on the necessity of studying scriptures, observing monastic precepts, following mentors, and other traditional cultivation and practices for those who had not been able to attain sudden enlightenment. Moreover, he made clear that cultivation and non-cultivation, which usually means gradual practice and sudden realization, should not be seen as separate or opposite. Cultivation is an ongoing process and, if a student does not give up, it will help him attain Buddhahood. The text is an important document for studying the ethical stance of the **Hongzhou school** and **Guiyang school** in particular and of Tang Chan in general. It reveals a truth about Chan: that although for Chan the

detachment from conventional moral norms seems indispensable for the enlightened mind, it does not necessarily entail the rejection or abandonment of moral norms and their everyday function. Rather, the enlightened or transcendent perspective supplements the latter and even makes their function more effective. The transcendent perspective presupposes the working of these moral norms. The expression of the former is dependent on the latter.

#### GUISHAN LINGYOU (771–853)

A Chan master of the Tang dynasty and cofounder of the **Guiyang School**, Lingyou was born in Changxi of Fuzhou, in present-day Fujian Province. His family name was Zhao. At the age of 15, he entered his monastic life and studied with Fachang, a master of precepts. At 23, he went to Jiangxi to study with **Baizhang Huaihai**. With Baizhang, he reached enlightenment and became Baizhang's dharma heir. In about 820, Lingyou arrived at Mount Gui in Tanzhou of Hunan. He later built Tongqing Temple there. His practice was supported by a number of local officials, including **Pei Xiu**. With these supports, he survived the **Huichang persecution**, with his students numbering more than 1,500. He died at the age of 83. His posthumous title was *Dayuan Chanshi* ("Chan Master of Great Circle").

Lingyou had more than 40 direct dharma heirs, including **Yanshan Huiji**, the cofounder of the Guiyang School. Lingyou inherited the main teachings of the **Hongzhou School**, but he was known for his mild and kindly personality. His relationship with his heir Huiji resembled that of father and son, and the emphasis on the harmony of the minds without relying on words (*moqi*) was characterized as his family style (*jiafeng*). Lingyou's teaching on the non-duality of the mind (*xin*) and form (*se*) also underlied Huiji's pedagogical use of the so-called circle-figures (*yuanxiang*), which became a unique characteristic of the Guiyan school. An extant text called **Guishan Jingce** (*Admonitions of Guishan*)—an important document for the study of the ethics of the Hongzhou school—was attributed to Lingyou and is considered relatively reliable. Passages from his sermons and many dialogues are preserved in the *Tanzhou Guishan Lingyou Chanshi Yulu* (*Recorded Sayings of the Chan Master Guishan Lingyou of Tanzhou*) as part of the **Wujia Yulu** (*Recorded Sayings of*

*the Five Houses*), an edition from the Ming dynasty. More reliable information of this kind can be found in the earlier texts of the transmission of the lamp literature, such as the **Zutang Ji** and the **Jingde Chuandeng Lu**.

#### GUIYANG SCHOOL (Ch. *Guiyang zong*)

This school is one of the “**five houses**” of the **Southern school** of Chan. It is named after its cofounders, **Guishan Lingyou** and his dharma heir **Yangshan Huiji**. Lingyou taught disciples at Mount Gui in Hunan and had more than 40 direct dharma heirs, including Yangshan Huiji and **Xiangyan Zhixian**. Xiangyan Zhixian’s enlightenment story is ranked among the most famous Chan stories by later generations for its iconoclastic element. Yangshan mainly taught at Mount Yang in Jiangxi and had 10 dharma heirs. Both Lingyou and Huiji had influence on and acquired support from many local high officials. Although this school was the earliest to emerge among the five houses and spread to both southern and northern areas of China, its lineage was also the first to die out in the early Song. The teachings of this school kept its legacy from the **Hongzhou school**. Lingyou and Huiji are not famous for their shouting or beating; they were more mild and calm teachers, but no less prominent than others in using performative actions and gestures of ordinary life to inspire students, with the emphasis on the mutual accord of the minds and experiences beyond words (*moqi*). Huiji’s use of circle-figure to indirectly convey the insights of Chan was also a characteristic of the Guiyang school. In addition, deconstructing the traditional distinction between sudden enlightenment and gradual cultivation in terms of non-duality is the school’s contribution to the development of Chan teachings.

#### GUIYANG ZONG

See .

#### GUZUNSU YULU

*Records of Sayings of Ancient Worthies*, a collection of the recorded sayings (**yulu**) of individual Chan masters, was compiled by Ze Zangzhu of the Southern Song dynasty, also known as Shouze Sengting (d.u.), a Linji Chan master. The original text was called *Fuzhou Gushansi Guzunsu Yuyao* (*Essential Sayings of Ancient Worthies from Mount Gu Temple in Fuzhou*) and was compiled by Shouze during the

Shaoxing era (1131–1138). This text has four fascicles and holds the recorded sayings of 20 Chan masters. In 1267, during the Xianchun era of the Southern Song dynasty, a reprint was issued under the sponsorship of the lay Chan Buddhist Juexin, and the number of collected sayings of the Chan masters was increased to 28. In 1414, when it was included in the Ming Buddhist canon, the number of the collected records of sayings was increased to 37, and the book to 48 fascicles. The current version included in the *Xuzang Jing (Reprint of Dai Nihon zokuzōkyō)* is a Ming edition of 1617. It involves five Chan masters from the lineage of **Qingyuan Xingsi** and 32 masters from the lineage of **Nanyue Huairang**. Most of the collected records are those of the **Linji school**. The number of the collected Chan masters is much smaller than those in the lamp histories, but it is an influential collection of the texts of the *yulu* genre, many of which were not included in the lamp history texts.

# H

## HANSHAN DEQING (1546–1623)

Also called Chengyin. A Chan master of the **Linji school** and one of the most eminent monks in the Ming dynasty, Deqing was a native of Quanjiao (in present-day Anhui). His family name was Cai. At the age of 12, he devoted himself to learning Buddhist scriptures and Confucian classics with the master Xilin Yongning (1453–1535) at Bao'en Temple. At the age of 19, he turned to the study of Chan with the master Yungu Fahui (d.u.) at Mount Xixia, and he was officially ordained. He also listened to the lecture on the Huayan texts by Wuji Mingxin (1512–1574). At the age of 26, he started his pilgrimage. In 1573, he visited Mount Wutai. Impressed by the serenity of Mount Han in northern Wutai, he gave himself the name Hanshan. In 1581, he organized an “unrestricted dharma congregation (*wuzhe dahui*)” on Mount Wutai, which was also used to pray for the genealogical prosperity of the royal family. In 1583, he moved to Mount Lao (in present-day Shandong). The empress dowager provided patronage, building Haiyin Temple for him. Due to losing favor with Emperor Shenzong (r. 1572–1620), Deqing was put in jail and later exiled to Laizhou (in present Guagndong) for about 20 years. Even during his exile, he involved himself in restoring **Huineng's** legacy, the Baolin Temple in Caoxi. In 1616, he went to Wuru Peak on Mount Lu, then returned to Caoxi in 1622. He died at the age of 78 and was mummified at Caoxi.

Because of his prolific writing, his disciples collected all his works into a 55-fascicle *Hanshan Laoren Mengyou Quanji (Complete Works of the Dream Journey of Old Man Hanshan)*. In his teaching, he used the Chan notion of one mind to unify all three Chinese learnings of Buddhism, Confucianism, and Daoism; to unify all Buddhist schools and doctrines; and to reconcile Chan and Pure Land. He borrowed the Tiantai notion of the three contemplations of the empty, the provisional, and the middle in one mind to interpret the *nianfo Chan* (Chan of reciting the Buddha's name). In contrast to Zhuhong's stress

on the Pure Land practice, Deqing reemphasized the realization of the pure mind through the *nianfo* as opposed to focusing on one's future life. His syncretism of the three Chinese traditions displayed a uniquely pragmatic perspective of integrating the practices of different traditions to meet different human existential needs. This perspective was best expressed in Deqing's famous dictum that one must be equipped with all three teachings, since one cannot involve oneself in the world without understanding Confucius's *Spring and Autumn Annals*, cannot be forgetful of the world without familiarizing oneself with Laozi and Zhuangzi, and cannot transcend the world without studying Chan.

#### HANSHAN TEMPLE (Ch. *Hanshan Si*)

Temple of "Cold Mountain." Located at the town of Fengqiao outside the Chang Gate of the city of Suzhou in Jiangsu Province in China, it was also called Fengqiao Temple. Built during the Tianjian Era (502–519) of the Liang dynasty, its original name was Miaoli Puming Tayuan. It was said that during the Zhen'guan era (627–649) of the Tang dynasty, the two famous iconoclast poet-monks, Hanshan and Shide, came from Guoqing Temple of Mount Tiantai to live there, causing it to be renamed Hanshan Temple. The Tang poet Zhangji's (ca. 715–779) poem *Night Harboring in Fengqiao (Fengqiao Yepo)*, depicting the scenery and the sound of the bell at Hanshan Temple, was one of the most popular Tang poems for generations. In 976, a local official, Sun Chengyou (936–985), built a seven-floored pagoda there. During the Jiayou era (1056–1063) of the Song dynasty, the temple was renamed Puming Chan Monastery. During the Yuan, Ming, and Qing dynasties, the temple was destroyed and rebuilt several times. Many calligraphical works and stone inscriptions survived to modern times.

#### HANYUE FAZANG (1573–1635)

A Chan master of the **Linji school** in the Ming dynasty and a disciple of **Miyun Yuanwu**, Fazang was born into the Su family in Wuxi. At the age of nine, he decided to join the Buddhist order after reading **Yunqi Zhuhong's** essay on releasing animals. At age 15, he became a novice at Deqing Monastery, and at 29, he received precepts from Zhuhong. When he was 37, he received full ordination.

He achieved enlightenment by himself through studying the recorded sayings of **Gaofeng Yuanmiao**, and he claimed that it was verified by his reading of **Juefan Huihong**. When he met with Miyun Yuanwu, he was already an influential master. Having agreed to recognize Fazang as his dharma heir, Yuanwu let him be his assistant. Later, Fazang took abbacy at Sanfeng Qingliang Temple in Suzhou. Fazang's teaching was quite heavily influenced by **Dahui Zonggao's *kanhua Chan***. In 1625, Fazang wrote the *Wuzong Yuan (Origins of the Five Chan Schools)*, in which he argued that all five Chan schools had their distinctive principles, and criticized his teacher Miyun Yuanwu for reducing principles into just beating and shouting. This caused a public debate between the two masters and their disciples. After Fazang's death, his lineage continued to grow. However, in the early 18th century, the Qing emperor Yongzheng sided with Miyun Yuanwu and his disciples and condemned Fazang's lineage.

#### HEZE SCHOOL (Ch. *Heze zong*)

This name refers to the lineage of **Heze Shenhui** and his disciples in the Tang dynasty. Shenhui studied with both **Shenxiu** and **Huineng**, but later started a campaign against Shenxiu and the so-called **Northern school**. This campaign helped legitimize Huineng as the sixth patriarch and the founder of the **Southern school**, and Shenhui as the dharma heir of Huineng and the Southern school. Shenhui had many students; among them, more than 20 were his direct disciples. His lineage continued for five generations. The patriarchs for the lineage after Shenhui were Cizhou Zhiru (723–811), Yizhou Nanyin (705–782), Suizhou Daoyuan (d.u.), and Guifeng Zongmi. None of these disciples was renowned except for Zongmi. It was Zongmi who called the lineage of Shenhui the Heze school and distinguished it from the Northern school, the **Ox-Head school**, and the **Hongzhou school**. Zongmi saw his Heze school as more synthetic and perfect than the other schools, although he did acknowledge the relative value of the other schools' approaches. He justified and developed Shenhui's view of sudden enlightenment followed by gradual cultivation. He also summarized the "one word of intuitive cognition (*zhizhi yizi*)" as the key to the teaching of the Heze school. This aspect of Shenhui's teaching, in fact, invited criticism from the other schools.

Although Shenhui's subitist rhetoric had a huge impact on the later generations of the Southern school, the Heze school did not become mainstream and in fact died out with Zongmi.

#### HEZE SHENHUI (684–758)

A Chinese Chan monk of the Tang dynasty, and the initiator of the Northern–Southern school controversy, Shenhui was regarded as the dharma heir of the sixth patriarch **Huineng** and the founder of the **Heze school** by his followers. He had a great impact on the rhetoric of classical Chan Buddhism. According to some historical sources, Shenhui was attracted to Buddhism from his very youth. He studied, respectively, with **Shenxiu** and Huineng in different periods of his early years and went to Chang'an to take full ordination at the age of 20. When Huineng died in 713 at Chaoxi, Shenhui was about 30 years old and had been there for some years. The *Platform Sūtra* places Shenhui among Huineng's top 10 disciples. In 720, Shenhui started to teach at Longxing Temple in Nanyang (in modern Hubei province).

Around 732, about two decades after Huineng's death, Shenhui went to the north to wage his campaign against the **Northern school** by publicly attacking the teachings and legitimacy of Shenxiu and his disciples. In his sermons, and in the many debates he participated in, especially the famous debate at Huatai with the master Chongyuan (d.u.), an influential figure of the Northern school, Shenhui subverted the Northern school's establishment of Shenxiu as the sixth patriarch of Chan and declared the supremacy of the Southern school and the legitimacy of Huineng as the true sixth patriarch. Shenhui provided one of the justifications for this assertion in a dramatic and unprecedented fashion by inventing the story of the transmission of **Bodhidharma's** robe from **Hongren** to Huineng. He also revised the early Chan theory of transmission by strictly limiting it to a one-to-one patriarchal succession from Bodhidharma to Huineng and making up a list of Indian patriarchs. In 745, Shenhui was invited to take residence at Heze Temple in Luoyang, but due to the influence of his opponents, he was banished from the capital in 753. Because he had helped in the Tang government's fund-raising by selling certificates of ordination, to aid the military crackdown on the An Lushan rebellion, Emperor Suzong (r. 756–762) awarded him imperial patronage and a

special Chan building in his temple. After his death, he was further granted the title of National Teacher and made the seventh patriarch of Chan.

However, his Heze school did not last long enough to become the main line of classical Chan Buddhism. While it is true that Shenhui's legacy—his emphasis on sudden enlightenment, his use of apophatic rhetoric, his criticism of dualistic formulations of the Northern school and its static tendency, his invention of a new theory of Chan genealogy, and his claim for the orthodoxy of Huineng—was well carried on by the later generations of Chan Buddhism, his attempt to “establish awareness and cognition (*li zhijian*)” in his teaching still left room for privileging intuitive knowledge over ordinary activities, the *ti* (essence or the whole) over the *yong* (function), and therefore invited criticism from the other Chan sects and individuals. As a central controversial figure during his time, Shenhui was soon marginalized by the development of classical Chan. The later generations of Chan were not interested in following his sectarianism of separating the Northern and Southern schools, and a form of Chan ecumenism and inclusivism that tolerated multilineal transmission emerged with the members of the **Hongzhou school**.

Shenhui's main works were recovered from the **Dunhuang** documents in the 20th century, including the *Nanyang Heshang Wenda Zazhengyi* (*The Nanyang Monk's Question-Answer Examination of Various Points of Doctrine*), the *Nanyang Heshang Dunjiao Jietuo Chanmen Zhiliaoqing Tanyu* (*The Platform Sermon of Nanyang Monk on the Chan Gate of Sudden Teaching and Liberation and Directly Realizing the Nature*), and the *Putidamo Nanzong Dingshifei Lun* (*Treatise on Establishing the True and False According to the Southern school of Bodhidharma*). Chinese and Japanese scholars have completed extensive editorial work on these documents of Shenhui discovered from Dunhuang, the most recent being *Shenhui Heshang Chanhua Lu* by Yang Zengwen.

HEZE ZONG

See

HONGREN (601–674)

A disciple of **Daoxin** and the fifth patriarch of Chan Buddhism, Hongren was born in Huangmei (in present-day Hubei). His family name was Zhou. At the age of 7, he started his monastic life, and at the age of 12, he became Daoxin's student. In 651, he took over leadership of the Huangmei community following Daoxin's death. No details of his life are available for the time between his assumption of this leadership and his death in 674. His biographies from the sources of the early 8th century focused on his unusual personality: silent, tolerant, hard working in menial labor and sitting meditation, and never reading scriptures by himself. Once selected as the successor to Daoxin, Hongren immediately demonstrated his profound understanding of doctrine and his skillful and spontaneous style of teaching—a prototype for the more popular story about Huineng later in the *Platform Sūtra*.

It seems clear that Hongren's personal brilliance is a determining force behind the first Chan community at Huangmei—the East Mountain tradition (*Dongshan Famen*)—that he and his teacher Daoxin established. The number of direct disciples increased from Daoxin's half-dozen to about 25, including the “ten great disciples.” Among these, **Shenxiu**, **Faru**, **Hui'an**, and Xuanze (d.u.) are the most prominent, according to the early sources. Faru's epitaph indicates that he may be the first in Chan history to formulate a Chan lineage from **Bodhidharma** to Hongren and himself. Hui'an was among the most influential in the capitals and at the imperial court. Xuanze was famous for authoring the *Lengqie Renfa Zhi (Records of Men and Methods [in the Transmission] of the Laṅkā[vatāra])*. By the second half of the 7th century, this community had gained national recognition as a center of meditation training.

Like his teacher Daoxin, Hongren taught his approach of meditation without writing any words. It was his students who recorded his teaching and created the basis for a text called *Xiuxin Yaolun (Treatise on the Essentials of Cultivating the Mind)*, which is attributed to him. The text was discovered among the **Dunhuang** documents in the 20th century. An important idea of this text is “maintaining [the awareness of] the mind” (*shouxin*). It means to be constantly aware of the true mind or **Buddha-nature**. By maintaining

the awareness of the mind without false thoughts or illusions, this true mind will, like the sun, shine forth naturally. To achieve *shouxin* requires vigorous effort in meditation, involving the visualization of the golden orb of the sun (the image of Buddha-nature or **enlightenment**) and calmly observing the clouds, or dusts of ignorance, that cover the sun until they cease to function.

#### HONGZHI LU

This is the Chinese title of *The Records of Hongzhi*, the extant Song edition of the recorded sayings (**yulu**) of Chan master **Hongzhi Zhengjue**, which was taken to Japan by Dōgen Kigen and became the source for several later Japanese editions, including the widely used *Taishō* version known as *The Extensive Records of Chan Master Hongzhi* (*Hongzhi Chanshi Guanglu*). In China, only a Ming dynasty edition of Hongzhi's *yulu* survived. The *Hongzhi Lu* is one of the largest extant *yulu* collections of individual Chan masters, with a wide range of texts, from **shangtang** (ascending the hall) sermons and informal sermons (*xiaocan*) to commentaries on 100 **gong'an** cases, written instructions (*fayu*), poems (*jisong*), and portrait inscriptions from various periods of Hongzhi's career at different monasteries. These texts were gathered in a loose collection of six volumes, with no division of fascicles. The collection also involves a complete biography of Hongzhi (*xingyie ji*) by his contemporary, Wang Boxiang (1106–1173). Most interestingly, this edition includes several original prefaces, postfaces, and publication notes, which are quite rare in the other extant Song *yulu* compilations. These materials help to reveal when and how the different parts of the *yulu* were first published, and how they were later put together. It is therefore quite clear that much of the material in this edition was first published during Hongzhi's own lifetime.

#### HONGZHI ZHENGJUE (1091–1157)

One of the most influential Chan masters of the **Caodong school** in the Song dynasty. Born into a Buddhist family, Hongzhi became a novice at the age of 11 and was officially ordained three years later. He started to visit different Chan masters from the age of 18. With the Caodong master **Danxia Zichun**, he reached enlightenment when he was 23. In the following decade, he served in various administrative

offices, assisting the abbacies of different Caodong masters at a number of monasteries while his fame grew. In 1124, he was appointed the abbot of Puzhao Temple in Sizhou (in modern northern Jiangsu) with the recommendation of the official Xiang Zizhen (1085–1152).

During the next few years he moved around, taking abbacies at different monasteries, including the abbacy at Mount Changlu (in Jiangsu) with the recommendation of the Linji Chan master **Yuanwu Keqin** and the official Zhao Lingjin (d.u.). In 1129, Hongzhi arrived in the Zhejiang area, trying to evade the Jin army. When he passed by the Tiantong Temple, the congregation and local officials there persuaded him to take up the abbacy. He stayed there for almost 30 years until his death, with only a short break of being abbot at Lingying Temple in present-day Hangzhou for several months. During his final days in 1157, he asked the Linji master **Dahui Zonggao** to take care of his after-death affairs. The Southern Song emperor Gaozong (r. 1127–1162) granted him the posthumous title “Chan Master of Vast Wisdom” (*Hongzhi Chanshi*). It has been reported that he had about 280 official disciples, and that more than 20 of them were famous.

Hongzhi’s name is most closely related to the approach of “silent illumination Chan (*mozhao chan*),” which, as opposed to the *kanhua chan*, has become one of the two dominant trainings of Song Chan. His poetic writing, *Mozhao Ming* (“Guidepost of Silent Illumination”), is, among others, the most illustrious text for his silent illumination Chan. This approach simplifies Chan practice by placing the strongest emphasis on quiet sitting meditation and teaches that one’s inherent Buddha-nature will manifest itself naturally in this state of stillness. The silent illumination thought synthesizes several Mahayana traditions with the Chinese notion of Buddha-nature functioning through all things and the Caodong doctrine of the interacting (*huihu*) of the ultimate and phenomenal. It integrates these traditional teachings into its suggestive, figurative, and poetic vocabulary, including the skillful use of nature imagery.

The method and style of this silent illumination approach was highly effective in attracting literati and elites of Southern Song society. Probably due to this success, the silent illumination Chan

received severe criticism from the Linji master **Dahui Zonggao**, with whom Hongzhi maintained a personal friendship. Hongzhi's sermons, informal talks, dialogues, and poems are preserved extensively in the collection of his recorded sayings, the extant Song edition of which is called **Hongzhi Lu**. Although his approach recommends quiet sitting in stillness, throughout his life he frequently used **gong'an** and even compiled the collections of *gong'an* with his own comments.

#### HONGZHOU SCHOOL (Ch. *Hongzhou zong*)

This was a very influential sect of Chinese Chan Buddhism, which started with **Mazu Daoyi** and was named after the place where Mazu taught before his death, in what is now Jiangxi province in southern China. Throughout his teaching career spanning over four decades, Mazu attracted and trained a great number of followers and led a large Chan community. Many of Mazu's disciples who themselves were famous Chan masters are associated with this sect, including **Xitang Zhizang**, **Baizhang Huaihai**, **Dazhu Huihai**, **Ehu Dayi**, **Nanquan Puyuan**, and **Xingshan Weikuan**. Some of them have their own famous disciples, such as **Huangbo Xiyun** and **Guishan Lingyou**, both disciples of Baizhang Huaihai, and **Zhaozhou Congshen**, the disciple of Nanquan Puyuan. These talented disciples spread the Hongzhou teaching beyond Jiangxi and the south, to the central and northern parts of China, including the two capitals, Chang'an and Luoyang. Following in their teacher's footsteps, they sustained a good relationship with literati and government officials. This helped the Hongzhou school's rise to national prominence, particularly as other schools of early Chan were in decline at the time.

Modern scholarship on the Hongzhou school, based on the Song narratives of classical Chan, has been dominated by two interrelated perspectives. First, it has seen Mazu and his Hongzhou school as a revolutionary, or iconoclastic, movement that breaks away from Buddhist traditions and subverts established norms and practices. Second, it has regarded Mazu and his disciples as starting a new and independent religion and initiating a new form of practice widely known as **encounter dialogues**. These two perspectives have been seriously challenged by contemporary scholarship on the Hongzhou school. The radical iconoclastic image of the Hongzhou masters,

portrayed by the stories of Chan encounter dialogues, was basically a Song editorial revision and addition to the raw materials of the “recorded saying (*yulu*)” texts originally circulated, many of which could not be seen by later generations. By critically analyzing and separating those more reliable parts of the Hongzhou texts, such as Mazu’s sermons, Dazhu Huihai’s *Dunwu Yaomen*, the *Baizhang Guanglu*, and the *Guishan Jingce*, from those later produced and less reliable materials, especially those encounter dialogues attributed to these masters, contemporary scholars demonstrate that Mazu and his major disciples are not radical enough to be called iconoclasts.

Rather than spontaneously reacting and using unconventional rhetoric and pedagogical means, which characterize most mature encounter dialogues that first emerged from the mid-9th to the mid-10th centuries, in these early texts the Hongzhou masters straightforwardly instructed students, used relatively conservative rhetoric preexisting in early Chan, and frequently quoted and alluded to scriptural passages. They advised students to comply with monastic precepts, follow mentors, accumulate good karma, and practice other cultivations, including meditation. In a word, their teachings and practices operated within the broader tradition of Chinese Buddhism. Furthermore, the traditionally claimed Hongzhou school’s independent spirit, in contrast to the heavy reliance on imperial and aristocratic patronage characteristic of early Chan and elite Chinese Buddhism, is no longer convincing. From its very beginning, the Hongzhou school was a recipient of strong support from local government officials, and soon afterward it received state approval and imperial patronage. Similarly, the legendary Baizhang “Rules of Purity” (*Baizhang Qinggui*), adopted by the later Chan tradition, in fact followed the Vinaya rules and those of early Chinese Buddhism, especially the school of precepts (*Lüzong*).

However, the Hongzhou school’s working within tradition does not mean that there was a lack of innovation or creative reformulation of Buddhist teaching, in terms of practical needs in this school. Mazu’s notions “this mind is Buddha” and “the ordinary mind is the way” had a wide appeal to Chan Buddhists and Chinese people, which contributed to the popularity of this school. Through these

notions, the school emphasized that **enlightenment** cannot be sought outside the human mind and its everyday activities. The everyday activities or functions of the human mind, including its ignorance and delusion, are necessary conditions and presuppositions for enlightenment. This was a strictly relational perspective on enlightenment, which could be justified by the teachings of Mahayana scriptures, but was formulated in fresh idiomatic terms. The masters did employ more colloquial language and many simplified kataphatic expressions in their sermons and teachings that were synthetic to Mahayana Buddhist doctrines and scriptures. The Hongzhou school as such was neither merely a foreseeable continuation of the received tradition nor a dramatic shifting of paradigm prompted by an iconoclastic atmosphere, owing to the masters' great capacity to carry out the middle way as opposed to pursuing the extremes of either conformism or iconoclasm.

The middle-way approach of the Hongzhou school is also demonstrated in its attempt to balance between configuring the new orthodoxy of Chan and the divisive sectarianism influenced by **Shenhui's** campaign against the **Northern school**. This balanced attitude can be seen in **Ehu Dayi** and **Xingshan Weikuan's** epitaphs, produced in the early 9th century, and the *Biographies from the Treasure Groves [Temple] (Baolin Zhuan)*, compiled in 801. The *Baolin Zhuan* adopted a pluralistic position, describing the Chan lineage after the sixth patriarch as having evolved from the unilinear transmission to the multilinear transmission. Although the text ended with Mazu as the leading master of his generation, it simultaneously included figures outside the Hongzhou lineage and those of the preceding generation, such as Shenhui, **Nanyang Huizhong**, and **Shitou Xiqian**. The ecumenical and inclusive attitude is even clearer in Dayi and Weikuan's epitaphs. Although they acknowledged Huineng as the major heir of **Hongreng**, they also recognized the lineages of **Shenxiu** and **Niutou Farong** as authentic branches of Chan Buddhism, in addition to the Heze and the Hongzhou lineages, without asserting the superiority of Hongzhou. They criticized the followers of Shenhui for their divisive sectarianism and their attachment to the distinction of the Southern and Northern schools. The various Chan lineages

were seen as belonging to the same extended family, and each distinctive group as being part of the larger Chan movement, reflecting the changing atmosphere of Chan ecumenism as the Hongzhou school became widely accepted as the carrier of Chan orthodoxy.

#### HONGZHOU ZONG

*See .*

#### HUANGBO XIYUN (?–855)

A very famous and influential master of classical Chan Buddhism, he started his monastic life at a very young age on Mount Huangbo in Fujian province. After traveling to several places to study Chan, he became **Baizhang Huihai**'s disciple and was able to carry on the lineage of **Mazu Daoyi** and **Hongzhou school**, as some biographical writings on Huangbo have traditionally claimed. He then became a Chan teacher in a temple on Mount Lingjiu in Jiangxi province, which was also named Huangbo after the one in Fujian where he took his first vows. His fame rose rapidly, and he attracted a huge number of followers. Soon after his death in 855 (according to *Fozu Tongji*, but there is no consensus among scholars), his lay disciple **Pei Xiu** edited and published his recorded sayings, namely, the ***Chuanxin Fayao*** and ***Wanling Lu***, which became indispensable sources for the study of classical Chan and was translated into Western languages in the late 1950s. Huangbo's most well-known disciple is **Linji Yixuan**, the founder of the **Linji school**. Huangbo's unique teaching and language style holds a special position in the transition from Mazu and Baizhang's Hongzhou school to a more stylistic Linji school.

#### HUANGLONG HUINAN (1002–1069)

A Chan master of the Song dynasty and the founder of the Huanglong branch (Huanglong *pai*) of the **Linji school**, Huinan was a native of Xinzhou (in present-day Jiangxi). His family name was Zhang. He became a monk at the age of 11 and was ordained at age 19. As a student, he followed a master of the Yunmen school named Huaicheng (d.u.), but later decided to change to **Shishuang Chuyuan** of the Linji school. With the help of Chuyuan, he reached **enlightenment** at the age of 35. He taught at a number of temples in Jiangxi and eventually settled down on Mount Huanglong. He

instructed many students, including 76 dharma heirs who carried his teaching to many places and made his lineage a dominating branch in the Song Linji school, although this lineage only continued for about 150 years. Huinan died at the age of 68. His posthumous title was *Pujue Chanshi*.

The style of the Huanglong branch is illustrated by the “three gates of Huanglong (*Huanglong sanguan*).” This strategy uses three kinds of “turning speech” (*zhuanyu*) or “living sentence” (*huoju*) to test student understanding of the relationships between life and death, between ordinary persons and Buddhas, and between sentient beings and non-sentient beings. It was influenced by the strategies of **Baizhang Huaihai** and **Yunmen Wenyan**, but further developed diverse use of language to overcome the “dead” limits of language in Chan soteriological practice. The lineage of Huanglong was also the first of the Chinese Chan lineages to be transmitted to Japan by the Japanese monk Myōan Eisai.

#### HUI’AN (582–709)

Also called Lao’an or Dao’an. A Chan master of the Sui and Tang dynasties, Hui’an was a native of Zhijiang, Jingzhou (in present-day Hubei). His family name was Wei. It was said that in 597 he went into the forests to escape the Sui government’s campaign against those without official ordinations. During this time, as people were suffering from canal construction, he traveled around to beg food for the sick and poor. To avoid being summoned to court, he hid himself on Mount Taihe. In 616, he went to Mount Heng and practiced asceticism (*toutuo*) there. Between 627 and 649, he went to Huangmei to study with **Hongreng**. According to some sources, Hongreng ranked him and **Shenxiu** highest among his 10 great disciples. In 664, he took up residence at Mount Zhongnan, and he moved to Huatai in 683. After an unknown period of wandering, he moved to Shaolin Temple. Different sources give different dates for his first gaining access to the imperial court. Later, he received gifts from Emperor Zhongzong (r. 684, 705–710) and was invited to court again. He died at Shaolin Temple and left several successful disciples, who were acknowledged by the later orthodox Chan lamp histories along with their teacher. An epitaph for one of his disciples even elevated him as the sixth

patriarch after Hongren. His teachings were not recorded, but some later Chan masters of the Southern school were reported to have studied with him, for example, **Nanyue Huairang**.

#### HUICHANG PERSECUTION (Ch. *Huichang paifo*)

The worst persecution of Buddhism in ancient Chinese history happened during the Huichang period (841–846) of the Tang dynasty. After a number of years of anti-Buddhist policies, Emperor Wuzong (r. 840–846) issued an imperial edict in 845 to abolish the practice of Buddhism and its institutions. This resulted in the destruction of numerous Buddhist temples, the confiscation of the money and estates of the monasteries, and the forced return of the monks and nuns to lay life. The unprecedented persecution was ended in 846, when Wuzong died and was succeeded by a more pro-Buddhist emperor, Xuanzong (r. 846–859). The Huichang persecution was almost a fatal blow to those schools of Chinese Buddhism with more intellectual and exegetical orientations, such as Tiantai, Huayan, and Faxiang. However, the Chan lineages of **Mazu Daoyi** and **Shitou Xiqian** in the south and in some less controlled areas of the north survived, grew quickly, and developed into “**five houses**” in the late Tang and Five Dynasties, occupying vacancies left by other Buddhist schools.

#### HUIKE (485–ca. 574)

A Chan master in the Northern Wei dynasty (439–534) and the Northern Qi dynasty (552–577), he was considered the dharma heir to **Bodhidharma** and the second patriarch of Chinese Chan Buddhism. Several stories about Huike and his teacher Bodhidharma were very popular throughout Chan history, but they have no historical basis. He was a native of Hulao (in present-day Henan). His family name was Ji. During his youth, he extensively studied the Chinese classics and Buddhist scriptures. He attained a certain level of enlightenment by himself but was criticized for having no teacher. At the age of 40, Huike met Bodhidharma in the area of Mount Song and Luoyang and studied with him for six years, coming to a deep understanding of the teaching of “one vehicle (*yisheng*).” In 534–537, he moved to the capital, Ye, where his practice encountered hostility from those who concentrated on scriptural exegesis. He later left the area of Ye and became a mendicant. A loosely associated group of followers and

practitioners surrounded him from time to time at various locations in north China, as mentioned in the early sources, and characterized this stage of the “proto-Chan” movement. Among these followers, **Sengcan** was later regarded as Huike’s dharma heir.

Very little information has been passed down about what he taught. It seems he emphasized meditation and affirmed those teachings about **Buddha-nature**, emptiness, non-attachment to words, and the **non-duality** between sentient beings and Buddha. These teachings are consistent with what Bodhidharma taught, as recorded in the *Erru Sixing Lun*. However, the *Xu Gaoseng Zhuan* claimed that Bodhidharma transmitted the *Lankāvatāra Sūtra* to Huike, and Huike did the same to his students. Scholars have pointed out that there is no direct evidence from any other early source to support such a use of, or any emphasis on, the scripture by Bodhidharma and Huike, despite the fact that later sources accept it as truth.

HUINENG (ca. 638–713)

A Chan master of the Tang dynasty, Huineng was regarded as the sixth patriarch of Chan Buddhism and the founder of the **Southern school** by Chan tradition. In 816, Emperor Xianzong (r. 805–820) granted him the posthumous title “Chan Master of Great Mirror” (*Dajian Chanshi*). Many of his disciples, including **Heze Shenhui**, **Nanyang Huizong**, **Qingyuan Xingsi**, and **Nanyue Huairang**, were crucial figures in the development of Chan Buddhism. However, historically Huineng is a very obscure figure. Little can be found about his life in the writings of his contemporaries or any historical documents. He was included in the list of **Hongren’s** 10 great disciples by the texts of the *Dongshan Famen*. During that time, he was still a marginal figure on the national stage and at most had only some local influence, since he taught at Caoxi of Shaozhou (in modern Guangdong province) in the remote south. What we now know about the details of Huineng’s life comes almost entirely from the famous *Platform Sūtra*.

According to the legends presented by the *Sūtra*, Huineng grew up in poverty, living with his widowed mother, surviving by collecting firewood and selling it at the market. Despite his illiteracy and lack of

any social privileges, Huineng was endowed with very great ability to understand Buddhist teachings. When he joined Hongren's monastery at Mount Huangmei, he was assigned to menial work as a layperson there. Despite his juniority, Huineng won a verse competition over the senior monk **Shenxiu** by deconstructing the latter's verse about **enlightenment**. Impressed by Huineng's radical non-dualistic understanding of enlightenment, the fifth patriarch, Hongren, chose him to be the heir; handed down the robe and bowl of **Bodhidharma**, the founding patriarch of Chan; and secretly sent him south, away from the potential harm of rivals, to preserve and spread the true dharma. Huineng then taught at Baolin Temple in Caoxi to the end of his days.

These legends, supplemented by other hagiographical writings about Huineng outside the *Platform Sūtra*, vividly conveyed the Buddhist message about virtue and insight in general and established an ideal image of the enlightened Chan master in particular. Although the narrative is charmingly instructive and pedagogically effective and helps define the movements of Chan, many details are thoughtful fabrications without historical basis. Contemporary scholars have revealed that it was **Shenhui** who broke public silence about Huineng in the two decades after Huineng's death; who named Huineng as the true sixth patriarch of Chan, the founder of the Southern school, not Shenxiu and the **Northern school**; and who made up stories about Huineng, such as the receipt of Bodhidharma's robe and bowl from Hongren. The *Platform Sūtra* adopted the outline of Huineng's biography from Shenhui's texts with additional information, including Huineng's winning over Shenxiu in that verse contest about the understanding of enlightenment and other stories of a dramatic nature. The authenticity of these stories about Huineng cannot be verified by any historical documents. The only early text close to a historical document is an epitaph for Huineng, written by the famous Tang poet Wang Wei (701–761), commissioned by Shenhui, and even this text shows important differences from Shenhui's account of Huineng and those in the *Platform Sūtra*.

Scholars have also cast doubt on the accuracy of Huineng's teaching, preserved only through Shenhui's speech and the *Platform*

*Sūtra*, since it is quite difficult to distinguish between Huineng's original teaching and its representation by Shenhui and his followers, who greatly influenced the formation of the *Sūtra*. The acknowledgment of these problems is not to deny the existence of Huineng and his teachings, but simply to admit that we have no way to know *exactly* what Huineng taught through the currently available documents. Despite these problems, the representation of Huineng's teachings in the *Platform Sūtra*, such as the teaching of **sudden enlightenment**, the notion of **no-thought** (*wunian*), and the non-duality of concentration and wisdom (*dinghui bu'er*), has had universal significance for Chan practitioners throughout the ages.

HUOJU

“**Living words**” or “living sentences,” in contrast to “**dead words**” or “dead sentences” (*siju*).

HUQIU SHAOLONG (1077–1136)

A Chan master of the Yangqi branch of the **Linji school** in the Song dynasty, Shaolong was a native of Hezhou (in present-day Anhui). His family name is unknown. At the age of nine, he entered his monastic life, and he was ordained six years later. At the age of 21, he started his pilgrimage. He studied, respectively, with the Chan masters Changlu Congxin (d.u.), Zhantang Wenzhun (1061–1115), and Sixin Wuxin (1043–1115). Finally, he became the disciple of his desired teacher, **Yuanwu Keqin**, for about 20 years. After leaving Keqin, he preached at Kaisheng Temple in Hezhou, Zhangjiao Temple in Xuanzhou, and Yunyan Temple in Huqiu. His teachings at these three temples were recorded and collected by his students into the *Huqiu Longheshang Yulu*. He had more than 60 disciples, and his lineage was called *Huqiu pai*, competing with the *Dahui pai* (the lineage of **Dahui Zonggao**) within the Yangqi lineage. The later generations of his lineage continued to the modern age.

HU SHI (1891–1962)

A modern Chinese scholar, Hu Shi was a native of Jixi in Anhui. He was admitted into Cornell University in the United States in 1910 and completed a PhD at Columbia University in 1917. Returning to China, he became a professor at Beijing University and was active in the new cultural movement. His early study of Chan was driven by his interest

in the reform of classical Chinese language. In 1926, he discovered important Chan texts from the **Dunhuang** documents in the museums of Paris and London. In 1938, the Chinese government appointed him ambassador to the United States. In 1946, he became the president of Beijing University. He later went to Taiwan and became the president of the Academia Sinica. His contribution to the modern study of Chan lies not only in his rediscovery and redefining of **Shenhui's** role in the history of Chinese Chan, but also in his application of critical method and relying on evidence in the study of Chan history. His critical and scientific method led to a famous debate with D. T. Suzuki, who believed that Hu Shi's method could not do justice to the irrational and illogical nature of Chan. While Suzuki's view dominated for several decades and was embraced by various Western scholars who romanticized Chan, contemporary critical historians of Chan in the West have revisited Hu Shi and favor his method, though not necessarily his conclusions.

#### HUYIN DAOJI (1148–1209)

Also called Fangyuan Shou (Elder of Square-Circle), Daoji's more famous nicknames are Jigong (Sire Ji) and Jidian (Crazy Ji), as used by popular folklore, but he himself is hardly mentioned in Song and Yuan Buddhist literature. According to the only Buddhist source from a contemporary of Daoji, he was a native of Linhai (in present-day Zhejiang province). His family name was Li. At Lingyin Temple in Hangzhou, Daoji was ordained by the Chan master Xiatang Huiyuan (1103–1176) of the Yangqi lineage of the **Linji school**. Although he was a person of integrity and compassion, and outstanding in many aspects, including his delicate poetic skill, he did not comply with the accepted monastic norms. An eccentric personality, he was sharp, witty, unrestrained, and wild, and never stopped his habitual drinking. For four decades, he lived as a wandering and reclusive monk, while devoting his time to the healing of others. He died at Jingci Temple near West Lake. His behavioral transgressions alienated him from the monastic establishment but did not decrease his holiness in the eyes of laypeople. By the time of his death, he had become a renowned holy man. It was the laypeople, rather than his fellow monks, who stored his remains below the Twin Peak. The laypeople also

transformed Daoji into a literary and dramatic hero, as well as a deity, and only under lay pressure did the monastic establishment, centuries later, accept him into its enshrinement.

# I

## INDIAN PATRIARCHS OF CHAN

The ongoing awareness of the need to establish its own legitimacy or prove its authenticity in a competitive environment is a major driving force behind the fascination with the lineage and patriarchal succession of Chan Buddhism. This lineage and patriarchal succession must be traced back to Indian Buddhism to claim its legitimacy successfully. Tiantai Buddhism's recognition of 24 Indian patriarchs to establish its lineal legitimacy could be an inspiring and challenging factor to Chan Buddhism. The earliest endeavor to connect Chinese Chan masters with Indian patriarchs is reflected in two early Chan texts in the late 7th and 8th centuries. One is *Tang Zhongyue Shamen Shi Faru Chanshi Xingzhuang* (*The Account of the Activities of the Monk, Chan Master **Faru** from Zhongyue of the Tang Dynasty*), an epitaph for **Shenxiu's** disciple Faru. The other is ***Chuan Fabao Ji*** (*Annals of the Transmission of the Dharma Treasure*) by Du Fei (d.u.), a layman closely associated with Shenxiu's disciples. Both texts list several Indian patriarchs' names before **Bodhidharma**, drawn from the ***Damoduoluo Chan Jing*** (the *Meditation Sutra of Dharmatrāta*), a Chinese translation of Indian scripture of uncertain origin. These two texts show that the earliest effort to establish a patriarchal succession was made by the ***Dongshan Famen*** and the **Northern school**. Through his attack on the Northern school, **Shenhui** later also presented his version of eight Indian patriarchs and six Chinese patriarchs to legitimize **Huineng** and the **Southern school**.

The later Chan texts, however, were not satisfied with this version. The ***Lidai Fabao Ji*** used a version with 29 Indian patriarchs after the seven Buddhas of the past, which draws on information from a putative 5th-century work, *Fu Fazang Yinyuan Zhuan* (*Traditions of the Causes and Conditions of Transmission of the Dharma Treasure*), and the ***Platform Sūtra's*** list of Indian patriarchs is largely based on the *Lidai Fabao Ji*. It was not until the advent of the ***Baolin Zhuan's*** version of 28 Indian patriarchs that an orthodox "history" of Chan

transmission from India to China was finally fabricated. Although this version was based on a large body of legend, and many sources were apocryphal or erroneous, all later Chan texts followed it. This is the list of 28 Indian patriarchs after the seven Buddhas of the past:

Mahākāśyapa, Ānanda, Śaṅavāsa, Upagupta, Dhṛtaka, Miccaka, Vasumitra, Buddhanandi, Buddhamitra, Pārśva, Puṇyayāsas, Aśvakhoṣa, Kapimāla, Nāgārjuna, Kāṇadeva, Rāhulata, Saṅghānandi, Gayaśāta, Kumārata, Jayata, Vasubandhu, Manorhita, Haklenayaśas, Simha bhikṣu, Basiasita, Puṇyamitra, Prajñātāra, and Bodhidharma (who is also the first patriarch of Chinese Chan).

## J

### JIANFU CHENGGU (970–1045)

Also called Gutazhu Chenggu. A Chan master of the **Yunmen school** in the Song dynasty, he was a native of Xizhou (in present-day Xinjiang). His family name is unknown. He became extensively learned in his youth but eventually gave up the desire to be an official after being mistreated during a government examination. He entered his monastic life at Daguang Temple with the Chan master Jingxuan (d.u.) in Tanzhou (in present-day Hunan). At Fuyan Temple on Mount Heng, he became the disciple of the master Liangya (d.u.), the disciple of **Dongshan Shouchu** of the Yunmen school. Chenggu later openly stated that he was not satisfied with his teachers. One day, when he was reading **Yunmen Wenyan's** recorded sayings, he suddenly reached awakening. He then claimed that he was the direct disciple of Yunmen Wenyan, not merely a disciple of the third generation in the Yunmen lineage. Chenggu moved to Mount Yunju and lived in the pagoda in which the Tang Chan master **Yunju Daoying** was buried; hence his other name, Gutazhu (host of ancient pagoda). He started preaching on Mount Zhi and was invited by the literatus-official Fan Zhongyan (989–1052) to be the abbot at Jianfu Temple in Raozhou (in present-day Jiangxi). He died at the age of 76.

His teachings, including the distinction between the original self and everyday self and the notion of resting the mind (*xiuxin*), were preserved in his *Jianfu Chenggu Chanshi Yulu*, compiled by his disciple, Wenzhi (d.u.), but that text did not include his controversial interpretation of Linji's teaching method of **sanxuan sanyao** (three mysteries and three essentials). Chenggu proposed that the three mysteries should be *tizhong xuan* (mystery of the understanding of the essence or true suchness), *juzhong xuan* (mystery of being flexible with time, person, and situation when speaking), and *xuanzhong xuan* (mystery of the true mind itself which is beyond all words and forms). This interpretation was criticized later by **Juefan Huihong** as distorting and complicating Linji's original saying.

### JIANJIAO

This Chinese word literally means “gradual teaching.” It refers to the teaching of **gradual enlightenment**.

### JIANWU

See .

### JIANXING

A Chan term and an important notion in Chan teachings. Literally, it means “seeing (one’s authentic) nature.” This teaching was a Chinese appropriation of Indian Mahayana *tathāgatagarbha* (**Buddha-nature**) thought. The *tathāgatagarbha* tradition teaches that every human being has Buddha-nature within. This Buddha-nature is the inner cause and condition of **enlightenment**. Some texts of this tradition also teach that this Buddha-nature is the foundation of the world.

In Chinese Chan tradition, for example, in the *Platform Sūtra* Buddha-nature is equivalent to the **self-nature** (*zixing*) in the sense that Buddha-nature cannot be objectified and realized outside each person. Seeing or realizing the Buddha-nature is the existential transformation of personhood, being able to understand and appreciate what constitutes a person—elements of impermanence and non-abiding—and then acting accordingly. *Jianxing* is therefore another term for enlightenment. The English translation of *xing* here as “nature” is somewhat misleading. The Buddha-nature or self-nature in the above-mentioned Chan soteriological context is not a changeless essence deeply rooted in the human mind for one to discover; rather, it refers to the changeability, transformation, and growth of personhood. *Jianxing* thus requires the accomplishment of action, the practical-behavioral carrying out of non-attachment.

### JIANXIU

See .

### JIANZHONG JINGGUO XUDENG LU

*Continued Record of [the Transmission of] the Lamp from the Jianzhong Jingguo Era*, a book of 30 fascicles in the Chan “lamp history” genre, was compiled by the Yunmen Chan master Foguo Weibai (d.u.) of the Song dynasty in 1101, with imperial sanction, and eventually was included in the Song Buddhist canon. It continued the

tradition of Chan hagiographical writing on Chan genealogical and biographical history started by the ***Jingde Chuandeng Lu*** and ***Tiansheng Guangdeng Lu***. More than 1,700 masters of 48 generations were included. The repeated stories of Chan lineages were made brief and terse, but some refashionings can still be seen. One of the examples is that the radical interpretation of “a separate transmission from the teachings (***jiaowai biechuan***)” was for the first time directly linked to the story of Sākyamuni’s holding up a flower and transmitting the dharma to Mahākāśyapa. When adding new materials and figures to the Chan genealogical history, those neglected by previous lamp history books, and contemporary masters, were included, with a preference for those in the Yunmen and Linji schools, who occupy 25 fascicles of this book. Despite these aspects, the book reflected the popularity and fortunes of five Chan schools in the Northern Song, including the early signs of the Caodong revival and the decline of the **Guiyang school**.

#### ***JIAOWAI BIECHUAN***

*See .*

#### ***JIATAI PUDENG LU***

*Comprehensive Record of [the Transmission of] the Lamp from the Jiatai Era*, a book of 30 fascicles in the genre of the Chan lamp history, was compiled in 1204 by the Yunmen Chan master Lei’an Zhengshou (d.u.) of the Southern Song dynasty, who worked on it for 17 years. It received imperial approval and was included in the Buddhist canon. The compiler attempted to combine all three previous Chan lamp histories—the ***Jingde Chuandeng Lu***, the ***Tiansheng Guangdeng Lu***, and the ***Jianzhong Jingguo Xudeng Lu***—without awareness of a similar compilation, the ***Liandeng Huiyao***. However, the compiler Zhengshou clearly stated that, although the previous lamp histories continued the tradition, they were not comprehensive since only records of monks were included. The *Jiatai Pudeng Lu* instead supplemented the material of the previous lamp histories with newly collected records on nuns, laypeople, emperors, and ministers in relation to the transmission of Chan, and included various neglected sayings, poems, prosaic and poetic commentaries

on the *gong'an*, and miscellaneous writings, in addition to sermons and **encounter dialogues**.

*JIETAN*

See .

*JIEYIN ZHICI*

This Chinese term literally means “words for accommodating and guiding people.” It refers to the Chan understanding of the necessity of using words and the most significant function of words in Chan soteriological practices. Words do not function as the cognition or representation of objective truth. They do not correspond to a fixed object or reality. Words are only **expedient means**, serving soteriological and pragmatic purposes—adapting to the situation of ordinary people and helping them to attain **enlightenment**.

*JIGONG*

See .

*JING'AN (1851–1912)*

A Chan master and poet of modern times, Jing'an was a native of Xiangtan in Hunan. He was born into a farmer's family, living his youth in poverty. At the age of 18, he entered his monastic life with the monk Donglin (d.u.) at Fahua Temple in Xiangyin and was ordained by the preceptor Xiankai (d.u.). Later, he went to Renrui Temple on Mount Qi to study with the Chan master Hengzhi (d.u.). At the age of 23, he started to compose poems. Two years later, he made a pilgrimage in southeast China. At the age of 27, he went to Ayuwang Temple, offering a sacrifice to the Buddha's relic by burning two of his fingers. It was from this action that he received his famous nickname “the eight finger ascetic” (*bazhi toutuo*). At the age of 31, he published the first anthology of his poems. In his 40s and 50s, he successively took abbacy at seven different Chan temples. In 1908, he took the initiative to organize an association for educating monks in Nibo, Zhejiang. In 1912, he became the president of China's first national association of Buddhism. Not only did he engage himself in saving Buddhism from declining in a modern, and then chaotic, environment by protecting Buddhist temples, developing schools for educating monks and laypeople, and establishing Buddhist associations, but he was also actively involved in broader patriotic

affairs, like helping in fights against foreign invasion and addressing national poverty and injustice. He was seen as the representative of a new generation of Chan activism, who practiced Buddhism and Chan without forgetting involvement in the world, and fully engaged himself in creating pure land in the world with pure mind.

#### *JINGDE CHUANDENG LU*

*Jingde Era Record of the Transmission of the Lamp*, the most famous and influential book in the transmission of the lamp literature of Chan Buddhism and the first comprehensive and imperially sanctioned Chan transmission record published in the Song dynasty, setting the standard for all subsequent compilations of Chan transmission records (*denglu*). The book was compiled by Daoyuan (d.u.), a disciple of **Tiantai Deshao**, who was a disciple of **Fayan Wenyi**, the founder of the **Fayan school**. After the completion of the compilation in 1004, it was subjected to an editorial process conducted by a group of leading literati, headed by Yang Yi (974–1020), and then was officially issued in 1011. In addition to changing confusing word order; removing coarse vocabulary; and checking on titles, names, and dates, Yang Yi supposedly decided to append some more material to enhance the work, but modern scholars know little about if and how Yang Yi altered its content. The only clue is the comparison between Daoyuan's interpretation of the work, revealed in his original preface (which has survived elsewhere), and Yang Yi's. Daoyuan's original title for this book, *Fozu Tongcan Ji (Collection of the Common Practice of the Buddhas and Patriarchs)*, and his original preface suggest harmony between Chan and conventional Buddhist practice. However, Yang Yi used the book not only to champion Chan as the new style of Buddhism favored by the Song establishment, but also to embrace its break with conventional Buddhist approaches. His preference reflects the preoccupation of Song government officials with a new identity of Chan in a newly united kingdom.

The *Jingde Chuandeng Lu* has 30 fascicles. Fascicles 1 and 2 mainly contain material about the seven Buddhas of the past and the 27 Indian Chan patriarchs after Sākyamuni. Fascicles 3 and 4 contain material about the five Chinese patriarchs before **Huineng** and the disciples from **Daoxin** and **Hongren**, including **Niutou Farong**,

**Shenxiu**, and their descendants. Fascicle 5 records Huineng and his direct disciples. The next eight fascicles, fascicles 6 to 13, are mainly occupied by records of the nine generations of Chan masters from the lineage of **Nanyue Huairang** and **Mazu Daoyi**. Fascicles 14 to 26, the next 13, are devoted to records of the 11 generations of masters from the lineage of **Qingyuan Xingsi** and **Shitou Xiqian**. The last four fascicles are miscellaneous. The number of masters acknowledged in this book is 1,750, far more than the 256 of the *Zutang Ji*. The orthodoxy of Chan established by the lineage of Nanyue Huairang and Mazu Daoyi is clearly maintained, but a certain preference for inclusion in the book is given to the lineage of Qingyuan Xingsi and Shitou Xiqian, especially the descendants of **Xuefeng Yichun**, from whom the compiler's Fayuan lineage is derived. Many of the stories and dialogues included in this book formed the basis for the later *gong'an* and *yulu* texts, although their historical reliability has been critically questioned in modern times. Without denying its literary and didactic values, contemporary scholars have increasingly agreed upon the hagiographical and retrospective nature of the book's narrative as reflecting the perspective of the Song period on the masters of the classical age.

#### JINGSHAN FAQIN (714–792)

Also called Daoqin. A Chan master of the **Ox-Head school** in the Tang dynasty, Faqin was born into a family of Zhu in Kunshan (in present-day Jiangsu province) and studied Confucian classics in his youth. At the age of 28, when he met the Ox-Head Chan master Xuansu (668–752), he decided to give up his opportunity to be selected as an official and became an ordained monk instead, under the instruction of Xuansu at Helin Temple. Later, he went to Mount Jing at Hangzhou to practice, gradually gained fame, and attracted many students. In 768, Emperor Daizong (r. 762–779) invited Faqin to the capital, consulted him on Buddhist dharma, and let him reside in Zhangjing Temple. It was said that from the members of the royal family to the commoners in the streets, all were eager to hear his teaching. When Faqin decided to return to Mount Jin, Emperor Daizong granted him the title National Teacher. In 780, Faqin took up residence at Longxing Temple in Hangzhou. He died at the age of 79,

and his posthumous title, granted by Emperor Dezong (r. 779–805), was “Chan Master of Great Awakening” (*Dajue Chanshi*). Faqing was seen as the most influential Ox-Head Chan master in the Tang after the founder, Farong. Among Faqin’s disciples, his dharma heir, Daolin (741–824), was most famous. Faqin’s teaching of Chan focused on transcending the limitation of words and particular methods, and deconstructing reified goals of practice.

#### JINGZHONG SCHOOL (Ch. *Jingzhong zong*)

A school of Chan Buddhism that existed in the 8th-century Tang dynasty in the area of Jiannan (in present-day Chengdu, Sichun Province, and surrounding areas), in southwestern China. The founder of this school was **Wuxiang**, a disciple of Chuji (ca. 669–736), who was the disciple of Zhishen (609–702) from the lineage of **Hongren**. The name of the Jingzhong (“purifying masses”) school was derived from the Jingzhong Temple in Chengdu, where Wuxiang and his disciples taught and practiced for several generations. Much of the reference to the Jingzhong school in Chan history was made by another Sichuan Chan master and scholar, **Zongmi**. In his 9th-century work on Chan schools, Zongmi introduced the central tenet of the Jingzhong founder Wuxiang’s teachings, known as “three phrases”: no-recollection (*wuyi*), no-thought (*wunian*), and no-forgetting (*mowang*). These three phrases are Wuxiang’s understanding of how to practice the traditional three learnings—precepts (*jie*), concentration (*ding*), and wisdom (*hui*). The last phrase was changed to no-delusion in the **Lidai Fabao Ji** by the **Baotang school** and Wuxiang’s student, the Baotang founder **Wuzhu**. This change and its new interpretation did not convince others such as Zongmi and Wuxiang’s other disciple, Shenqing (?–820?). In his *Beishan Lu (Record of North Mountain)*. Shenqing refuted the Baotang school’s claim of lineage and the story that Wuxiang transmitted **Bodhidharma**’s robe to Wuzhu. Both Shenqing and Zongmi criticized the iconoclastic and antinomian tendencies of the Baotang and emphasized the importance of precepts and scriptural studies for Chan practice.

In addition to the “three phrases,” Wuxiang taught reciting Buddha’s name (*nianfo*) with his own special style. The Jingzhong Temple became associated with Pure Land practices of devotion in the

9th century. Wuxiang and the Jingzhong school could thus be seen as pioneers of the syncretistic approach to Chan and Pure Land practices. Wuxiang's dharma heir was Jingzhong Shenhui (720–794), who became abbot at Jingzhong Temple after Wuxiang's death and continued his lineage. Both Wuxiang and Jingzhong Shenhui received strong support from regional high officials. The Jingzhong school existed much longer than its rival, the Baotang school.

#### JINGZHONG ZONG

*See*

#### JUEFAN HUIHONG (1071–1128)

A literatus-monk of the third generation of the **Huanglong Huinan** lineage in the **Linji school** of the Northern Song dynasty, Huihong was a native of Xinchang in Junzhou (in present-day Jiangxi). His family name was Yu. His original name was Dehong. He lost his parents at the age of 14. At the age of 19, he passed the examination of scriptures in the eastern capital Kaifeng and was officially ordained as the monk Huihong at Tianwang Temple. He studied the Yogācāra doctrines and extensively read the Chinese classics for four years, showing talent in writing poetry and prose, which impressed literati in the capital. He then became **Zhenjing Kewen's** disciple at Gueizong Temple in Mount Lu, followed Kewen for seven years, and achieved realization. At the age of 29, he started to travel to various temples. He made friends with some famous literati and officials, including Zhang Shangying (1043–1122), who became prime minister of China in 1110. When these friends lost their political battles, Huihong also suffered; due to these connections, he was imprisoned, defrocked, and exiled several times. Despite these personal sufferings, Huihong continued his monastic life and literary production whenever possible. He died at the age of 58.

Huihong was a prolific author of more than 150 fascicles, including books about Chan lineages and records of Chan masters, such as the ***Chanlin Sengbao Zhuan*** (*Chronicles of the Monk-Treasure in the Chan Grove*) and the *Linjian Lu* (*Records from the Groves [of Chan]*), books on poetics like the *Lengzhai Yehua* (*Evening Discourses from Cold Studio*), and books of commentaries to Buddhist scriptures. The *Chanlin Sengbao Zhuan* consists of 30 fascicles, collecting records

of the activities, stories, and sayings of 81 Chan masters from different lineages, who mostly lived during the Song dynasty. It is an important source for the study of Chan Buddhism from the late Tang and Five Dynasties to the Northern Song. The *Linjian Lu* compiles Huihong's notes from personal encounters with other Chan masters and literati who were influenced by Chan. Many of these materials are not found in other Chan texts, and his descriptions of these encounters are vivid and highly valuable. Huihong's 30-fascicle *Shimen Wenzi Chan (Chan of Letters and Words from Shimen [Temple])* assembles various literary forms of Chan writings, including different types of poems, prefaces, afterwords, letters, eulogies, epitaphs, and so forth, showing his practice of "Chan with letters and words."

#### *JUEGUAN LUN*

*Treatise on the Transcendence of Cognition*, which is a work attributed to **Niutou Farong** and discovered in several editions in the **Dunhuang** documents in the 20th century. Most scholars have deemed this work reliable. The treatise is written in the form of a dialogue between a teacher and a student. Its significant contribution includes the remarkable integration of the Mahayana philosophy of emptiness and Daoist influence into Chan practice and the rejection of the conceptualized goals and techniques by the notion of **no-mind** (*wuxin*). A recent study of the *Jueguan Lun* distinguishes Farong's more sophisticated position of transcending all discriminative cognition (*juenguan*) from a simpler rejection of meditative contemplation, in terms of its connection with the Madhyamika dialectics. What Farong advocates is to achieve a breakthrough into the pure, non-discriminating illumination of *śūnyatā* (emptiness). Thus, the *Jueguan Lun* does not stand in total opposition to the **East Mountain teaching** or **Northern school**, as some previous studies have concluded. On the other hand, much of modern scholarship has focused on Farong's idea of no-mind in the *Jueguan Lun*, which has become an ideological link between the Ox-Head school and the **Southern school**. Historically, **Zongmi** criticized Farong's teaching for being nihilistic and for not acknowledging the non-empty aspect of the mind in terms of the *tathāgatagarbha* (**rulaizang**) tradition. Nevertheless, the notion of no-mind became quite popular and

eventually replaced the early notion of no-thought (*wunian*) in the classical period of Chan.

# K

## KANHUA CHAN

Literally, “Chan of observing the key phrase.” It is a form of meditation practice that contemplates the crucial phrase or “punch line” (*huatou*) of a *gong’an*, such as the “no” (*wu*) in the *gong’an* of “Does a dog have Buddha-nature?” The most famous advocate of this *kanhua Chan* was **Dahui Zonggao**, the Chan master of the **Linji school** in the Song dynasty. Using the *gong’an* (“public cases”) or *guze* (“old examples”) of **encounter dialogues** from the stories of those great Chan masters of the Tang dynasty as a means to challenge students and trigger their **enlightenment** became a fashion in various Chan schools, even before the time of Dahui. From the early 11th century, the Song Chan masters had already started to compile various *gong’an* collections, or anthologies, with their own commentaries to facilitate the use of *gong’an* for instructing students. While the *kanhua Chan* could be seen as a further development of the Song *gong’an* practice, and Dahui’s teacher **Yuanwu Keqin** might be regarded as a precursor of the *kanhua Chan*, recent study of Dahui reveals that his *kanhua Chan* was distinctive from all previous forms of *gong’an* practice in a number of ways.

Dahui was the first Chan master to teach his students to contemplate intensively a single word or phrase (*huatou*) of a *gong’an* in *kanhua* practice. He also introduced a corresponding method of contemplating the *huatou*, which focuses on a student’s doubt generated by the *huatou* and emphasizes that, by shattering the doubt, a person can be led to the great moment or experience of enlightenment. Although Dahui’s *kanhua Chan* shared with his precursors the intuitive and non-conceptualizing way of using *gongan*, for Dahui, meditation on *huatou* had become the only practice that could lead to enlightenment and therefore was almost exclusive to all other Buddhist practices. Some scholars have seen Dahui’s *kanhua Chan* as a reaction to the formalizing tendency of Chan in the Song. It has also been viewed as the culmination of a long process of evolution

in Chan, which extended Chan's subitist rhetoric to pedagogy and practice. Some more recent studies suggest, however, that the success of the **Caodong school's** silent illumination approach in elite circles presented a great challenge to the Linji school and became an underlying cause for Dahui's development of the *kanhau Chan*.

Dahui did express his criticisms of several heretical tendencies in Chan. Among them was his attack on the silent illumination Chan (***mozhao Chan***) of the Caodong school, which culminated in Dahui's contemporary, **Hongzhi Zhengjue**. Dahui discredited the silent illumination Chan's treatment of stillness and sitting meditation as an end in itself, rather than a means, and held its de-emphasis on the actualizing of inherent enlightenment (*benjue*) as simply canceling out enlightenment. Many of Dahui's criticisms were eloquent and influential, but they were not all accurate or without exaggeration. For instance, Dahui seemed right when he criticized the tendency to abandon all uses of words. However, the silent illumination Chan did not completely forsake all words. The fact that Hongzhi himself was the author of poetic commentaries on 100 *gong'an* cases is just one of the many noticeable examples showing the silent illumination Chan's more sophisticated attitude toward the use of words. On the other hand, not all historical materials confirm the sectarian-political reasons for Dahui's attack on the silent illumination Chan. There were reports of the good relationship between Dahui and Hongzhi even after Dahui's attack, just as there were other reports of the good relationship between the masters of Caodong and Linji during the Song, which limits political interpretations about the competing schools and masters.

#### KILLING THE BUDDHA

Many of the sayings of **Linji Yixuan** collected in the ***Linji Lu*** sound very radical and iconoclastic if not blasphemous. The most famous among these sayings is the following: "If you meet a Buddha, kill the Buddha (*fengfo shafo*). If you meet a patriarch, kill the patriarch (*fengzu shazu*). If you meet an arhat, kill the arhat. If you meet your parents, kill your parents. If you meet your kinfolk, kill your kinfolk. Then you will attain liberation, being not entangled with things." It is common sense that killing is not ethical in the entire Buddhist

tradition. However, if the reader understands the context of this saying, killing is symbolic and cannot be understood literally. It is a kind of language that the figure Linji uses to shock his students away from their unnecessary attachment to any external things, including those things under names such as Buddha, patriarch, arhat, and so forth. The purpose is to help students avoid being tied by new ropes even if these ropes are from the teachings of Buddhas and patriarchs, since the teachings are just provisional expedients and cannot be substantialized and reified. Any attachment to them creates new bondage and does not help to liberate. The students cannot realize their **enlightenment** by seeking after external things, including Buddhas and patriarchs.

This is the traditional interpretation. It cannot be ignored that these sayings of Linji, and almost the entire *Linji Lu*, sound more iconoclastic than many other Chan masters' sayings in the Tang period and became popular in Song Chan. The iconoclastic approach was too radical for the Buddhist Middle Way even though it often involved correct criticisms of institutions. Chan iconoclastic sayings were in fact parasitic on Chan institutions, including all its teachings; this was particularly true of Linji Chan. The advantage of viewing these sayings as a kind of linguistic strategy, as a kind of shock therapy, or as a kind of innovative rhetoric is that it could reconcile the use of these sayings with the fact that the Linji school continued to make use of its institutions and became stronger rather than demolishing them. After all, Linji himself did not call for the actual destruction of Chan institutions.

*KUANG CHAN*

*See .*

# L

## LAÑKĀVATĀRA SŪTRA AND CHAN

An influential Indian Mahayana scripture, this *Sūtra on the Descent into Lañkā* was composed around the 4th century CE. It was translated into Chinese three times during the 5th to the 7th centuries, and a Sanskrit recension was found in Nepal. The *sūtra* is a blending of the major teachings of the Yogācāra school with the *tathāgatagarbha* thought. It introduces the mind- (or consciousness-) only doctrine, the theory of eightfold consciousness with the storehouse consciousness as the base of ordinary discriminative mental function shaping the world of objects, and the equivalence of the storehouse consciousness with the womb of *tathāgata* (*rulaizang*)—the intrinsic possibility of being enlightened. This unique blending perspective could be one of the reasons the *sūtra* was very popular in China. The early Chan texts of hagiographical writing, such as the *Lengqie Shizi Ji*, retrospectively connected this *sūtra* to the first patriarch, **Bodhidharma**'s preaching and identified it as the most important source of the Chan school. The critical examination of various Chan texts reveals that the Chan ideology is syncretic to the teachings of different Mahayana schools, including Madhyamaka, Yogācāra, and the *tathāgatagarbha*, and to different Mahayana scriptures, including the *Prajñāpāramitā Sūtras*, the *Vimalakīrti Sūtra*, the *Huayan Sūtra*, and many others. This is true even of the early patriarchs, such as Bodhidharma, **Daoxin**, and **Hongren**. Although the *Lañkāvatāra Sūtra*'s teaching on the limitation of discriminative language and its focus on the transformation of the mind through the practice of meditation were well taken by Chan patriarchs, no specific attention was given to the major doctrines or theories distinctive to this *sūtra*.

## LAYMAN PANG (d. 808)

A famous Chan Buddhist layperson in the Tang dynasty and a disciple of **Mazu Daoyi**, his full name was Pang Yun and his pen name was Daoxuan. Very little of his biographical information is known. The

*Zutang Ji* and the *Jingde Chuandeng Lu* include very short sections on him. He was born into a family of Confucian heritage in Hengyang (in present-day Hunan). He married and had children. But he was attracted to Chan Buddhism and could not remain content. On his pilgrimage, he first visited **Shitou Xiqian**, then Mazu. With Mazu, he attained awakening, stayed there for two years and, following the example of Vimalakīrti, remained as a layman. After that, he lived by selling bamboo utensils, accompanied by his daughter, and continued his wandering life, exchanging his understanding of Chan with many other masters and ordinary people. He left behind more than 300 verses, many of which were popular, such as “The magical power and wonderful function [of the mind] lies in carrying water and chopping firewood,” best conveying the Hongzhou teaching of “the ordinary mind is the way.” An extant text called *Pangjushi Yulu* (*Recorded Sayings of Layman Pang*) collected about 20 **encounter dialogues** of Pang Yun, including his use of physical action, such as holding up or throwing something, beating, and shouting. Although the compilation of this *yulu* was attributed to Pang’s contemporary, Yu Di (d. 818), some scholars have recently proposed that it was a later creation. His verses, in contrast, did not include any iconoclastic theme or style of the encounter dialogues of the late Tang and Five Dynasties. They are regarded as more credible.

#### LENGQIE JING AND CHAN

See .

#### LENGQIE SHIZI JI

This Chinese title is rendered in English as *Records of the Masters and Disciples of the Lan̄kā[vatāra]*. It is one of the earliest books of hagiographical writing about the early history of Chinese Chan Buddhism, which was long lost and then rediscovered from the **Dunhuang** documents in the early 20th century by Chinese and Japanese scholars. A critical edition of the book, based on the different extant copies from the Dunhuang documents, was published by Yanagida Seizan in 1971.

The compiler of the *Lengqie Shizi Ji* was Jingjue (683–ca. 750). No information is provided about his early years. He was a relative of Weishi, the consort of Emperor Zhongzong (r. 684, 705–710), who

later became empress but whose political career ended in misfortune. Jingjue probably only survived because of his position as a monk. At 23, he went to live in a monastery at Mount Taihang, writing commentary on the *Diamond Sūtra*. He studied with **Hongren's** disciples, **Shenxiu** and **Hui'an**. Finally, he became a student of Hongren's other disciple, Xuanze, after the latter was invited to the imperial court at the capital, Luoyang, in 708. Jingjue was under his instruction for about 10 years and eventually became his dharma heir. The *Lengqie Shizi Ji* was based on Xuanze's book, *Lengqie Renfa Zhi (Records of Men and Methods of the Laṅkāvatāra)*, which has since been lost, and was only quoted in parts by this *Lengqie Shizi Ji*. The *Lengqie Shizi Ji* was compiled during Jingjue's retreat at Mount Taihang, sometime between 712 and 716.

The *Lengqie Shizi Ji* recorded the biographical information and teachings for the eight generations of the earliest Chan masters in their teacher-student succession, including **Bodhidharma, Huike, Sengcan, Daoxin, Hongren, Shenxiu**, and some of their outstanding disciples (24 men are mentioned in total). The book focused on the doctrines and teachings of these masters, and for that matter included some essential texts of early Chan, for example, Bodhidharma's *Erru Sixing Lun* and Daoxin's *Rudao Anxin Yao Fangbian Famen*. It thus became a prototype for the later texts of Chan recorded sayings (*yulu*) in general. The book attempted to establish its own lineage pattern for the transmission of the early Chan. It placed Guṇabhadra, the India monk and translator of the *Laṅkāvatāra Sūtra*, before Bodhidharma as the first patriarch of Chan Buddhism, for the purpose of emphasizing the transmission of this important scriptural tradition. This attribution has no historical basis, nor was it accepted by the later Chan texts. The recent critical study of early Chan history has pointed out the misrepresentation of the importance of the *Laṅkāvatāra Sūtra* to the masters and disciples in Jingjue's book. The book quoted heavily from different *sūtras* and texts. Although it did quote from the *Laṅkāvatāra Sūtra*, these quotations were all general slogans without any substantial reference to the major doctrines of the scripture. No solid information was provided by Jingjue to support the transmission of the scripture as

one single focus of these masters. Despite these problems, the book has become a significant source for the study of early Chan history, especially religious activities and doctrines of the **East Mountain teaching** and **Northern school** before they were challenged by the **Southern school**.

#### LENGYAN JING AND CHAN

Also called *Shoulengyan Jing* or *Dafoding Shoulengyan Jing*, the *Lengyan Jing*'s complete Chinese title is *Dafoding Rulai Miyin Xiuzheng Liaoyi Zhupusa Wanxing Shoulengyan Jing*. The Sanskrit title reconstructed for it is *Śūraṃgama Sūtra (Heroic March Sūtra)*. The Chinese cataloguer Zhisheng (658–740), in the *Kaiyuan Shijiao Lu*, indicated that Monk Huaidi cotranslated this scripture with an unknown Western monk. However, in his *Xu Gujin Yijing Tuji*, Zhisheng contradicted the *Kaiyuan Shijiao Lu* and recorded that the Indian monk Pāramiti secretly carried this scripture to China and presided over its translation. The very obscure Pāramiti and other uncertain details about its translation have caused an ongoing debate about the authenticity of this scripture since the Tang dynasty. This debate has also involved the questioning of this scripture's content, since some of its ideas have not been seen in any other Indian Buddhist scriptures. Besides, neither a Sanskrit original text nor a translation from another language was ever discovered. Some scholars regard it as a Chinese apocryphon, while many others, including some Chinese Buddhist masters, defend its authenticity. Despite this long-lasting controversy, the *Lengyan Jing* was very popular in Chinese Buddhism and became the subject of numerous commentaries produced by many scholar-monks, including famous Buddhist masters from the Song dynasty down to modern time. It was reported that some Chan masters even achieved enlightenment through the study of this scripture.

The syncretic *Lengyan Jing* integrated various doctrines from a wide spectrum of Mahayana Buddhist thought, including the *prajñāpāramitā* literature, the Yogācāra school, the *tathāgatagarbha* thought, the *Lotus Sūtra*, and the *Avataṃsaka Sūtra*, and related teachings on the practices of meditation, precepts, ritual, and recitation of incantations. Because of this unique characteristic, it became a useful source for all Chinese Buddhist schools, including the

Tiantai, Huayan, Chan, Pure Land, Chinese Yogācāra, Lü, and esoteric schools. It is no surprise that Chan Buddhism quite strongly favored this scripture, since Chan Buddhism in general takes a typically syncretic approach to various Buddhist teachings. This point also explains, in particular, why the Ming Chan masters, such as **Yunqi Zhuhong**, **Daguan Zhenke**, and **Hanshan Deqing**, who were unequivocally syncretistic, all wrote commentary on the scripture. However, Chan did appropriate the *sūtra* in terms of its own need and preference. Many of the *sūtra*'s teachings, such as the ever-abiding true mind (*changzhu zhenxin*), freeing from cognitive understanding (*zhijian wujian*), returning to the non-dualistic original nature (*gui yuanxing wu'er*) by varied expedients (*fangbian you duomen*), and acquiring the dharma-body without experiencing [endless] practices of monks (*buli sengzhi huo fashen*), helped to inspire and justify the Chan ideology of sudden enlightenment and its emphasis on directly pointing to the human mind, seeing one's own nature, and attaining Buddhahood.

#### LIANDENG HUIYAO

“Essentials of the Linked [Records of] the Lamp [Transmission],” also called *Zongmen Liandeng Huiyao* (“Essentials of the Linked [Records of] the Lamp [Transmission] of the [Chan] School”). It was a book of 30 fascicles in the Song genre of the Chan lamp history, compiled by Huiweng Wuming (d.u.), a dharma heir in the lineage of the Linji Chan master **Dahui Zonggao**, in 1183. This book attempted to pull together all materials from the previous *Jingde Chuandeng Lu*, *Tiansheng Guangdeng Lu*, and *Jianzhong Jingguo Xudeng Lu*, with its own supplements, including new coverage of contemporary masters. Although the book reiterates many previously published materials, it does so sometimes with bold reinvention. For example, in order to further portray the Buddha as a Chan master, it goes so far as to directly put into the mouth of the Buddha himself the famous Chan slogans “a separate transmission apart from the teachings (*jiaowai biechuan*)” and “not establishing letters and words (*buli wenzi*),” a reinvention that no other Chan text has ever done.

#### LIDAI FABAO JI

The English translation of this Chinese book title is *Records of the Dharma-Jewel through the Generations*. The book was composed by an anonymous disciple, or disciples, of the Chan master **Wuzhu**, the founder of the **Baotang school**, sometime during 774 and 780 at the Baotang Temple in Chengdu, Sichuan. Although the book was still read and criticized by masters of other schools decades later, for most of the next part of history it was never mentioned, and it was believed lost until its rediscovery among the **Dunhuang** documents in the early 20th century. The book can be roughly divided into two parts. The first part is the narrative on the history of the origins and lineage of Chinese Chan Buddhism. It starts with a list of 37 titles of sources (Buddhist scriptures, including apocryphal texts) for the authors' writing and explains how Buddhism was introduced to China by telling the two legends related to Emperor Ming (r. 57–75) of the Han dynasty. It then focuses its narrative on the 29 Indian patriarchs and the 6 Chinese Chan patriarchs. The second part consists of biographical stories about the master Wuzhu and a collection of his sermons and dialogues.

The *Lidai Fabao Ji* is the earliest extant Chan text that attempted to overcome the insufficiency of Shenhui's version of the unbroken transmission of the 8 Indian patriarchs and the 6 Chinese patriarchs. Using a list of 23 Indian patriarchs from a putative 5th-century work, *Fu Fazang Yinyuan Zhuan (Traditions of the Causes and Conditions of Transmission of the Dharma Treasury)*, with its own alteration and supplement, the *Lidai Fabao Ji* created a one-to-one succession of 29 Indian patriarchs. This format obviously laid a foundation for the later standard version of 28 Indian patriarchs used by the **Baolin Zhuan (Biographies from the Treasure Groves)** and retained by the **Jingde Chuandeng Lu**. The *Lidai Fabao Ji* is also the only text in which Bodhidharma's robe still played an important role, outside of the lineage story of the six Chinese patriarchs. While endorsing Shenhui's version of lineal succession, this book added up a lineage of its own to branch off from the lineage of the six patriarchs by claiming that Empress Wu (r. 690–705), given **Bodhidharma's** robe by **Huineng**, then passed it on to **Hongren's** disciple Zhishen (609–702), and it was then passed from Zhishen to Chuji (669–736 or 648–734), to **Wuxiang**,

and finally to Wuzhu. Without any historical basis, this is an extreme example of how Chan narrative was used to promote the legitimacy of lineage.

In addition, the narrative of the book is stylistically inconsistent and unpolished compared with the later Chan texts, but the formats of the two parts nonetheless are respectively analogous to, and anticipate, the transmission of the lamp literature and the *yulu* literature in later Chan history. The *Lidai Fabao Ji* is the only source that preserves master Wuzhu's teaching. It shows, on the one hand, the radical iconoclastic, antinomian, or ascetic aspect of his practice, and on the other, his challenge to ritualism, devotionism, and the fixed distinctions between lay and monastic, and male and female, practitioners.

#### LINGYIN TEMPLE (Ch. *Lingyin Si*)

Located on Lingyin Mountain near West Lake in the city of Hangzhou, Zhejiang Province, China, this temple is among the greatest Chan Buddhist temples in China, especially in the south. Legend says that an Indian monk, Huili, traveled to this place in 326. Believing that the Peak of Feilai had flown from the Lingjiu Mountain in India, he built a temple to face the Peak of Feilai. As there were many spirits hidden in the Lingjiu mountain that the peak originated from, he named his temple Lingyin ("spirits hidden"). During the Five Dynasties, the temple was expanded greatly. In later years, it was destroyed by wars and rebuilt many times. During the Northern Song dynasty, its name was changed to Lingyin Chansi (Lingyin Chan Temple). Later, the Emperor Kangxi (r. 1661–1722) of the Qing dynasty granted a new name, Yunlin Chansi, to this temple. Despite its vicissitudes, the temple currently preserves many buildings and artifacts of highly historical and artistic value, such as pagodas and sculptures made in the Five Dynasties and Song dynasty. It remains an important Buddhist center.

#### LINIAN

This term literally means "being free from thoughts." This concept was used originally by the *Awakening of Faith in the Mahayana (Dasheng Qixin Lun)* to describe the realization of emptiness and the enlightened mind that is pure and free from all

deluded thoughts. **Shenxiu** directly quoted this concept from the *Awakening of Faith in the Mahayana* and integrated it into his teaching of Chan. As a consequence of their criticisms of Shenxiu, **Shenhui** and the *Platform Sūtra* developed the idea of *wunian* by emphasizing the practice of non-attachment to thoughts without cutting off all thoughts and movements. The tendency to isolate the mind from thoughts and movements was attributed to Shenxiu.

*See also* .

LINJI

*See* ; .

LINJI LU

Literally, “Record of Linji.” It is a compilation of the recorded sermons, conversations, and actions of the Tang Dynasty Chan master **Linji Yixuan**, who has been claimed as the patriarch of the **Linji school** of Chan since the Song dynasty. *Linji Lu* is a popular abbreviation of the complete Chinese title, *Zhenzhou Linji Huizhao Chanshi Yulu* (*The Recorded Sayings of Chan Master Linji Huizhao of Zhenzhou*). Scholars have long regarded the *Linji Lu* not only as the principal text for the Linji school, but also as a vital document in the history of both Buddhist and East Asian thought. What Yanagida Seizan wrote of the *Linji Lu* in 1975 still seems appropriate: “Few works in the Buddhist canon match it in simplicity, directness, and force of expression, and few retain such immediate appeal for the reader of today” (“Historical Introduction to the Record of Linji”).

The extant version of the text involves three parts: sermons (given at times when Linji ascended to the hall), corrected (*kanbian*) stories of **encounter dialogues**, and records of his pilgrimages involving his conversations and various actions. This version is based on an edition compiled in 1120 by Yuanjue Zongyan (d.u.) and has become the standard *Linji Lu* since then. The standard version was printed independent of the Chan “records of the lamp (*denglu*)” for the first time and gave priority to Linji’s sermons in its sequence of contents. It marked the continuous rise of Linji’s status as one of the major Chan patriarchs and reflected the increasing interest in the new genre of *yulu*, which had more appeal to Song literati and officials. Beyond that, the standard edition is not too different from the 1029

version of the *Linji Lu*, which is the earliest complete edition involving the sermons, dialogues, and records of pilgrimages, compiled by Li Zunxu (?–1038), a member of the imperial family and a lay disciple of the Linji school, and included in the *Tiansheng Guangdeng Lu*.

Although the standard edition of the *Linji Lu* indicated that Linji's disciple, Sansheng Huiran (d.u.), compiled the text, and another disciple, **Xinghua Cunjiang**, edited it, modern scholars have found no evidence to either support or refute this claim. The names of the original note-takers are still unknown. Rather than continuing to wait for new evidence to solve the problem of the text's origin, recent study of the *Linji Lu* has begun to look into its forming and editorial processes; comparison of the earlier and later textual materials; and how revisions and additions were made to them under the impact of a wide range of sectarian, political, and ideological forces during the Song dynasty. The result is an astonishing revelation of how the evolution of the rhetoric and details of the stories, from relatively early texts such as the *Zutang Ji* and *Jingde Chuandeng Lu*, to the more complete editions of 1029 and 1120, reflects and serves the Linji sect's need to forge its new identity through the image and teachings of Linji.

While the sermons were included in the *Linji Lu* to appeal to Song literati, that relatively conservative form of discourse alone could not have greatly stirred the imagination of the public. Linji's use of shock methods, such as shouting and hitting; his quick, straightforward, and sometimes abrasive responses, characterized as "razor sharp"; and even his iconoclastic attitude, along with his colorful and forceful language, were the defining features of his innovation and uniqueness at the hands of the Song compilers. *The Linji Lu* helped to establish the new orthodox form of Chan discourse—the **encounter dialogues**—and paved the way for the development of *gong'an Chan* or *kanhua Chan*. All these aspects point to a new way of reading the *Linji Lu*: basically, as the story of a movement inspired by Linji, instead of as the story of one individual, to understand those words and teachings not just as being uttered by Linji himself but as something attributed to him and evolved through the filter of collective memory and imagination. This is a more interpretative

approach, though it does not cancel out other interpretations and approaches. What is neglected by the Song characterization of Linji's methods and style, and what remains in those sermons—for instance, the underlying relationship between the negative attitude toward scriptures/doctrines and the necessary understanding of them, the possibility of replacing iconoclastic interpretation with a deconstructive one that is not iconoclastic, the development of linguistic strategies in sermons—nonetheless deserves further study.

#### LINJI SCHOOL (Ch. *Linji zong*)

Named after the Tang dynasty Chan monk **Linji Yixuan**, it was one of the five schools of Chinese Chan, which emerged during the late Tang dynasty and the Five Dynasties and has become one of the two dominating schools of Chan since the Song dynasty. The Linji school claimed its lineage directly from Linji Yixuan and recognized him as its patriarch. The first generations of Linji's disciples did not attract great attention from the outside, and neither did Linji's name itself during that time. In the early Song dynasty, however, the later generations of the Linji lineage, starting with **Shishuang Chuyuan**, worked more successfully in southern China and helped the school rise to great prominence. That success had much to do with the school's involvement in the compilation of the ***Linji Lu***, which brought greater fame and popularity to its founder as well. The *Linji Lu* not only was a great patriarch-making project of the Linji school, which defined its founder's vigorous spirit and innovative teaching style, but it also introduced to the public several sets of didactic means and formulas special to this school and its founder (*menting shishe*), such as “**three mysteries and essentials** (*sanxuan sanyao*),” “**four alternatives** (*siliaojian*),” and “**four encounters of guest-host** (*sibinzhu*).” The institutionalization and systematization of these expedients attracted a lot of attention but also set limits on the school's development.

The new generation of the Linji school, starting with **Fenyang Shanzhao**, tried to find a new momentum for the school's novelty and to stay away from the imitative uses of shouting, hitting, and other shock methods, which had been made famous and popular. The school gradually shifted its attention from uses of these methods to the study of stories and narratives describing effective

communications between teachers and students and their successful triggering of the enlightenment experience. To facilitate the studies and use them in meditation, these stories were put into anthologies of “public cases” (*gong’an*). The development of *gong’an* practice provided the school with a new alternative to the increasingly stereotyped shouting and hitting. It reinforced the school’s fame and growth. More charismatic figures such as **Huanglong Huinan** and **Yangqi Fanghui** quickly emerged and established separate branches with their own names—the Huanglong *pai* and Yangqi *pai*—contributing to the prosperity of “seven schools (*qizong*)” after the “**five houses** (*wujia*).” As the Huanglong branch declined in the late Song dynasty, the Yangqi branch became the only orthodox heir of the Linji school. However, it was Huanglong’s Chan that Japanese monk Eisai transmitted to Japan and that helped him to establish the first Japanese Rinzai sect. The Yangqi Chan was transmitted to Japan too by several Chinese masters and their Japanese disciples and dominated the Japanese Rinzai school.

#### LINJI TEMPLE (Ch. *Linji Si*)

A temple located in the city of Zhengding, historically known as Zhenzhou, in present-day Hebei Province, northern China. Because of its location on the banks of the Hutuo River, the temple was named Linji, which literally means “overlooking the ford.” It is a small Buddhist temple. Around 851, the Chan monk Yixuan came to this temple (he was later known as **Linji Yixuan**). It was there that he started his teaching career and gained fame. He had about 20 disciples. Although he spent his final years at another temple, Xinghua Si in Daming, his disciples nevertheless erected a pagoda called Chengling (“pure spirit”) to house his remains at this temple after his death. Later generations of his lineage attained greater success and established a Chan school with his name, the **Linji school**, which became a dominant school not only in China but also in Japan. The Linji Temple has been considered by the followers of this school to be the House of Patriarch (*zuting*).

#### LINJI YIXUAN (?–866)

One of the most prominent Chan masters of the Tang dynasty. He was regarded by his followers and the tradition as the founder of the

**Linji school** and has been regarded as the leading representative of classical Chan since the Song dynasty. Little is known of Linji's early years, and no biographical information about him is directly provided by historical sources from the Tang dynasty. Almost all information about Linji's life comes from the texts of the Five Dynasties and specifically the Song dynasty, with no verifiability for their historical accuracy, including the **Linji Lu** (the *Record of Linji*), the earliest full version of which was compiled in 1029.

According to these texts, Linji's family name was Xing. He was a native of Cao Prefecture (in present-day Shandong Province) and entered monastic life when he was young, devoting himself to the study of the precepts, scriptures, and doctrines. Later on, he turned to the study of Chan, visited various teachers and places, and eventually became a disciple of **Huangbo Xiyun**. Although the story about Linji's attainment of **enlightenment** involved another Chan master, Gao'an Dayu (d.u.), with whom he had a close relationship, traditional narrative ascribes Linji to Huangbo's lineage and regards Linji as Huangbo's heir. About 10 years after his enlightenment, Linji left Huangbo on a pilgrimage, which ended at Zhenzhou in the Hebei area. A local official, Wang Shaoyi (r. 857–866), invited Linji to take up residence at a small temple called Linji Yuan. It was from there that Linji began his own teaching career, giving sermons and conducting conversations with students, which included visiting guests and local officials, and gained great fame.

Linji died in 866. His posthumous title was "Chan Master of Illuminating Wisdom" (*Huizhao Chanshi*). He had only a few students, but the lineage was maintained and gradually rose to prominence, as one of the **Five Houses** (*wujia*) of Chan during the late Tang dynasty and the Five Dynasties. Since the Song dynasty, the Linji lineage has been one of the two dominating schools of Chan and exists today in East Asia. Linji's sermons, his verbal/non-verbal instructions to students, and the method/style of his teaching are preserved in various Chan texts, including **Zutang Ji** (the earliest), **Jingde Chuandeng Lu**, and the more complete *Linji Lu*, all of which are believed to be based on his disciples' original notes and records.

However, recent critical study of Linji has investigated the editorial and forming process of these textual materials and how revisions and additions were made to them under the impact of a wide range of sectarian, political, and ideological forces during the Song dynasty. As a result of the evolving rhetoric and details of stories, what readers see as the image and personality of Linji from the standard edition of the *Linji Lu* is more vivid, powerful, enigmatic, and even iconoclastic. Though his sermons are included in the *Linji Lu*, that kind of conservative form of discourse could no longer stimulate public imagination. Linji's use of shock therapy, such as shouting and hitting; his quick, straightforward, and sometimes abrasive responses, characterized as "razor sharp"; and his colorful and forceful language became the defining features of his innovation and uniqueness in the hands of the Song compilers. Since the reader has no way to distinguish two kinds of Linji—Linji as a historical figure and Linji as a fictional creation—recent scholarship has suggested Linji should be seen as a collective persona, the embodiment of the aspiration and thought of the Song Linji movement. This attitude represents the new approach to the Chan *yulu* texts: seeing them as literary devices of Chan rather than historical documents. It rectifies the age-old uncritical acceptance of those texts as historical truth, although the importance of the study of Linji and his sayings remains, even after the disillusionment.

#### LINJI ZONG

See .

#### LIUZU TANJING

See .

#### LIVING WORDS

The original Chinese for "living words" is *shengyu* (alternative translation, "living speech") or *huoju* (alternative translation, "living sentences"). In Chan usage, *shengyu* is often coupled with and in contrast to *siyu*—"dead words (or speech)." The same meanings also appear in another pair of terms: *huoju*, "living words (or sentences)," and *siju*, "dead words (or sentences)." They all refer to an important Chan notion about using language. Recent scholarship in Chan language has revealed that the so-called non-establishment of words

reflected the Chan concern with how to use language differently rather than turning completely away from language. The Chan opposition to descriptive and cognitive uses of language paved the way for the unconventional use of words. This turn of language is crystallized in the notion of living words.

Among the well-known Chan masters of the Tang dynasty, **Baizhang Huaihai** may have been the first to distinguish living words (*shengyu*) from dead words (*siyu*). Living words would later also become a focus for the development of *gong'an*, *kanhua Chan*, and *wenzi Chan* in the Song dynasty, as was emphasized by **Dongshan Shouchu**, **Yuanwu Keqin**, **Dahui Zonggao**, and **Juefan Huihong**. In general, Chan living words tend to function and play at the boundaries of language. Living words are those that can point to something beyond any fixed words or meanings. Moreover, living words are those that can better serve Chan soteriological practices, not hindering but catalyzing Chan awakening in flowing contexts. Many examples of living words involve the use of paradoxical words. Baizhang Huaihai's advice to cut off opposites, such as cultivation and realization, Buddha and sentient beings, clearly shows that living words tend to elude and violate the conventional rules of oppositional thinking and either/or logic. Living words also include the use of double negation, irony, tautology, poetic language, and so forth.

# M

## MAD CHAN

This is the English translation of the Chinese term *kuang Chan*. The term was first used by Confucian literati in the Song dynasty, including followers of the neo-Confucian school of principle (*lixue*), as well as by some more conservative members of the Yangming school of neo-Confucianism in the late Ming and early Qing dynasties. *Kuang Chan* negatively referred to the kinds of inappropriate practices of Chan iconoclasm that broke with traditional scriptural-doctrinal studies, intellectual understanding, and meditational or other institutional practices and cultivations, by focusing solely on the sudden awakening of every person's original mind or nature. In a broader sense, this term was used in criticism of the mainstream Chan of the **five houses**, or at least of the problems or radical aspects of the five houses. Although iconoclastic tendencies did exist within the five houses, it was not criticized as "mad Chan," before the late Ming, by any Chan literature in the Five Dynasties or in the Song. On the other hand, since there were opposing tendencies to the Chan iconoclasm within the five houses, it is not proper to characterize the entire five houses as mad Chan.

In fact, the term was more specifically targeted at the later generations of the Yangming school of neo-Confucianism (*yangming houxue*), at persons such as Wang Gen (1483–1541), Wang Ji (1498–1583), Yan Jun (1504–1596), Ruo Rufang (1515–1588), and Li Zhi (1527–1602). This indicates that "mad Chan" more often referred to some post-Yangming neo-Confucian teachings and practices, which expanded some aspects of Wang Yangming's (1472–1528) original thought, further assimilated the Chan style and method of sudden enlightenment from the five houses, and served to immediately realize the original whole of the innate knowledge (*liangzhi benti*). The so-called madness of this "Confucian Chan" lies not only in that the necessity of gradual cultivation stressed by the school of principle and the tradition of Confucianism was discounted, but also in that

even effort or cultivation (*gongfu*) was increasingly dismissed in terms of the self-realizing and complete *liangzhi bentu*. It thus presents a great challenge to the moral teaching of Confucianism in the eyes of many Confucian scholars, despite the historical fact that radical Confucian Chan is one of the results of the growing discontent with the dogmatism and lack of creative vitality of the school of principle and the long tradition of Confucianism.

#### MAZU DAOYI (709–788)

One of the most important Chan masters in history and the founder of the **Hongzhou school**, Mazu was born in Shifang county, Hanzhou prefecture, in Sichuan, and entered monastic life during his teens in Zizhou with Monk Tang (684–734, also known as Chuji, a disciple of the second generation in the lineage of **Hongren**). Mazu was officially ordained under the preceptor Yuan in Yuzhou at the age of 21. He also studied with **Wuxiang**, the founder of the **Jingzhong school**. Around 730, Mazu left Sichuan for a journey of “wandering and learning.” He then met the master **Nanyue Huirang** at Mount Heng in Hunan and studied with him for about 10 years. In the early 740s, Mazu started to teach at several places in Fujian and Jiangxi. Within three decades, he had acquired great fame and influence. In 772, he was invited to Kaiyuan Temple, a government-sponsored monastery in Hongzhou (present-day Nanchang, the capital of Jiangxi Province) and taught there until his death in 788.

During his long teaching career of over 40 years, Mazu attracted and trained a great number of followers, led a large Chan community, and built a strong connection with, and gained support from, literati and local government officials. A list of Mazu’s known disciples numbered 145. Many of these disciples were also successful and famous abbots. Emperor Xianzong (r. 805–820) granted Mazu the posthumous title “Chan Master of Grand Quiescence” (*Daji Chanshi*), and Kaiyuan Temple and Mazu’s pagoda were restored by order of Emperor Xuanzong (r. 846–859) after the **Huichang persecution**.

Modern scholarship on Mazu and his Hongzhou school, based on the Song narratives of classical Chan, has involved two interrelated perspectives. First, it has seen Mazu and his Hongzhou school as a revolutionary, or iconoclastic, movement that broke away from

previous Buddhist traditions and overturned established norms and practices. Second, it has regarded Mazu and his disciples as the founders of a new and independent religion and initiators of a new form of practice widely known as **encounter dialogues**. These two perspectives have been seriously challenged by contemporary scholarship on Mazu and the Hongzhou school. The radical, iconoclastic image of Mazu and his disciples, portrayed by the stories of Chan encounter dialogues, is basically a Song editorial revision and addition to the raw materials originally circulated, many of which could no longer be seen by later generations.

By critically analyzing and separating Mazu's more reliable sermons from those later produced and less reliable materials, especially those encounter dialogues attributed to him, contemporary scholars demonstrate that Mazu was not radical enough to be called an iconoclast. In his sermons, Mazu straightforwardly instructed students, used relatively conservative rhetoric preexisting in early Chan, and frequently quoted and alluded to scriptural passages. He also advised students to comply with monastic precepts, follow mentors, and accumulate good karma. His notion of no-cultivation and no-meditation (*buxiu buzuo*) quite clearly aimed at overcoming the confusion of meditation with enlightenment, or the means with the goal. It was never meant to stop the practice of meditation, but rather presupposed the ongoing practice of the Buddhist path.

Mazu's attitude of working within tradition does not mean that there was a lack of innovation, or creative reformulation, of Buddhist teaching in terms of practical needs. Mazu's notions of "this mind is Buddha (*jixin jifo*)" and "the ordinary mind is the way (*pingchangxin shi dao*)" held wide appeal to Chan Buddhists and Chinese people, which contributed to the popularity of his school. Through these notions, Mazu emphasized that **enlightenment** cannot be sought outside the human mind and its everyday activities. The everyday activities or functions of the human mind, including its ignorance and delusion, are necessary conditions and presuppositions for enlightenment. Without delusion or ignorance, there would be no enlightenment. This was a strictly relational perspective on

enlightenment, which can be justified by the teachings of Mahayana scriptures, but was formulated in fresh idiomatic terms.

Mazu's teaching caused some concern with its possible antinomian consequences and garnered criticism from **Zongmi** and **Nanyang Huizhong** for its failure to distinguish between ignorance and enlightenment, or defilement and purity. Scholars have pointed out that this was a legitimate concern, but there is no evidence that Mazu advocated any antinomianism or deluded mind. To counter the misunderstanding of "this mind is Buddha," Mazu later used an apophatic proposition that there is neither mind nor Buddha and made clear that all his teachings were nothing but expedient means for therapeutic purposes, pragmatically useful only to specific people in specific situations. As such, Mazu's teaching was neither merely a foreseeable continuation of the received tradition nor a dramatic shifting of paradigm prompted by an iconoclastic atmosphere.

*See also .*

#### **MAZU YULU**

The full title is *Jiangxi Mazu Daoyi Chanshi Yulu (Recorded Sayings of Chan Master Mazu Daoyi of Jiangxi)*. It is one of the most influential Chan texts of the **yulu** (recorded sayings) genre and records the life and teachings of **Mazu Daoyi**, the founder of the **Hongzhou school** and one of the most important figures from the classical age and probably the entire history of Chan. Contemporary scholars have studied the origin and history of its literary formation. Although this text is regarded as an authoritative source of authentic Chan teachings, its literary provenance was relatively late. The text was first published during the Northern Song dynasty in the 11th century as part of an anthology called **Sijia Yulu (Recorded Sayings of Four Masters)** by a member of the **Linji school**. The extant version of this text is an edition from the late Ming dynasty.

Typical of the Chan "recorded sayings" genre, this text includes three parts: biographical information, sermons, and dialogues. In terms of studies on the early textual sources of Tang dynasty, scholars believe that the biographical information on Mazu's life presented in this *Yulu* is basically accurate, serving both as a historical record of the life of a renowned Chan teacher and as an idealized depiction of a

unique religious personality. The sermon part is also reliable, based on early versions of edited transcripts of various talks given during Mazu's teaching career, including his notions "this mind is Buddha" and "the ordinary mind is the Way." However, there is a lack of homogeneity between the sermons and the dialogues regarding their rhetorical styles. The former used relatively conservative rhetoric, quoted scriptures, and directly instructed students, while the latter used unconventional rhetoric and pedagogical means, spontaneously interacting with the students. The latter part was also considered the beginning of the classical tradition of Chan **encounter dialogues**. Scholars have recently revealed that among these recorded cases of dialogue, only a few appeared in the late Tang and Five Dynasties Chan texts. Most of them, scholars believe, were Song additions to the records of Mazu, although it is difficult to prove their complete non-existence in history. The historical authenticity and accuracy of these dialogues are therefore questionable, and any use should be done with caution and critical analysis.

#### MEDITATION

*See ; ; ; ; .*

#### MIAODAO (d.u.)

A Buddhist nun of the Southern Song dynasty and one of the earliest female Chan masters, whose biographical information and recorded sayings were included in the two Song texts of the transmission of the lamp literature: the ***Liandeng Huiyao*** (compiled in 1183) and the ***Jiatai Pudeng Lu*** (compiled in 1204). Miaodao was a native of Yanping (in present-day Fujian province) and the daughter of a literatus-officer, Huang Shang (1044–1130), who once served as the head of the Ministry of Rites. Even from her youth, Miaodao showed no interest in worldly pleasures, but instead took great delight in sitting meditation. At the age of 20 she became a nun, and she soon visited various Chan masters. Before meeting with the Linji Chan master **Dahui Zonggao**, she studied with the Caodong master **Zhenxie Qingliao** at Mount Xuefeng. In the summer of 1134, she attended a retreat with the then guest instructor Zonggao, and after that, she became Zonggao's disciple. Zonggao emphasized the necessity of a full awakening to non-duality through meditation on a series of key

phrases (*huatou*). Following Zonggao's instruction, Miaodao attained her sudden awakening and became Zonggao's first dharma heir. It was also with Miaodao that Zonggao first successfully tested his unique **kanhua Chan** approach. After her awakening and certification by Zonggao, Miaodao took abbacy in several nunneries. She died at Jingju Nunnery in Wenzhou.

#### MIND-AS-BUDDHA

This is one of the main teachings of **Mazu Daoyi**, the founder of the **Hongzhou school** of Chan Buddhism. The original Chinese expression of this teaching—*jixin shi fo* or *jixin jifo*—can be rendered more completely as “this very mind is Buddha.” The mind in the context refers to the everyday mind of any human being, that is, the ordinary mind of seeing, hearing, feeling, and knowing (*jian wen jue zhi*), including the aspect of ignorance and delusion. By emphasizing “this mind is Buddha,” Mazu taught his students that they should not seek enlightenment outside the human mind and its everyday activities. The everyday activities or functions of the human mind, including its ignorance and delusion, are the necessary conditions and presuppositions for **enlightenment**. Without ignorance or delusion, there would be no enlightenment. This is a strictly relational perspective on enlightenment and challenges any escapism or any attempt to isolate enlightenment from its existential-practical contexts and conditions.

Scholars have examined the scriptural roots of Mazu's identification of the ordinary human mind and the mind of the Buddha in the Indian tradition of the *tathāgatagarbha* (**rulaizang/Buddha-nature**) thought, especially in the theory of one mind and two aspects offered by the *Awakening of Faith in the Mahayana* (*Dasheng Qixin Lun*). Although some scholars have pointed out that ideas similar to “this mind is Buddha” are found abundantly in the teachings of the early Chan masters, which antedated Mazu's, others have argued that among reliable examples, only Shenhui used the similar expression once, but it was not a major theme in Shenhui's theoretical framework.

Historically, the non-duality of the deluded mind and the true mind in Mazu's teaching was a target of criticism even within Chan

Buddhism. **Nanyang Huizhong** and **Zongmi**, among others, attacked this teaching for its failure to distinguish between ignorance and enlightenment, defilement and purity, and expressed their concerns about its antinomian consequences. This criticism was echoed by some contemporary scholars in their critique of Chan thought and its *tathāgatagarbha* (**rulaizang/Buddha-nature**) roots. However, others argued that Mazu did not advocate any antinomianism or deluded mind. To counter the misunderstanding of, and attachment to, his teaching on “this mind is Buddha,” Mazu later on used a more apophatic proposition, “there is neither mind nor Buddha.” Mazu and his close disciples made clear that “this mind is Buddha” and other teachings are nothing but expedient means for therapeutic purposes, pragmatically useful only to specific people in specific situations. As pragmatic contexts or situations changed, Mazu and his disciples provided different teachings. No essentialist standpoint was ever adopted.

*See also .*

#### MIND-TO-MIND TRANSMISSION

*See ; ; ; .*

#### MIYUN YUANWU (1566–1642)

A Chan master of the **Linji school** in the Ming dynasty, Yuanwu was born into the Jiang family in Yixing in Changzhou Prefecture (in present-day Jiangsu). He attended a village school at the age of 6 but had to take up farming and fishing to support himself at 15, then got married the next year. At the age of 21, after reading the **Platform Sūtra**, he was attracted to Chan, and at the age of 29, he left his family to become a monk under the master Huanyou Zhengchuan (1549–1614) at Mount Longchi. In 1602, he became the manager of the monastery after Zhengchuan traveled to Beijing. During that time, Yuanwu attained sudden enlightenment when he passed Mount Tongguan. Zhengchuan granted Yuanwu the dharma robe and recognized him as his dharma heir after returning from Beijing. In 1617, Yuanwu succeeded his teacher to become abbot at Mount Longchi. Later, he also took abbacy at five famous Chan temples. When he died in 1642, he had ordained more than 200 people and had 12 certified dharma heirs. His dharma lineage was considered the

renaissance of the Linji school in the Ming. He was famous for resuming the use of beating and shouting as training methods. His teachings were preserved in the *Tiantong Miyun Wu Chanshi Yulu* of 12 fascicles. He was also involved in a public debate with his disciple, **Hanyue Fazang**, over the understanding of whether there were different principles of the “five houses” derived from the origin of the perfect circle (*yuanxiang*), or no principles at all but just “directly pointing to the human mind (*zhizhi renxin*).” He published his *Pi Wangjiu Lueshuo (Outlined Refutation of the Vain Rescue)* in 1638 to criticize Hanyue Fazang.

MOSHAN LIAORAN (d.u.)

A Buddhist nun of the late Tang dynasty, she was the only female Chan master who had a record of her own biographical information and short conversations in the *Jingde Chuandeng Lu (Jingde Era Record of the Transmission of the Lamp)*, compiled in 1104. A contemporary of **Linji Yixuan**, Moshan was the dharma heir of Gao’an Dayu (d.u.), who inherited **Mazu Daoyi’s** disciple, Guizong Zhichang (d.u.). Moshan was once visited by Guanxi Zhixian (d. 895), a disciple of Linji Yixuan. In their **encounter dialogues**, Moshan refuted Zhixian’s challenge asking her to transform herself into a male by revealing that the enlightened mind was devoid of form, male or female. Zhixian decided to study with her for three months, serving as a gardener in her nunnery, and later acknowledged Moshan’s contribution to his **enlightenment** in addition to his teacher’s. The story was used and commented on repeatedly by the later masters such as **Dahui Zonggao, Yuanwu Keqin, Hongzhi Zhengjue**, and Dōgen.

MOZHAO CHAN

This is the original Chinese expression for “silent illumination Chan,” the characterization of an approach or style in Chan practice that was developed during the Song dynasty by the **Caodong school** and became one of the two dominant trainings of Chinese Chan, as opposed to the **kanhua Chan**. Although this silent illumination approach first took shape with the Caodong master **Furong Daokai** and his disciples of two generations, it was **Hongzhi Zhengjue**, one of Furong’s second-generation disciples, who achieved culmination in formulating and promoting the silent illumination approach. Hongzhi’s

*Mozhao Ming* (“Guidepost of Silent Illumination”) is considered the manifesto of this silent illumination approach, in which the term “silent illumination” (*mozhao*) is most noticeably used.

The words “silent” (*mo*) and “illumination” (*zhao*) represent two essential requirements in this approach. *Mo* refers to quiet sitting meditation, the practice of calming, and the cultivation of stillness, in which all words and thoughts, including those of striving for **enlightenment**, must be forgotten. *Zhao* refers to the clarity of the mind, the rise of wisdom, or the realization of one’s inherent **Buddha-nature**. Different from the *kanhua Chan*, which focuses on observing the key phrase of a *gong’an*, the silent illumination Chan places great emphasis on just sitting meditation and teaches that, by simply sitting and meditating, one’s inherent Buddha-nature or enlightenment will manifest itself naturally in the state of stillness. Through sitting meditation, one’s whole being, including both body and mind, could become one with the full universe and immerse into the realm of enlightenment.

Recent study of the silent illumination Chan has indicated that many aspects of this approach were quite orthodox, such as the notion of inherent enlightenment, the notion of Buddha-nature functioning through all things, and even the doctrine of the interacting (*huihu*) of the ultimate and phenomenal. However, its simplified style and emphasis on just sitting in stillness were quite distinctive and subverted the traditional distinction of non-enlightenment and enlightenment, practice and realization, in its own way. **Dahui Zonggao**, the famous advocate of *kanhua Chan*, criticized this approach for its passivity of sitting in stillness and for its canceling of the importance of enlightenment. Although Dahui’s criticisms were eloquent and influential, they were not all accurate. Hongzhi’s silent illumination approach did not equate itself with one-sided stillness or complete passivity. Rather, he acknowledged that a certain degree of effort to eliminate delusion, wipe out dust, and let the original mind of enlightenment shine forth in sitting meditation is still needed.

#### MUMMIFICATION OF CHAN MASTERS

It seems a direct violation of the Buddhist teaching of impermanence and the iconoclastic spirit of the Chan tradition for

Chan disciples to preserve a master's body after his death. However, this is exactly what some faithful and devoted disciples did to their deceased masters. From the early period of Chan down to modern times, a significant number of Chan masters have been mummified after death and enshrined at monasteries for worship. The earliest example of mummification in Chan is **Daoxin**, who later became the fourth patriarch of Chan Buddhism. According to an early 8th-century text, *Chuan Fabao Ji*, Daoxin meditated until his death. After his body survived for some time, his disciples further wrapped his body in lacquered cloth to mummify it and also erected a stela to inscribe a eulogy for him. This case and others indicate that artificial mummification was used to extend the original incorruptibility and purity of the body of an enlightened master, believed to be the result of the purity of his mind, his accumulated merits, and spiritual power.

The most famous case of a lacquered mummy is that of the sixth patriarch, **Huineng**, which is believed to still be kept at **Nanhua Temple** in modern-day Guangdong province. The mummy, and its mystic power, soon became the subject of numerous legends about the attempted theft or destruction, as it was obviously a target of possession in the power struggle within and outside Chan Buddhism. Because of this mummy, the temple itself became a thriving pilgrimage center. More than 800 years later, another mummy was enshrined along with Huineng's at this temple, that of the Chan master **Hanshan Deqing**, in the late Ming dynasty. Recent scholarship on the mummification of Chan masters has called attention to the underlying factors of this phenomenon, including traditional Chinese attempts to prevent the decomposition of the corpse, the pan-Chinese belief in an appropriate resting place for the soul after death, the Indian Buddhist worship of relics, the ritualization of the spiritual power of Chan masters, the economics of Chinese Buddhist monasteries, and so forth.

## N

### NANHUA TEMPLE (Ch. *Nanhua Si*)

Temple of “Southern Flower.” Located at the foothill of Mount Nanhua and facing the Caoxi River, it is in the southern Qujiang County of Guangdong Province in China. The temple was built in 504, during the Southern dynasties (420–589), and originally named Baolin Temple. During the Tang dynasty, it was named Zhongxing Temple and Faquan Temple. During the Song dynasty, its name was changed to Nanhua Chan Temple, which it has retained to the present time. It was said that in 677, **Huineng** came to this temple to preach the dharma of the **Southern school** of Chan. It was thus regarded as the temple of the patriarch (*zuting*) for the Southern school. During the Ming dynasty, **Hanshan Deqing** took up residence here and revived the temple. In addition to the many Buddhist archives and artworks that it houses, it also enshrines a sacred sculpture of Huineng, which was said to directly work on, and contain, Huineng’s remaining body—a lacquered mummy. A pagoda and the sixth patriarch hall (*liuzu dian*) were later built to protect the sculpture. It has become a national treasure since the Tang and has survived many wars and fires.

### NANQUAN PUYUAN (748–834)

A famous Chan master of the Tang dynasty and a disciple of **Mazu Daoyi**, he was born into a Wang family in Xinzheng in Zhengzhou, Henan. At the age of 10, he started his monastic life, and at the age of 30, he was officially ordained. He was well learned in Buddhist precepts, scriptures, and treatises before he became Mazu’s disciple and reached **enlightenment**. In 795, he went to Mount Nanquan in Chizhou (in present-day Anhui), built a temple, and stayed there for 30 years. As his fame spread, he was invited to teach outside the mountain temple and had several hundred followers. He had 17 dharma heirs, including the famous **Zhaozhou Congshen**. Traditional Chan literature has placed Puyuan in Mazu’s elite disciples, surpassing **Xitang Zhizang** and just next to **Baizhang Huaihai**.

Scholars recently have paid attention to the fact that during his lifetime, Puyuan was only one of Mazu's many locally prominent disciples, but by the early Song, he had become a widely recognized leading disciple of Mazu. This refashioning of his image and status through the invention of new versions of his story has been seen as a result of the whole transforming process that took place in the post-Tang era of Chinese Chan. Although this kind of change is determined by multiple factors, not all of them clear, scholars have pointed to two contributing causes: the high reputation of his disciple, Zhaozhou, and more important, the popularity of many iconoclastic anecdotes starring Puyuan, such as killing a cat in his encounter with students and therefore challenging the Buddhist precepts, which first appeared more than a century after Puyuan's death. The *Jingde Chuandeng Lu* attached a number of "extended records of sayings" at the end of the book, one of which is for Puyuan and includes his sermons and short addresses in a style much more conservative than the **encounter dialogues** included in his entry in the same book. Scholars have considered it to be relatively authentic, and hence it is useful for the study of Puyuan and the Hongzhou teaching.

#### NANYANG HUIZHONG (?–775)

A Chan master of the Tang dynasty, and a native of Zhuji (near present-day Shaoxing, Zhejiang), Huizhong was born into a family of Ran. No information is provided about the date of his birth. At the age of 16 he left his family to be a monk. Most early sources identify him as a disciple of **Huineng**, although the *Song Gaoseng Zhuan* only ambiguously mentions that he received the dharma from **Daoxin** and **Hongren**. He spent more than 40 years at Mount Baiya in Nanyang (in present-day Henan). As his influence reached many officials, he was invited to teach at the capital, Chang'an, for more than 10 years by two emperors, Suzong (r. 756–762) and Daizong (r. 762–779). He was honored as National Teacher (*guoshi*). He was also known for his controversial teaching that all insentient beings or things have **Buddha-nature** and can preach the dharma, based on the assumption that the *dao* is ubiquitous and that all things are produced by the mind only. He openly criticized the Hongzhou teaching that the Buddha-mind cannot be separate from the ordinary seeing, hearing,

feeling, and knowing, and pointed out the danger of confusing the deluded mind with the true mind, a voice that echoes **Zongmi**. His accusation against someone from the south who unwarrantedly altered the text of the **Platform Sūtra** was a rare and noticeable protest preserved in Chan records, although the accused person's identity was never indicated.

NANYUE HUAIRANG (677–744)

An important figure in Tang Chan Buddhism and the teacher of **Mazu Daoyi**, Huairang was a native of Ankang in Jinzhou (in present-day Ankang, Shaanxi). His family name was Du. At the age of 15, he became a monk at Yuquan Temple in Jingzhou, studying with Hengjing (634–712), a master of precepts. Eight years later, he was officially ordained there. However, he soon felt unsatisfied. After being introduced by **Hongren's** disciple **Hui'an**, Huairang went to Caoxi to study with **Huineng**. After 12 years, Huairang went to Mount Heng to teach at Guanyin Tai. He had several disciples, one of them the famous Mazu. At the age of 68, Huairang died. More than half a century later, a stone inscription for Huairang was written by Zhang Zhengfu (752–834) at the request of Mazu's disciples in the capital, Chang'an. The posthumous title *Dahui Chanshi* was granted to him as well. Some legendary tales documented in the records of Huairang in the transmission of the lamp literature are obvious fabrications, though his teachings seem to prefigure the teachings of Mazu and the Hongzhou school. As to whether or not these teachings can be characterized as antinomian or iconoclastic, scholars remain divided.

NEITHER-MIND-NOR-BUDDHA (Ch. *feixin feifo*)

“There is neither mind nor Buddha” is a well-known self-effacement made by **Mazu Daoyi** on his teaching of “this mind is Buddha.” When “this mind is Buddha” was first taught, it was an attempt to oppose the misunderstanding of the **Buddha-nature** as something outside of or separable from the ordinary mind. It was itself a kind of deconstructive operation upon the reifying view of the Buddha-nature. However, after he had taught this notion for a certain period of time, it was sedimented and abstracted from the original context. His students displayed a tendency to attach themselves to this notion. Mazu then emphasized, “There is neither mind nor

Buddha.” In this way, Mazu kept himself moving with different situations; avoided misleading students; and helped them to eschew sedimentation, fixation, and reification. He did not privilege any notion at all, since all his teachings were nothing but expedient means for healing his students’ suffering and sicknesses. He was able to use kataphatic terms in his soteriological teaching whenever the situation allowed, but he was also able to deconstruct the terms he had used whenever the situation required.

*See also .*

#### NIUTOU FARONG (594–657)

A Chan master and the founder of the **Ox-Head school** (*Niutou zong*) in the early period of Chinese Chan Buddhism. Farong was a native of Yanling in Runzhou (in present-day Zhenjiang, Jiangsu province). His family name was Wei. Already possessing knowledge of Chinese classics and Buddhist scriptures, he became a monk at the age of 19 and studied with Master Ming (d.u.) of the Chinese Madhyamaka school. In 624, he involved himself in petitioning the Tang authorities to loosen its local restrictions against Buddhism. The remainder of his life was devoted to meditation practice and scriptural study. In 642, he built a meditation center at Youqi Temple on Mount Niutou, where he attracted more than 100 students in the next few years. He was also invited to Jianchu Temple in Jiangning (in present-day Nanjing) twice to give public lectures on the *Perfection of Wisdom* and other *sūtras*. He died at the age of 64, in 657.

There are two extant works attributed to Farong. One is the poem *Xin Ming* (*Inscription on the Mind*), which was included in the ***Jingde Chuandeng Lu***. Scholars have deemed it unreliable. The other is the ***Jueguan Lun*** (*Treatise on the Transcendence of Cognition*), which was discovered in several editions among the **Dunhuang** documents in the 20th century. Most scholars have endorsed its reliability. The treatise was written in the form of a dialogue between teacher and student. The significant contribution of its teaching includes the remarkable integration of the Mahayana philosophy of emptiness and Daoist influence into Chan practice and the rejection of the conceptualized goals and techniques by the notion of **no-mind**. The approximation of Farong’s teaching to some of the **Southern**

**school's** ideas seems obvious, but a close analysis of Farong's teaching also reveals that he did not oppose the notion of meditative contemplation, as advocated by the **East Mountain teaching** and the **Northern school**.

Modern scholarship on Farong and the Ox-Head school has denied the historical authenticity of the early lineage of Farong, as originally claimed by the Ox-Head school. The story about Farong's meeting with **Daoxin** and the school's corresponding claim of Farong as Daoxin's successor have no historical basis and only serve the school's need to establish its own legitimacy and identity as different from the Northern school. Nor was there any historical lineal succession between Farong and the second patriarch, Zhiyan (577–654), or between Zhiyan and the third patriarch, Huifang (627–695), despite the fact that Farong and these others did influence the development of the school.

*NIUTOU ZONG*

*See .*

NO-CULTIVATION

This is the English translation of the Chinese word *wuxiu*. In Chinese usage, the word *xiu* ("cultivation") is sometimes compounded with *lian* or *xing*, both of which mean "practice." Cultivation-practice (*xiulian* or *xiuxing*) is clearly prescribed by traditional Buddhist teachings as the right path to Buddhist soteriological goals. The classical Chan notion of no-cultivation has a shocking effect, without doubt, on many Chan students who have been on the path. It is also a paradoxical notion, since the Chan masters often emphasize that the authentic cultivation is no-cultivation. No-cultivation is only one link in the linguistic chain of the Chan repetition and substitution of words such as **no-mind** (*wuxin*), **no-seeking** (*wuqiu*), and having-nothing-special-to-do (**wushi**). The notion of no-cultivation could be understood as parasitic on the traditional teachings of Buddhist cultivation and practice and as a deconstructive approach to that cultivation and practice. It does not tend to abolish Buddhist cultivation-practice as it might appear to do, but presupposes cultivation and practice and encourages non-attachment to them in the sense that no special cultivation-practice would succeed apart

from everyday situations and activities, and that from an enlightened perspective the distinction between cultivation and non-cultivation must be transcended. Thus a close connection between cultivation and ordinary life activities, and between cultivation and a natural state of mind (devoid of manipulation/calculation), is promoted by the notion of no-cultivation.

#### NO-FORM

The English translation of the Chinese term *wuxiang*. Closely related to the concepts of **no-thought** and **non-abiding**, no-form is one of the essential teachings of Chan attributed to **Huineng** in the *Platform Sūtra* and is endorsed by the later traditions. No-form describes the enlightened mind that is able to detach itself from all forms, even when associated with forms. It is another expression of the practice of non-attachment, letting go of all forms while living in the world of forms. No-form embodies or manifests the **Buddha-nature** that is inherent in each human being.

#### NO-MIND (Ch. *wuxin*)

The use of the term “no-mind” can be found in many Chan texts. The earliest of these texts include **Bodhidharma’s *Erru Sixing Lun***, the *Platform Sūtra*, the biography of **Benjing** in the *Zutang Ji*, **Niutou Farong’s *Jueguan Lun***, **Mazu Daoyi’s** sermon (collected in the *Zongjing Lu*), and **Huangbo Xiyun’s *Chuanxin Fayao***. However, the term “no-mind” either was a synonym for “no-thought” (*wunian*) or had not yet been thematized in these texts, except in the works of Niutou Farong and Huangbo Xiyun. Niutou Farong elaborated more on the notion of no-mind, but he still connected it with, and interpreted it in terms of, “no-thought.” In Huangbo Xiyun’s teachings, the notion of no-mind became more significant and played a central role—a reflection of the incessant repetition and substitution of Chan terms in response to the moving social-historical contexts.

In this incessant process of repetition and substitution, no-mind came to replace other terms such as “no-thought,” “**non-abiding**” (*wuzhu*), “non-attachment” (*wuzhi*), “non-discrimination” (*wufenbie*), and so forth. Sometimes no-mind is clarified as “the mind of no-mind,” despite its seeming contradiction. No-mind does not mean to stop the functioning of the mind. Rather, it designates a state of mind

that is equivalent to **enlightenment**, beyond any conceptual discrimination and its way of thinking. No-mind is the absence of any kinds of discriminating mind, the absence of attachment to any conceptual thought, and therefore frees the mind to move along with the flow of reality. Like all other apophatic terms, no-mind cannot be substantialized as something essential. No-mind itself can also be negated, precisely for this very reason of de-substantialization. Some contemporary scholars have questioned the appropriateness of the tendency to oppose any conceptual thinking in the teaching of no-mind, since it is still a form of conceptual thinking. Others have pointed out that the teaching of no-mind, like all other kinds of conceptual thinking, is regarded as expedient means (*fabian*) only. This negative conceptual thinking is used for the special purpose of stopping all conceptual discrimination and attachment.

#### NON-ABIDING

The English translation of the Chinese term *wuzhu*. The concept of *wuzhu* is attributed to **Huineng** by the *Platform Sūtra*, as one of his essential doctrines. Non-abiding is elaborated in close connection with two other apophatic concepts in the *Platform Sūtra*—**no-thought** (*wunian*) and **no-form** (*wuxiang*)—and is endorsed by the later traditions. Non-abiding describes the state of mind in free-flowing that does not cling to any environments, things, or thoughts while being associated with environments, things, and thoughts. This free-flowing is considered to be the original nature of human being and reality itself.

#### NON-DUALITY (Ch. *Bu'er*)

The original Chinese word *bu'er* means “non-dualistic” (literally “not two”), but the Buddhist perspective and dimension of non-duality was not invented by the Chinese. It was actually elaborated through Indian Mahayana Buddhist philosophy, including the *Prajñāpāramitā* literature, other Mahayana texts such as the *Laṅkāvatāra Sūtra*, Nagārjuna’s negations of four pairs of opposites in the dedicatory verses of his *Kārikā*, and the *Vimalakīrti Nirdeśa Sūtra*. Non-duality is an enlightened perspective and the ultimate dimension of reality. This perspective and dimension transcends all fixed conventional opposites or dualistic distinctions, since they are not

absolute but relative, not independent of each other but mutually conditioned and involved. Non-duality is not equivalent to identity, since the distinction between identity and difference can also be transcended. Non-duality, as such, does not annihilate differences, but instead suspends the reification and absoluteness of all dualistic distinctions. Non-duality amounts to openness to the third possibilities and dynamic relations that could never be subsumed under conventional dichotomies and static distinctions. It could be said that Chan Buddhist traditions carry out this non-duality quite thoroughly and distinctively. Their elaboration on non-duality extends to all relations, including emptiness and non-emptiness, Buddha mind and deluded mind, speech and silence, and so forth. Contrary to many modern interpreters of Chan as favoring silence, Chan masters in the classical period clearly indicated that speech and silence are non-dualistic (*yumo bu'er*), and also that Buddha dharma and speaking are non-dualistic (*fashuo bu'er*). This is a convincing example of how they applied the perspective of non-duality to important issues in their practices.

#### NON-ESTABLISHMENT OF WORDS

This is an English translation of the Chinese phrase *buli wenzi*—one of the most widely used slogans in Chan. Sometimes it is mixed up with another phrase, *bujia wenzi*, translated as “non-reliance on words.” The slogan was very influential in characterizing the Chan movement of the critique of language, and is very attractive to modern scholars for its concern with the inadequacy or limits of language, which is shared by many religious/mystical traditions and philosophies of language.

The oldest reference to the phrase *buli wenzi* in the extant texts can be found in **Zongmi's** *Preface to the Collected Writings on the Source of Chan (Chanyuan Zhuquanji Duxu)*, completed in 833. The phrase also appeared in a contemporaneous work, whose author is unknown. Early Chan masters in the classical period did not use the phrase. For example, **Baizhang Huaihai** in his *Guang Lu* used another phrase “*buju wenzi* (not to be fettered by words).” “Not to be fettered by words” obviously does not mean to abandon using words or language. Rather, the early masters elaborated on the necessity and

inevitability of using words, including scriptural teachings for guiding students. One way to explain the Chan critique of language and the masters' preference for non-attachment to language is to understand the point that any living (existential and transformative) experience is always more rich than the available words or generalized expressions, and therefore, the latter are insufficient in conveying or transmitting Chan **enlightenment** experience. The other meanings of emphasizing non-reliance on words are often related to Chan concerns with the inadequacy of certain conventional or prevalent ways of using language, such as descriptive, cognitive, or reifying uses of language, which mislead Chan students when they practice Chan Buddhism and focus on the existential transformation of the mind and personhood.

It is quite clear that these understandings did not take the phrase *buli wenzi* literally. However, when *buli wenzi* was used together with another Chan slogan, *jiaowai biechuan* ("separate transmission outside scriptures") in the Five Dynasties and Song dynasty, many texts took a more radical interpretation. The Chan transmission of the mind was believed to be a secret transmission independent from, and superior to, the traditional transmission of scriptures. In this context, *buli wenzi* could be rightly translated as "not setting up scriptures." The preference was increasingly given to non-verbal gestures or actions, which were often accepted as innovative Chan teaching methods, and a more iconoclastic attitude toward scriptures was widely spread in Song Chan rhetoric and narratives.

Nevertheless, it has not been difficult to find the deconstructive voices among the Song texts against the radical total negation of scripture and language. For example, one of the later editions of the ***Platform Sūtra*** had the following comment attributed to **Huineng**: "Even these two words—'not establish (*buli*)'— are themselves written words." Some contemporary scholars also pointed out that, far from making such traditional claims of non-reliance on words, Chan depended on the use of language, and that language shaped Chan's identity. The radical view itself contradicted the Buddhist teaching of interdependent arising, since it tended to deny the interrelationship between Chan practice and scripture and language. Others explored the underlying connection between the two

conflicting sides: negating language and using language as the two sides of one coin, as the realization of, and playing on, the limits of language. This opened up possibilities of using language differently and unconventionally. If “non-establishment of words” marked a major movement and turning point of Chan, it was not a turn away from language, but a turn within language. It was a kind of strategy and rhetoric that served to establish Chan’s new identity. The study of scriptures and use of language as part of Chan monastic practice have never ceased, even during the Song dynasty, when the slogan was increasing in popularity.

#### NORTHERN SCHOOL (Ch. *Beizong*)

The Northern school of Chan Buddhism designates an important group of Chan masters and disciples who were active in the northern area of China, especially in the cities of Luoyang and Chang’an during the early decades of the 8th century. Traditionally, this school was associated with the master **Shenxiu** and his disciples, in opposition to the **Southern school**, associated with **Huineng** and his disciples. The Northern school was considered an unorthodox form of Chan Buddhism and Shenxiu the illegitimate heir of the fifth patriarch, **Hongren**. The denial of its positive role in the development of Chan was based largely on the accusation that it advocated **gradual enlightenment** (*jianwu*) instead of **sudden enlightenment** (*dunwu*), and **gradual cultivation** (*jianxiu*) instead of **sudden cultivation** (*dunxiu*). Another accusation against Shenxiu and his Northern school was about their dualistic formulation of pure and defiled aspects of the mind. These accusations were made first by **Shenhui**, a disciple of Huineng. Shenhui’s rhetoric of sudden enlightenment and his claims about the orthodoxy of Huineng were embraced by the later generations of Chan, although his sectarianism of dividing the Northern and Southern schools did not arouse much interest. A form of Chan ecumenism soon emerged with the rise of the **Hongzhou school**.

Recent scholarship in Chan history has thrown serious doubt on whether Shenxiu was responsible for advocating a kind of gradual enlightenment and whether this Northern school institutionally existed. Both seem to be Shenhui’s inventions, serving his polemical

and sectarian purposes, since Shenxiu acknowledged the non-dualistic and instantaneous nature of enlightenment and appeared content with his transmission of the **East Mountain teaching** (*Dongshan Famen*), which he inherited from Hongren. He and his disciples never related themselves to the so-called Northern school. However, the study of early and classical Chan texts has also shown that if the so-called Northern school was not homogeneous, then classical Chan, or the so-called Southern school, did move in a direction different from that of the Northern school, through its more non-dualistic rhetoric about enlightenment and cultivation, and showed a more deconstructive understanding of the traditional goals and practices. Based on the development of the *Dongshan Famen* that Shenxiu and his disciples achieved, and for the convenience of covering the later part of Chan history, many scholars nonetheless follow the convention of subsuming Shenxiu and his disciples under the category of the Northern school and separating them from Hongren and his other disciples, the *Dongshan Famen*.

#### NO-SEEKING

English translation of the Chinese word *wuqiu*. No-seeking for **enlightenment** or for the Buddha-mind had been a signature teaching of Chan Buddhism ever since its classical period. The notion of no-seeking advised Chan students to stop seeking for enlightenment or for the Buddha-mind outside each one's being (including one's own body/mind) and one's everyday activities, or inside one's body and mind, apart from their daily functioning. Some Chan masters even expressed this notion in paradoxical terms, such as "no-seeking is authentic seeking" (*wuqiu shi zhenqiu*)—a famous paradoxical expression added by Chan masters to the already huge repertoire of Buddhist paradoxical language. Like many other paradoxical and ironic teachings of Chan, this deconstructive notion of no-seeking was parasitic on the fact that many Chan Buddhists/students had already been on the path to seeking enlightenment. The purpose of this notion was to help them overcome their attachment and misunderstanding that enlightenment or the Buddha-mind is a goal that can be isolated from one's existential problems in daily activities and be obtained from outside them. Furthermore, the distinction

between seeking and realization should also be transcended by the enlightened perspective of non-duality. Enlightenment should be carried out in terms of the dimension of naturalness and spontaneity, rather than artificial and calculative seeking.

*See also ; .*

#### NOT-A-THING (Ch. *bushiwu*)

The **Mazu Yulu** recorded that when **Mazu Daoyi** was asked what he would teach people after he had taught **mind-as-Buddha** and **neither-mind-nor-Buddha**, he answered that he would teach them that it is not a thing (*bushiwu*). “Not-a-thing” conveys the Chan notion that the Buddhist goal, **enlightenment**, or the realization of **Buddha-nature**, is not something objective, external, or substantial that can be obtained or possessed through Chan practices. Enlightenment or the realization of Buddha-nature is the existential-practical transformation of the human mind and entire personhood into the everyday functioning of the original state of non-attachment and free-flowing. To objectify, externalize, or substantialize the goal is to distort **Buddha-dharma** and to impede Buddhist practice. The notion of not-a-thing can be found in other Chan texts as well. The **Zutang Ji** recorded **Nanyue Huairan**’s statement: “As long as I say it is like a thing, I immediately miss the point.” Some versions of the **Platform Sūtra** also place in **Huineng**’s verse the similar saying “originally there is not a thing.” The expression became popular in Chan history.

#### NO-THOUGHT (Ch. *wunian*)

This important notion was developed in early Chan and affirmed by the later traditions. Among the early Chan texts that used this term, those of **Heze Shenhui**, **Wuzhu** of the **Baotang school**, and **Niutou Farong** are most notable. However, the most influential elaboration on no-thought is attributed to **Huineng**, in the **Platform Sūtra**. According to this text, no-thought describes the state of the enlightened mind that enables the person to respond to the flow of all thoughts and things. It is the function of non-attachment, free-flowing together with all thoughts and things, since the enlightened mind would never cling to any thought or any thing. However, it does not advocate that students stop thinking or eliminate all thought.

In the *Platform Sūtra* and in the texts of Shenhui, the teaching of no-thought was presented in the context of the criticism on **Shenxiu** and the **Northern school**. Modern scholars have been divided on the question of whether there is a significant difference between Huineng's concept of "no-thought (*wunian*)" and Shenxiu's concept of "being free from thought (*linian*)." Some scholars hold that Shenxiu's idea of *linian* is more influenced by the emphasis in the *Awakening of Faith in the Mahayana* on the pure, enlightened mind being free from all deluded thoughts. Meanwhile, the concept of no-thought (*wunian*) reflected the new rhetoric of negativity in Chan and the increased need to rectify the misunderstanding that the enlightened mind isolates itself from all thoughts. Other scholars argue that both *linian* and *wunian* had their origins in the *Awakening of Faith in the Mahayana*. Their difference was exaggerated by the sectarian polemic.

# O

## ONE MIND

English translation of the Chinese term *yixin*, which frequently appeared in many Chan texts, including those of such important figures of classical Chan as **Mazu Daoyi** and **Huangbo Xiyun**, and the later texts. The “one mind” refers to the enlightened mind or the mind of Buddha, which is equivalent to the **Buddha-nature** (*tathāgatagarbha* or *rulaizang*) or **self-nature** (*zixing*). Sometimes this “one mind” is also called “**original mind**” (*benxin*) or “**original nature**” (*benxing*).

Influenced by the Indian and East Asian theories of Buddha-nature, especially by such texts as the *Laṅkāvatāra Sūtra* and the *Awakening of Faith in the Mahayana*, this one mind is the overall condition or source of myriad possible things and beings. While letting things be, it itself is not a thing and goes beyond all binary conceptual distinctions and separations. However, in terms of different perceptions, this one mind could demonstrate different aspects of purity and defilement: the mind of suchness and the mind of death and rebirth. In other words, while this one mind is the source of all things, it functions through the human mind. When the human mind is deluded, a person does not realize this one mind as his or her original mind, nor does one realize its purity or suchness. The soteriological goal of Chan practices is said to overcome delusion and defilement by transmitting and realizing the **dharma** of this one mind.

Some contemporary scholars have voiced criticisms of the Chan adoption of the notion of one mind from the *tathāgatagarbha* texts and, for example, have seen it as a kind of metaphysical reappropriation of the Buddha’s early teachings. Others have argued that the element of the deconstruction of Buddha-nature or this one mind can be seen clearly through the Chan masters’ identification of one mind with emptiness (devoid of self-existence), their placing of the one mind in the relations of all everyday activities, and their self-

dismissal of the teaching of one mind as expedient means (*upaya*, Ch. ***fangbian***).

#### ONE-PRACTICE SAMĀDHI

The Sanskrit word *samādhi* means “concentration.” It refers to a Buddhist practitioner’s ability to establish and maintain the one-pointedness of mind on an object of concentration and as one of the wholesome states of mind. Concentration can be achieved through meditation. The cultivation of concentration for attaining meditative absorption is called “tranquility meditation” (*samatha*), paired with “insight meditation” (*vipassanā*) in Theravada Buddhism. In the Mahayana Buddhist emphasis on the practice of wisdom, the metaphysical idea of “one-mark *samādhi*” emerges as the realization of the undifferentiatedness of *dharmadhātu* (ultimate reality or *tathatā*) and becomes the source of Chinese Buddhist discourses on “one-practice *samādhi*” (*yixing sanmei*). The Tiantai master Zhiyi (538–597) explained the *yixing sanmei* as the sitting meditative contemplation on the single spot of the *dharmadhātu* without shifting.

In the early Chan movements **Daoxin**, the attributed fourth patriarch of Chan, identified one-practice *samādhi* with the practice of “maintaining the one without wavering (*shouyi buyi*)” and exercised a more simplified style of practice than the Tiantai school. The other representatives of the **Dongshan Famen**, **Hongren** and **Shenxiu**, more clearly associated the one-practice *samādhi* with the realization of the dharma-body and **Buddha-nature**, in addition to the *dharmadhātu*, accepting more influence from the *Dasheng Qixin Lun*. Their notion of “*shouxin* (maintaining [the awareness of] the mind)” or “*guanxin* (contemplating the mind)” involved the understanding of this one single practice encompassing all others. Just as the real mark of the *dharmadhātu* was “no mark,” the one-practice *samādhi* canceled all other practices or implied “no practice.” Only for beginners or those who had not reached the stage of one-practice *samādhi* did the masters think it useful to learn certain procedures or techniques.

This tendency was radicalized in the **Platform Sūtra** and **Shenhui**’s discourse. The *Platform Sūtra* interpreted the one-practice *samādhi* as the practice of **no-thought** and “straightforward mind

(*zhixin*)” at all times, including walking, standing, sitting, and lying. All circumstances were the occasion of Buddhist practice (*daochang*). Shenhui also proposed to return to the *Prajñapāramitā* literature, such as the *Diamond Sūtra*, and identified the one-practice *samādhi* with no-thought and the perfection of wisdom. In this way, the passivity and isolation of the *Dongshan Famen’s* “contemplating the mind” was subverted by a more positive and inclusive attitude toward ordinary life activities and a more dynamic way of practicing meditation. It was a dialectical self-deconstruction of the one-practice *samādhi*. Since this one practice was all-encompassing, and assuming there was no fixed particular type of practice, all practices could be included in the cultivation of concentration and wisdom. This new interpretation thus laid a foundation for the later development of Chan Buddhism.

#### ONE-WORD BARRIER

*See .*

#### ORDINARY-MIND-AS-THE-WAY

This is the English translation of **Mazu Daoyi’s** signature teaching, *pingchangxin shidao*. The term “Way” (*dao*) in Mazu’s usage, and in much of classical Chan, denoted both the Buddhist path and **enlightenment**, the goal of Buddhist practices. The teaching “ordinary mind is the Way” further clarified, supplemented, and expanded on his teaching “this mind is Buddha.” The two teachings were closely interrelated and embraced each other, although in a more careful contextual analysis, they demonstrated some differences. The teaching “this mind is Buddha” leaned more on the pre-enlightenment aspect of the relationship between the everyday activities or functions of the human mind and enlightenment; the teaching of “ordinary mind is the Way” leaned more on the post-enlightenment aspect of that relationship.

The teaching “this mind is Buddha” advises Chan students that they cannot realize enlightenment outside their deluded minds. The deluded mind and the true mind are just two aspects of the same human mind. The key is not to abandon the mind even when it is deluded, but to transform this same mind from the deluded to the enlightened—a relational and non-dualistic perspective. Meanwhile,

the “ordinary mind” in the teaching “ordinary mind is the Way,” according to Mazu, goes beyond the distinctions of right and wrong, grasping and rejecting, terminable and permanent, worldly and holy. It is a mind of detachment and transcendence but still functions, without obstruction, in the ordinary activities of the everyday world. All ordinary activities can manifest this enlightened state of mind. This teaching thus pointed to and interpreted the goal of Buddhist practices for the students from an enlightened perspective. The one thread running through the teachings of “ordinary mind is the Way” and “this mind is Buddha” is this relational and non-dualistic perspective.

*See also .*

#### ORDINATION PLATFORM

Also called “Platform of precepts,” for the original Chinese, *jietan*. *Tan* (“platform”) is used with high frequency in Chan literature, due to the famous **Platform Sūtra** and Shenhui’s *Tanyu* (the *Platform Sermon*). Here, *tan* does not refer to a lecture platform. It is a public ordination platform from which the Chan masters conferred the bodhisattva precepts on the participants of a congregational ceremony, including the lay and monastic practitioners. It is commonly recognized that **Huineng**’s sermon recorded in the *Platform Sūtra* and Shenhui’s sermon were given from such an ordination platform, during an ordination ceremony. Similar use of an ordination platform and ritual can also be found in the practice of the **Northern school**, as described in the Northern school text **Five Expedient Means** (*Wufangbian*). However, the ordination ritual used by Huineng and Shenhui was much more simplified. No Buddha image was prepared, and the Buddha was summoned from within each recipient. In this kind of short ceremony, the precepts were called forth from the listener’s own nature (*zixing*) in almost a modified self-ordination—the conferral of the **formless precepts**.

*See also .*

#### ORIGINAL FACE (Ch. *benlai mianmu*)

A Chan expression substituting for, or interchangeable with, other Chan terms, such as **original mind** and **original nature**. It

designates a person's **Buddha-nature** or one's original state of **enlightenment**.

#### ORIGINAL MIND

English translation of the Chinese term *benxin*. "Original mind" refers to one's own **Buddha-nature** or Buddha-mind. This Chan notion teaches everyone to understand one's true mind or true nature, which is originally enlightened but covered by delusions and defilements, and to therefore stop seeking **enlightenment** outside oneself or seeing it as an external thing to gain or possess. One should realize and experience this enlightenment inwardly as discovering or restoring one's own mind-nature by oneself (*zishi benxin*). The notion of original mind is influenced by the notion of original enlightenment (*benjue*) in the *Awakening of the Faith in Mahayana*. However, in the development of Chan teachings, masters in classical Chan placed more emphasis on the realization of one's original mind in everyday activities. All everyday activities can manifest one's original mind. Thus, the dichotomy of inward and outward is challenged. Within the more deconstructive teachings such as "neither mind nor Buddha," the notion of original mind, along with others, is further de-substantialized as one of the expedient means in Chan.

#### ORIGINAL NATURE (Ch. *benxing*)

A term similar to "**original mind**." Both refer to one's own **Buddha-nature** or Buddha-mind. The notion of "original nature" teaches that to attain **enlightenment** is to restore and realize one's own true nature. Here the word "nature" (*xing*) is not equivalent to some kind of essential nature or changeless essence deeply rooted in every human being's mind awaiting discovery. The Chinese Chan usage of "nature" (*xing*) is relational and dynamic. It involves the meaning of the changeability and growth of the mind and personhood, which is part of the reason that "mind" (*xin*) and "nature" (*xing*) in Chinese usage are so often interchangeable, under the influence of the Confucian, and especially Mencian, theory of mind-nature.

#### OX-HEAD SCHOOL

This is the English translation of the Chinese designation **Niutou zong**, one of the early schools in Chan Buddhism. The school was

named after Mount Niutou (in present-day Nanjing, Jiangsu province) and made the center of practice by the patriarchs and generations of disciples of this school. The lineage story of the Ox-Head school, created by the school itself and accepted by traditional Chan narrative, has been problematic. In addition to establishing **Niutou Farong** as the school's first patriarch, the lineage stories tell how Farong met **Daoxin**, the fourth patriarch of Chan, and indicate that Farong received the transmission of Chan from Daoxin. This attempt to legitimize the lineage of Niutou is not supported by any historical evidence. Moreover, no historical evidence can support the lineal succession between Farong and the second patriarch, Zhiyan (577–654), and between Zhuyan and the third patriarch, Huifang (627–695), despite the fact that their fame held strong appeal for the later generations of the school. It was during the time of the fourth patriarch, Fachi (635–702), and the fifth patriarch, Zhiwei (646–722), that the Ox-Head school started to be influential in southeast China. The culmination of the school came with Zhiwei's two disciples, Niutou Huizhong (683–769) and Helin Xuansu (688–752), along with their students, Foku Weize (751–830) and **Jingshan Faqin**.

There are several important characteristics of the Ox-Head school. First, all of the major masters of this school came from and were active in south China—a uniquely southern tradition in Chinese Chan. Second, the school was a community loosely connected by a bond of the shared religious ideal represented by Niutou Farong and other major figures. The links between teachers and students were relatively weak. Third, the school maintained connections with, and also distance from, both the **Northern school** and **Southern school**. Fourth, this school emerged during a time that was transitional between the early period of Chan and its classical period. Fifth, the major figures of the school were notable for producing literary texts, especially Niutou Farong's *Jueguan Lun* but also a good many others in later generations. Using these related reasons, some scholars have argued that a member of this school, Fahai, who was the disciple of Helin Xuansu, compiled the famous *Platform Sūtra*, although other scholars have different theories.

# P

## PATRIARCH CHAN

The original Chinese for this term is ***zushi Chan***. The earliest use of *zushi Chan* appears in a conversation between **Guishan Lingyou's** disciple, **Xiangyan Zhixian**, and his dharma brother, **Yangshan Huiji**, in the ***Zutang Ji*** (the *Patriarch's Hall Collection*), compiled in 952. In his comment on one of Zhixian's verses about **enlightenment**, Huiji indicates that Zhixian only understands ***tathāgata Chan (rulai Chan)***, not patriarch Chan. In the context of this recorded conversation, its more detailed later version, and the commentaries made by other Chan masters, *zushi Chan* generally refers to the approach taken by the mainstream **Mazu Daoyi** and **Shitou Xiqian** lineages, who claim to inherit from **Huineng**, and especially represented by the “**five houses**” of Chan. This approach stresses the transcendence of the Buddhas (*chaofu*), scriptural teachings, and descriptive language. It advocates the direct transmission or echoing of unique enlightenment experience between the patriarch's mind and the disciple's mind and the free-flowing and working out of one's own enlightenment with everyday circumstances, and opposes attachments to any gradual procedures and dualistic conceptualization of cultivation and realization. It is often associated with more radical or iconoclastic rhetoric, as reflected in many Chan ***yulu*** texts. One of the results of this promotion of the *zushi Chan* is that the *rulai Chan* becomes a negative label, despite the fact that early Chan masters such as **Shenhui**, **Zongmi**, and the legendary Huineng used it as a positive term. Although considering it superior to the *rulai Chan*, the advocates of the *zushi Chan* never clearly described its differences from the *rulai Chan*. Questions about the necessity of this distinction between the *zushi Chan* and the *rulai Chan* have also been raised and recorded in Chan texts.

## PATRIARCH HALL

English translation of the Chinese term *zutang*, which refers to a kind of hall in Chan monasteries that honors and enshrines Chan

patriarchs and the deceased abbots of the monastery, allowing practitioners to perform services or rituals for them. It is also called “portrait hall” (*zhentang*, literally “the hall of resemblance”), since many portraits of patriarchs and abbots were set up in this hall. However, halls enshrining portraits of patriarchs and eminent monks existed in other Chinese Buddhist monasteries of the Sui and Tang dynasties also, such as the Chinese Tantric and the Tiantai ones. They were not exclusive to Chan Buddhism. A distinctively Chan style of patriarch hall only evolved from the end of the 7th through the 9th centuries.

It was reported that **Shenxiu**’s leading disciple, **Puji**, built a hall of seven patriarchs at **Shaolin Temple** on Mount Song to follow the dharma transmission theory of the ***Chuan Fabao Ji*** and track his own lineage position back from Shenxiu (while accommodating **Faru**) to **Bodhidharma**. Around 752, **Shenhui** built a portrait hall at Heze Temple in Luoyang to promote a clearer one-to-one patriarchal succession, including Indian and Chinese patriarchs. Shenhui’s disciples also used money from the imperial treasury to build a hall featuring portraits of seven Chan patriarchs, including Shenhui. Contemporary scholars have noted how Shenhui’s disciples developed similarities between the lineage from Bodhidharma to Shenhui and that of the imperial clan by reproducing the arrangement of the imperial ancestral temples in their patriarch halls and borrowing ideas from Confucian memorial ritual.

Such patriarch halls or portrait halls eventually became a common feature of major Song Buddhist monasteries, as Chan monasticism became dominant. The main change to Chan portrait halls in the Song and Yuan dynasties was that enshrining portraits of abbots gradually replaced the enshrinement of all early Chan patriarchs. The portraits of Bodhidharma and **Baizhang Huaihai** were most noticeably kept, along with portraits of the previous abbots of each monastery. Consequently, the patriarch halls no longer represented the genealogy of a particular master, but rather the genealogy of an entire monastery, even though the purpose of enshrining portraits was basically the same: to assert religious orthodoxy and affiliation on historical-genealogical grounds and to

ensure the continuous safety and prosperity of the monastic institution. The portraits were worshiped and were offered food and drink on a daily basis in patriarch halls. During the major memorial services for patriarchs and abbots, based on the anniversaries of their deaths, the relevant portraits were brought out of the patriarch hall and set up in the dharma hall (*fadang*) to receive congregational offerings and prayers, then returned to the patriarch hall after the ceremony.

#### *PATRIARCH'S HALL COLLECTION*

*See .*

#### PEI XIU (797–870)

A well-known lay Buddhist and an official of high rank in the Tang dynasty, Pei Xiu was born into a family of Buddhist faith. His father was also a successful official. After passing the imperial civil service test at the highest level, Pei Xiu served in a series of important official posts, both regional and central, culminating in the position of prime minister of China in 852. Although he received the finest education in Confucian classics, which paved the way for his political career, Pei Xiu often engaged in the study of Buddhism. He was associated with a number of eminent Buddhist monks throughout his life, especially the famous Chan and Huayan master/scholar **Zongmi** and later on **Huangbo Xiyun**. Pei Xiu had the closest and most long-lasting relationship with Zongmi. Not only did he consult the Buddhist dharma with Zongmi many times, but he also wrote prefaces to several of Zongmi's works and Zongmi's epitaph. During his tenure as the governor of the Hongzhou area, he invited the reputed Huangbo Xiyun to preach Chan at Longxing Temple and became his lay disciple. In 848, as the governor of Xuanzhou, Pei Xiu again invited Xiyun to teach Chan, at Kaiyuan Temple in Xuancheng (also called Wanling). After Xiyun's death, Pei Xiu edited and prefaced Xiyun's sermons and conversations, known as ***Chuanxin Fayao*** and ***Wanling Lu***. Scholars think Pei Xiu's descriptions of Zongmi and Xiyun's teachings in his own writings are quite accurate and valuable.

#### PENETRATING THREE PROPOSITIONS

English translation of the Chinese phrase *touguo sanju wai*. It is one of **Baizhang Huaihai's** main teachings, recorded in the ***Baizhang***

**Guanglu.** Related to this teaching of “penetrating three propositions or sentences” are Baizhang’s other important notion, “**cutting-off two opposites** (*geduan liangtou ju*),” and his introduction of the distinction between **living words** (*shengyu*) and **dead words** (*siyu*). For Baizhang, sayings such as “mind is Buddha” and “there is cultivation and there is realization” were dead words; sayings such as “no mind, no Buddha” and “neither cultivation nor realization” were living words. As living words, these negative sayings helped students detach themselves from those affirmative sayings and avoid reifying them, although these negative sayings also had their own limits. To help students practice non-attachment to either affirmative or negative sayings, Baizhang introduced his teaching of cutting-off two opposites, which negates both affirmation and negation (the latter is also called the negation of negation, or double negation).

The teaching of cutting-off two opposites brought his students to a higher level or perspective, a third proposition, which was often described as “not even anything (affirmative or negative).” But even this last proposition—no attachment to “either affirmative or negative”—must be detached as well, according to Baizhang’s teaching of penetrating three propositions, and that is the highest spiritual level of Chan. The cultivation and practice of non-attachment was thus seen by Baizhang as processional, as a chain of continuous deconstruction, going through and beyond each and all limited perspectives. It goes without saying that the influence of the Madyamaka (*zhongguan*) dialectic was assimilated by Baizhang’s teaching of penetrating three propositions. That dialectic, however, was contextualized, ingeniously simplified, and put into colloquial terms. It demonstrates Baizhang’s insight into the use of language in Chan practice while maintaining the Chan critique of language. Baizhang’s insights have been largely neglected by modern scholarship and only recently have some scholars begun to call attention to them.

PERSON OF *DAO* WITHOUT RELIANCE (Ch. *wuyi daoren*)

A term used by **Linji Yixuan** in the *Linji Lu*, similar to his notion of “**authentic person without rank** (*wuwei zhenren*).” The terms “person of *dao*” (*daoren*) and “authentic person” (*zhenren*) were both

borrowed from Daoist vocabulary and used in Chan Buddhist soteriological contexts, representing a gradually evolved and innovative understanding of the traditional teaching of **Buddha-nature** (*foxing*) in classical Chinese Chan. Both are concerned with concrete individual human beings (*ren*), with the potential of realizing Buddha-nature or **enlightenment** within each human being, and with the soteriological goal of transforming individual personhood through everyday activities. “Person of *dao* without reliance” is described as free to be born or die, to go or stay as one would put on, or take off, a garment. This person attaches himself or herself to no forms, no characteristics, no root, no origin, no abiding place, and yet this person is vibrantly alive. All kinds of expedient means can be used well, but while using them, this person has nothing to attach to. Here terms such as “without reliance” (*wuyi*) and “freedom” (*ziyou*) are used in the context of non-attachment; namely, being free from attachment, or no-reliance on things once attached to. Recently, scholars have questioned the consistency between this notion of no-reliance and the traditional Buddhist teaching of dependent co-arising, wondering if the former is an oversight in Chan, since in terms of the latter, nothing and nobody can be independent of, or free from, conditions. Although the notion of “person of *dao* without reliance” is open to different interpretations, this recent questioning promotes a more critical examination of all Chan perspectives.

#### *PLATFORM SŪTRA*

*The Platform Sūtra of the Sixth Patriarch (Liuzu Tanjing)* was a sacred scripture of the **Southern school** of Chinese Chan Buddhism and is one of the most widely read Chan texts in East Asia. It was the only Chinese Buddhist text bearing the title of scripture without claiming Indian origin. The *sūtra* recorded the sermons of the sixth patriarch, **Huineng**, and included detailed biographical stories of Huineng and his conversations with disciples. The most popular (and longer) versions of this *sūtra* were the editions by Zongbao of the Yuan dynasty and by **Qisong** of the Song dynasty. The extant earliest (and shorter) version of the *sūtra* is a text circulated in the late 8th century, which was discovered in the 20th century at **Dunhuang**. The biographical part of the *sūtra* tells the legends of how Huineng

achieved his **enlightenment** despite his illiteracy and low social status, and especially how he won, in a verse competition, over **Shenxiu**, to become the dharma heir of the fifth patriarch, **Hongren**.

Modern scholars have long been questioning the historical accuracy of these legends about Huineng, since no other reliable historical records contain similar details. Recent historians have particularly pointed out the fictionality and imaginative nature of these narratives, especially the stories of the verse competition between Huineng and Shenxiu and the transmission of **Bodhidharma's** robe and bowl from Hongren to Huineng. Given that the teachings of **Shenhui** (who first established Huineng's orthodoxy) and Huineng have a lot in common—such as the emphasis on **sudden enlightenment**, the notion of *wunian* (**no-thought**), and the non-duality of concentration and wisdom (*dinghui bu'er*)—and that both Shenhui and the *Platform Sūtra* use similar biographical materials about Huineng, some scholars assume that Shenhui's followers were the actual authors or editors of the *Platform Sūtra*. Others argue that one can still detect nuances between Shenhui's thought and Huineng's. For example, Shenhui's interpretation of no-thought further developed what Huineng said in the *sūtra*, and Shenhui's privileging of intuitive knowing (*zhijian*) was absent in the *Platform Sūtra*.

More recently, some scholars argue that the current Dunhuang version of the *sūtra* is not the sole product of Shenhui's lineage, since some inconsistency in Huineng's teaching is evident from the text. They believe that it was further revised by another school of early Chan, based on the fact that the *sūtra* somehow marginalized Shenhui and modified his rhetoric of subitism and sectarianism by stating that the dharma has no division of sudden and gradual, or Southern and Northern. One such attribution was made to a member of the **Ox-Head school**, since this school kept its distance from both the Southern and Northern schools. Others still argue that members of the **Hongzhou school** involved themselves in the compilation of the *sūtra*. The crucial point that this debate over the authorship of the *sūtra* has made is that we have no way of knowing exactly what Huineng taught through any historically reliable and detailed

documents. This is not to assert that there was nothing being taught by Huineng or to depreciate the *Platform Sūtra*; the importance of the teachings attributed to Huineng by the text can hardly be overestimated. Ideas such as de-substantializing **Buddha-nature**, realizing and carrying out non-attachment in one's whole being and activity (***jianxing***), the non-duality of meditation and wisdom, and the practice of "**formless precepts**" helped shape the identity of mainstream Chan and became part of Chan's enduring and renewable heritage.

### *POEMS OF HANSHAN*

Also known as *Hanshanzi Shiji* (*Collection of Poems of Cold Mountain*), this work is attributed to an obscure and legendarily eccentric monk-poet, Hanshan (Cold Mountain, ca. 710 or 711–?) of the Tang dynasty. The commonly used edition of this collection is dated to 1189. It consists of more than 300 poems by Hanshan and some appended poems by Shide (d.u.) and Fenggan (d.u.), with a preface by a certain Lüqiu Yin, who refers to a monk Daoqiao as the compiler. The author of the preface tells how he met the master Fenggan and then Hanshan and Shide in the Guoqing Temple at Mount Tiantai (the legendary three recluses), then relates the origin of this collection. However, most scholars now believe this preface is a forgery. Another source from the late Tang, which mentioned those poems being written on trees, rocks, and walls by Hanshan while he was a recluse at Cold Cliff (*hanyan*) on Mount Tiantai from 766 to 779 and being collected by Xu Lingfu (d.u.), is more acceptable. From the contents of the poems, it seems that Hanshan retired from being an officer, but information about his life is extremely sparse, and those details derived from the content are often contradictory and hardly convincing.

Recent scholars also question the authorship of these poems. It has been generally acknowledged that in terms of content, style, and linguistic features (such as rhyming), the collection could be divided into two different groups. One group of poems was perhaps composed in the late Tang and Five Dynasties and includes most of the Chan-themed poems. The other group was perhaps composed during the mid-Tang and includes many traditional Buddhist-themed

poems unrelated to Chan. These two groups of poems are from two different hands. A very recent study revealed that the late Tang Chan master **Caoshan Benji**'s poems, which interpreted the poems of Hanshan, had been mixed up with the original poems of Hanshan, meaning that Caoshan Benji is perhaps the author of those Chan poems that exist in the collection, which differ greatly from Hanshan's other poems. Despite these problems, the *Poems of Hanshan* has been inspiring to, and loved by, numerous readers throughout history. Many famous Chan masters quoted from the *Poems of Hanshan* in their sermons, writings, and conversations. The *Poems of Hanshan* has become one of the most popular works in Chinese literature and is regarded as the highest achievement of Chinese Buddhist poetry and the pioneer of Chinese vernacular poetry.

#### *PRAJÑĀPĀRAMITĀ SŪTRAS AND CHAN*

These *sūtras* are often called the Perfection of Wisdom literature in English because they form a group or genre that share the similar title of *Prajñāpāramitā* and contain main Mahayana teachings. The group includes the longer version of the *Prajñāpāramitā Sūtras*, for example, the *sūtra* in 8,000 lines, and the shorter and more condensed ones, such as the *Diamond Sūtra (Vajracchedikā-Prajñāpāramitā Sūtra)* and the *Heart Sūtra (Prajñāpāramitā-Hṛdaya Sūtra)*. The former were among the earliest Mahayana scriptures; some were composed from 100 BCE to 100 CE. These *sūtras* taught the supreme altruistic path of bodhisattva, the practice of six perfections, and the notions of emptiness (being devoid of self-nature of all things including the Buddhist goal of nirvana) and suchness (*tathatā*), among other things. Different translators produced several versions of the Chinese translation of these *sūtras*. They became one of the foundational sources of Chinese Chan Buddhist teaching and practice. In Chan texts of recorded sayings (*yulu*), many Chan masters quoted from the *Prajñāpāramitā Sūtras*. The most popular use is that of the more condensed *Heart Sūtra* and *Diamond Sūtra*. The mutual identification of form (*se*) and emptiness (*kong*) in the *Heart Sūtra* is a favorite expression used in Chan discourses and integrated into the Chan understanding of the mutual identification of phenomena (*shi*) and principle (*li*). The Chan notion of non-abiding (*wuzhu*), attributed

to **Huineng** in the *Platform Sūtra* and used by later generations, was directly derived from the *Diamond Sūtra*. The paradoxical logic of “A = Non-A” in the *Diamond Sūtra* also profoundly influenced the use of paradox to serve soteriological purposes that is characteristic of Chan discourses.

#### PUJI (651–739)

A Chan master of the Tang dynasty and the most prominent disciple and successor of **Shenxiu** and his **Northern school**, Puji was born into a family of Feng. He studied Chinese classics when he was young but was dissatisfied and turned to the study of Mahayana Buddhist scriptures and treatises. He took the precepts under Preceptor Duan (d.u.) of Luoyang and studied the Vinaya with Preceptor Jing (634–712) of Nanquan (in present-day Anhui). He then went to Shaolin Temple to follow the master **Faru**. Upon learning of Faru’s death, he went to Yuquan Temple to study with Shenxiu. During the following seven years, he focused on the study of the *Sūtra of Inquiry by the God of Thinking-about-Goodness* (*Siyi Fantian Suowen Jing*) and the *Lankāvatāra Sūtra* under Shenxiu’s instruction. In 700, Shenxiu recommended Puji for official ordination, and during 701–704, Puji was at Songyue Temple on Mount Song. After Shenxiu’s death in 706, Emperor Zhongzong (r. 684, 705–710) appointed Puji as the leader of Shenxiu’s disciples. In 723, Puji took up residence at Jing’ai Temple in Luoyang. He was installed by Emperor Xuanzong (r. 712–756) at Xingtang Temple in Luoyang in 727, where he preached dharma until his death. During this period, his fame and influence at the capital reached their peak. It was said that there were 10,000 followers of Puji and more than 60 students at temple. He captured the highest success of the Northern school at the capital but also accelerated the school’s final fall by attaching its fate so closely to the imperial court. He was honored as the “Chan Master of Great Illumination.”

#### PUQING

This Chinese word refers to communal labor or “universal invitation” to manual labor. This universal call to manual labor was one of the “rules of purity” (*qinggui*) attributed to **Baizhang Huaihai** as his invention, outlined by the *Chanmen Guishi* in the *Jingde*

***Chuangdeng Lu*** and highlighted by the Song historiographers. Baizhang's initiative of this rule of communal labor was also related to his famous dictum that a day without work is a day without food, which was recorded by many Chan texts (e.g., the ***Zutang Ji***, among the earliest). This oft-cited dictum, along with the rule of communal labor, has been seen as a landmark of the Chan school's innovation of the traditional Buddhist monastery, its inclusion of mundane activities into spiritual cultivation, and its promotion of economic self-sufficiency, with profound historical, sociopolitical, and religious influences. However, recent studies of Chan have questioned the innovativeness of *puqing* and shed light on the neglected continuity between this alleged unique Chan monastic rule and its roots in early Buddhist teachings and practices. References to the principle and practice of communal manual labor and service can be found in both the Indian Vinaya texts and the biographies of eminent Chinese monks.

# Q

## QI

When used as a verb by Chan texts, this Chinese word means “to get along with each other” and “to accord or to harmonize with each other.” It also means “to attain” and “to experience and to understand.” These meanings are applicable when it is used in compounds such as *qihe*, **qihui**, and *qiwu*. They form a group of words that express the unique experiential-existential dimension of the mutual realization and verification of Chan **enlightenment**—the special **mind-to-mind transmission** in Chan.

*See also* .

## QIHUI

A classical Chan term referring to the experience and realization of **enlightenment**. The crucial and unique element of this word is *qi*, which is also often used independently. *Qi*, when used as a verb, involves a strong sense of “to accord or to harmonize with each other” and “to get along with each other.” It contains, as well, the meanings of “to attain” and “to experience and to understand.” By using the word *qihui*, Chan masters, such as **Huangbo Xiyun** in the ***Chuanxin Fayao***, emphasized the existential-practical dimension of enlightenment. Everyone must experience and realize one’s own enlightenment. This experience and realization of one’s own enlightenment is like a person’s drinking of water (*ruren yinshui*). Whether the water is cold or warm, one must experience it by himself or herself (*lengnuan zizhi*). Nobody can do it for another, or hand it to him or her (e.g., through words). It involves one’s existential choice, the conversion of one’s life outlook and attitude, goodwill, and decision making; in short, transformation of the entire personhood. The Chan transmission of mind is thus understood as the mutual realization or verification of enlightenment in everyday activities. The mind of the master and the mind of the disciple are brought into harmony or accord by each one’s enlightenment.

*See also* .

## QINGLIANG TEMPLE (Ch. *Qingliang Si*)

Located on Mount Qingliang in Nanjing in Jiangsu Province, China, this temple was built by Xu Wen during the Five Dynasties and called Xingjiao Temple. Around 937, it was renamed Shicheng Qingliang Dadaochang. Its other name was Qingliang Bao'en Chan Monastery. The king of Nantang invited **Fayan Wenyi**, the founder of the **Fayan school**, to preach **dharma** there. Wenyi therefore earned the nickname Qingliang Wenyi. In 980, Qingliang Guanghui Temple moved to this location from Mount Mufu. In the early Ming dynasty, the imperial court renamed it Qingliang Temple. It was eventually destroyed by war, but in the late Qing dynasty it was rebuilt, although smaller. It was destroyed again, this time during the Japanese invasion in World War II, and was rebuilt later.

## QINGYI LU

*Record of Requesting Additional Instruction*, a collection of the Chan **gong'an**, compiled by the early Yuan Chan master **Wansong Xingxiu** of the **Caodong school** in 1230. It is Xingxiu's commentary on the Song Caodong Chan master **Hongzhi Zhengjue's** *Niangu Baize (Commentaries on One Hundred Old Cases)*. The full title is *Wansong Laoren Pingchang Tiantong Jue Heshang Niangu Qingyi Lu (Record of Requesting Additional Instruction through Old Man Wansong's Promoting Commentaries on Monk Tiantong Jue's Commentaries on One Hundred Old Cases)*. To each original *gong'an* case (*benze*) and Zhengjue's commentary (*niangu*), Xingxiu added his *zhuyu* ("brief explanatory notes") and *pingchang* ("promoting commentaries").

## QINGYUAN XINGSI (d. 740)

A very obscure Chan master of the Tang dynasty and a link between **Huineng** and **Shitou Xiqian** in the lineage of the **Southern school**, Xingsi was a native of Luling in Jizhou (in present-day Ji'an, Jiangxi province). His family name was Liu. At a very young age, he became a monk and was enlightened under Huineng's instruction. The **Platform Sūtra** did not list him as Huineng's disciple. The **Song Gaoseng Zhuan** and **Zutang Ji** confirm Huineng's role in Xingsi's **enlightenment**, but offer very little information about it. It is only mentioned that, after receiving Huineng's "secret" teaching, Xingsi returned to his hometown and taught a large congregation there. His

only famous disciple was Shitou Xiqian, from whose lineage three schools out of “**five houses**” are derived. Probably for this reason, he became increasingly important. Emperor Xizong (r. 873–888) granted him the posthumous title *Hongji* nearly 150 years after his death.

QISONG (1007–1072)

Also called **Fori Qisong** or Mingjiao Qisong. A scholar-monk of the **Yunment school** in the Song dynasty, Qisong was a native of Tanjin in Tengzhou (in present-day Guangxi province). His family name was Li. He entered his monastic life at the age of 13 and was ordained at the age of 14. From the age of 19, he traveled to various places seeking great teachers. He studied with the Yunmen Chan master Xiaocong (?–1030) at Dongshan in Gao’an (in present-day Jiangxi) and achieved realization under Xiaocong’s verification. Later, he went to **Lingyin Temple** in Hangzhou to preach. During that time, he wrote the ***Fujiao Bian*** (*Essays on Assisting the Teaching [of Buddhism]*) to refute criticisms of Buddhism from Confucian scholars and elaborate on his belief that both Buddhism and Confucianism came from the minds of sages, and that Buddhism could help, in its unique way, to achieve the goal of Confucianism. He sent this book to some ministers; they were impressed and petitioned Emperor Renzong (r. 1022–1063), who granted the purple robe to Qisong. During this time, Qisong also composed the *Chuanfa Zhengzong Ji* (*Record of the True Lineage of Dharma Transmission*), the *Chuanfa Zhengzong Lun* (*Treatise on the True Lineage of Dharma Transmission*), and the *Chuanfa Zhengzong Dingzu Tu* (*Portraits of the Established Patriarchs of the True Lineage of Dharma Transmission*) to clarify the traditional theory of Chan lineage, and successfully petitioned Emperor Renzong to include these books in the Song Buddhist canon (*Dazang Jing*). Renzong honored him as *Mingjiao Dashi* (“Great Master of Illuminating Teaching”). He was then invited to take up residence at Fori Chan Monastery in Hangzhou. He died at the age of 66, leaving written works of more than 100 fascicles. Some were lost. During the Southern Song dynasty, Monk Huaiwu edited his works as *Tanjin Wenji* (*Collection of the Works of Tanjin*).

QIYUAN XINGGANG (1597–1654)

An abbess in the late Ming and early Qing dynasties, Xinggang was a rare female Chan master, whose record of sayings (*yulu*), including sermons, letters, poems, biographical accounts, inscriptions, and prefaces, was compiled by her female disciples, published in 1655, and preserved in the *Jiaxing Edition of the Ming Buddhist Canon (Jiaxing Dazang Jing)*. Xinggang was born into a literatus family of Hu in Jiaxing (in present-day Zhejiang province). She received an education during her youth and showed a gift for poetry. Fond of reciting the Buddha's name, she practiced religious worship at home. She wanted to remain unmarried but was forced to be engaged to a young man. Widowed even before she was a bride, she still had to fulfill her duties as a filial daughter-in-law. At the age of 26, she went on a hunger strike to oppose her parents' wishes, and succeeded in becoming a student of the master Tiantong Cixing (d.u.). Five years later, she paid a visit to Cixing's teacher, the Linji Chan master **Miyun Yuanwu**. The latter recognized her spiritual potential, but it was not until after her mother's death that she formally became a nun. She started to study with Yuanwu's senior disciple Shiche Tongsheng (1593–1638). Under Tongsheng's instruction, Xinggang attained **enlightenment**, received symbols of the transmission, and became his dharma heir at the age of 42. She then went into retreat for nine years, but eventually was invited to be abbess of Fushi Chan Temple in 1647. During her abbacy, she attracted a great number of both lay and monastic followers through her charisma, compassion, and generosity, as well as her emphasis on the *kanhua Chan* practice. She especially advised her female disciples to overcome obstacles by single-minded concentration on one's *huatou*, even in the midst of leisure or business, such as holding a baby boy or playing with a baby girl, supervising maids, or socializing. Xinggang had seven dharma heirs; several of them were women, who became masters themselves, including Yigong Chaoke (1620–1667) and Yikui Chaochen (1625–1679).

## R

### *RENTIAN YANMU*

*Eyes of Human and Nature*, a book of the essential teachings of the “five schools” (*wuzong gangyao*) of Chan, was compiled in 1188 after 20 years of editorial work by Huiyan Zhizhao (d.u.), a disciple of the fourth generation from **Dahui Zonggao** in the lineage of **Yangqi Fanghui** of the **Linji** school in the Southern Song dynasty. To reveal and explain these essential teachings and methods for human beings and even gods to practice, namely, to open their eyes, the book collected the founding Chan masters’ most important sayings and poems and the later masters’ prosaic and poetic commentaries on them. The book was revised by Wuchu Dagan (1201–1268) in 1258 and by Tianfeng Zhiyou (d.u.) in 1317. The book started with the Linji school, which occupied the longest section, followed by the **Guiyang school**, the **Caodong school**, the **Yunmen school**, and the **Fayan school**. It consisted of three fascicles. However, by the time of the book’s reprinting in Korea in 1368, it had six fascicles and followed the sequence Linji, Yunmen, Caodong, Guiyang, and Fayan schools. In the edition with six fascicles, the fifth and sixth fascicles were newly added, previously neglected materials. This edition of six fascicles became the basis for the version included in the Ming continuous Buddhist canon (*Xuzang Jing*) and the one included in the modern *Taisho*. There appears to have been another revised and enriched version of the *Rentian Yanmu* of two fascicles in 1703, which was very different in content.

### *RENYUN*

This Chinese word was most noticeably used by the masters of the **Hongzhou School** and later became a popular Chan term. It means to follow along with the movement of all things or circumstances. **Zongmi**, in his critical examination of Chan schools, characterized the position of the Hongzhou School quite accurately as “following along with the movement of all things or circumstances and being free (*renyun zizai*).” The use of the word *renyun* by Mazu

Daoyi and Huangbo Xiyun is recorded in their sermons. With the notion of *renyun* the masters instructed Chan students that the living process of change and flux ruthlessly undercuts every fixed position and every attachment to self or self-identity without ever stopping. Reality itself is flowing and deconstructing. **Enlightenment** can neither occur nor last *outside* this flow. Enlightenment is nothing but being harmonious with change and flux. An enlightened person would find inexhaustible wonders by living a life in harmony with change and flux.

### RAOLU SHUOCHAN

This Chinese phrase can be translated into English as “express (or teach) Chan by taking a detour.” It was first coined by the Song Linji Chan master **Yuanwu Keqin** in his commentary on the first ***gong’an*** case of **Xuedou Chongxian’s** *Songgu Baize (Verses on One Hundred Old Cases)*, collected in Yuanwu’s famous *gong’an* anthology, ***Blue Cliff Record*** (*Biyuan Lu*). It is a mature and influential characterization of Chan linguistic strategy, based on the unconventional and extraordinary use of language by numerous Chan masters from the Tang and Five Dynasties, and Song Chan masters’ understanding and further development of it.

It is true that the Chan rhetoric of **non-establishment of words** (*buli wenzi*) and its critique of conventional discursive or descriptive ways of using words were never abandoned by mainstream Chan. But many Chan masters since the Tang dynasty have either clarified the non-dualistic perspective on speaking and silence (e.g., **Huangbo Xiyun** in his notion of ***yumo bu’er***), provided a new interpretation of the slogan *buli wenzi* (**Baizhang Huaihai** in his *buju wenzi*—“not being fettered by words”), or emphasized the middle way between opposite extremes (**Dazhu Huihai** in his *feili yuyan, feibuli yuyan*—“neither separate from, nor tied to language”). These insights laid the foundation for the Chan formation of successful linguistic strategies. A noticeable example is the strategy of “***bushuopo*** (never tell too plainly),” first brought up by **Xiangyan Zhixian** and **Dongshan Liangjie**. *Bushuopo* clearly indicates the indirect nature of Chan communication in soteriological practice, as well as strategies for teaching Chan indirectly or suggestively, like using finger pointing at the moon

without confusing the finger with the moon, in order for students to experience their own awakening without being misled by words. Much of Chan negation of words or double negation serves the same purpose.

As Chan Buddhists entered into the mainstream of Song society, a society dominated by literati culture, and the interactions between Chan and this culture grew stronger, the Chan Buddhist use of various literary genres to convey Chan spirit also became unprecedentedly prosperous. It was in this period that the study of Chan *gong'an*, including prosaic or poetic commentaries on old Chan stories, anecdotes, or dialogues, became popular. As a master of using *gong'an*, Yuanwu Keqin's outlining of *raolu shuochan* further developed the early formulation of *bushuopo* by making the more evident point that there is no direct path of teaching or expressing Chan by words. Words and concepts are discriminative or dualistic, but the reality of **enlightenment** is holistic and transcends all conventionally dualistic or oppositional distinctions. Enlightenment or Buddha-mind is not an objective or external entity for words to designate or represent.

Moreover, communication between a master and a student aims at the triggering or realization of the resonance of two enlightened minds, which breaks away from all conventional ways of objectification and representation. There is no direct, straightforward relationship of correspondence between words and the realization of Buddha mind, which achieves the existential-practical transformation of the personhood and lives a life of dynamic functioning in the world. To utilize words for the above-mentioned Chan soteriological practice, one must take a detour, work with the twisting of words, or make an indirect path by suggestive, poetic, enigmatic, elusive, or paradoxical words with shocking or overturning effects. Such a detour avoids objectifying words, or words that mislead students and cause their attachments, through a self-erasing performance, and at the same time skillfully uses words to point to the meaning that is often absent in the words themselves or to what cannot be adequately described in the words. It is a play of "**living words**" at the limit of language. *Raolu shuochan* is thus an important principle and strategy

characteristic of the use of Chan *gong'an* and the rise of the *wenzi Chan* (Chan of letters and words).

#### RUJING (1163–1228)

Also called Tiantong Rujing or Changweng Rujing. A Congdong Chan master of the Song dynasty, Rujing was a native of Mingzhou (in present-day Ningbo, Zhejiang province). His family name was Yu. He entered monastic life in his youth. At the age of 19, he started to visit great teachers. At Mount Xuedou, he studied with the Caodong master Zu'an Zhijian (1105–1192), who was a disciple of the fifth generation of the Song Caodong reviver, **Furong Daokai**. Rujing reached **enlightenment** and became Zhijian's dharma heir. After that, he continued his practice at various monasteries. At the age of 48, he took abbacy at **Qingliang Temple** in Jiankang (in present-day Jiangsu province). He then took up residence in several other temples. In 1225, by imperial edict, he became abbot of the famous Jingde Temple at Mount Tiantong. However, it was said that Rujing refused to accept the purple robe granted by imperial edict. Rujing's teachings are preserved in the *Rujing Hersheng Yulu* of two fascicles and the one-fascicle *Rujing Chanshi Xu Yulu*. He had several known disciples, but his lineage did not continue after them. Although Rujing did not have a huge influence on Chinese Chan Buddhism, his Japanese disciple Dōgen Kigen (1200–1253) became the founder of the Japanese Sōtō Zen school. Dōgen regarded Rujing as the only orthodoxy for the Japanese Sōtō school and greatly promoted Rujing's teaching of "just sitting" and "body and mind dropped off," as well as Rujing's negation of other Chan lineages.

#### RULAI CHAN

See .

#### RULAIZANG

Literally embryo-container of Buddha. It is a Chinese translation of the Sanskrit word *tathāgatagarbha*, which means the womb or matrix of Tathāgata (Buddha). *Rulaizang* is a synonym of another Chinese word, *foxing* (**Buddha-nature**), which also translates *tathāgatagarbha*. *Rulaizang* and *foxing* are interchangeable and often used together in Chinese Buddhist and Chan texts.

#### RUSHI

*See .*

## S

*SANXUAN SANYAO*

*See .*

SELF-NATURE (Ch. *zixing*)

A Chan soteriological term referring to a person's **Buddha-nature**. It does not denote any self-existence or any changeless essence existent in and by itself. No such metaphysical meaning is involved in the original use of this term. A notable case of the traditional Chan usage of this term is in the *Platform Sūtra*, where Buddha-nature is equivalent to self-nature (*zixing*) in the sense that Buddha-nature cannot be objectified and realized outside each person. Seeing or realizing the Buddha-nature is the existential transformation of the human mind and entire personhood, being able to understand and appreciate what constitutes a person—elements of impermanence and non-abiding—and then acting accordingly. The realization of self-nature thus requires the accomplishment of action, the practical-behavioral carrying out of non-attachment, rather than identifying a metaphysical object or discovering subjectivity through knowledge. The usage also indicates the Chan appropriation of positive or kataphatic language in its teachings without abandoning the use of negative or apophatic language: the Chan walk on two roads.

*See also ; .*

SENGCAN

A very obscure figure in the Northern Zhou dynasty (557–581) and Sui dynasty (581–617) and one of the disciples of the second patriarch, **Huikē**, Sengcan was considered by the later Chan generations to be the dharma heir to Huikē and the third patriarch of Chan Buddhism. He is the weakest link in the lineage of early Chinese Chan authorized by the Chan tradition. No biographical information is provided by contemporary sources or reliable documents to support such a status, except for a list of Huikē's followers in which his name appeared and a vague mention of his meeting with Daoxin, who was

claimed as his dharma heir by later sources. More details of his biography came from later sources that were produced in the 8th century. The work *Inscription on the Faith in Mind (Xinxin Ming)*, attributed to Sengcan, has been deemed a forgery from the late 8th century, although it was widely used in the Tang and later Chan texts.

### SHANGTANG

Literally “ascending the [dharma] hall [to deliver a public sermon],” this term frequently appeared in Chan literature; it refers to a formal occasion when the abbot of a Chan monastery enters the dharma hall (**fatang**) and ascends the high seat to deliver a sermon on Chan doctrine and provide instructions to the monastic assembly. The closest synonym to *shangtang* in Chan literature is *shizhong*, which literally means “instructing the assembly.” The two terms were often used interchangeably to mark the beginning of an abbot’s sermon in Chan texts without offering any details about the ritual procedures of the abbot’s ascending the hall, which were actually involved in this kind of formal occasion and observed by the Chan tradition. The ritual procedures include the sequence of how the members of the assembly enter, stand, or sit in terms of seniority and other customary ceremonial acts such as prostrations, bows, invocations, chants, and prayers, which are not very different from the rituals of the other Chinese Buddhist schools.

The scrutiny of early and later Chan texts reveals that although the importance of ritual was somewhat downplayed, as in the case of the **Platform Sūtra** and **Shenhui**, public preaching remained formalized within early Chan movements and connected with popular Buddhist ritual forms. During the Song era, the ritualization of public preaching was more rigidly enforced by the Chan monastic rules of purity (*qinggui*). Acknowledging these facts does not involve denying some radical antiritual gesture or narrative recorded in Chan texts, mainly of the post-Tang literature. The irony is that the antiritualistic narrative endorsed by the Chan tradition is parasitic on the many forms of Chan ritualism or even on the routine performance of Chan rituals.

SHAOLIN TEMPLE (Ch. *Shaolin Si*)

One of the earliest and greatest Chan Buddhist monasteries in the history of China, located on the western side of Mount Song, in the current province of Henan. It was originally built for a missionary Indian Buddhist monk, Fotuo, in 496 under the dynasty of Northern Wei. Later on, it became famous for being related to the legend of early Chan. According to legend, **Bodhidharma**, the first patriarch of Chan, faced the wall there in sitting meditation for nine years. It was also the place where Bodhidharma transmitted his teaching of Chan to the second patriarch, **Huikē**. In the early 7th century, Shaolin monks fought for Li Shimin (r. 626–649), who founded the Tang dynasty and became the emperor Taizong. The monks' assistance to Taizong helped the Temple gain the favor and support of the imperial court and local governments. From the Song dynasty to the Ming dynasty, the Shaolin monks' practice of martial arts was gradually systematized, and their fighting techniques became so famous as to attract talented practitioners from all over China. Although it was rebuilt many times, the Temple maintained many historical forms of its architecture and preserved numerous steles, pagodas, and murals, which became precious sources for the study of Chan Buddhism, martial arts, politics, literature, fine arts, and history.

#### *SHENGYU*

Literally, “**living words** (or speech).” In Chan usage, it is often coupled with, and in contrast to, *siyu*, “**dead words** (or speech).”

#### SHENHUI

*See* .

#### SHENXIU (ca. 606–706)

A Chinese Chan master who was active and influential in the 7th century and the beginning of the 8th century in the Tang dynasty and has long been regarded by the Chan tradition as the founder of the **Northern school**. However, Shenxiu and his disciples never related themselves to such a school, nor did any historical sources around that period make that connection, until **Shenhui's** campaign against Shenxiu several decades after Shenxiu's death. According to the accounts from those early historical sources, Shenxiu extensively studied Buddhist texts, as well as the classics of Daoism and Confucianism, in his youth. At the age of 20, he was officially

ordained. At the age of 46, he went to Huangmei and then studied there with the fifth patriarch, **Hongren**, for six years. After Hongren's death in 674, Shenxiu became the most important teacher in the *Dongshan Famen (East Mountain teaching)* and led a huge community of monks at Yuquan Temple in Hubei. He ordained about 70 disciples and had many followers from elite society. Because of his great fame, in 700 Empress Wu (r. 690–705) invited Shenxiu to the capital, Luoyang. Shenxiu was honored as the National Teacher by Empress Wu and her successors. Shenxiu died at Luoyang in 706. After his death, Shenxiu's distinguished disciples continued to be honored by the imperial court. His disciples also revered him as the sixth patriarch of Chan.

Recent scholarship in Chan history has attempted to restore a more positive role in the growth of early Chan to Shenxiu's teaching and practice, in contrast to his more negative role depicted by the traditional accounts. The discovery of many lost early Chan texts at **Dunhuang** in the early 20th century has made this recovery of Shenxiu's historical image and the critical reexamination of his teaching possible. Scholars believe that among a number of texts discovered at Dunhuang, the ***Guanxin Lun (Treatise on the Contemplation of the Mind)*** is a reliable record of Shenxiu's teaching, and the ***Yuanming Lun (Treatise on Perfect Illumination)*** and the ***Wu Fangbian (Five Expedient Means)*** are authentic texts of the Northern school quite obviously involving Shenxiu's teaching. In terms of these texts, Shenxiu attempted to bridge the gap between the traditional Chinese understanding of Buddhism and the new approach of Chan, using the Mahayana scriptural tradition to explain his form of Chan practice. Many of his teachings were designed to help students begin and continue the meditation process, a traditional path of gradual cultivation. For this purpose, some dualistic distinctions, such as that of defiled and pure aspects of mind, were necessarily maintained. Evolved from his teacher Hongren's notion of "maintaining the [awareness of] mind (*shouxin*)," Shenxiu's contemplating the mind (*guanxin*) advised students to realize the pure mind by penetrating the non-substantiality of the defiled mind through meditation. The

instantaneous nature of **enlightenment** was clearly acknowledged by Shenxiu, although it was not his focus.

One of the consequences of Shenxiu's teaching and practice was scholasticism, when he and his followers focused on explaining their form of Buddhism in traditional terms to the highly literate members of imperial court society. Some scholars hold that Shenxiu's teaching, especially his use of abundant dualistic formulations, leaves room for privileging the pure over the impure, motionlessness over motion, the true mind over the ordinary mind, and the *ti* (essence or the whole) over the *yong* (function). This factor contributed to the rupture of early Chan ideology and the subsequent deconstructive movements in Chan thought, accompanied by sectarian struggles.

#### SHINIU TU

See .

#### SHISHE

A Chinese expression for the Mahayana Buddhist concept of **expedient means**. Sometimes, it is also used in the compound *linshi shishe* ("temporary expedient means").

#### SHISHUANG CHUYUAN (986–1039)

Also called Ciming. A Chan master of the **Linji school** in the Song dynasty, Chuyuan was a native of Quanzhou (in present-day Guangxi). His family name was Li. At the age of 22, he became a monk and started his pilgrimage, which eventually led him to stay with the Linji Chan master **Fenyang Shanzhao**. It was said that Shanzhao treated him harshly and almost ignored him. After two years of this treatment, Chuyuan complained to Shanzhao. Shanzhao glared at him, retorted "Idiot!," and used his stick to drive Chuyuan away. Chuyuan started to explain his feelings about being ignored for two years, but the master suddenly covered Chuyuan's mouth. At that moment, Chuyuan attained realization and said, "Now I know the way of Linji is revealed within the ordinary situation." Chuyuan studied with Shanzhao for seven years, then lived with another Linji Chan master, Zhisong (d.u.), at Tangming Temple in Bingzhou (present-day Taiyuan, Shanxi) for a while. Zhisong helped Chuyuan become acquainted with some famous literati, such as Yangyi (?–1038) and Li Zunxu (974–1020). They became Chuyuan's "friends of dharma

(*fayou*).” His friendship with literati and officials contributed to his success. After being an assistant (*shouzu*) to the Caodong Chan master Xiaocong (?–1030) for three years, Chuyuan served as abbot at a number of Chan monasteries, including one on Mount Shishuang in Tanzhou. He died at the age of 54. During his relatively short career, he laid the foundation for spreading the Linji Chan to the south, helping to establish the dominance of the Linji school in China. He had many disciples; among them, **Huanglong Huinan** and **Yangqi Fanghui** were most famous. It was through them that the two divisions of the Linji school—Huanglong lineage (*Huanglong Pei*) and Yangqi lineage (*Yangqi Pei*)—were founded. His sermons, conversations, and poems were preserved in several editions of his *yulu*, including one that was compiled by his disciple Huanglong Huinan.

#### SHITOU XIQIAN (700–790)

A famous Chan master of the Tang dynasty, whose family name was Chen. He was born in Gaoyao, Duanzhou (in present Zhaoqing, Guangdong), close to **Huineng’s** residence of Caoxi, and he paid a visit to Huineng during his teens. Although in his youth he was attracted to Buddhism, he was officially ordained at Mount Luofu in 728. Soon, he went to Mount Qingyuan in Jiangxi and studied with Huineng’s disciple **Qingyuan Xingsi**. In 742, Xiqian went to Mount Heng in Hunan and took up residence at Nantai Temple. He built a small hut on a large, flat rock at the east side of the temple, whence he got the name Shitou (rock). In 764, he was invited to teach at Liangduan in Tanzhou (in present-day Changsha, Hunan). In his later career, he traveled between Liangduan and Mount Heng, and he probably died on the mountain. The **Zutang Ji** included his doctrinal poem, *Cantong Qi* (*Harmony of Difference and Sameness*), which demonstrated his brilliant integration of the Huayan and Chinese Madhyamika philosophy and his insight into the harmonious interaction and interpenetration between principle (*li*) and events (*shi*). This work and its terminology became an inspirational source for the teaching of the **five ranks** of the **Caodong school**. Otherwise, Xiqian’s teaching shared the doctrines of “**mind-as-Buddha**,” “**no-seeking**,” and others with **Mazu Daoyi** and the **Hongzhou school**, even though his style was of a quiet and penetrating teacher. The *Cantong Qi* also noticeably

asserted the view that the Chan Buddhist path (*dao*) cannot be divided into either the Northern or **Southern school**.

Traditionally, Shitou Xiqian is granted equal status to Mazu. His lineage is seen as one of the two major competing lines of the Southern school. The later generations of his lineage produced three schools out of the “**five houses**.” Recent study on the division of these two lines has argued that this is not the case, however. Shitou’s status was not equal to Mazu’s during his lifetime, as well as for many years after his death. He led a reclusive life and a small community in Hunan. His teacher, Qingyuan Xingsi, was an obscure disciple of Huineng, about whom no detailed and reliable biographical information is available. Shitou’s lineage had only regional influence and was not seen as a main line of the Southern school on the national stage, even during the 830s when **Zongmi** described the Chan schools in his work. The earliest attempt to rank Shitou and Mazu equally was in Shitou’s epitaph, created during 821–824, according to the ***Song Gaoseng Zhuan***, but it is not extant. Some disciples, such as **Tianhuang Daowu**, **Danxia Tianran**, and **Yaoshan Weiyan**, studied with both Shitou and Mazu. It was later, beginning with **Dongshan Liangjie**, followed by Shishuang Qingzhu (807–888), **Deshan Xuanjian**, and others, that the original dominant line of Hongzhou was broken, the status of Shitou’s teaching was elevated, and he was claimed to be the ancestor of a new lineage separate from that of Mazu. The schism was probably caused by some dissatisfaction with Mazu’s teaching and the intention to seek a new sectarian identity.

*SHOULENGYAN SANMEI JING*

*See .*

SHOUSHAN SHENGNIAN (926–993)

A Chan master of the **Linji school** in the Song dynasty, Shengnian was a native of Laizhou (in present-day Shandong). His family name was Di. He entered his monastic life at the local Nanchan Temple in his youth, practiced some form of Buddhist asceticism, and often recited the *Lotus Sūtra*. Later, he went to Fengxue Temple in Ruzhou to study with the Linji Chan master **Fengxue Yanzhao**. It was said that Yanzhao worried about the future of the Linji school because he had heard

that **Yangshan Huiji** once predicted that the Linji school would end with him. But Yanzhao happily found that Shengnian was a hopeful candidate for being his heir, and he soon verified Shengnian's realization. Shengnian later went to Mount Shou in Ruzhou to live and preach and had many followers. His famous disciples include **Fenyang Shanzhao** and Guying Yuncong (965–1032), among others. He also served as abbot in Guangjiao Chan Monastery and Baoying Chan Monastery. He died at the age of 68. The most comprehensive record of his sayings is *Ruzhou Shoushan Nianheshang Yulu*, which can be found in **Guzunsu Yulu**, fascicle 8. Shengnia is considered to be the initiator of the Linji school's revival in the Song dynasty.

#### SIBINZHU

See .

#### SIHE

See .

#### SIJIA YULU

*Recorded Sayings of Four Masters*, a collection of the recorded sayings of the four famous Tang Chan masters **Mazu Daoyi**, **Baizhang Huaihai**, **Huangbo Xiyun**, and **Linji Yixuan**, including the *Jiangxi Mazu Daoyi Chanshi Yulu*, the *Hongzhou Baizhangshan Dazhi Chanshi Yulu* and the *Baizhang Guanglu*, the *Junzhou Huangboshan Dunji Chanshi Chuanxin Fayao* and the *Huangbo Dunji Chanshi Wanling Lu*, and the *Zhenzhou Linji Huizhao Chanshi Yulu*. Although some documents from the Song dynasty mentioned its existence and used its original Song title, *Mazu Sijia Lu*, extant versions of the *Sija Yulu* are all from the editions of the Ming dynasty. One of the Ming editions of the *Sija Yulu* attributed its compilation to the Song Linji Chan master **Huanglong Huinan**, but the other editions did not follow that. Nevertheless, the *Sijia Yulu* is one of the most influential Chan *yulu* collections produced in the Song dynasty and is seen as a Linji Chan anthology that promotes the orthodoxy of the **Linji school**, which carries forward the legacy of the **Hongzhou school**.

#### SIJU

“**Dead words**” or “dead sentences.” *Siju* is opposed to **huoju** (“**living words**” or “living sentences”) in Chan.

#### SILENT ILLUMINATION CHAN

See .

#### SILIAOJIAN

See .

#### SITTING MEDITATION

See .

#### SIYU

“**Dead words**” or “dead speech.” *Siyu* is opposed to ***shengyu*** (“**living words**” or “living speech”) in Chan.

#### SONG GAOSENG ZHUAN

*The Song Edition of Biographies of Eminent Monks*, completed under imperial order by the famous Song Buddhist scholar/historian and Vinaya master Zanning (919–1001) in 988. It continued the work of Huijiao’s (496–554) *Biographies of Eminent Monks (Gaoseng Zhuan)* and Daoxuan’s (595–667) *Continued Biographies of Eminent Monks (Xu Gaoseng Zhuan)*, and covered the period from the early Tang dynasty to the early Song, including biographies of 531 figures and appended biographical information on 125 figures. It followed Daoxuan’s 10 categories, classifying biographies in terms of different monk occupation types, such as translators, exegetes, and specialists in precepts. Under the category “practitioners of meditation (*xichan*),” Zanning included biographies of 103 Chan masters and appended biographical information on 29 Chan masters. He also placed biographies of some Chan masters in the sections under the other categories. This book supplies valuable historical information for the study of Chan Buddhism of the Tang dynasty and Five Dynasties.

Two main features characterize Zanning’s biographical writing on Chan history. First, following the approach of traditional Chinese historiography since Sima Qian (145–90 BCE), much of Zanning’s biographical writing tended to be not based on legends or fictional anecdotes, but on historical facts/events (*jishi*) obtained from various available epitaphs, gazetteers, or direct records from outside Chan lineages, with a careful examination of their reliability and the comparison of different versions, if possible. When the original materials involved conflicting information and the facts could not be determined with accuracy, Zanning often preserved these uncertain

details in the biographies rather than simply jumping to a conclusion based on his personal preference.

Second, since Zanning himself was not a Chan master but a master of precepts, he placed the accomplishments of Chan masters within the broader tradition of Buddhism and viewed them from a wider perspective. Therefore, he was able to stay away from Chan sectarian bias and treat many details of Chan history and different lineages more objectively and inclusively. For example, he was more neutral to the opposition of southern/northern or sudden/gradual and discerned the role **Shenhui** played in creating this opposition, although he was not immune to the influence of narratives created by Chan hagiographical writings. Obviously many of the materials he used in this book have more historical value to modern historians than Chan sectarian histories, such as the transmission of the lamp literature.

#### SOUTHERN SCHOOL (Ch. *Nan zong*)

In Chan history, this name referred to the lineage of **Huineng**, the sixth patriarch of Chan, and his disciples in the tradition, as opposed to the **Northern school** of **Shenxiu** and his disciples. The name's geographical root comes from the fact that while the members of the Northern school were active in two capital cities in the North, members of this school were more active in the southern provinces of China. Beyond the geographical factor lay the traditional claim of doctrinal difference: that the Southern school followed Huineng's teaching of **sudden enlightenment**, while the Northern school followed Shenxiu's teaching of **gradual enlightenment**. The Southern school was regarded as an orthodox form of Chan, and all later lineages claimed their descent from Huineng. Recent scholarship in Chan history has challenged this traditional claim of doctrinal difference between the Northern and Southern schools as an exaggeration, calling attention to the lack of evidence that Huineng maintained a strict sudden/gradual dichotomy, as **Shenhui** attributed to him, and pointing out that the element of sudden enlightenment can also be found in the Northern school teachings.

However, the emergence of the rhetoric and focus on sudden enlightenment and its dominance among the followers of the

Southern school had a broad context and was determined by multiple underlying social, cultural, and religious-practical factors, in addition to polemic-sectarian ones. Although many important ideas such as **no-thought** (*wunian*) and practices such as **formless precepts** (*wuxiang jie*) were identified with this Southern school, the notion of this Southern school was predicated on the existence of the Northern school. As the latter disappeared from the public arena, the former also gradually evolved into more different sects, such as the **Hongzhou school**, the **Heze school**, and finally the **five houses and seven schools** (*wujia qizong*), despite their declared common origin. The later Chan texts do not lack voices against the sectarian division of the Northern and Southern schools. With the Hongzhou school's rise to prominence, a new ecumenism of Chan started to appear and took an inclusive attitude toward other Chan lineages, which eventually led to the acknowledgment of the masters of the Northern school as members of this extended Chan clan by the transmission of the lamp literature.

SPECIAL TRANSMISSION BEYOND TEACHINGS (Ch. *jiaowai biechuan*)

SPECIAL TRANSMISSION BEYOND TEACHINGS

This is an English translation of the Chinese phrase *jiaowai biechuan*, one of the most widely used slogans of Chan. However, the meaning and understanding of *jiaowai biechuan* has never been monolithic, and controversies over it have been noted in many Chan texts, not to mention those outside of Chan schools. "Special transmission" (*biechuan*) refers to the **mind-to-mind transmission** of **Buddha-dharma**. In some traditional interpretations, Buddha-dharma is not understood as objective knowledge or external truth, nor is it an internal, hidden essence. It is understood as being embodied in the Buddha-mind or enlightened mind that functions through ordinary activities. Buddha-dharma is equivalent to the realization of **Buddha-nature**, the **one mind**, or **enlightenment** in Chan contexts. The special transmission from mind to mind as such is devoid of any conventional sense of transmission. Only the mutual realization and verification of enlightenment in a practical context can be seen as a successful transmission from mind to mind. It requires and presupposes the existential-practical transformation of the human mind and the entire

personhood. This transformation of the mind and personhood is the core of Buddha's enlightenment experience. All Buddhist teachings, as expedient means, serve to help practitioners attain their own enlightenment. The role of these teachings is like the finger pointing at the moon. In this connection, the Chan transmission of enlightenment experience goes necessarily beyond what are inscribed, generalized, and sedimented in the written scriptures and doctrinal teachings (*jiaowai*). The point of this notion is obviously not groundless. It calls attention to the singularity of the "transmission" of enlightenment experience, to the limitations of scriptures and doctrines, and therefore to the necessity of non-attachment to them.

What is briefly described above can be called a moderate interpretation of *jiaowai biechuan* in its connection to another Chan slogan, *buli wenzi* ("**non-establishment of words**," sometimes translated as "not-to-set-up-scriptures"). The more radical interpretation of *jiaowai biechuan* can be rendered in English as "separate transmission outside scriptures," which denies any connection between the two. Radical views of this sort do support such a choice in translation. However, recent examination of the extant Chan texts of the Tang dynasty and those produced from the Song dynasty indicates that the more radical interpretation of *jiaowai biechuan* and *buli wenzi* was not fully developed and popularized until the Song dynasty. Among the Tang masters, not only did **Zongmi** elaborate on the underlying correspondence between scriptural teachings and the Chan transmission of mind (*jiaochan yizhi*), but the Hongzhou masters such as **Mazu Daoyi**, **Baizhang Huaihai**, and even **Huangbo Xiyun** also, in one way or another, acknowledged the necessity of studying scriptures, although their positions might not be as thorough, consistent, and clear as Zongmi's. For example, Huangbo Xiyun noticeably advocated the notion of non-duality between Buddha-dharma and Buddha's preaching—the basis of scriptures (*fashuo bu'er*). Baizhang advised his students on "**penetrating three propositions**" and "not being fettered by words (*buju wenzi*)."  
Although *buju wenzi* and *buli wenzi* differ by only one letter, the subtle difference could be significant.

Neither Zongmi's nor Hongzhou's moderate view, which saw the Chan transmission of the mind as "going beyond" the limitations of scriptures, became orthodox in Song Chan. The exact slogan *jiaowai biechuan*, instead of just "mind-to-mind transmission (*yixin chuanxin*)," appeared for the first time in the *Zutang Ji* (compiled in 952). With the compilation of such texts as *Jingde Chuandeng Lu*, *Tiansheng Guangdeng Lu*, and *Liandeng Huiyao*, the more radical view that saw the Chan transmission of the mind as separate/independent, essentially different from, and superior to scriptural teachings gradually evolved and rose to dominance. It was based mainly on the invention and use of the story without providing reliable historical evidence that the Buddha transmitted the secret, wordless dharma, by holding out a flower silently to a smiling and understanding disciple, Mahākāśyapa. By treating this story as a historically accurate truth, its proponents claimed the legitimacy of the origin and lineage of Chan transmission traceable back to the Buddha and Mahākāśyapa. Contemporary scholars have tended to think that the evolving process of this radical explanation of *jiaowai biechuan*, and its claim to the legitimacy of Chan lineage, has more to do with securing prestige, patronage, and special privileges within the Buddhist order in Song China than with practical matters or efforts of reform. Attention has also been called to the fact that, despite the dominating radical interpretation of *jiaowai biechuan*, Chan texts from both the Tang and Song dynasties do demonstrate a strong tendency to question and deconstruct the notion of "separate transmission" from the perspectives of non-duality, interdependence, and non-attachment.

*See also ; ; ; .*

## SUDDEN ENLIGHTENMENT

English translation of the Chinese word *dunwu*. The teaching of sudden enlightenment is also called sudden teaching (*dunjiao*). This teaching is attributed to **Huineng** and recorded in the *Platform Sūtra*. All the later traditions that claimed to be followers of Huineng and his **Southern school** endorsed this teaching, although enthusiasm for emphasizing sudden enlightenment and its sectarian rhetoric gradually faded away after **Shenhui**. The *Platform Sūtra* acknowledges

that the Buddhist **dharma** itself has no distinction between sudden and gradual. Ironically, the notion of sudden enlightenment is taught to oppose the teaching of **gradual enlightenment**, attributed to **Shenxiu** and his **Northern school**.

The notion of sudden enlightenment stresses the instantaneity or immediacy of enlightenment, the existential-experiential, holistic (not merely intellectual) “sudden opening” and awakening, as one realizes one’s own **Buddha-nature**. This immediacy transcends dualistic distinctions such as means and goal, cultivation and realization, practice and attainment, parts and whole, and so forth. For sudden teaching (*dunjiao*), there is no order or procedure of a gradual path that can directly lead to the final goal. It is a path of no-path. This paradox is inevitably involved and regarded as necessary, since the non-dualistic nature of enlightenment ultimately subverts all kinds of order or procedure that presupposes conceptual dualism. The teaching calls attention to the limitation of any generalized procedure and dualistic conceptualization, although the teachers of sudden enlightenment do not abolish all cultivations and means in practice.

While denying all conceptual dualisms and gradual paths, the teaching of sudden enlightenment embraced the idea that enlightenment can be immediately accessible through all ordinary activities in the everyday world. In other words, while some special methods or practices were being deprived of their privilege, it was acknowledged that all ordinary activities could inspire a sudden enlightenment. This idea was further developed in the classical Chan, and a more formally synthetic approach between sudden enlightenment and gradual cultivation was also adopted by various Chan figures.

Contemporary scholars have shown a critical attitude toward the traditional Chan teaching of sudden enlightenment. Chan historians have questioned the reliability of the traditional accusations about Shenxiu and the Northern school’s gradualism. Others have examined the limitations of the traditional privileging of the sudden over the gradual, or immediacy over the mediated.

*ŚŪRAMĠGAMA SŪTRA AND CHAN*

*See .*

## ŚŪRAṂGAMASAMĀDHI SŪTRA

*Sūtra on the Heroic-March Concentration*, an early Indian Mahayana scripture on meditation, was first translated by Zhichen (d.u.) in the late Han dynasty, but six other translations were produced later in China. Most of these translations did not survive, except Kumārajīva's (Ch. Jiumoluoshi) (344–409 or 413) early 5th-century translation, *Shoulengyan Sanmei Jing* or *Xinchu Shoulengyan Jing*, of two fascicles. An early 9th-century Tibetan translation and the fragments of a revised Sanskrit version of the *Śūraṁgamasamādhi Sūtra* are also extant. The scripture describes this *śūraṁgamasamādhi* (*shoulengyan sanmei*) as the highest state of concentration, in which bodhisattvas can “walk alone without fear, like a lion.” They can appear in nirvana without annihilation, wander on every place of all Buddha-land, take a variety of forms and actions, manifest all kinds of magic self-power, and skillfully use language to explain all teachings of dharma, and they are always in concentration yet present in helping sentient beings, without attaching themselves to any differences (*fengbie*). To achieve this *samādhi*, practitioners must practice 10 stages of bodhisattva and enter into the last stage. The scripture ought to be distinguished from the other *Lengyan Jing* (the *Śūraṁgama Sūtra*), which is seen by many as a Chinese apocryphon and teaches a different version of the *śūraṁgamasamādhi*.

# T

## TAIXU (1890–1947)

An eminent Chan monk of modern times, Taixu was a native of Haining in Zhejiang. His family name was Lu. He lost his parents in his youth and was raised by his grandmother and uncle. At the age of 16, he entered his monastic life under the master Shida (d.u.) in Suzhou, and he was ordained at Tiantong Temple in Ningbo by the master **Jing'an**. He then studied the *kanhua Chan* and Buddhist scriptures, such as the *Lotus Sūtra* and *Śūraṅgamasamādhi Sūtra*, with the master Qichang (1853–1923). He also went to Xifang Temple to concentrate on reading the Buddhist canon. The following year, he met the reformist monk, Huashan (d.u.), and the revolutionary monk, Qiyun (d.u.), and started to accept the influence of books from various modernist movements and to think about a broad reform of Buddhist thought and practice. In 1909, he went to Zhihuan Jingshe, which was operated by the modernist Buddhist scholar Yang Wenhui (1837–1911), to study Buddhist scriptures, English, and modern literature. In 1910, he lectured at Foxue Jingshe in Guangzhou and became abbot at Shuangxi Temple. The publication of his lectures marked the beginning of his scholarly writing. He was involved in the organization Association for the Advancement of Buddhism and the Chinese General Buddhist Association. He then proposed three necessary reforms (or revolutions)—organizational, economical, and intellectual—for the movement to revitalize Chinese Buddhism. These included sharing the ownership of Buddhist properties with the whole monastic community, installing democracy, developing an educational system, and increasing economical self-reliance to survive in and meet the needs of modern society.

In 1918, Taixu founded, with others, the Bodhi Society (Jue She) in Shanghai, and edited the magazine *Jueshe Congshu*, which was renamed *Haichao Yin* and became a famous Buddhist periodical. Starting in 1922, he founded a number of Buddhist colleges, including Wuchang Buddhist College, Minnan Buddhist College, and Hanzang

College of Buddhist Doctrines. He was actively involved in Buddhist ecumenism and the promotion of global peace, visiting Japan, Europe, North America, and South Asia and lecturing globally. Because of his contribution to China's war against the Japanese invasion, Taixu was awarded the Victory Medal by the nationalist government in 1946. He died at the age of 59. His numerous publications were collected into the *Taixu Dashi Quanshu (Complete Works of Great Master Taixu)* of 64 volumes. They addressed various doctrinal, institutional and social issues, including his famous idea of Buddhism for human life (*rensheng fojiao*) and his influential notion that the characteristics of Chinese Buddhism lie in the school of Chan.

### TATHĀGATA CHAN

The Chinese term for this is *rulai Chan*. The use of the term *rulai Chan* was influenced by the *Lengqie Jing (the Laṅkāvatāra Sūtra)*, which analyzed four types of *dhyāna*. The last and highest *dhyāna* among the four was the *dhyāna* of the *tathāgata (rulai Chan)*. The early Chinese Chan Buddhist understanding of *tathāgata Chan* was related to the notion of realizing “the pure mind of the self-nature of *tathāgatagarbha (rulaizang zixing qingjingxin)*” in the *Lengqie Jing*, which integrates the *tathāgatagarbha* theory of **Buddha-nature** as the pure origin and foundation of the universe with the Yogācāra theory of mind-only that explains the process of existence. Several early Chan texts demonstrate the use of *rulai Chan*. **Zongmi**, in his *Chan Prolegomenon (Chanyuan Zhuquanji Duxu)*, defined the sudden awakening to one's own original pure mind as the pure *dhyāna* of the *tathāgata*, which is also identical to the **one-practice samādhi (yixing sanmei)**. For Zongmi, this *tathāgata Chan* was transmitted from **Bodhidharma** to **Huieng** and **Shenhui**. The *Biography of Great Master Caoxi (Caoxi Dashi Zhuan)*, produced in 803, recorded that Heineng explained the pure *dhyāna* of the *tathāgata* as no-acquisition (*wude*) and no-verification (*wuzheng*), against just sitting, in terms of the *Diamond Sūtra*. Shenhui also interpreted the *rulai Chan* in terms of the *Diamond Sūtra*; associated the former with **no-thought**, the realization of **self-nature**, and no-acquisition; and contrasted it with **Shenxiu** and the **Northern school's** Chan of contemplating the purity.

Although the interpretations of the *rulai Chan* are not unified, as some emphasize the *Lengqie Jing* and others the *Diamond Sūtra*, the positive meaning of the term is clear. However, as Chan movements evolved, the positive meaning of the term was changed to the negative. The *rulai Chan* was no longer the highest Chan, but was inferior to **patriarch Chan** (*zushi Chan*), a term invented and popularized in the late Tang dynasty and the Five Dynasties. The *rulai Chan* was no longer referred to as the orthodox transmission from Bodhidharma to Huineng, but instead designated the attachment to any gradual path of cultivation and realization, similar to Shenxiu and the Northern school. The new Chan movements seemed dissatisfied with the *rulai Chan* and used “patriarch Chan” as part of their iconoclastic rhetoric, emphasizing the transcendence of the Buddhas (*chaofu*) and scriptural teachings and promoting direct transmission from the patriarch’s mind to the disciple’s mind. There is still confusion among modern scholars about the differences between these two terms, and whom or which group each term targets. For example, should Huineng be subsumed under *tathāgata* Chan or patriarch Chan? Some believe the *zushi Chan* includes Huineng, since the later movements of Chan all claimed to be his successors. Others argued that the *zushi Chan* designated the more radical movements after Huineng, and that Huineng belonged to the *rulai Chan*. The interpretation depends on how the categories are defined, and their meanings are fluid in various Chan texts.

#### *TEN OXHERDING PICTURES* (Ch. *Shiniu Tu* or *Shiniu Tu Song*)

The pictures of oxherding are a series of pictures illustrating the relationship between a herdsman and an untamed ox in the process of oxherding. Chan teachers and practitioners historically used these pictures to symbolize the progressive relationship between a Chan student and his undisciplined mind in the process of Chan training, which could eventually help the student to realize and verify the **enlightenment**. There are two extant versions of the oxherding pictures. The Song Linji Chan master Guo’an Shiyuan (d.u.) created the earlier one. It included 10 pictures with the author’s poems: (1) searching for the ox, (2) seeing the traces, (3) discovering the ox, (4) taming the ox, (5) herding the ox, (6) riding the ox home, (7) forgetting

the ox, (8) forgetting both the ox and the person, (9) returning to the origin and source, and (10) entering the world to bestow gifts. Also attached was the author's preface, which mentioned two earlier, different versions of the oxherding pictures. The other extant series of 10 oxherding pictures, which shared some similarities and differences with the earlier version, was made by Puming (d.u.), also distributed with his poems, and published in China in the 16th century.

### THREE KINDS OF SENTENCE OF YUNMEN

*See .*

### THREE MYSTERIES AND ESSENTIALS

This is an abridged English translation of the Chinese words *sanxuan sanyao*, a heuristic formula highly valued by the **Linji school** and attributed to **Linji Yixuan** in the *Linji Lu* and other Song texts. The complete statement referring to this formula in the *Linji Lu* reads as follows: "Each phrase must comprise the gates of three mysteries (*sanxuan*), and the gate of each mystery must comprise three essentials (*sanyao*)." However, the text itself does not provide any explanation of what the three mysteries and three essentials are. Later on, Song commentators wrote down their interpretations of the meanings of *sanxuan sanyao*. Three mysteries and three essentials have been made equivalent to the three bodies of Buddha; to the three concepts of principle (*li*), wisdom (*zhi*), and function (*yong*); or to other things. But the exact meanings have never been made clear, since the commentators either used allegorical expressions for their understandings, avoiding discussing them plainly (e.g., **Fenyang Shanzhao**), or used their comments as opportunities to elaborate on their own ideas (such as **Jianfu Chenggu**), which often made the meanings even more complicated. As one of the commentators, Juefan Huihong, suggested, the main emphasis of *sanxuan sanyao* was that in teaching the **dharma** of Chan, every phrase must point to its profound/inexplicable meanings (*xuan*) and convey their essentials (*yao*). It was not necessary to find out and count how many mysteries and essentials there were; that was not the original intent. Attention should be paid to the nature of all teachings as provisional expedients (*quan*) and to their functions (*yong*), as they are indicated in the text.

Paired with another Chinese word, *yong*, it is one of the most frequently used categories of Chinese philosophy. While *yong* is correctly translated as “function” or “use,” *ti* is often misleadingly translated as “essence” or “substance.” This translation is misleading simply because the Chinese word *ti* has never had the meaning of essence as opposed to accidents, or substance as opposed to attributes, which dominates in Western metaphysics. The typical Western meaning is absent from both the neo-Daoist and Chinese Buddhist uses of this term. First employed in the neo-Daoist Wang Bi’s philosophy, the Chinese character *ti* originally meant body, whole body, or whole existence. Gradually, the use of *ti* grew closer to the use of the word *ben* (root, source) in interpreting the way of the universe (*dao*) or non-being (*wu*) itself, which is in contrast to the various functions (*yong*) of the universe. Both aspects are united in *dao* or non-being. Chinese Buddhism, including Chan, favors the use of the category of *ti* and *yong* to interpret Buddhist teachings while developing its own non-dualistic perspective on *ti* and *yong*.

In Chinese Buddhist usage, *ti* is often related to the dharma-body (*fashen* or *fati*) or the true suchness (*zhenru*), which is identical with **enlightenment** or the realization of **Buddha-nature**. The Chan Buddhist usage of *ti* is more often demonstrated in such compounds as *xinti* (the mind-whole) or *xingti* (the nature-whole). *Xin* usually refers to Buddha-mind (*foxin*), the **original mind** (*benxin*) or “**one mind**” (*yixin*), while *xing* refers to Buddha-nature (*foxing*), emptiness, or **self-nature** (*zixing*). The *xinti* or *xingti* designates the non-objective dimension of the whole or the network of a concrete life-world, a holistic dimension that the human mind may attain or experience through enlightenment. This non-substantialistic concept of *xinti* or *xingti* can even be distinguished from the English word “subjectivity,” which involves the meaning of substance in modern Western philosophy.

The *yong* designates the functions and traces of the whole, including individual events and activities, and therefore is conceptually different from the *ti*. However, the *yong* cannot be separated from the *ti*, since the *yong* is the function of the whole—the *ti* itself, not the function of something else. Many early and

classical Chan teachings illustrated this non-dualistic understanding of *ti* and *yong*. For example, the Hongzhou school used the non-duality of *ti* and *yong* to emphasize that, outside the *yong* or everyday activities, there would be no *ti* or Buddha-nature.

#### TIANHUANG DAOWU (748–807)

A Chan master of the Tang dynasty, Daowu is a controversial figure because there has been disagreement about who his mentor was and whether there was another master called Daowu. The ***Song Gaoseng Zhuan***'s biography of Daowu, which was based on his epitaph written by Fu Zai (760–?), stated that Daowu had three great teachers: **Jingshan Faqin** of the **Ox-Head school**, **Mazu Daoyi**, and **Shitou Xiqian**. However, the transmission of the lamp literature since the ***Zutang Ji*** and ***Jingde Chuandeng Lu***, and a version of Fu Zai's written epitaph collected in the ***Complete Writings of Tang (Quan Tang Wen)***, identified Daowu as the disciple of Shitou Xiqian exclusively, while another epitaph of Daowu, attributed to Qiu Xuansu (d.u.) and discovered in Song, claimed that Daowu was Mazu's disciple only.

Recent Chan historians' revisiting of this controversy shows that the ***Zutang Ji*** and ***Jingde Chuandeng Lu***'s biographies of Daowu include forged stories about Daowu's radical behavior, and that the version of the epitaph included in the ***Quan Tang Wen*** copied an abridged version with materials rewritten by Nianchang (d.u.) from his ***Fozu Lidai Tongzai (General Records of Buddhist Patriarchs through the Ages)*** of the Yuan dynasty. They are not reliable. The epitaph attributed to Qiu Xuansu also shows signs of a later forgery. Therefore, the only reliable source is the ***Song Gaoseng Zhuan***. According to this book, Daowu's family name was Zhang, and he was a native of Wuzhou (in present-day Jinhua, Zhejiang). He started his monastic life at the age of 14 and was ordained at Zhulin Temple in Hangzhou at the age of 25. After studying, respectively, with Faqin, Mazu, and Shitou, he went to Liyang, Jingkou, and Mount Chaizi of Dangyang to preach. Later, he was invited to the capital of Jingzhou to teach and took up residence in Tianghuang Temple. His instruction won the support of a local official, Peigong (d.u.), and it was unusually successful. The biography described Daowu as a master whose action

complied with the precepts and whose intention was to teach scriptures, such as the *Huayan Jing*, a very different picture from the images presented by the later Chan texts. Daowu died at the age of 60.

#### TIANRU WEIZE (1286–1354)

A Chan master of the **Linji school** in the Yuan dynasty and a disciple of **Zhongfeng Mingben**, Weize was born in Yongxin in Ji'an Prefecture (in present-day Jiangxi). His family name was Tan. He became a monk at Mount He when he was young. Later, he went to Mount Tianmu to study with Zhongfeng Mingben and received the dharma transmission from Mingben. He taught students in the area of Jiangsu and gradually gained fame, acquiring support from local officials. In 1342, his disciples built a temple at Shizilin in Suzhou for him, and he taught there for about 13 years. He died in 1354 and was granted the posthumous title *Foxin Puji Wenhui Dabian Chanshi* ("Chan Master of Buddha-mind, Universal Compassion, Illuminating Wisdom and Great Eloquence"). His teachings and writings were preserved in the *Shizilin Tianru Heshang Yulu*, edited by his disciple, Shanyu. Weize is noticeable for developing his teacher Mingben's approach of practicing both Chan and Pure Land (*Chanjing shuangxiu*) and for advocating *jingtū Chan* (Chan of Pure Land) or *nianfo Chan* (Chan of reciting Buddha's name), which integrated various methods of the Pure Land school into Chan practice.

#### TIANSHENG GUANGDENG LU

*Expanded Record of the Lamp from the Tiansheng Era*, a book in the Chan lamp history (*dengshi*) genre, compiled by Li Zunxu (988–1038), a literatus and a member of the imperial court who was related to several emperors in the Northern Song dynasty. The book was completed in 1036 and issued with imperial approval. Li was also a lay Chan Buddhist and a disciple of the Linji Chan master Guyin Yuncong (965–1032), the dharma heir of **Shoushan Shengnian**. Another close friend of Li was the Linji Chan master **Shishuang Chuyuan**. As Li admitted, he intended this expansion of the lamp record to document the accomplishments of the contemporary Linji Chan sect. One of the differences between this book and the previous *Jingde Chuandeng Lu* is that the recorded sayings (*yulu*) and biographies of the Chan

masters in the **Linji school** were greatly expanded and increased, compared to the materials on other Chan schools. Linji was established as a major Chan patriarch; his *yulu* and **Baizhang Huaihai's**, for the first time, were included along with **Mazu Daoyi's** and **Huangbo Xiyun's**, which became the foundation for the later ***Sijia Yulu*** (*Recorded Sayings of Four Houses*), an anthology promoting the legitimacy of the Hongzhou-Linji lineage.

Moreover, the *Tiansheng Guangdeng Lu* tended to highlight the new Chan identity and orthodoxy as “separate transmission outside scriptural teaching,” a radical interpretation of ***jiaowai biechuan***, and drew the line at some notions of harmonizing Chan principle and the tradition of scriptural exegesis, as was promoted by some members of the competing Fayan and Yunmen schools. The *Tiansheng Guangdeng Lu* added some completely new details to the story of Sākyamuni's secret and silent transmission of the dharma to Mahākāśyapa and placed this story in such a context that the superiority of this secret transmission over the Buddha's exoteric preaching, as characterized in the three vehicles by the *Lotus Sūtra*, became quite obvious. The *Tiansheng Guangdeng Lu* thus sent out the message of Chan exclusivism with this new identity and orthodoxy, which was inherited by the later generations and carried down to modern times. The *Tiansheng Guangdeng Lu* continued the lamp history genre of the *Jingde Chuandeng Lu*, kept the lineage theory of 28 **Indian patriarchs** and 6 Chinese patriarchs, and followed the two main lines of **Nanyue Huairang** and **Qingyuan Xingsi** and the “**five houses**” to collect the biographies and recorded sayings of Chan masters. It further formed the lamp history genre and influenced all later works in this genre.

TIANTAI DESHAO (891–972)

A Chan master of the **Fayan school** in the Five Dynasties and in the early Northern Song dynasty, Deshao was a native of Longquan in Chuzhou (in present-day Zhejiang province). His family name was Chen. He entered his monastic life at the age of 17 and received official ordination at the age of 18. He then spent a considerable amount of time seeking spiritual guidance. He visited and studied with 54 Chan masters, including Touzi Datong (819–914) and Longya Judun (835–923) in the lineage of **Shitou Xiqian**. Finally, he went to

Congshou Monastery in Linchuan (in present-day Jiangxi province) to study with **Fayan Wenyi**. When he heard Wenyi's tautological answer to the question "What is the one drop of water from the origin of Caoxi [Huineng]?" he was suddenly enlightened and became Wenyi's dharma heir. Later, to inherit Tiantai Zhiyi's legacy, he visited Mount Tiantai and took up residence at Baisha Temple. The prince and later king, Qian Hongshu (r. 947–978) of Wuyue, invited Deshao to preach at Hangzhou and honored him as National Teacher. Using his good relationship with the king of Wuyue, Deshao also helped ensure the return of missing scriptures and commentaries from Korea for the Tiantai school. Deshao successfully led a huge community of the Fayan school after his teacher's death. He had 49 disciples, including the famous **Yongming Yanshou** and Yong'an Daoyuan (d.u.).

#### TIANTONG TEMPLE (Ch. *Tiantong Si*)

Located on Mount Taibai in Ningbo in Zhejiang Province in China, this temple humbly originated as a hut built in 300 by the monk Yixing (d.u.). In 732, the monk Faxuan (d.u.) built a temple on the east side of the mountain. In 757, the monk Zongbi (d.u.) moved the temple to its current location in the foothills of Mount Taibai. It was named Tiantong Linglong Temple in 759, then renamed to Tianshou Temple in 869 and Jingde Chan Temple in 1007. The temple became famous during the Song dynasty. The Caodong master **Hongzhi Zhengjue** practiced and taught the ***mozhao Chan*** here. During the abbacy of Changweng **Rujing**, the Japanese monk Dōgen Kigen (1200–1253) became his student and transmitted the **Caodong school** to Japan. The Japanese Sōtō school thus regarded the temple as its "temple of patriarch (*zuting*)." During the Hongwu Era (1368–1398) of the Ming dynasty, it was renamed Tiantong Temple. In 1587, the temple was destroyed by a flood; it was rebuilt in 1631.

#### TOUZI YIQING (1032–1083)

A Chan master of the **Caodong school** in the Song dynasty, Yiqing was born in Qingzhou (in present-day Shandong). His family name was Li. He entered his monastic life in Miaoxiang Temple at the age of 7 and was ordained at the age of 15 after passing the examination of the *Lotus Sūtra*. He then studied the Yogācāra doctrine and the *Huayan Jing (Avataṃsaka Sūtra)*. Having realized that **self-nature** is

beyond speech and doctrine, he turned to the study of Chan. He became the disciple of the Linji Chan master Fushan Fayuan (991–1067). With Fayuan, Yiqing attained awakening. Having remembered that the deceased Caodong Chan master **Dayang Jingxuan** entrusted Fayuan to look for the dharma heir for the Caodong lineage, Fayuan started to teach Yiqing the essentials of Caodong Chan and became convinced that Yiqing was the right person to inherit the portrait, shoes, and robes that Jingxuan had left and to become Jingxuan's dharma heir. After receiving this unusual transmission, Yiqing first stayed with the Yuman master Yuantong Faxiu (1027–1090), focusing on the study of the Buddhist Canon, and then took up residence in Haihui Chan Monastery in Shuzhou (in present-day Anhui). Eight years later, Yiqing went to Mount Touzi and became abbot at Shengyin Chan Monastery, staying there until his death. Of Yiqing's disciples, two—**Furong Daokai** and **Dahong Bao'en**—became very successful, leading the Caodong school to its revival. Yiqing's teachings were recorded in the two editions of his *yulu*, one of which was compiled by his disciple, Furong Daokai. Yiqing's *yulu* included his *Songgu Baize* (*Poetic Commentaries on One Hundred Old Cases*), which was further commented on by the Caodong Chan master Linqun Conglun (d.u.), of the Yuan dynasty, and became a *gong'an* collection of six fascicles called *Konggu Ji* (*Anthology of Empty Valley*).

# V

## VIMALAKĪRTI SŪTRA AND CHAN

The complete title of this scripture is *Vimalakīrti-Nirdeśa Sūtra*, rendered *Scripture of the Teachings of Vimalakīrti* in English. One of the most popular Indian Mahayana scriptures, it was composed around the second century CE as one of the early Mahayana scriptures and was translated into Chinese, Tibetan, and other central Asian languages. The original Sanskrit text was lost until its very recent discovery. Of the several Chinese translations, Kumārajīva's (344–413) in 406 and Xuanzang's (ca. 600–664) in 650 are the most outstanding, and of those two, Kumārajīva's is the most popular. The scripture portrays the layperson Vimalakīrti as the greatest bodhisattva, whose understanding of the Buddha's teaching is superior to all other bodhisattvas. In addition to sharing the Mahayana teaching of emptiness with the Perfection of Wisdom literature, the scripture makes impressive criticism of the Hinayana escapist style of sitting meditation and concentration and claims that going about one's business as usual in the world while following the way of teaching, or entering into nirvana without cutting off from all daily disturbances, is the true meditation. This became one of the most often-quoted justifications in the numerous Chan Buddhist discourses on realizing **enlightenment** within ordinary activities. The other important influence of the scripture on Chan discourse is its elaboration on the dharma gate of **non-duality** (*bu'er famen*). After exhausting the discussion of overcoming all kinds of dualism, the text lets Vimalakīrti demonstrate a complete silence against all linguistic affirmation and negation. It implies that the negation of words is still a form of speech, and only silence can perform such double negation against all linguistic dualism. This strategy inspired the Chan Buddhist use of signifying silence as a way of overcoming the limitation of linguistic expressions.

# W

## WANFA

This Chinese word means “ten thousand” (*wan*) “things” (*fa*) or “myriad things” (dharmas).

*See also .*

## WANGXIN

*See .*

## WANLING LU

This text recorded **Huangbo Xiyun**’s oral instructions during his residence at Kaiyuan Temple in the Wanling district of present-day Anhui Province, which can be dated back to the 9th century. Its complete title is “*The Wanling Record of Huangbo Xiyun (or Duanji) Chan Master.*” The text is attached to Huangbo Xiyun’s other record, ***Chuanxin Fayao***, in the standard edition, and Huangbo’s lay disciple, **Pei Xiu**, is credited for editing this text. Based on the critical studies of this text, modern scholars have pointed out that, in contrast to the *Chuanxin Fayao*, which comes more directly from the lay disciple Peixiu’s personal notes, the *Wanling Lu* is more likely to be from the collected notes of Huangbo’s monk-students. Furthermore, the early edition of *Wanling Lu* was much shorter, and therefore more authentic, than the later ones, especially those of the Song additions. Except for these later additions, many parts of *Wanling Lu*, along with the *Chuanxin Fayao*, are reliable and precious sources for the study of classical Chan, including its teachings, its styles and rhetoric, and its practices.

## WANSHAN TONGGUI JI

*Anthology on the Common Goal of Myriad Good Deeds*, a book in three fascicles, written by **Yongming Yanshou**, a Chan master in the Song dynasty, during his abbacy at Yongming Temple. Yanshou used the form of questions and answers to elaborate on the complementary relationship between the Chan notion of realizing the mind (as Buddha) and the cultivation of various good deeds in terms of Bodhisattva’s six virtues or perfections (*pāramitās*). Yanshou’s list

of good deeds included chanting *sūtras*, reciting Buddha's name, practicing repentance, doing charities, and almost all kinds of traditional Buddhist practices. Practicing these good deeds does not contradict the Chan teaching of realizing **self-nature**, based on his understanding of the non-obstruction of principle and events (*lishi*), nature and phenomena (*xingxiang*), or essence and function (*tiyong*). Yanshou's position thus developed the non-dualistic understanding of realization (*wu*) and cultivation (*xiu*) and rejected iconoclastic and antinomian tendencies in Chan.

#### WANSONG XINGXIU (1166–1246)

A Chan master of the **Caodong school** in the Jin dynasty and the early Yuan dynasty, Xingxiu was a native of Jieliang in Henei (in present-day Henan). His family name was Cai. During his youth, he left his parents and became a monk at Jingtū Temple in Xingzhou (in present-day Hebei). He first studied with the Chan master Shengmo Guang (d.u.) at Qingshou Temple (in present-day suburb of Beijing), then went to Daming Temple in Cizhou (in present-day Hebei) to study with the Caodong Chan master Xueyan Man (d. 1206), who was the fifth generation in the Caodong lineage of **Furong Daokai**. With Xueyan's instruction, Xingxiu achieved **enlightenment** and became Xueyan's dharma heir. He returned to Jingtū Temple, lived in Wansong Hermitage, and started to preach. Later he took up residence, respectively, at Wanshou Temple, Xiyin Temple, and Bao'en Temple. In 1193, the Jin emperor Zhangzong (r. 1189–1208) invited him to the royal palace to preach and granted him the silk robe. In 1232, he retired to Congrong An (Hermitage) in Bao'en Temple; he died in 1246, at the age of 81.

His preaching was quite successful; he had 120 disciples, including several famous literati. He was the compiler of two ***gong'an*** collections: the ***Congrong Lu*** (*Record of Equanimity*) and the ***Qingyi Lu*** (*Record of Requesting Additional Instruction*). The ***Congrong Lu*** is his commentary on the Song Caodong master **Hongzhi Zhengjue's** ***Songgu Baize*** (*Verses on One Hundred Old Cases*). The ***Qingyi Lu*** is his commentary on Hongzhi Zhengjue's ***Niangu Baize*** (*Commentaries on One Hundred Old Cases*). He also left behind some recorded sayings (***yulu***) and other works, but they are not extant. We can only find a

small part of these recorded sayings throughout his various extant biographical accounts. Inheriting the Caodong tradition, he preferred using the Huayan Buddhist thought of non-obstruction and mutual penetration to interpret Chan teaching. His notion of indirect teaching (*qushuo*) and using allegory and metaphor echoed Song masters' strategy of "***raolu shuochan*** (taking a detour in teaching Chan)." Xingxiu also integrated different styles and strengths from other Chan schools into his own teaching and practice.

#### WEILIN DAOPEI (1615–1702)

A Chan master of the **Caodong school** in the Qing dynasty, Daopei was born into a family of Ding in Jianning (in present-day Fujian). He entered his monastic life at the age of 15 at Baiyun Temple. Three years later, he studied with Wengu Guangyin (1567–1637) at Baoshan Temple. In 1634, he went to Yongquan Temple on Mount Gu in Fuzhou to study with the Caodong Chan master **Yongjue Yuanxian**, who was the dharma heir of **Wuming Huijing**. After struggling for more than 20 years, at the age of 42, Daopei achieved **enlightenment** and was verified by his teacher, Yuanxian. He succeeded Yuanxian to be abbot on Mount Gu and made it a great Chan center in southeast China. He acknowledged Weijing Daoan (d.u.) as his dharma heir, although he had several hundred disciples. His lineage has continued to modern times. He sharply criticized corruption and the sectarian bias of Chan Buddhism in the early Qing and promoted the reconciliation of Chan and doctrinal teachings, Chan and Pure Land, and Buddhism and Confucianism. Daopei was a productive writer and left behind more than 20 works, including the *Huayan Shulun Zuanyao* of 120 fascicles.

#### WENZI CHAN

"Chan of letters and words," a term used by the Northern Song literatus-monk **Juefan Huihong** in his book *Shimen Wenzi Chan (Chan of Letters and Words from Shiment [Temple])*. Before Juefan Huihong, the famous Northern Song poet Huang Tingjian (1045–1105) also used this term in his poem. Huihong did not offer any clear definition of the *wenzi Chan*. His book is a collection of various forms of poetry and prose that he wrote to express his understanding of Chan. Thus, he implied a broad meaning of the *wenzi Chan* that embraces all

forms of literary writing that convey the understanding of Chan or the spirit of Chan.

A narrower definition of the *wenzi Chan* would refer to the increasingly popular tendency, starting with **Fenyang Shanzhao** and **Xudou Chongxian**, in the Northern Song dynasty, to use various forms of the *gong'an*, including poetic and prosaic commentaries and exegeses of old Chan conversations and stories, for teaching and practicing Chan. This tendency contradicts the previously popular Chan slogan of “not establishing letters and words (*buli wenzi*).” Externally, the emergence of the *wenzi Chan* and its popularity in the Song is a result of the interaction between Chan Buddhism and the Song literati culture, following the thriving of literati culture in the Song society and Chan Buddhism’s entrance into the mainstream of Chinese intellectual life. Internally, many Chan Buddhists’ understanding of the relationship between use of language and practice of Chan had evolved from “not establishing letters and words” or “not relying on words” to “neither identical to nor apart from language,” and finally to using the *gong'an* as “taking a detour in teaching Chan (*raolu shuochan*).” In other words, finding special ways to use language could be justified by the non-dualistic perspective of Buddhism itself. In this sense, the *wenzi Chan* was not negative in the development of Chan. However, once using the *gong'an* became popularized, systematized, or stereotypical, the *wenzi Chan* went to its negative extreme.

WU

See .

WU

Literally, “no,” or “not,” as an expression of negation. When it is used against **you** (“being or existence”), *wu* means non-being, non-existence, or nothingness, the opposite to, and the negation of, being or existence. However, in Chan Buddhist texts, *wu* is often involved in double negation—the negation of negation itself, such as *wuwu*—with the extended meaning of negating all dualistic discriminations, including existence and non-existence, affirmation and negation. This negation of all dualistic concepts is the main usage of *wu* in Chan. With the development of Chan **encounter dialogues**, and the

popularization of the collections of these dialogues in the Song dynasty, the use of the word *wu* and its main meaning became the object of Chan meditation.

#### *WUDENG HUIYUAN*

*Combined Essentials of the Five Records of [the Transmission of] the Lamp*, an edited collection of the five Song lamp histories (the ***Jingde Chuandeng Lu***, ***Tiansheng Guangdeng Lu***, ***Jianzhong Jingguo Xudeng Lu***, ***Liandeng Huiyao***, and ***Jiatai Pudeng Lu***), was compiled by Dachuan Puji (1179–1253) of the Southern Song dynasty in 1252 and published the following year. The original five lamp histories had, in total, 150 fascicles. The *Wedeng Huiyuan* reduced them to 20 fascicles, while the content was reduced only by about 50 percent through eliminating the redundant materials or making the original materials more concise. To facilitate the readers' use, it also improved on the clarity in the organization of the records of the masters by marking their corresponding schools (*zong*) and groups (*pai*), in addition to just marking the two main lines of **Nanyue Huairang** and **Qingyuan Xingsi** after **Huineng**, as was done in the original five lamp histories. The collection soon became quite popular and was welcomed by many literati who were interested in learning about Chan.

#### *WUDENG QUANSHU*

*Complete Works of the Five Lamps*, a Qing addition to the transmission of the lamp literature, was considered the most comprehensive compilation of Chan genealogical history. Compiled by Jilun Chaoyong (d.u.) and edited by Lun'an Chaokui (d.u.), both third-generation dharma heirs of **Miyun Yuanwu**, in 1693, it was presented to, and prefaced by, Emperor Kangxi (r. 1661–1722) and published by the imperial court. Based on the previous compilations of Chan genealogical history, this book covered more than 7,000 Chan masters in 37 generations after **Nanyue Huairang** and **Qingyuan Xingsi**. It updated the development of Chan Buddhism in the Ming and early Qing dynasties, providing a complete picture of dharma transmissions in the 17th century. About half of the book was devoted to more recent Chan monks. Learning a lesson from **Feiyin Tongrong's** *Wudeng Yantong*, this book treated the Caodong masters better, but it still

followed Tongrong's approach, endorsing the theory of two Daowu and changing the lineal affiliation of the Yunmen and Fayan schools back to Mazu. This again created controversy, although the book survived, escaping the fate of the *Wudeng Yantong*.

#### WUDENG YANTONG

*The Strict Unification of the Five Lamps* was compiled by **Feiyin Tongrong**, a Chan master of the late Ming and early Qing dynasties and the dharma heir of **Miyun Yuanwu** of the **Linji school**, in 1653. It was a book of 25 fascicles that aimed to rectify the errors of Chan genealogical history presented by the *Wudeng Huiyuan*, and more recently, by the Caodong Chan master Yuanmen Jingzhu's (1604–1654) *Wudeng Huiyuan Xulue*. Following a strict criterion of dharma transmission, the *Wudeng Yantong* marginalized those masters of self-proclaimed realization without a person-to-person transmission and verification. As a result, not only were the most eminent monks, such as **Yunqi Zhuhong**, **Hanshan Deqing**, and **Daguan Zhenke**, placed under the category of “lineage unknown,” but those Caodong masters derived from **Wuming Huijing** and **Zhanran Yuancheng** were also ignored or underrepresented. Moreover, based on a newly discovered inscription, it used the theory of two Daowu to modify the official version of Chan genealogy since the *Jingde Chuandeng Lu*, by subsuming Tianwang Daowu and his lineal descendants, including the Yunmen and Fayan schools, all under the lineage of Mazu Daoyi. This alteration and the use of shaky evidence concerning Tianwang Daowu's identity caused Caodong masters and their sympathizers to file a lawsuit in 1654; consequently, the local government ordered the *Wudeng Yantong* to be condemned and burned.

#### WU FANGBIAN

See .

#### WUJIA QIZONG

See .

#### WUJIA YULU

*Recorded Sayings of Five Houses*, compiled by Guo Ningzhi (d.u.) in the Ming dynasty, was a collection of the recorded sayings of the founders of the “**five houses**,” including the *Zhenzhou Linji Huizhao Chanshi Yulu* for the **Linji school**, the *Tanzhou Guishan Lingyou*

*Chanshi Yulu* and the *Yuanzhou Yangshan Huiji Chanshi Yulu* for the **Guiyang school**, the *Ruizhou Dongshan Liangjie Chanshi Yulu* and the *Fuzhou Caoshan Benji Chanshi Yulu* for the **Caodong school**, the *Yunmen Kuangzhen Chanshi Yulu* for the **Yunmen school**, and the *Jinling Qingliangyuan Wenyi Chanshi Yulu* for the **Fayan school**. With the exception of the recorded sayings of **Linji Yixuan** and **Yunmen Wenyan**, all of the other recorded sayings were collected and published for the first time.

#### WUMEN GUAN

See .

#### WUMEN HUIKAI (1183–1260)

A Chan master of the Linji school in the Song dynasty and author of the famous Chan *gong'an* collection **Wumen Guan**, Huikai was a native of Hangzhou (in modern-day Zhejiang province). His family name was Liang. He entered into monastic life in his youth and later went to Wanshou Temple to study with the Chan master Yuelin Shiguan (1143–1217), the fourth-generation disciple of the Linji master **Wuzu Fayan**. Shiguan had Huikai focus on the understanding of **Zhaozhou Congshen's** use of the word **wu** for a long time. Huikai finally reached **enlightenment** with his teacher's confirmation. In 1218, Huikai succeeded Shiguan to be the abbot of Baoyin Temple in Huzhou, Zhejiang. He then took abbacy consecutively at about 10 different Chan temples. In 1229, he published the *Wumen Guan*. Emperor Lizong (r. 1224–1264) invited Huikai to give a lecture at the Xuande Pavilion in the imperial palace and awarded him a gold-threaded dharma robe and the honorific title *Foye Chanshi* ("Chan Master of Buddha Eye"). Huikai died at the age of 78. He had several well-known disciples, including Shinichi Kakushin (1207–1298), his famous Japanese disciple. His teachings were also preserved in the *Wumen Kai Heshang Yulu* (*The Recorded Sayings of Monk Wumen Kai*) by his disciples.

#### WUMING HUIJING (1548–1618)

A Chan master of the **Caodong school** in the Ming dynasty, Huijing was born into the Pei family in Chongren (in present-day Jiangxi). At the age of 21, he decided to become a monk after reading the *Diamond Sūtra*. He studied with the Caodong Chan master

Yunkong Changzhong (1514–1588) for three years, then lived in solitude on Peak E for three years. During that time, he attained **sudden enlightenment**. Returning to his teacher Changzhong, his realization was verified and he was recognized as dharma heir. In 1594, he went on pilgrimage, traveled to Shaolin and Mount Wutai, and visited Zhuhong and Zhenke in the capital. Back in the south, he became abbot at Baofang Temple, then later at Shouchang Temple in Jiangxi, where he stayed until his death. His method was influenced by **Dahui Zonggao**'s contemplation of key phrases (*kan huatou*) and against the study of ***gong'an***. He was most famous for combining the practice of Chan with farming, and he himself was exemplary in this. He had four dharma heirs who were successful in carrying out his legacy. His lineage was called Shouchang lineage and was considered the revival of the Caodong school in the Ming dynasty. His teachings were preserved in the *Wuming Huijing Chanshi Yulu* of four fascicles.

#### WUNIAN

See .

#### WUQIU

See .

#### WUSHI

This term means “having nothing (special) to do.” Chan masters such as **Huangbo Xiyun** and **Linji Yixuan** used this term to teach their students that they should do nothing special in seeking **enlightenment** because enlightenment can be attained through all ordinary activities. Ordinary activities in this mundane world are one of the necessary conditions for enlightenment. Considering Chan practice as something special and separating it from everyday ordinary activities could only impede enlightenment. The perspective was developed from Mazu's teachings “ordinary mind is the way (*pingchangxin shidao*)” and “the mind is Buddha (*jixin jifo*).” However, as the term became a popular rhetorical device of classical Chan, new attachments to the teaching and ensuing misunderstandings occurred from time to time in Chan practice. Some students lost sight of the transcendent or enlightened dimension with regard to **Buddha-nature** and of the importance of Chan practice to the attainment of enlightenment. Various Chan masters' responses to the problem can

be found in many Chan texts of **yulu**, which culminated in the Northern Song Linji Chan master **Zhengjing Kewen**'s criticism of the so-called *wushi Chan*.

WUWEI

See .

WUWEI ZHENREN

See .

WUXIANG

See .

WUXIANG (684–762)

A Chan master in the Tang dynasty and the founder of the **Jingzhong school** of Chinese Chan Buddhism, he was of Korean origin and was often referred to as “Monk Kim.” The brief biographical information about Wuxiang is found mainly in the *Lidai Fabao Ji* and the *Song Gaoseng Zhuan*. In 728, he arrived in Chang’an and registered at Chanding Temple. He then wandered around to seek out teachers. Master Chuji (669–736 or 648–734), the disciple of Zhishen (609–702) from the lineage of **Hongren**, accepted him as a student. Two years later, Wuxiang went to Mount Tiangu to practice. The *Lidai Fabao Ji* fabricated a story that before Chuji died, he transmitted **Bodhidharma**'s robe to Wuxiang. Wuxiang returned to Mount Tiangu and continued his practice of asceticism. The fame of his magical power spread and won the respect of the governor, Zhangqiu Jianqiong (?–750). Wuxiang was even invited to the court when Emperor Suzong (r. 756–762) stayed in Chengdu to escape from the An Lushan rebellion. Mayor Yangyi of Changdu built several temples for Wuxiang. Of them, Jingzhong Temple was the one in which Wuxiang taught most often over more than 20 years.

Wuxiang's dharma heir was Jingzhong Shenhui (720–794), who was abbot at Jingzhong Temple after Wuxiang's death and received long-term support from his lay follower, the local official Wei Gao (745–805), allowing his lineage to continue. Wuxiang's other notable disciples were **Wuzhu**, who became the founder of the **Baotang school**, and Shenqing (?–814?), who was the author of the *Beishan Lu* (*Record of North Mountain*). According to **Zongmi**, **Mazu Daoyi** also studied with Wuxiang before he became **Nanyue Huairang**'s student.

The central tenet of Wuxiang's teachings was known as "three phrases": no-recollection (*wuyi*), no-thought (*wunian*), and no-forgetting (*mowang*). These three aspects were his interpretation of the traditional three learnings: precepts (*jie*), concentration (*ding*), and wisdom (*hui*). The last phrase was changed to no-delusion in the *Lidai Fabao Ji* by the Baotang school, which did not convince others such as Zongmi and Shenqing. Wuxiang also taught recitation of the Buddha's name (*nianfo*) with his special style. The Jingzhong Temple became associated with Pure Land practices of devotion in the 9th century. Wuxiang's legacy thus contributed to a syncretistic approach to Chan and Pure Land practices.

#### WUXIANG CHANHUI

See .

#### WUXIANG JIE

See .

#### WUXIN

See .

#### WUXIU

See .

#### WUYI DAOREN

See .

#### WUYI YUANLAI (1575–1630)

Also called Boshan Yuanlai. A Chan master of the **Caodong school** in the Ming dynasty, Yuanlai was a native of Shucheng in Anhui. His family name was Sha. He entered his monastic life at the age of 16 and began with the Tiantai practice of contemplation. Later, he turned to the study of Chan and became a disciple of **Wuming Huijing**. At the age of 27, Huijing confirmed Yuanlai's enlightenmental experience and treated Yuanlai as the most senior monk in the monastery. Yuanlai also visited **Yunqi Zhuhong** three times. At the age of 28, Yuanlai became the abbot of Nengren Temple at Mount Bo (hence his other name Boshan) in Jiangxi. In the ensuing 30 years, he took up residence at several temples in southeast China, in addition to Nengren Temple. His fame grew, and it was reported that his students numbered close to 1,000, including many literati. His teaching insisted on cultivation: the practice of meditation; the contemplation of the

*huatou* (key phrases); and unifying Chan and scriptural studies, Chan and Pure Land, and Chan and precepts. He believed that scriptural studies could never be abandoned in terms of the unity of Chan and teachings. His instructions were collected in the 35-fascicle *Extensive Records of Chan Master Wuyi Yuanlai* (*Wuyi Yuanlai Chanshi Guanglu*), of which his *Responding to [the Relationship of] the Source and Teachings* (*Zongjiao Daxiang*) and his *Admonitions for the Study of Chan by Monk Boshan* (*Boshan Heshang Canchan Jingyu*) have been most influential, even during modern times.

#### WUZHU

See .

#### WUZHU (714–774)

Literally meaning “non-abiding,” this is the name of a Chan master in the Tang dynasty, the founder of the **Baotang school** of Chan Buddhism. The only existing biography of Wuzhu is found in the *Lidai Fabao Ji* (*Record of the Dharma-Jewel through the Generations*), a book that was composed by an anonymous disciple, or disciples, of Wuzhu after his death, although **Zongmi**’s work also provides some information about him. Wuzhu was born into a military family in Shanxi in northern China. His family name was Li. At the age of 20, he started his military career, but he soon decided to end it. After meeting with a Chan layman named Chen Chuzang (d.u.), he wanted to know the transmission of dharma from the mind and practiced the sudden teaching as a layperson. In his early 30s, he studied with Huineng’s disciple, Monk Zizai (d.u.) of Taiyuan, and became an officially ordained monk in 749. In 751, he arrived at Mount Helan and heard the teaching of the master **Wuxiang**. Supposedly a mysterious feeling of affinity with Wuxiang led him, finally, to Jingzhong Temple in Chengdu, Sichuan, in 759, after several delays. At a precepts retreat, Wuxiang gave him a hint to go to the mountains. Wuzhu then went northwest to Mount Baiya in Maozhou to practice and preach a radical form of sitting meditation, discarding all other monastic conventions and observances. It is this radical form of practice that scared some followers away and invited criticism from Zongmi and others, but it was approved by his teacher Wuxiang, according to the *Lidai Fabao Ji*.

It was further claimed by the book that when Wuxiang was dying, he sent Wuzhu **Bodhidharma's** robe, which was given to Empress Wu (r. 690–705) as a gift by **Huineng**, and then passed to Zhishen (609–702), Chuji (669–736 or 648–734), and Wuxiang, indicating Wuzhu as his legitimate dharma heir. This lineage story is a total fabrication without any historical basis. After Wuxiang's death, Wuzhu's fame continued to grow during his lifetime, partially because he had the support of regional high-ranking officials who invited him to teach at Konghui Temple and Baotang Temple in Chengdu. Interestingly, when Wuzhu died, no dharma heir was named, and the robe was absent. The Baotang school was very short-lived. Wuzhu's central teaching was no-thought (*wunian*) and non-attachment to the forms of practice. Unfortunately, his radical interpretation of no-thought and non-attachment developed into typical iconoclasm and antinomianism, certain aspects of which might have been shared by some members of the **Southern school**, such as the **Hongzhou school**. However, the Hongzhou school maintained a kind of mediation between poles of traditional and radical styles, which the Baotang school lacked.

#### WUZHUN SHIFAN (1177–1249)

A Chan master of the **Yangqi Fanghui** lineage of the **Linji school** in the Song dynasty, Shifan was a native of Zitong in Sichun. His family name was Yong. He entered his monastic life at the age of 9 and received official ordination at the age of 18. After that, he went on his journey to seek great teachers. He respectively studied with several masters, including Fozhao Deguang (1121–1203) and Songyuan Congyue (1132–1202), and ended up as the disciple of Po'an Zuxian (1136–1211). In 1220, Shifan was invited to be abbot at Qingliang Temple in Mingzhou. In the ensuing years, he was abbot at Zisheng Temple on Mount Xuedou and at Guangli Temple on Mount Ayuwang. Around 1228, he was invited to be abbot at Xingsheng Wanshou Temple on Mount Jing, where he taught 20 years. Emperor Lizong (r. 1224–1264) invited Shifan to give a public lecture at the Pavilion of Benevolent Illumination in the imperial court and granted him the title "Chan Master of Buddha Mirror" (*Fojian Chanshi*). Shifan's teachings were preserved in the five-fascicle *Fojian Chanshi Yulu*. He

had many successful disciples. Among them, Xueyan Zuqin's (1218–1287) lineage extended through **Gaofeng Yuanmiao** and **Zhongfeng Mingben** and survived to modern times. Shifan's disciples, Wu'an Puning (1197–1276) and Wuxue Zuyuan (1226–1286), went to Japan to preach dharma and were respected as patriarchs of the Japanese Rinzai school. Shifan also had Japanese disciples, including the famous Enni Ben'en (1202–1280).

WUZU FAYAN (d. 1104)

A Chan master of the Yangqi lineage (*Yangqi pai*) of the **Linji school** in the Song dynasty, Fayan was a native of Mianzhou (in present Sichuan). His family name was Deng. He became an ordained monk at the age of 35 and studied the Yogācāra doctrine in Chengdu. Unsatisfied, he left to search for good teachers. He studied respectively with three masters, including Yuanzhao Zongben (1020–1099) of the **Yunmen school** and Fushan Fayuan (991–1067) of the Linji school, and finally was introduced by Fayuan to **Baiyun Shouduan**, the disciple of **Yangqi Fanghui**. Under Shouduan's instruction, Fayan achieved **enlightenment**. After leaving Shouduan, Fayan served as abbot at several Chan temples for about 27 years, eventually taking up residence at Wuzu Temple in Hubei (originally called East Mountain Temple) where the fifth patriarch, Hongren, had resided. He remained there until his death. Among his many disciples, the most famous were **Yuanwu Keqin** (also called Fuguo Keqin), Fuyan Qingyuan (1067–1120), and Fujian Huiqin (1067–1120), commonly known as the "three Buddhas of East Mountain." The prosperity of the Yangqi lineage was initiated by Fayan. His teachings were preserved in the *Wuzu Fayan Chanshi Yulu*, which were recorded from different temples during his residences.

# X

## XIANGYAN ZHIXIAN (?–898)

A Chan master of the **Guiyang school** in the Tang dynasty and a disciple of **Guishan Lingyou**, Zhixian was a native of Qingzhou in present-day Shandong province. He studied hard with Lingyou, but although he was considered a very intelligent person, there was no resonance between the two minds. In despair, he burned all of the written materials he had studied, declaring them useless, and left his teacher. One day, when he was cleaning the garden, he hit the roof tiles. Laughing uncontrollably, he all of a sudden attained realization. He thus felt grateful to his teacher for not expressing the dharma plainly to him but giving him the opportunity to work it out on his own—a story about the earliest hint of the Chan teaching method of “never explaining plainly (*bushuopo*)” from the *Zutang Ji*. Zhixian took up residence at Mount Xiangyan in Dengzhou (in present-day Henan province). There is not much biographical information about him in the various Chan texts. His answers to his students’ questions were always short, simple, elusive, and enigmatic. One of his teaching stories became a famous *gong’an* case. But he left numerous poems, which are more revealing of his insights than his conversations to many readers. Some of his stories are often used as examples of the *zushi Chan* and its criticism of the *rulai Chan*. Many of his stories also became the symbol of Chan iconoclasm in the late Tang and Five Dynasties and became the favorites of Song Chan Buddhism. He was granted the posthumous title “Chan Master of Inheriting the Lamp” (*Xideng Chanshi*).

## XIAOYAN DEBAO (1512–1581)

A Chan master of the **Linji school** of the Ming dynasty, Debao was a native of Jintai (in present-day Beijing). His family name was Wu. At the age of 20, he was inspired by a lecture on the *Lengyan Jing*. At the age of 22, he went to Guanghui Temple to study with Daji (d.u.) and received official ordination. He then traveled to various places and visited more than 30 masters. At Longquan Temple, he

studied with the Linji Chan master Wuwen Mingcong (?–1543 or 1544). After his realization was verified by his teacher, he became Mingcong’s dharma heir. He taught at a number of monasteries and gained great fame. He lived out his last years in a hermitage at Liuxiang in Beijing. His recorded sayings were preserved in the *Yuexin Xiaoyan Baozu Nanbei Ji* of four fascicles. In practice, he continued the approach of the **kanhua Chan**, but improved on it by starting a new method that combined contemplating (*kan*) the *huatou* with reciting (*nian*) the *huatou*. Furthermore, he treated the recitation of the name of the Buddha as equal to using a *huatou*. Thus, he contributed to the tendency of developing the *kanhua Chan* into the **nianfo Chan**, which was initiated by **Zhongfeng Mingben** in the Yuan dynasty.

#### XIN

The Chinese word for “mind.” For the classical Chan concept of mind, see ; ; and .

#### XING

This Chinese term is translated into English as “nature,” as often appears in such compounds as “**Buddha-nature**” (*foxing*) and “**self-nature**” (*zixing*). However, the translation is somewhat misleading, since the *xing* in these uses does not denote any changeless essence or essential, inherent nature deeply rooted in every human mind. In Chinese philosophical-religious, including Chan, context, *xing* denotes the changeability and growth of the human mind and personhood, among other things. *Xing* includes the meanings of directionality, relationality, and existential-practical development and accomplishment.

#### XINGHUA CUNJIANG (830–888)

A Chan master of the Tang dynasty, Cunjiang was considered by the **Linji school** to be the second patriarch after its founder. According to his epitaph, written by Gongcheng Yi (d.u.), Cunjiang’s surname was Kong and his family was descended from Confucius. Cunjiang was born at Youzhou in Hebei. He entered his monastic life at the age of 7 and was officially ordained at the age of 21. In 861, he became Linji’s disciple in Zhenzhou. After leaving Linji, he made an extended pilgrimage to the south, including a visit to Yangshan Huiji, who admired his exceptional understanding. Upon hearing that Linji was

leaving Zhenzhou, Cunjiang returned to the north, accompanied Linji to Weizhou, and remained there until Linji's death. Later, he rejected the invitation to return to Youzhou, accepted a continuation of his stay in the city of Wei, and moved to a new temple built by the governor for him. He died in 888. Cunjiang was also considered by the tradition to be the editor of the *Linji Lu*. The later development of the Linji school was basically from his lineage.

### XINGJIAO

This Chinese word includes the meaning of “travel” or “pilgrimage,” an important method of Chan practice. As its oft-used Chinese synonym *youfang* (“travel from place to place”) in Chan literature indicates, for students of Chan, *xingjiao* has no fixed place as its goal. It is a homeless peregrination, a wandering from one place to the other, its destination singular or plural, in search of a master, a spiritual inspiration, or a kind of triggering experience, for the realization of personal **enlightenment**. There is a dialectic between the journey (or the path) and its goal, between freedom and constraint. For many students, the *xingjiao* is an open-ended process, and this transformative process constitutes the nature of their “quest.” A student's planned visit to a sacred site could be subverted by his or her traveling experiences. On the other hand, each travel experience has its own constraints, being conditioned and influenced by time and each particular place and its environment, or structured by popular ideas or patterns. Thus, emphasis was placed on breaking with a plan or pattern, on encountering with or discovering living Buddhas or patriarchs within each unique individual experience. This perhaps explains why many accomplished “students” often stayed with different masters, visited different places, and returned to the *xingjiao* even after becoming abbots.

### XINGSHAN WEIKUAN (754–817)

A native of Xin'an in Quzhou (in present-day Zhejiang), whose family name was Zhu, Weikuan was one of **Mazu Daoyi's** disciples. He entered a monastery when he was age 12 and received the monastery precepts at the age of 23. Having studied the Vinaya and the Tiantai teaching of calming and contemplation, he went to Hongzhou to study with Mazu. After Mazu's death, he went to the Minyue area (parts of

present-day Fujian and Zhejiang) to preach. In 797, he arrived at **Shaolin Temple** on Mount Song. In 805 and 806, he appeared at Weiguo Temple and Tiangong Temple in Luoyang. In 809, Emperor Xianzong (r. 805–820) invited Weikuan to the capital to preach at the imperial court. Weikuan took up residence at Anguo Temple in Chang’an. The following year, he was invited to lecture to the emperor at the Linde Hall. Later he moved to Xingshan Temple, one of the largest official monasteries in Chang’an, and remained there until his death.

In his last years, he attracted a large number of monastic and lay disciples, including many officials and literati, and emerged as one of the most influential Chan teachers in the capital. According to his epitaph, written by Bai Juyi (772–846), one of his famous lay disciples, he was a charismatic figure with superhuman powers and had over 1,000 disciples. In his instruction on “true cultivation” to Bai Juyi, he advised the latter “not to move” and “not to forget things,” contrary to many Chan masters’ popular sayings on “moving long with things” and “being forgetful.” His influence helped to advance the recognition of Mazu and the **Hongzhou school’s** orthodoxy. It was when Weikuan’s prestige in Chang’an was at its peak that Emperor Xianzong granted an honorary posthumous title to Mazu, “Chan Master of Great Tranquility.”

#### XITANG ZHIZANG (735–814)

A Chinese Chan monk in the Tang dynasty, he was one of the most senior disciples of **Mazu Daoyi**. Chan chronicles often describe him as one of Mazu’s two leading disciples, along with **Baizhang Huaihai**. In Mazu’s epitaph, Zhizang was ranked second, following only **Dazhu Huihai**, in the list of Mazu’s senior disciples. However, Chan sources provide little information about the biography of Zhizang. His own epitaph was not widely circulated and was not included in the standard collections of documents from the Tang dynasty. Except for a few short stories about Zhizang preserved in some Chan texts, of questionable provenances, there are no extant records of his teachings.

His family name was Liao. He was born in Qianzhou (present-day Ganzhou) in Jiangxi province. At the age of 8, he entered monastic life.

At the age of 12, he joined his teacher Mazu at Xili Mountain and then followed Mazu to Gonggong Mountain. At the age of 23, he received full monastic ordination. When Mazu received the invitation to take up residence in Hongzhou, Mazu let Zhizang be in charge of the monastery at Gonggong Mountain. Zhizang spent his last years there and died at the age of 79. In 824, Emperor Muzong (r. 820–824) granted him the posthumous title *Dajue* (“great awakening”). His lay disciples included some powerful local officials, and some reputed founders of Korean Chan/Sŏn schools were among his disciples.

#### *XIUXIN YAOLUN*

*Treatise on the Essentials of Cultivating the Mind*, an early Chan text of instructions on meditation practice attributed to the fifth patriarch of Chan, **Hongren**. Like his teacher **Daoxin**, Hongren taught his approach of meditation without writing down any words. It was his students who recorded his teaching, creating the basis for this text, which was discovered among the **Dunhuang** documents in the 20th century. An important idea in this text is “maintaining [the awareness of] the mind” (*shouxin*). It means to be constantly aware of, or concentrate on, the true mind or **Buddha-nature** in meditation. By maintaining the awareness of the mind without false thoughts or illusions, the true mind or Buddha-nature will, like the sun, shine forth naturally. However, there is a tension between this inherent perfection of human existence and the necessary struggle for the realization of **enlightenment** to many beginners. To achieve *shouxin* thus requires vigorous effort in meditation, involving the visualization of the golden orb of the sun (the image of Buddha-nature or enlightenment) and calmly observing the clouds, or dusts of ignorance, that cover the sun until they cease to function. The result is an undistorted contact with the everyday world through the undeluded mind. The teaching of *shouxin* is a further development of the themes first elaborated by **Bodhidharma’s Erru Sixing Lun**. The way Hongren uses the metaphor of the sun and clouds is also reminiscent of the metaphor of mirror and dusts used in a similar fashion by the **Platform Sūtra**.

XUANSHA SHIBEI (835–908)

A Chan master of the **Xuefeng Yicun** lineage in the Tang dynasty, Shibei was a native of Fuzhou in Fujian. His family name was Xie. In 860, Shibei left home to study with the Chan master Lingxun (d.u.) of the Mazu lineage at Mount Furong. In 864, he received official ordination from the preceptor, Daoxuan, at Kaiyuan Temple in Jiangxi. A year later, he met his dharma brother, Xuefeng Yichun, and their relationship became almost like teacher and student. Shibei achieved **enlightenment** by reading the *Lengyan Jing* (*Śūraṅgama Sūtra*), and his strict practice of asceticism won him the nickname “Bei Toutuo.” He took up residence at Puying Monastery after leaving Yichun, then moved to Xuansha Monastery, where he taught and practiced for many years. He received the honorific title “Great Master of the Best from Tradition” (*Zongyi Dashi*) from the king of Min. Among his 13 disciples, Luohan Guichen (867–928) was the teacher of **Fayan Wenyi**, the founder of the **Fayan school**.

Shibei’s sayings were preserved in the *Xuansha Guanglu* and the *Xuansha Shibei Chanshi Yulu*. Among his teachings, the formulation “three sentences of principle (*sanju gangzong*)” was most influential. It includes three perspectives or stages of the realization of true suchness in a dialectical or deconstructive relationship. The first perspective acknowledges the usefulness and limitation of seeing **Buddha-nature** through one’s ordinary cognitive activities. The second perspective places emphasis on the original nature (*yuanchang*) of going beyond ordinary activities of affirmation and negation. With the realization of emptiness and true suchness, the third perspective attains the harmonization and free functioning of all everyday activities. This combination of the *Lengyan Jing*’s theory of Buddha-nature with the Huayan notion of the non-obstruction of all phenomena became the precursor for the teaching of the Fayan school. Scholars have noted the structural similarity between **Baizhang Huaihai**’s “three sentences” and Shibei’s. Both represent the post-Mazu approach of Chan to the problems of misunderstanding of Mazu’s identification between ordinary activities and Buddha-nature.

XUEDOU CHONGXIAN (980–1052)

A Chan master of the Song dynasty, Chongxian was a native of Suizhou (in present-day Sichuan). His family name was Li. He was

ordained at Pu'an Temple in Chengdu. He studied with the Linji Chan master Guyin Yuncong (965–1032) in Xiangzhou (in present-day Hubei) for three years. Later, he studied with the Yunmen Chan master Zhimen Guangzuo (d.u.) for five years in Fuzhou (in present-day Hubei) and reached **enlightenment** under Guangzuo's instruction. After leaving Guangzuo, he continued to practice at Luohan Temple on Mount Lu, Jingde Temple in Chizhou (in present-day Anhui), and Lingyin Temple in Hangzhou. With the support of Zenghui (952–1033), a local official and his old friend, Chongxian became abbot at Cuifeng Chan Temple in Suzhou. He was then invited to take up residence at Zisheng Temple on Mount Xuedou (in present-day Zhejiang). He preached there for about 29 years and achieved great fame. Emperor Renzong (r. 1022–1063) granted him a purple robe and honored him as *Mingjue Dashi* ("Great Master of Illumination and Enlightenment"). He died at the age of 73. His epitaph, written by an official, Lu Xiaqing (1015–1068), reported that he had 150 disciples. Among them, 11 are famous. Chongxian's success had been called a renaissance of the **Yunmen school** in the Song, although his epitaph assigned him to the ninth generation of Mazu's lineage.

His sermons and short conversations at different temples, prosaic and poetic commentaries on old cases (*jugu* and *niangu*), and other poems (*jizan*) were preserved in the *Mingjue Chanshi Yulu* of six fascicles, compiled by his disciples. He is famous for authoring his *Verses on One Hundred Old Cases* (*Songgu Baize*, also called *Xuedou Songgu*), which became the foundation for Yuanwu Keqin's **Blue Cliff Record**, a further commentary on these verses and the cases Chongxian chose. Chongxian's *Songgu Baize* is often considered one of the earliest examples of a new Chan genre—the **gong'an** literature—and the Song "Chan of letters and words" (**wenzi Chan**), even though Chongxian, at the same time, still preached the central Chan notion that the true dharma is beyond words and expressions. The key to understanding the relationship of these two sides of a Chan master like Chongxian could be what Yuanwu Keqin characterized as "*raolu shuochan* (to take a detour in talking about Chan)," an indirect way of expressing the inexpressible for helping students.

XUEFENG TEMPLE (Ch. *Xuefeng Si*)

Temple of “Snow Peak.” Located on Mount Xuefeng in Minhou County in Fujian Province in China, it was built in 875 after the Chan master **Xuefeng Yicun** went there to preach dharma in 870. The temple was sponsored by the Min monarch Wang Shenzhi (r. 909–925). Wang named the original Xianggu Peak Snow Peak (Xuefeng) and named the temple Yingtian Xuefeng Chanyuan. In 894, the temple was moved to its current location. In 978, during the Song dynasty, the temple was renamed Xuefeng Chongsheng Chan Temple, Xuefeng Temple for short. During its most prosperous period, the community (*sangha*) included more than 1,500 people. The temple was rebuilt during the Ming and Qing dynasties. A stone pagoda in which Xuefeng Yicun was buried and a wooden hut that was Yicun’s earliest residence, among many other things, have also been preserved through modern times.

#### XUEFENG YICUN (822–908)

A Chan master of the Tang dynasty, Yicun occupies a special place in Chan history. The founder of the **Yunmen school**, **Yunmen Wenyan**, and the founder of the **Fayan school**, **Fayan Wenyi**, were both from his lineage. The details of his life are recorded in his epitaph, written by Wang Tao (?–911) and preserved in the *Complete Writings of Tang* (*Quan Tang Wen*). The **Song Gaoseng Zhuan**’s biography of Yicun is based on this epitaph. His teachings are collected in the *Xuefeng Zhenjue Chanshi Yulu*, compiled by Lin Hongyan (d.u.) in the Ming dynasty. A chronological biographical list is attached to this *yulu*.

A native of Nan’an in Quanzhou (in present-day Fujian), Yicun was born into a Buddhist family. His secular surname was Zeng. At the age of 12, he went to Yurun Temple in Putian to study with Preceptor Qingxuan (d.u.). At the age of 17, he entered monastic life and studied with the Chan master Hongzhao Linxun (d.u.) at Mount Furong. Later, he traveled to many places and was officially ordained at Baosha Temple in Youzhou. At Wuling, he attended **Deshan Xuanjie**. In 865, he returned to Mount Furong. During the years 870–875, he built a monastery on Peak Xianggu, west of Fuzhou, and named it Xuefeng (Snow Peak). His preaching won strong support from several local officials, including Wei Xiu (d.u.), Chen Yan (?–891), and the Min monarch Wang Shenzhi (r. 909–925). He was invited by them to offer

instruction. It is said that he had more than 1,500 followers. Emperor Xizong (r. 873–888) granted him the title *Zhenjue Dashi* (“Great Master of True Awakening”) and a purple robe. He died at the age of 87.

His teaching emphasized the inseparableness of realizing **self-nature** and everyday activities and situations and opposed seeking **enlightenment** through external authorities, including words and speeches. However, he is well known for his iconoclastic expression, vulgar language, and hitting his students with sticks during instruction. In contrast, in the records of his instruction to the Min monarch Wang Shenzhi, Yicun’s speech was much more conventional.

#### XUYUN (1840–1959)

A Chan master of modern times, Xuyun was born into the Xiao family (originally from Xiangxiang of Hunan) in Quanzhou, Fujian. At the age of 15, he decided to be a monk, but was forced by his father to stay home and get married. At the age of 19, he left home and entered his monastic life under the master Changkai (d.u.) at Yongquan Temple in Fuzhou. The following year, he was ordained under the master Miaolian (d.u.). After three years of practicing asceticism, he traveled to many famous temples; sacred mountains; and even Tibet, India, Sri Lanka, and Burma. In 1895, he achieved **enlightenment** at Gaoming Temple in Yangzhou. Throughout his life, he took up residence at 15 temples, revived 6 great monasteries, and reconstructed more than 80 sites. In 1906, he was granted the title *Foci Hongfa Dashi* (“Great Master of Buddha’s Compassion and Spreading Dharma”) by Emperor Guangxu (r. 1875–1908). In 1953, he was elected honorary president of the Association of Chinese Buddhism. He became the dharma heir of all five Chan schools, and through him, these lineages expanded over three or four new generations. Millions of people received ordination or precepts from him. He helped edit the collected portraits of Chan patriarchs (*Fozu Daoying*) and other books of Chan lineages and wrote commentaries on a number of Buddhist scriptures. His teachings were preserved in the *Xuyun Heshang Fahui*, the *Xuyun Heshang Fahui Xubian*, and the *Xuyun Heshang Kaishi Lu*.

# Y

## YANGMING CHAN

This term was first used by neo-Confucian scholars in the late Ming Dynasty to characterize the syncretic teaching of the most influential Ming neo-Confucian master, Wang Yangming (1472–1528). Yangming distinguished his teaching from the Song neo-Confucian master Zhuxi's (1130–1200) doctrine on the learning of principle (*lixue*) by emphasizing the notion of the extension of innate knowledge (*zhi liangzhi*), which saw the mind (*xin*) and the principle (*li*) of things as inseparable. Although Yangming's doctrine on the learning of the mind (*xinxue*) and the notion of the innate knowledge (*liangzhi*) were grounded in Mencius's (372–289 BCE) teaching, he interpreted the mind and the innate knowledge as being everyone's original wholeness of existence (*benti*) and ultimate goodness (*zhishan*), being self-evident (*ziming*), complete (*yuancheng*), and sufficient (*juzu*), transcending any intellectual maneuver or investigation of things, and with no reliance on external help. To become a Confucian sage, for Yangming, was to realize inwardly this *liangzhi* and let it naturally shine forth. His interpretation was clearly influenced by the Chan Buddhist notions of **Buddha-nature** (or **self-nature**) and **sudden enlightenment**. His adoption even included his direct use of Chan rhetoric, such as “original face,” “**no-thought**,” “**no-abiding**,” and so forth. Moreover, in his style of instruction and pedagogy, he preferred to use Chan-like colloquial language in his **encounter dialogues** with students and others. He also assimilated the Chan strategy to use different teachings for different people, according to their higher or lower capacities. In his later years, his well-known and more controversial teaching of “four sentences” started with the notion that the mind, or the wholeness, transcended the distinction of ordinary goodness and evil, a notion very similar to Chan Buddhist ideology, which was criticized by other Confucian scholars. Some of his direct disciples and their disciples, such as Wang Ji (1498–1583) and Luo Rufang (1515–1588), further developed this

aspect of Yangming's later thought and blurred the boundary between neo-Confucianism and Chan Buddhism more.

Yangming Chan could be seen as a phenomenon that resulted from Yangming's syncretic approach to all three Chinese traditions of Confucianism, Buddhism, and Daoism. Yangming Chan does not mean that Yangming became a Chan Buddhist after being very engaged in the study of Buddhism and Chan during his later life. Rather, it indicates that Yangming appropriated and wove such a considerable element of Chan Buddhist thought into his own Confucian teaching that it grew ever closer to Chan and therefore could be qualified as a kind of "Chan of Confucianism" for the first time ever.

#### YANGQI FANGHUI (992–1049)

A Chan master of the Song dynasty and the founder of the Yangqi branch (*Yangqi pai*) in the **Linji school**, Fanghui was a native of Yichun in Yuanzhou (in present-day Jiangxi). His family name was Leng. After becoming a monk, he started to read scriptures and traveled in search of good teachers. Eventually he went to study with **Shishuang Chuyuan**. With Chuyuan, he achieved awakening and became his dharma heir. Later, he taught at Putong Chan Monastery on Mount Yangqi in Yuanzhou, then also at Haihui Temple on Mount Yungai in Tanzhou. He died at the age of 58. He had about 10 dharma heirs. Among them, **Baiyun Shouduan** was the most famous, and his dharma heir was **Wuzu Fayan**, the teacher of **Yuanwu Keqin**. Keqin himself produced two well-known disciples: **Dahui Zonggao** and **Huqiu Shaolong**. In four generations, the branch of Yangqi had dominated the Linji school and surpassed its rival, the branch of Huanglong. The lineage of Yangqi continued to modern times, and all present-day Japanese Rinzai masters belong to this lineage. With a style of using simple and clear words, emphasizing flexibility, and integrating the methods of the **Yunmen school** into its own Linji heritage, Fanghui's teachings, including his sermons, were preserved in three collections of his recorded sayings.

#### YANGSHAN HUIJI (807–883)

A Chan master of the Tang dynasty and the cofounder, along with **Guishan Lingyou**, of the **Guiyan school**, Huiji was born into a family of Ye in Shaozhou in present-day Guangdong. At the age of 17, he

became a monk at Nanhua Temple (originally called Baolin Temple during the time of **Huineng**). He went to Jizhou in Jiangxi to study with Danyuan Yingzhen (d.u.), a disciple of **Nanyang Huizhong**, who was an heir of Huineng. With Danyuan, Huiji reached his first awakening and learned to use circle-figures (*yuaxiang*) as a teaching device. Later, he went to Tanzhou of Hunan to study with Guishan Lingyou and remained there for about 15 years. He became Guishan's dharma heir and had a father-son type relationship with his teacher. At the age of 35, he went to Mount Yang in Yuanzhou in Jiangxi to start his own teaching, following his teacher's style and often using circle-figures to convey the principle of Chan. All in all, he had 500–1,000 students, including 11 officials. Among them, 10 were his dharma heirs. He died at the age of 77 at Shaozhou. His posthumous title was *Zhitong Dashi* ("Great Master of Wisdom-Realization"). His instructions and dialogues were included in the Ming dynasty edition of the **Wujia Yulu** as *Yanshan Huiji Chanshi Yulu*. Information about him in earlier Chan texts, such as **Zutang Ji**, is deemed more reliable.

#### YAOFANG

Literally, "medical prescription," a Chinese Chan expression to illustrate the Mahayana Buddhist concept of **expedient means**. Sometimes it is used in the compound *yingshi yaofang* ("temporary medical prescription"), to emphasize more clearly that all medical prescriptions are made for the patients' temporary sicknesses. Once the situation changes, the doctor's medical prescription must change as well. Such is the temporary and expedient nature of all Buddhist, including Chan, teachings.

#### YAOSHAN WEIYAN (743–827)

A Chan master of the Tang dynasty, Weiyang was regarded as the disciple of **Shitou Xiqian** exclusively by the Chan tradition. However, Weiyang's stele inscription, "Weiyang Dashi Beiming," written by the famous literatous Tangshen (d.u.) and preserved in the *Tangwen Sui* (*The Quintessence of Tang Writings*) of 1011, tells a different story. Apparently, Weiyang studied with three different masters: Shitou Xiqian, **Mazu Daoyi**, and Master Hong (of the Northern school) (d.u.), spending the longest with Mazu. This is a cause of controversy. The recent revisiting of this stele inscription by contemporary scholars

shows that it is a reliable text. According to this inscription and with the correction of some minor errors, Weiyan's family name was Han, his family origin was Jiangzhou (in present-day Shanxi), and he was born in Xinfeng in Nankang (in present-day Jiangxi). At the age of 17 (in 760), he became a novice monk and attended Chan master Huizhao (d.u.) at Mount West of Chaozhou (in present-day Guangdong). In 768, he received full ordination from the Vinaya master Xicao (d.u.). After staying with Mazu for a long time, he went to Mount Yao in Lizhou (in present-day Hunan) to preach in 789, remaining there until his death. The inscription also presented Weiyan as a relatively conservative Chan master, who preached scriptures and led a self-disciplined life, which is very different from how he was described in the later Chan texts, as having discarded the three learnings as useless furniture and forbidden others to read scriptures. Scholars believe that this inscription was not forged by the followers of the **Hongzhou school** during the late Tang and Five Dynasties. What was added to Weiyan's biography by the later texts is inauthentic, including the story of his relationship with the Confucian scholar Li Ao (772–841).

## YIN

When used as a verb by Chinese Chan texts, it means “to accord or to harmonize with each other” and “to verify each other” regarding **enlightenment** and the **mind-to-mind transmission**. It is often used in compounds such as *yinhe*, *yinke*, and *yinzheng*.

*See also* .

## YINSHUN (1906–2005)

A scholar-monk of modern times, Yinshun was a native of Haining in Zhejiang. His family name was Zhang. He studied at a private school in his youth and later learned Chinese medicine, but his interest was in the study of philosophy and religion. He became an elementary school teacher at the age of 16. At the age of 20, he turned to the study of Buddhism. He became a monk at Fuquan Hermitage of Mount Putuo with the master Qingnian (1875–1957) and was ordained under the master **Yuanying** at Tiantong Temple. During his study at Minnan Buddhist College and Wuchang Buddhist College, he met with the masters **Xuyun**, Cizhou (1877–1958), and

**Taixu.** At the age of 42, he became the chief editor for the *Taixu Dashi Quanshu*. In 1949, he moved to Hong Kong and became the president of the Hong Kong Buddhist Federation. In 1952, he moved to Taiwan, taking the positions of guiding master (and later abbot) at Shandao Temple and editor of the journal *Haichao Yin*. He founded a number of Buddhist institutes, including Fuyan Jingshe, Women's College of Buddhism, and Huiji Lecture House. In 1965, he was appointed professor of philosophy at the College of Chinese Culture. During 1970–1974, he published his anthology *Miaoyun Ji* in 24 volumes. In 1971, his *History of Chinese Chan Buddhism* was published; because of that, two years later he received an honorary doctoral degree of humanities from Taisho University in Japan. He was known for the originality of his scholarship, for the great range and number of his publications on Buddhism, for his critical attitude and opposition to sectarianism, and for his advocacy of *renjian fojiao* (Buddhism in the human world).

#### YINYUAN LONGQI (1592–1673)

A Chan master of the **Linji school** at the end of the Ming dynasty and the beginning of the Qing dynasty, Longqi was a native of Fuqing in Fuzhou (in present-day Fujian province). His family name was Lin. At the age of 23, he made a pilgrimage to Mount Putuo and served at the Chaoyin Caven. Some years later, he was officially ordained on Mount Huangbo. He then continued his pilgrimage to many sacred places and studied Buddhist scriptures. In 1624, he received dharma transmission from the Linji master **Miyun Yuanwu**. In 1633, Longqi took up residence at Western Building in Huangbo Temple to assist the abbot **Feiyin Tongrong** and wound up becoming his dharma heir. Four years later, Longqi succeeded Tongrong to become the abbot of Huangbo Temple. He then served as abbot respectively at Fuyan Temple in Zhejiang and Longquan Temple in Fujian, returning to Mount Huangbo in 1646. In 1654, Yiran Xingrong (1601–1668) of Kōfukuji in Nagasaki invited Longqi to Japan. Accompanied by 30 monks, Longqi arrived at Nagasaki by sea. Seven years later, Longqi established Manpukuji at Mount Ōbaku, promoting the style of Huangbo Xiyun and invigorating monastic precepts. He became the founding patriarch of the Japanese Ōbaku school, one of the three

Japanese Zen schools. While preaching in Japan, Longqi involved himself in the Japanese reprinting of his master Tongrong's controversial book, **Wudeng Yantong**, and sent the copies back to China to support his master. The *Wudeng Yantong* also helped form the orthodoxy for his Ōbaku school. In 1673, the Japanese emperor Gomizunoo granted Longqi the title "National Teacher of Great Radiance and Universal Illumination" (*Daikō Fushō Kokushi*). Longqi had 23 disciples and left behind many texts, including the *Fushō kokushi kōroku*.

#### YIQI WEICHUAN

This is the classical Chan definition of the communication or transmission of the enlightened mind. Translated into English, it is "the experience, realization, and resonance of **enlightenment** are the transmission." This definition was originally presented by **Pei Xiu**, a famous lay disciple of **Huangbo Xiyun** and the editor of the latter's ***Chuanxin Fayao***, in his "Hymn on the Transmission of the Mind," appended to the *Chuanxin Fayao*. Pei Xiu's account and summary of Huangbo's teaching on the transmission of the mind approximates Huangbo's own words preserved in the *Chuanxin Fayao*.

According to Huangbo, enlightenment or the enlightened mind cannot be transmitted in any ordinary sense as external knowledge or something internal. The transmission from mind to mind (**yixin chuanxin**) must be understood as the mutual realization or verification of enlightenment (**yixin yinxin**). The mind of the master and the mind of the disciple are brought into harmony or accord by each one's enlightenment. This is the true meaning of Chan transmission. Huangbo also uses another term, **qihui**, to emphasize that being able to verify and harmonize one's mind with another enlightened mind is first and foremost to experience and realize one's own enlightenment. This experience and realization of one's own enlightenment is a practical matter, inseparable from activities in the everyday world and involvement with others. More than the understanding of words, it encompasses one's existential choice, the conversion of one's life outlook and attitude, goodwill, and decision making; in short, the transformation of the entire personhood. Pei Xiu's *yiqi weichuan* quite accurately conveys Huangbo's interpretation

of Chan transmission as the mutual realization and resonance of enlightenment (*qihui*).

YIXIN

*See .*

YIXIN CHUANXIN

A Chinese expression for **mind-to-mind transmission**, the so-called uniqueness of Chan transmission (*bianchuan*). The content of this Chan transmission can literally be referred to as Buddhist Dharma (**fofa**, the teaching and goal of Buddhism), emptiness, **enlightenment**, and so forth. In classical Chan Buddhism, it was more often referred to as Buddha-mind, or **one mind**, which is equivalent to the realization of **Buddha-nature**, the overall condition of all individual beings and things, and its functions through the ordinary mind. However, the word “transmission” (*chuan*) is somewhat misleading in this context, since Buddha mind or the enlightened mind cannot be transmitted in any conventional sense as something external or internal, and this cannot be done merely through the understanding of written words. The transmission from mind to mind requires the existential-practical transformation of the human mind and the entire personhood. Only the mutual realization and verification of enlightenment in a practical context can be seen as the transmission from mind to mind.

*See also ; ; .*

YIXIN YINXIN

A classical Chan expression referring to the transmission of mind, or more accurately, the transmission from mind to mind (**yixin chuanxin**). When interpreting “the transmission from mind to mind” in his **Chuanxin Fayao**, Huangbo Xiyun emphasized that mind and mind verify and accord with each other (*yixin yinxin*) so that they become the same (*xinxin buyi*). The crucial element in this expression is the word *yin*. As a verb, *yin* involves the meanings “to accord or to harmonize with each other,” “to verify each other,” and so forth. For Huangbo Xiyun, the transmission from mind to mind must be understood as the mutual realization or verification of **enlightenment**. The mind of the master and the mind of the disciple are brought into harmony or accord by each one’s enlightenment. This is the true meaning of transmission. The verification (*yin*) of enlightenment

cannot be understood as merely interior. It must be characterized as neither interior nor exterior, since it can never be cut off from, or confined to, one side or the other. It is the existential-practical transformation of the entire personhood through everyday activities.

*See also .*

#### YIXING SANMEI

*See .*

#### YIZIGUAN

This Chinese expression means “one-word barrier.” It refers to **Yunmen Wenyan**’s celebrated use of only one-word answers to the various questions posed by his audiences. Being elusive, sometimes seemingly irrelevant, and beyond either negative or positive answers, “one-word barrier” attempts to use the smallest number of words to break the barrier of words, to overcome the limitation of words and the conventional way of dualistic thinking. It is a strategy to serve the purpose of indirect communication and to produce effects of shocking therapy, helping students to achieve a breakthrough.

#### YONG

Paired with another Chinese word, **ti**, it is one of the most frequently used categories in Chinese philosophy and in Chinese Buddhist, especially Chan, teachings. *Yong* means “function” or “use,” but all functions or uses are the function or use of the whole—the *ti* itself. In Chan Buddhism, *ti* refers to the dharma body (*fashen*), true suchness (*zhenru*), Buddha-mind, **original mind, one mind, Buddha-nature, self-nature**, and so forth. All ordinary activities, or events, are the functions and uses of Buddha-nature—the *ti*. Ordinary activities (*yong*) and Buddha-nature (*ti*) are non-dualistic.

#### YONGJIA JI

*Collected Works of Yongjia*, also called *Chanzong Yongjia Ji* (*Collected Works of Yongjia of the Chan School*), is a compilation of 10 papers, most of which are poetic writings, on the process, principles, and methods of meditation, authored by the Chan master **Yongjia Xuanjue** of the Tang dynasty and collected and prefaced by Xuanjue’s friend, Weijing (d.u.), after Xuanjue’s death. This book not only excluded Xuanjue’s most famous **Zhengdao Ge** (*Song of the Realization of the Way*), but also differed significantly from the latter

in content, rhetoric, and style. The first three papers belonged to the preparation section (*xufeng*) and referred to setting up good will and formalities, practicing moral precepts, and cultivating pure karma. The next five papers belonged to the section of right principle (*zhengzong feng*), the central part of the book. In these papers, Xuanjue discussed meditation progressively from overcoming delusion through concentration, attaining wisdom through contemplation, practicing both calmness and contemplation in detaching oneself from all phenomena, to achieving the stages of three vehicles. His ten methods of contemplating the mind (*guanxin shimen*) involved the notions of “three truths (*sandi*)” and “three kinds of wisdom (*sanzhi*),” showing the major influence of Tiantai Buddhism on his thought of Chan. The last two papers belonged to the section of communication (*liutong feng*), including his letter to the Tiantai master Xuanlang (673–754), in which he rejected Xuanlang’s invitation to live in the mountains and expressed his view that whatever one sees is nothing but the occasion to practice the *dao*; therefore, one should get along with any place and follow conditions (*suichu renyuan*). The *Yongjia Ji* triggered several commentaries.

#### YONGJIA XUANJUE (675–713)

Xuanjue was a Chan master in the Tang dynasty and an obscure but influential figure in the Chan textual history. According to the texts that appeared in the Five Dynasties and the early Song dynasty (240 years or more after his death), such as the *Zutang Ji*, the *Song Gaoseng Zhuang*, and the *Jingde Chuandeng Lu*, Xuanjue was a native of Yongjia in Wenzhou (in present-day Fujian). His family name was Dai, and he became a monk in his youth. Having studied extensively in the Buddhist Tripitaka and specialized in the Tiantai training, he practiced meditation at Longxing Temple in Wenzhou and made friends with Xuanlang (673–754), a disciple of Tiangong Huiwei (634–713), the seventh patriarch of Tiantai Buddhism. In Xuanjue’s search for good teachers, he visited **Shenxiu**’s followers and eventually met the late **Huineng**. Xuanjue stayed one night in Huineng’s temple before returning to his own. This meeting became the famous story of “a one night awakening” and the basis of

Xuanjue's claim to being a disciple of Huineng, which was endorsed by the later Chan tradition.

Xuanjue composed 10 papers on meditation, which were collected and prefaced by his friend Weijing (d.u.), the governor of Qingzhou, as *Yongjia Ji* (*Collected Works of Yongjia*), after Xuanjue's death. Weijing's preface is the earliest extant source for biographical information on Xuanjue. However, Weijing's preface did not mention that Xuanjue was Huineng's disciple, nor did the *Yongjia Ji* include Xuanjue's rhymed Chan poem, known as *Song of the Realization of the Way* (***Zhengdao Ge***), first presented by the *Jingde Chuandeng Lu*, which became one of the most cited Chan poems in the Chan textual history. The rhetoric, style, and content of the papers in the *Yongjia Ji* are very different from those of the *Zhengdao Ge*. The *Yongjia Ji* reflects the Tiantai approach of contemplation, while the *Zhengdao Ge* resembles the teaching of the **Hongzhou school**. The earliest extant manuscript of the *Zhengdao Ge* (dated in 980) was discovered among the **Dunhuang** documents in the 20th century under the title *Chanmen Miyaojue* (*Secret Essential Methods of Chan School*), authored by a Chan master of a different name, Zhaojue. The authenticity of Xuanjue's authorship of the *Zhengdao Ge* and his identity as a dharma heir in the lineage of Huineng were questioned as early as in the Song dynasty, by the monks from Tiantai Buddhism, and modern scholars have similar doubts.

#### YONGJUE YUANXIAN (1578–1657)

A Chan master of the **Caodong school** in the Ming dynasty, Yuanxian was a native of Jianyang in Fujian. His family name was Cai. During his youth, he immersed himself in the study of Confucian classics and neo-Confucian works. At the age of 25, he started to learn Buddhism. A year later, he decided to study Chan. At the age of 40, he became a disciple of **Wuming Huijing**, and his **enlightenment** was soon verified by Huijing. When Huijing died, he followed Huijing's senior disciple, **Wuyi Yuanlai**, and was officially ordained by Yuanlai. Later, Yuanxian became abbot at several Chan temples, including Yongquan Temple at Mount Drum in Fuzhou and Kaiyuan Temple in Quanzhou. His teaching of Chan was successful, and was called *Gushan Chan* ("Chan at Mount Drum").

The most conspicuous aspect of his teaching is his syncretistic attitude toward the relationship among Chan, scriptural teachings and precepts, and among Buddhism, Daoism, and Confucianism. His justification for the syncretism toward different schools of Buddhism is that Chan, scriptural teachings, and precepts are all from one source, and none can be absent from the unity of Buddhism. For the three greater Chinese traditions of Buddhism, Daoism, and Confucianism, his syncretistic theory is that all three traditions share the same single underlying principle (*liyi*). Although in responding to myriad different opportunities (*jishu*), three different teachings are given, they are in fact one (*sanjiao shiyi*). The rhetoric of the *liyi jishu* sounds very similar to the neo-Confucian notion of *liyi fengshu* (all separate different things embody one underlying principle). Yuanxian's teachings were preserved in the 30-fascicle *Extensive Records of Chan Master Yongjue Yuanxian* (*Yongjue Yuanxian Chanshi Guanglu*). Yuanxian was also a prolific writer who published about 20 works, including scriptural exegesis and Chan transmission history. Yuanxian's dharma heir **Weilin Daopei** further promoted "*Gushan Chan*" and made the **Yongquan Temple** a great Chan center in southeast China.

#### YONGMING YANSHOU (904–975)

A Chan master of the **Fayan school** in the early Song dynasty, Yanshou was a native of Qiantang (in present-day Zhejiang). His family name was Wang. He read the *Lotus Sūtra* frequently, but he was a government official before he became a monk and studied with the Chan master Cuiyan (d.u.). Later, he met with the Fayan master **Tiantai Deshao**, who confirmed Yanshou's realization. Yanshou preached at Mount Xuedou for some years, his fame growing all the while. In 960, the Wuyue monarch Qian Hongshu (r. 948–978) appointed Yanshou as the first abbot of the newly built temple on Mount Lingyin, and the next year, appointed him the abbot of Yongming Temple in Hangzhou. Yanshou had more than 2,000 followers there and ordained 36 monks from Korea. He died at the age of 72. His posthumous title was *Zhijue Chanshi* ("Chan Master of Wisdom and Enlightenment").

Yanshou was one of those rare Chan masters who was also a prolific writer. There are 61 books attributed to him, but many are not extant, and it is difficult to determine if he even wrote these works. The 100-fascicle **Zongjing Lu** (*Records of the Source-Mirror*) and the 3-fascicle **Wanshan Tonggui Ji** (*Anthology on the Common End of Myriad Good Deeds*) are considered his most important and reliable works. His magnum opus, *Zongjing Lu*, included some materials about Tang Chan masters that the transmission of the lamp literature did not, which became an important source for the study of Tang Chan Buddhism. The *Zongjing Lu*'s approach was distinctive from many other collections of Chan sayings aiming to promote the lineage identity and hierarchy. It set up a framework of the one mind as the source and underlying principle (*zong*) to unify the scriptural teachings (*jiao*) of Buddhism and Chan practice and to do justice to all Chan lineages. In his *Wanshan Tonggui Ji*, he used doctrinal teachings from Mahayana scriptures and treatises to justify his point that the realization of one's own nature and the cultivation of virtuous behavior do not oppose each other.

This syncretistic and non-dualistic approach saw the practice of *nianfo* (recitation of Buddha's name) as compatible with the aims of meditation and included it within various good deeds to be cultivated. The later development of Chinese Pure Land Buddhism started to see Yanshou as a Pure Land master, while the evolving Chan tradition with the **Linji school**'s increasing dominance marginalized Yanshou's approach to Chan, despite its enduring influence. Recent study of Yanshou tends to reevaluate Yanshou's legacy for Chan and sees him as a great Chan master and advocate of Mahayana Bodhisattva practice.

#### YONGQUAN TEMPLE (Ch. *Yongquan Si*)

Temple of "Abundant Spring." Located on Mount Drum (Gushan) in Fuzhou in Fujian Province in China, it was built in 908 during the Houliang of the Five Dynasties. In 992, the Song emperor Zhenzong (r. 997–1022) named it Yongquan Chan Temple. During the Ming and Qing dynasties, the Caodong abbots **Yongjue Yuanxian** and **Weilin Daopei** were very successful leaders. Besides the many magnificent buildings, the temple's Hall of Storing Scriptures (*Cangjing Lou*)

became one of the greatest libraries among the Chinese Buddhist temples, possessing the Ming editions of the Southern canon (Nanzang) and Northern canon (Beizang), the Qing edition of the Qianlong canon (Longzang), and works outside the canon, such as 120 fascicles of Weilin Daopai's works.

## YOU

The literal meanings of this Chinese word include “having,” “carrying,” and “possessing.” In the common usage of Chinese philosophy and religious thought, it designates being or existence, as opposed to “*wu*,” non-being or non-existence. It is one of the expressions of affirmation. In the Chan Buddhist context, *you* and *wu*, existence and non-existence, as all other dualistic concepts, must be transcended in order to free the human mind and move along with the changing circumstances. The purpose and effects of Chan Buddhist non-duality are not just negative, or nihilistic, but rather positive and affirmative of life and existence as the way it is, which is best demonstrated in the popular compound *miaoyu* (“wondrous being”).

## YUANJUE JING AND CHAN

*The Perfect Awakening Sūtra*, a widely used short form of the complete title, *Dafangguang Yuanjue Xiuduoluo Liaoyi Jing (Great Corrective Extensive Perfect Awakening Sūtra of the Complete Doctrine)*. This scripture appeared around the late 7th to the early 8th centuries as a Chinese translation by a very obscure Indian monk, Buddhatrāta (d.u.). No Sanskrit original or translation in another language has ever been discovered. It has been commonly held that this scripture is a Chinese forgery or apocryphon. However, it was and continues to be a very influential text in Chinese Buddhism, especially for Chan, and is used extensively by Chan Buddhist practitioners. Unlike in other famous Buddhist scriptures, the Buddha, in this *sūtra*, does not give sermons in any ordinary place, but appears in the highest state of meditation (*samādhi*), called “great illuminating storehouse of spiritual penetration (*shentong daguangming zong*),” and answers questions raised, respectively, by 12 bodhisattvas, including Manjuśrī, Samantabhadra, and Maitreya, about the perfect awakening and the ways to cultivate it.

Like the *Awakening of Faith in the Mahayana* (*Dasheng Qixin Lun*), this scripture claims the original perfect awakening, the pure mind, or **Buddha-nature** as a unifying source of all things, encompassing all dualistic distinctions of existence/non-existence, liberation/affliction, enlightenment/ignorance, and so forth. It advocates the supremacy of **sudden enlightenment**, which goes beyond gradual procedures. The scripture acknowledges different levels of human capacity and for that reason accommodates various ways of cultivation, including practices of meditation and precepts, to let this original illumination shine forth, like polishing a mirror and cleaning away the dust. It is quite clear that this text played a significant role in shaping expressions of Chan ideology. Throughout the history of Chan Buddhism, numerous Chan masters quoted this scripture in their sermons and conversations with students and wrote commentaries on it. Among them, **Zongmi's** several commentaries and subcommentaries stand out as the most influential, particularly his *Notes to the Great Commentary on the Perfect Awakening Sūtra* (***Yuanjue Jing Dashu Chao***).

#### YUANJUE JING DASHU CHAO

*Notes to the Great Commentary on the Perfect Awakening Sūtra*. Written around 823–824, this was **Zongmi's** further explanation of his prior work, *The Great Commentary on the Perfect Awakening Sūtra* (*Yuanjue Jing Dashu*). The *Yuanjue Jing Dashu Chao* has 13 fascicles. In the second part of the third fascicle, Zongmi provided data, comparison, and comments on the genealogies, teachings, and practices of seven Chan schools, including the **Northern school**, the **Jingzhong school**, the **Baodang school**, the **Hongzhou school**, the **Ox-Head school**, the **Heze school**, and the South Mountain Buddha-Recitation Gate school (which is not exactly a Chan school). His characterizations of these schools were basically fair and accurate. The information he provided in this work became one of the most reliable sources for the study of Tang Chan Buddhism.

#### YUANMING LUN

*Treatise on Perfect Illumination*, a Chan text of nine chapters discovered among the **Dunhuang** documents and once attributed to Aśvagoṣa (Maming Pusa, in Chinese), is now considered a

transcription of a lecture made by an eminent figure in the **Northern school**. The author's teaching was based on his reading of Mahayana scriptures and his experience in mediation. Like other Northern school texts, it focused on the problems of initiating and continuing practice that would lead to the final realization. It shared with **Shenxiu's *Guanxin Lun*** the elaboration on differentiating the pure and defiled aspects of the mind and placed emphasis on the importance of constancy in meditation practice. Interestingly, the so-called sudden teaching was interpreted by the text as the realization of the essence of the mind (*xinti*) combining with the comprehension of nonsubstantiality, while the gradual teaching was limited to the early Buddhist teaching of no-self. The text clarified its position that, although the practice required a progression from external to internal objects of contemplation, in the moment of **enlightenment** the meditator transformed himself by the eradication of all his illusions, including the subject-object dualism.

YUANWU KEQIN (1063–1135)

A Chan master in the Yangqi lineage of the **Linji school** in the Song dynasty, he was a native of Pengzhou (in present-day Sichuan). His family name was Luo. After becoming a monk, he studied precepts and scriptures, but he was not satisfied and so turned to the study of Chan. He traveled to several places to see different Chan masters. Everywhere he went, he was praised for his high ability and potential. Finally, he visited **Wuzu Fayan** in Anhui, but grew angry with Fayan for criticizing him and decided to leave. He returned to Fayan after he fell ill in Suzhou and realized that his teacher had been right. Under Fayan's training, he became his dharma heir. In 1102, Keqin went back to Sichuan to see his sick mother. He was soon invited by the prefect of Chengdu to be abbot at Zhaojue Temple.

Eight years later, he was invited to the abbacy of Lingquan Monastery at Mount Jia in Hunan. During that time, he started to deliver his famous lectures on the Yunmen master **Xuedou Chongxian's *Verses on One Hundred Old Cases (Songgu Baize)***. These lectures and commentaries were later published as the *Biyuan Lu (Blue Cliff Record)*, which became one of the most important texts for the study of **gong'an** in the Linji tradition. Keqin was also invited to teach

at several other temples, including three years at Tianning Temple in the capital, Kaifeng. His preaching was very successful and popular, not only among ordinary people but also among literati, high-ranking officials, and emperors. It was said that he had about 500 disciples. Among them, the most well-known are **Dahui Zonggao** and **Huqiu Shaolong**. Keqin returned to Zhaojue Temple in 1130 and died in 1135, at the age of 73. He was granted the titles *Fuguo Chanshi* (“Chan Master of Buddha Fruit”) by Emperor Huizong (r. 1100–1126) and *Yuanwu Chanshi* (“Chan Master of Perfect Enlightenment”) by Emperor Gaozong (r. 1127–1162).

Keqin’s sermons, informal talks (*xiaocan*), written instructions (*fayu*), verses, and commentaries on *gong’an* were collected by his disciples in a 20-fascicle text, *Yuanwu Fuguo Chanshi Yulu*, in addition to his *Biyān Lu*. Keqin’s contribution to the *gong’an* literature and the practice of using *gong’an* were remarkable. He has been seen as a precursor to the *kanhua Chan*, which was developed by his disciple, Dahui Zonggao. However, Keqin was more concerned with the intuitive or non-conceptualizing way of using *gong’an* as **living words** (**huoju**) and understanding the meaning beyond the words. He did not go so far, unlike Dahui, as to emphasize meditating on a single phrase of a *gong’an* (*huatou*) and to see it as the only practice that could lead to **enlightenment**.

YUANYING (1878–1953)

A Chan master during modern times, Yuanying was a native of Gutian in Fujian. His family name was Wu, and his dharma name was Hongwu. He lost his parents in his youth and was raised by his uncle. At the age of 19, he entered his monastic life at **Yongquan Temple** on Mount Gu of Fuzhou, and he was ordained under the master Miaolian (d.u.) the following year. He then studied with the Chan master Yankai (1852–1922) at Tianning Temple in Changzhou for four years and with **Jing’an** at Tiantong Temple in Ningbo for six years. He also studied the Tiantai doctrines with Daojie (1870–1934), Dixian (1858–1932), and others. In 1906, he became the dharma heir of the Linji master Ciyun (1826–1910) at the Temple of Seven Pagodas in Ningbo.

From the age of 31, he lectured at various places including Fujian, Zhejiang, Beijing, and Southeast Asia, and took abbacy at a

number of famous monasteries, including Tiantong Temple in Ningbo, Xuefeng Temple and Yongquan Temple in Fuzhou, Yuanming Lecture House in Shanghai, and Jile Temple in Malaysia. In 1929, Yuanying and **Taixu** established the Association of Chinese Buddhism, and Yuanying was elected its president seven times. During World War II, Yuanying was very active in fund-raising and organizing Buddhist temples to aid the Chinese troops' fight against the Japanese invasion. He was put in jail and tortured by Japanese troops in Shanghai and led a hunger strike against that treatment. In 1945, he established the Yuanming College of Specialization in the *Lengyan Jing* in Shanghai. In 1953, he became the president of the newly organized Association of Chinese Buddhism. He left behind 20 works, which were collected into the *Yuanying Fahui (Collected Works of Dharma of Yuanying)*. He was a well-known expert in the study of the *Lengyan Jing*. His synthesis of Chan and the doctrines, Chan and Pure Land, and his practice of Buddhist activism are part of his enduring legacy.

YULIN TONGXIU (1614–1675)

A Chan master of the **Linji school** in the early Qing dynasty, Tongxiu was a native of Jiangyin in present-day Jiangsu. His family name was Yang. At the age of 19, he entered his monastic life, was ordained by his teacher Tianyin Yuanxiu (1575–1635), and received the dharma transmission from Yuanxiu. At the age of 23, he became the abbot of Bao'en Temple at Wukang in present-day Zhejiang. In 1658, he was invited by Emperor Shunzhi (r. 1643–1661) to preach at the Palace of Ten Thousand Goodness and was granted the title "Chan Master of Great Awakening" (*Dajue Chanshi*). In 1660, Emperor Shunzhi further appointed him National Teacher (*guoshi*). In his work [*Answering*] *Questions from Guests (Ke Wen)*, which reflected his teaching activities at the imperial court, Tongxiu conveyed the perspective of maintaining the transcendent spirit with a strong this-worldly orientation by explaining that, from emperor to commoner, every person can realize one's own nature, if one can fully understand the world, be cautious with the world, and detach oneself from the world. Tongxiu is famous for practicing the Confucian virtue of filial love (*xiao*) by building a hut for his widowed mother next to his temple to take care of her. His teachings were preserved in the

*Recorded Sayings of National Teacher Yulin Tongxiu* of 12 fascicles. However, it was reported that he was involved in occupying a Chan temple and driving out the Caodong monks by using his privileged relationship with the government, which caused much criticism.

## YULU

The most common English translation of this Chinese term is “recorded sayings” or “record of sayings.” It designates a genre of literary text that recorded a teacher’s, or a master’s, spoken words, oral instructions, and conversations with others, by someone who was present at the occasion, in most circumstances, a student. Although a text of *yulu* was compiled by a listener and attributed to the speaker, it was on principle distinguished from any authored written texts. The origin of the *yulu* genre in Chinese literary culture can be tracked back to Confucius’s *Analects (Lunyu)*, which is the record of the words of Confucius and therefore could be seen as the earliest text of a *yulu*.

Many Chan texts used the title *yulu*, and the *yulu* is one of the best-known genres of Chan literature. Although the ***Song Gaoseng Zhuan*** (*The Song Edition of Biographies of Eminent Monks*) from 988 included the earliest mention of the *yulu* of individual Chan masters, the ***Jingde Chuandeng Lu***, from 1004, acknowledged for the first time the use of selected materials from the *yulu* texts of various regions for its own editorial purposes. It is quite clear that around the beginning of the 11th century, Chan *yulu* texts had been widely circulating. Many *yulu* texts also went by other names such as *yuben*, *yanjiao*, *guangyu*, *guanglu*, *bielu*, and *yuyao*. By the end of the Song, several hundred had emerged, and the number continued to grow. Contemporary scholars believe that the *yulu* of many famous Tang Chan masters that were published in the Song could have been based on materials that originated in the Tang. However, it was only in the Song that the *yulu* came into its own as a mature and favored genre and became a critical component in Chan’s formation of identity and a vital factor in the success of Chan Buddhism.

A typical or mature *yulu* text contained two basic elements of recorded oral teachings and biographical information. Oral teachings mainly were public sermons and **encounter dialogues**. Biographical information was often placed in the section of *xinglu* (record of

activities). Some *yulu* texts also included written letters, treatises, and poems (*jisong*). In modern scholarship, the *yulu* is not defined as a distinctive genre of Chan literature, but rather is used broadly to refer to all Chan texts. Contemporary scholarship has now started to separate the *yulu* from other genres of Chan literature. According to a more recent study of the *yulu* literature in the Song, there were two general types of the *yulu* text. The first is called “*yulu* proper.” It usually included an individual master’s conventional oral instructions, such as sermons and encounter dialogues, recorded by disciples. A great number of such “*yulu* proper” texts exist, but most of them have no independent editions, such as the *Jiangxi Mazu Daoyi Chanshi Yulu* (often called **Mazu Yulu**). The second is called “*yulu* collections.” Such collections existed as independent works with *yulu* (sometimes *guanglu* or simply *lu*) in their titles. The *yulu* collections included not only the texts of *yulu* proper, but also sometimes a few authored written texts by the Chan master himself, which were not records at all, such as those in the **Hongzhi Lu**. These *yulu* collections of individual masters could also be placed together in a larger compilation, while still maintaining the emphasis on individual masters, such as in the *Mazu Sija Lu* (the extant Ming edition titled **Sija Yulu**), a collection of the four masters Mazu, Baizhang, Huangbo, and Linji, and in the **Guzunsu Yulu**, a collection of 20 masters’ recorded sayings. Thus, the genre of *yulu* collections is distinguished from the genre of the transmission of the lamp literature or the lamp histories, which placed emphasis on lineages rather than on individual masters, even though they may have been partly based on some individual *yulu*. Furthermore, any single-authored written Chan work cannot be counted simply as a *yulu* text in terms of this definition of the *yulu* genre, unless it has been part of a *yulu* collection.

#### YUMO BU’ER

The Chinese words here mean “speaking and silence are non-dualistic.” This is an important but neglected classical Chan notion on the use of language, found in **Huangbo Xinyun’s Wanling Lu** and expressed similarly by other Chan masters. The **non-duality** of speaking and silence avoids establishing any hierarchical relationship between the two sides and makes it illegitimate to privilege silence

over speaking, or vice versa. The notion sees speaking and silence as mutually conditioned, involved, and exchangeable rather than isolated, independent, and exclusive of each other. As a result, the clear-cut demarcation between silence and speaking is obscured. Silence is seen to play a role in communication and expression; speaking is found to be able to practice its self-erasing, to work on the limits of speaking, or to be against the inadequacy of speaking itself. This helps develop new strategies for Chan communication to better serve its soteriological purposes and avoid misleading people and any reification of Buddhist teaching. Based on this non-duality, Huangbo Xiyun made his famous paradoxical statement that the Buddha never stops speaking, and that, though the Buddha has spoken for 45 years, he virtually never says a word.

*See also .*

#### YUNJU DAOYING (?–902)

A Chan master in the Tang dynasty and the disciple of **Dongshan Liangjie**, Daoying was a native of Yutian (in present-day Hebei). His family name was Wang. He entered his monastic life in his youth and was ordained in Tingshou Temple in Fanyang at the age of 25. After finding out that he had no interest in the study of precepts, he decided to study Chan. At first, he stayed with the Chan master Wuxue (d.u.) on Mount Cuiwei for three years. Having learned of the fame of Dongshan Liangjie, he became Liangjie's disciple, and his realization was verified by his teacher. Liangjie named him the leader of his disciples. After leaving Liangjie, Daoying went to Jie Hermitage on Three Peaks to practice and preach. Later, he lived on Mount Yunju in Jiangxi for 30 years. His activities were supported by the Zhongling monarch Zhongchuan (?–906) and the general Chengrui (?–903). Daoying had more than 1,000 followers and 28 dharma heirs. The unbroken continuation of the **Caodong school** relied essentially on Daoying's lineage.

#### YUNMEN GUANGLU

Short title for the Chinese text *Yunmen Kuangzhen Chanshi Guanglu* (*The Extended Records of Chan Master Yunmen KuangZhen*). It is the main source for the teaching of Master **Yunmen Wenyan**, the founder of the **Yunmen School**. Contemporary scholars consider it to

be a relatively reliable Chan text. The oldest extant edition is included in a Song collection of Chan *yulu* called **Guzunsu Yulu** (*Record of the Sayings of Old Worthies*), dated from 1267, more than 300 years after Yunmen's death. However, this edition includes three prefaces written for some earlier but lost editions of the *Guanglu*. One of the prefaces indicates that the earliest lost edition dates back to 1035. Moreover, the earliest stone inscription from Yunmen's monastery, dated from 959, has mentioned recording and circulating Yunmen's words. **Zutang Ji** (*Patriarch's Hall Collection*), dated from 952 (three years after Yunmen's death), also contains a considerable amount of material about Yunmen, while material in later texts of the transmission of the lamp literature underwent more editorial alteration. Although scholars cannot decide how close the extant edition is to the original words of Yunmen, a critical study of this text has been undertaken by comparing its contents with other available early texts to determine its reliability.

The extant oldest edition of *Yunmen Guanglu* includes three fascicles. The first fascicle consists of 320 cases under the title "Responses to Occasions." Among them, about 50 are sermons of various lengths. Others are dialogues. Scholars believe that this part includes the oldest materials of the recorded sayings of Yunmen. The fascicle also includes some verses attributed to Yunmen. The second fascicle includes 185 cases of more informal instructions, including commentary on old stories, under the title "Essential Words from inside the [Master's] Room," and 290 cases of "Statements with Answers in Place of the Audience." The third fascicle includes "Critical Examinations" and "Pilgrimage Record." The latter shows clear signs of later editorial work. The fascicle also has other related documents. The whole text was edited by Yuanjue Zongyan (d.u.), a Chan master in the eighth generation of the Yunmen lineage. However, the above-mentioned earlier and lost editions have different editors.

### **YUNMEN SANJU**

Original Chinese expression for "three kinds of sentence of Yunmen," which describes the three characteristics of the teaching style and methods of the **Yunmen school**, founded by **Yunmen Wenyan**. The first sentence is called "permeating heaven and earth,"

which refers to the inclusive and penetrating nature of the Yunmen school's teachings and is based on the realization that all things in the universe are the manifestations of **Buddha-nature** or true suchness without ever hindering each other. The second sentence is "cutting through all streams [of delusion]," which means to vigorously and ruthlessly cut off all conventional ways of thinking and dualistic conceptualizing. The third sentence is "following the waves and adapting to the currents," which symbolizes the therapeutic function and skillful adaptation of the teachings to all situations of students. These three characterizations reveal the primary context of many concrete examples of this school's teaching style and pedagogical means, which are preserved in the records of Yunmen and his disciples, although they themselves are open to different interpretations, due to their highly suggestive and indirect nature.

#### YUNMEN SCHOOL (Ch. *Yunmen zong*)

Named after the late Tang and Five Dynasties Chan master **Yunmen Wenyan**, this is one of the "**five houses**" of Chinese Chan Buddhism, which emerged during the Five Dynasties and became popular in the Song dynasty. The distinguished teaching style and methods of this school (*menting shishe*), influenced by its founder Yunmen, are traditionally described by the formula "three kinds of sentence of Yunmen (***Yunmen Sanju***)." The formula characterizes the inclusive and penetrating nature of the teachings, which are based on the realization that all things in the universe are the manifestations of **Buddha-nature** or true suchness without ever hindering each other. It also emphasizes vigorously cutting off all conventional ways of dualistic thinking and conceptualizing. Finally, it highlights the therapeutic function and adaptation of the teachings to all kinds of situations of students.

Concrete examples of the methods include not only physical actions of chasing, beating, and hitting objects with a staff, but also using paradox, irony, sarcasm, tautology, and vulgar vocabulary to produce shock effects and present the greatest challenge to students. One of the famous methods is the "**one-word barrier** (*yiziguan*)," in which no matter what kind of question is being posed, the answer is just one word. Elusive and beyond simply negative or positive

expressions, this is a strategy to use the fewest words to overcome the limitation of words. Yunmen himself was also a precursor in the use of *gong'an*, and many of his remarks became *gong'an* for later generations. The school's prosperity during the Song has much to do with its contribution to the use of *gong'an*.

Yunmen's disciples were all over south China. The *Jingde Chuandeng Lu* counted 61 main disciples among them, including Baiyun Zixiang (d.u.), Deshan Yuanmi (d.u.), Xianglin Chengyuan (908–987), and **Dongshan Shouchu**. Deshan Yuanmi's line generated **Fori Qisong**, who was famous in refuting Confucian scholars' attacks on Buddhism by authoring his *Essays in Assisting the Teachings of Buddhism (Fujiao Bian)*. Xianglin Chengyuan's line brought about **Xuedou Chongxian**, whose *Verses on One Hundred Old Cases (Songgu Baize)* was an important development of the *gong'an* literature. These and other great masters contributed to the prosperity of the school in the Northern Song, including its spread from south to north and into the capital, Kaifeng. The school began to decline during the Southern Song and did not survive after Song.

#### YUNMEN TEMPLE (Ch. *Yunmen Si*)

Located on Mount Yunmen in Ruyuan County in present-day Guangdong Province in China, it was built in 923 during the Five Dynasties by **Yunmen Wenyan**, the founder of the **Yunmen school**, and originally called Guangtai Chan Temple. Later, its name was changed to Zhengzhen Temple, Dajue Temple, and finally Yunmen Temple. Because Yunmen Wenyan established his own school here, it was regarded as the temple of the patriarch of Yunmen (*Yunmen zuting*). In 1943, the abbot **Xuyun** rebuilt the temple, and it was greatly enlarged. The temple preserved two stone inscriptions about Yunmen Wenyan, written in 958 and 964, which have provided important information for the study of Yunmen Wenyan, his school, and its social environment. During the early 1990s, the temple underwent another renovation and expansion.

#### YUNMEN WENYAN (864–949)

A prominent Chan master in the late Tang dynasty and the Five Dynasties, he was considered the founder of the **Yunmen school**, one of the “**five houses**” of Chinese Chan Buddhism. Born into a family of

Zhang in Jiaxing in present-day Zhejiang Province, he started his monastic life in the Kongwang temple of his hometown at an early age, concentrating on the study of Buddhist precepts. On his journey seeking great masters, he met Muzhou Daozong (d.u.), who was also known as Chen Zunsu, a legendarily bizarre disciple of the famous **Huangbo Xiyun**, and this encounter triggered his **enlightenment**. Several years later, on Muzhou's recommendation, he moved on to study with the renowned **Xuefeng Yicun**. In his late 30s, Yunmen left Yicun and continued to visit many other masters.

In 919, at the age of 55, he became the abbot of Lingshu temple in Shaoguan in present-day Guangdong Province, acquiring the full support of Emperor Liu Yan (r. 917–942) of the Southern Han. Later, Yunmen and his disciples built another temple, with imperial permission, at Mount Yunmen, with which his name was forever connected. He taught there for two decades. He also received a number of imperial titles, including "Master of Genuine Truth" (*Kuangzhen Dashi*). According to the *Jingde Chuandeng Lu*, Yunmen had 61 main disciples, including Deshan Yuanmi (d.u.), whose lineage produced **Fori Qisong**, and Xianglin Chengyuan (908–987), whose lineage produced **Xuedou Chongxian**. Several generations of Yunmen's disciples were active and made the Yunmen school quite popular during the Five Dynasties and Northern Song, although the school did not survive past the Song.

Yunmen's teachings shared some themes with those of the other great masters in the classical period of Chan Buddhism, such as the realization of **self-nature**, the deconstruction of all dualities, insight into true suchness, and the **Buddha-dharma** being inseparable from everyday activities. However, Yunmen did have his own "house style" and pedagogical device. He constantly posed questions to his audiences, sensitively made use of all types of topics and situations in daily activities, and turned them into great challenges for his students. In addition to the various physical actions of chasing, beating, and hitting objects with a stick, he was particularly skillful in using irony, sarcasm, tautology, and even vulgar vocabulary to produce shock effects and help students reach a breakthrough. The traditional formula "three kinds of sentence of Yunmen (*yunmen sanju*)"

reflected the characteristics of his teaching style and methods. He is also celebrated for his “one-word barrier (**yiziguan**),” a one-word answer to questions posed by his students or even by himself. He is considered to have been among the earliest to use **gong’an** as a teaching device by quoting from and commenting on numerous stories and remarks from Chan history. Yunmen’s teachings are preserved in the text of **Yunmen Guanglu** (*Extended Records of Yunmen*).

#### YUNMEN ZONG

*See*

#### YUNQI ZHUHONG (1535–1615)

Also called Fohui and Lianchi. An influential monk in the Ming dynasty, Zhuhong was a native of Renhe in Hangzhou (in present-day Zhejiang). His family name was Chen. At the age of 17, he passed the examination and became a top student in a government school. At the age of 20, he married, but he lost his son, wife, and both parents by the age of 31. In 1566, he left his second wife, became a monk at West Mountain, and was ordained at Zhaoqing Temple in Hangzhou. He spent the next six years traveling to seek instructions from eminent teachers, including visiting the Chan masters Bianrong (1506–1584) and **Xiaoyan Debao** in the capital. On his way to Dongchang, it was reported that he had achieved his initial awakening. In 1571, with the help of others, Zhuhong built a hut on Mount Yunqi in Hangzhou to live and practice in. His unusual feats of bringing rain to relieve drought and driving out tigers bolstered his leadership in restoring the old Yunqi Monastery, in which he served as abbot until his death in 1615.

Zhuhong was a prolific writer; his more than 30 works included the **Changuan Cejin** (*Progress in the Path of Chan*), the *Amituo Jing Shuchao* (*Commentaries on the Smaller Sukhāvātīvyūha Sūtra*), and many others, which were all collected by his disciples into the *Yuqi Fahui* (*Collected Dharma of Yunqi*). Zhuhong’s major contribution was his promotion and practice of the synthesis of Chan and Pure Land and of Chan and doctrinal teaching. Despite his early training in Chan, he became more emphatic about the Pure Land approach to salvation, using the Huayan doctrine of the harmonization of

principle/events (*li/shi*) to justify the harmonization of Chan and Pure Land, and he worked hard to save Chan from its decline by advancing the Chan of reciting the Buddha's name (*nianfo Chan*). He was also preoccupied with the revitalization of the study of Buddhist precepts, a response to the increasing corruption of Chan Buddhism during the Ming dynasty. His syncretism toward all three Chinese religions was expressed in such slogans as "three teachings of one family (*sanjiao yijia*)" and "the [underlying] principles are identical (*liwu erzhi*)."

YUQUAN TEMPLE (Ch. *Yuquan Si*)

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Temple of "Jade Spring." Located at the foothills of Mount Yuquan in Dangyang in Hubei Province in China, it was originally a hermitage built by the monk Pujing around 218. In 592, the Tiantai master Zhiyi (538–597) came to this place, and the emperor of Jin rebuilt this temple for him. Zhiyi lectured here on his *Fahua Xuanyi* and *Mohe Zhiguan* for about three years, turning it into a center for Tiantai Buddhism. That situation soon changed, however. During the Yifeng era (676–679) of the Tang dynasty, the eminent monk **Shenxiu** of the **Northern school** came to this temple to preach Chan for more than 20 years, making it a famous Chan center. Many other Chan masters were also associated with this temple, including **Heze Shenhui** and **Nanyue Huairang**. During the Song dynasty, it had its most prosperous period, and it was renamed Jingde Chan Temple. In 1061, a rare iron pagoda was built in front of the temple; it is one of the oldest to have survived to the present day.

## Z

### ZHANGJING HUAIHUI (756–816)

A successful disciple of Mazu Daoyi, Huaihui was a native of Quanzhou (in present-day Fujian province). His family name was Xie. He joined Mazu in 785; while there, he realized the essence of the mind (*xinyao*). After Mazu's death, he traveled and stayed in several areas, including Jiangsu, Shangdong, and Hebei. In Hebei, he took up residence at Baiyan Temple, where his teaching attracted a great number of followers. Even when he was secluded at Mount Zhongtiao (in Shanxi), many students still sought him out. In 808, Emperor Xianzong (r. 805–820) invited Huaihui to preach at Zhangjing Temple in the capital, Chang'an. Numerous imperial officials and famous literati came to visit him for his instruction. He also participated in public debates at the imperial court. After his death in 816, the emperor granted him the posthumous title "Chan Master of Great Propagation of the Teaching" (*Daxuanjiao Chanshi*). Two memorial inscriptions were dedicated to him by the famous literatus Quan Deyu (759–818) and the poet Jia Dao (779–843). Quan Deyu's inscription outlined Huaihui's teaching of the original pure mind as non-cutting from the environment (*jing*) and dust (*gou*), which inherited Mazu's teaching on dealing with various things as the way and freeing the mind (*chulei shidao er renxin*). Among Huaihui's best-known disciples, Hongbian (781–865) succeeded his teacher to preach at the capital, Chang'an, took up residence at Jianfu Temple, and offered religious instruction to Emperor Xuanzong (r. 846–859). Huaihui's Korean disciple, Hyōnuk (787–868), became the founder of one of the nine schools of Korean Sōn Buddhism. Together with the other members of the **Hongzhou school**, Huaihui and his disciples further secured the prominence of the Hongzhou lineage and the transmission of its teaching.

### ZHANRAN YUANCHENG (1561–1626)

A Chan master of the **Caodong school** in the Ming dynasty, Yuancheng was a native of Kuaiji (in present-day Shaoxing, Zhejiang

province). His family name was Xia. He became a monk at the age of 24 and received official ordination under the master **Yunqi Zhuhong**. Later, he became the disciple and dharma heir of the Caodong master Cizhou Fangnian (d. 1594). He began his teaching career at Shouxing Temple and subsequently became abbot at many other temples in Zhejiang, including Wanshou Temple at Mount Jing and Xiansheng Temple in Kuaiji. He was well known for using “words of true color (*benseyu*)” in impromptu conversations and discussions of ***gong’an*** stories with his students. His teachings were preserved in the *Zhanran Yuancheng Chanshi Yulu*. He also authored several books, including the influential *Zongmen Huowen (Questions about the [Chan] School)*. Yuancheng left behind eight dharma heirs, the most active among them being Shiyu Mingfang (1593–1648), Sanyi Mingyu (1599–1665), and Ruibai Mingxue (1584–1641). All three of them were involved in the controversy of 1654, writing essays critical of **Feiyin Tongrong’s** position on Chan lineal transmission in his ***Wedeng Yantong***, and they even brought the case to the local government.

#### ZHAOZHOU CONGSHEN (778–897)

One of the most famous Chan masters of the Tang dynasty and a disciple of **Nanquan Puyuan**. His recorded sayings are among the most widely circulated, but information about his life from the traditional sources is hardly consistent. According to the ***Song Gaoseng Zhuan***, he was a native of Linzi in Qingzhou (in present-day Shandong). His family name was He. As a boy, he left his parents and became a novice monk at Longxing Temple near his home. Later, he was ordained at Liuli Platform at Mount Song. He studied with **Nanquan Puyuan** and became his dharma heir, but he continued his long pilgrimage after that, meeting and exchanging with many other Chan masters, before reaching 80 years of age, according to some other sources. He was then invited to live at Guanyin Monastery in Zhaozhou. During the next 40 years, his fame continued to grow, and he instructed many disciples, winning support from local officers, such as Wang Rong (874–921) and Li Kuangwei (d. 893).

He died in 897 at the age of 120, according to some sources, but a text entitled *Records of Actions (xingzhuang)*, dated 953 and attached to the Song edition of his recorded sayings (*Zhaozhou Lu*),

indicates he died in 868. His posthumous title was “Chan Master Zhenji,” bestowed upon him by imperial decree. In comparison to his enormous popularity, his dharma heirs only numbered 13, according to the *Jingde Chuandeng Lu*. His words and actions were collected in his recorded sayings, and many of them later became famous *gong’an*. His teaching style showed skillful use of marvelous, insightful, provocative, but sometimes seemingly irrelevant or illogical words, no less shocking than the use of shouting or beating. These words were sensitively played at the limits of ordinary language to achieve a therapeutic effect in dealing with different situations of Chan practice.

#### ZHENGDAO GE

*Song of the Realization of the Way*, a collection of 63 rhymed Chan poems, attributed to the Chan master **Yongjia Xuanjue** of the Tang dynasty, the alleged disciple of the sixth patriarch, **Huineng**. It was first included in the *Jingde Chuandeng Lu* in 1004; Xuanjue’s own anthology *Yongjia Ji* did not even mention it. The *Zhengdao Ge* was one of the most popular, most extensively quoted Chan poetic works in Chan history. The poetic expressions in this work—such as “walking is Chan, sitting is Chan; [no matter] speech, silence, move or rest, the mind (*ti*) is undisturbed”; “the idle man of the Way who learns and does nothing, neither discarding delusion nor seeking truth”; and “the real nature of ignorance is the Buddha nature, the illusory empty body is the dharma body”—vividly convey the Hongzhou teaching that this very mind doing ordinary things is the Buddha, and that **enlightenment** cannot be sought or cultivated outside ordinary activities. The *Zhengdao Ge* also made reference to 28 Indian patriarchs of Chan, which was a clear adoption from the genealogical theory of the *Baoli Zhuan* (*Biographies from the [Temple of] Treasure Groves*), a product of the **Hongzhou school**, and which could not have happened during the lifetime of Xuanjue. In the 20th century, the earliest extant manuscript of the *Zhengdao Ge* (dated in 980) was discovered among the **Dunhuang** documents under the title *Chanmen Miyaojue* (*Secret Essential Methods of Chan School*), authored by a Chan master of a different name, Zhaojue. All these facts have been used by modern scholars to question the authenticity of Xuanjue’s

authorship of the *Zhengdao Ge*, echoing similar doubts raised by some monks from Tiantai Buddhism in the Song dynasty.

#### ZHENGFAYAN ZANG

Song Linji Chan master **Dahui Zonggao's** *Treasure of the Eye of the True Dharma* of three fascicles, compiled by him and his assistant, Chongmi Huiran (d.u.), in 1147. It is a collection of more than 660 cases of recorded sayings or ***gong'an*** from other Chan texts, which he cited in his teaching during the period of his exile to Hengyang, and also included his brief commentaries on them, beginning with the words "Miaoxi (his nickname) says." He used the common Chan term *zhengfayan zang* as the title to indicate the direct awakening of the mind or the "eye" of seeing one's own nature, special to the tradition of Chan patriarchs and transcending scriptural teachings. In a letter to Zhang Jiucheng (1092–1159), and in his first commentary on this collection, Dahui emphasized that his collection of recorded sayings was not based on the division of the Chan schools and the order of the lineages, but only on the correct understanding and correct insight, which could help trigger **enlightenment**.

#### ZHENGJING KEWEN (1025–1102)

A Chan master of the Huanglong lineage of the **Linji school** in the Song dynasty, Kewen was a native of Shanfu (in present-day Henan province). His family name was Zheng. He entered North Pagoda Temple to study Buddhist dharma in his youth and became a monk at the age of 25. He then made his pilgrimage in the North and studied Buddhist scriptures and commentaries. Unsatisfied with these practices, he started to seek Chan teachers in the South. Upon hearing **Yunmen Wenyan's** inspiring words recited by a monk, he attained his first realization. Eventually, he went to Jicui Hermitage at Huangboshan Temple to study with **Huanglong Huinan** and became one of his dharma heirs. In 1072, he took up residence at Dayu Temple in Junzhou, and he was later invited to Shengshou Temple and Dongshan Monastery. In 1085, Wang Anshi (1021–1086) invited Kewen to be the founding abbot at Baoning Temple. Emperor Shenzong (r. 1067–1085) granted Kewen the title "Great Master of Zhengjing." In 1094, Kewen took up residence at Guizong Temple on Mount Lu. Three years later, the governor, Zhang Shangying (1043–

1122), appointed him abbot of Baofeng Temple in Letan. Kewen retired from there to Cloud Hermitage, where he stayed until his death. He had 38 disciples and numerous followers. His teaching was preserved in the *Baofeng Yun'an Zhengjing Chanshi Yulu*. Among Huanglong Huinan's disciples, Kewen had the most enduring influence through his criticism of the *wushi Chan*, which was inherited by later generations of the Lingji school, including **Yuanwu Keqin** and **Dahui Zonggao**, according to recent studies in Song Chan Buddhism.

ZHENXIE QINGLIAO (1090–1151)

Also called Changlu Qingliao. A Chan master of the **Caodong school** in the Song dynasty, Qingliao was born in Zuomian (in present-day Sichuan). His family name was Yong. At the age of 11, he entered his monastic life, and he was officially ordained after passing the examination of the *Lotus Sūtra* at the age of 18. He studied Mahayana scriptures and treatises at Daci Temple in Chengdu. Having traveled to a number of places, he then went to Mount Danxia (in present-day Henan) to study with **Danxia Zichun**. Once Zichun asked Qingliao a typical Caodong question: “What is your self before the empty eon?” As Qingliao was about to answer, Zichun slapped him, triggering Qingliao's **enlightenment**. Qingliao continued to visit famous Chan masters, then joined the congregation at Mount Changlu, becoming assistant to the abbot, the Yunmen master Zuzhao Daohe (1057–1124), and eventually succeeding him. In 1130, he was invited to be abbot at Xuefeng Temple in Fuzhou. In 1136, he was appointed abbot at Guangli Temple on Mount Ayuwnag in Zhejiang by imperial decree. Later, he was also appointed abbot at Longxiang Temple in Wenzhou and at Neng'ren Chan Monastery in Lin'an. In 1151, Emperor Gaozong (r. 1127–1162) appointed Qingliao abbot at Congxian Xianxiao Chan Monastery, which was newly constructed for Gaozong's mother, Empress Wei.

Qingliao died at the age of 62 while sitting in the lotus position. His posthumous title was “Chan Master of Realizing Emptiness” (*Wukong Chanshi*). Qingliao ordained more than 400 people, and more than 30 of his disciples became abbots in public monasteries. Although Qingliao did not actually use the phrase “silent illumination” (*mozha*), he was regarded as an advocate of silent illumination Chan

(*mozhao Chan*), which was most strongly emphasized by his dharma brother, **Hongzhi Zhengjue**; therefore, he was attacked by the Song Lingji Chan master, **Dahui Zonggao**. Qingliao's teachings were preserved in the *Zhenzhou Changlu Liao Heshang Jiewai Lu (Record of Being beyond the Empty Eon by Monk Liao from Zhenzhou Changlu)* and in the *Xuefeng Zhenxie Liao Chanshi Yizhang Lu (Record of One Slap by the Chan Master Zhenxie Liao from Xuefeng [Temple])*.

#### ZHIJIAN

This Chinese word means “cognitive knowledge” or “cognitive knowing or seeing.” A similar word used in Chan texts is *zhijie*, which means “cognitive understanding.” Many Chan masters use *zhijian* or *zhijie* to characterize the approach that mistakenly regards the practice of Buddhism or realization of **Buddha-nature** as a kind of cognitive maneuver, to grasp something objective or external through knowing or learning. The Chan masters do not tend to eliminate knowing or learning from ordinary activities that can be related to the practice of Buddhism, but they definitely oppose pursuing any further cognitive maneuver from this knowing or learning element, focusing on conceptual thought and isolating it from all other ordinary activities. In addition, many Chan masters use the word *zhijian* negatively to oppose equating **enlightenment** with any intuitive knowledge or awareness claimed to be isolatable from ordinary seeing, knowing, and other activities. For example, although **Heze Shenhui**'s teachings were influential on his contemporaries and the later Chan schools, he was criticized for “establishing the *zhijian*,” which refers to his establishment of a conceptual hierarchy that privileges the intuitive cognitive knowledge over ordinary knowing and other activities.

#### ZHIYUE LU

*Record of Pointing to the Moon*. Its original full title is *Shuiyuezhai Zhiyue Lu (Record of Pointing to the Moon from the Studio of Water-Moon)*. The book was compiled by Qu Ruji (1548–1610), a literatus in the Ming dynasty in 1595, and printed by Yan Cheng in 1601. This book of 32 fascicles belongs to the genre of the transmission of the lamp literature. It collected the records of sayings and biographies for 650 Chan masters. In fascicles 1 to 3, it collected

materials from the seven Buddhas to the 28 Indian patriarchs. Fascicle 4 collected materials of the Chinese patriarchs. Fascicles 5 to 30 included **Huineng**'s first generation of disciples to his 16th. The last two fascicles were for **Dahui Zonggao**. When compared to the earlier literature of the transmission of the lamp in the Song and Ming, *Zhiyue Lu*'s coverage of new lineal descendants did not expand much. However, it did include some famous masters' commentaries and poems that the earlier literature did not have, in addition to the compiler's own analysis. Moreover, it was considered a book that had studied Chan from a Confucian literatus's point of view and so was relatively less biased from any Chan sectarian view. Therefore, as an outsider's collection, it soon became very popular, was reprinted many times, and was included in the Ming Buddhist canon. A *Supplemental Record of Pointing to the Moon* (*Xu Zhiyue Lu*) was compiled by Nie Xian (d.u.) during the Qing dynasty.

#### ZHONGFENG MINGBEN (1263–1323)

A very influential Chan master of the **Linji school** in the Yuan dynasty, Mingben was a native of Qiantang (in present-day Zhejiang). His family name was Sun. He lost his mother at the age of 9 and made up his mind to become a monk at the age of 15. While studying Buddhist scriptures and learning meditation, he had to wait for his father's approval to be ordained by **Gaofeng Yuanmiao**. He became the latter's disciple on Mount Tianmu at the age of 25. With Yuanmiao's instruction, Mingben attained **enlightenment**. After Yuanmiao's death, Mingben traveled to several places. In 1298, he built a hermitage to live and practice in on Mount Bian in Luzhou (in present-day Anhui); two years later, he moved to Pingjiang (in present-day Jiangsu). In 1305, he returned to Mount Tianmu and was invited to be abbot at Shizi Temple. Not wanting to stay in one place for long, he soon turned to traveling again while still preaching. His residential hermitage was often called *Huanzhu An* ("Hermitage of Illusory Residence"), and he acquired fame as the *jiangnan gufo* ("ancient Buddha from the south"). In 1318, Emperor Yuan Renzong (r. 1311–1320) granted him a golden robe and the title *Foci Yuanzhao Guanghui Chanshi* ("Chan Master of Buddha's Compassion, Perfect Illumination and Broad Wisdom"). Mingben died at the age of 61.

In contrast to his teacher, Gaofeng Yuanmiao, Mingben left many written works and poems, including a set of monastic rules. Several editions of his recorded sayings were put together as the *Tianmu Zhongfeng Mingben Heshang Guanglu*, which was approved by Emperor Yuan Huizong (r. 1333–1370) to be included in the Buddhist canon in 1334. His many disciples included members of the royal family, ministers, and literati. His teachings inherited Yuanmiao's approach of **kanhua Chan**, but he elaborated more on its origin, significance, and process, which contributed to the development of the *kanhua Chan* literature. Mingben was also an important advocate of practicing both Chan and Pure Land (*Chanjing shuangxiu*) by combining the meditation on key phrases (*kan huatou*) and reciting Buddha's name (*nianfo*), based on the traditional Chan understanding of "only the mind is pure land (*weixin jingtu*)" and "the self-nature is Amita-Buddha (*zixing mituo*)."

#### ZHUXIN KANJING

One of the four well-known characterizations that **Heze Shenhui** used to describe the teachings of **Shenxiu** and his **Northern school**. *Zhuxin kanjing* means "to stop the mind and contemplate quietness." The other three characterizations that follow it are "to summon the mind and mirror externals (*juxin waizhao*)," "to control the mind and purify the internal (*shexin neicheng*)," and "to concentrate the mind and enter into meditation (*ningxin ruding*)." These descriptions have been seen traditionally as the best characterization of quietism and escapism in Chan, although contemporary historians have debated the fairness of Shenhui's characterization of Shenxiu's teachings, arguing that these are nothing but normal methods or procedures of meditation practice. Despite this, the **Platform Sūtra** seems to echo this criticism of Shenxiu by pointing out that **Huineng's** notion of **no-thought** does not ask people to stop the mind and thought, which claims to be different from Shenxiu. The criticism of quietism and escapism was influential on classical Chan and was shared by later generations. The **Linji Lu** directly quoted these characterizations and regarded these teachings as "creating bad karmas."

#### ZIXING

See .

## ZONGJING LU

*Records of the Source-Mirror*, a book of 100 fascicles created by the Chan master **Yongming Yanshou** of the Song dynasty in 961. Another, less-used title for this book is *Xinjing Lu (Records of the Mind-Mirror)*. This encyclopedic book serves to elaborate on the intentions and meanings of Buddhas and patriarchs by establishing the one mind (equivalent to true suchness or **Buddha-nature**) as the source and underlying principle (*zong*), which unifies, and manifests in, all teachings of scriptures/treatises and practices of Chan lineages, as it reflects all things in the universe like a mirror.

The *Zongjing Lu* consists of three parts. The first part reveals the source, or central message, of Chan (*biaozong zhang*), focusing on the notion of the one mind. The second part is “questions and answers (*wenda zhang*)” and runs from the later part of the first fascicle through the ninety-third fascicle. In his response to all of the questions, Yanshou further explains his soteriology of realizing the one mind by extensively citing Buddhist scriptures, commentaries and treatises, and clearly shows his position that the doctrinal teachings and Chan are from the same source. The third part is “citations and verifications (*yinzheng zhang*)” and runs from the ninety-fourth fascicle to the last fascicle, collecting quotations from about 120 scriptures; 120 texts of various patriarchs’s sayings and poems; and 60 treatises, including those of Huayan, Tiantai, Sanlun (Chinese Madhyamaka), and Faxiang (Chinese Yogācāra). Many materials collected in this part are not extant elsewhere, including those about Tang Chan masters, which are either different or excluded from those in the transmission of the lamp literature. These collections and the entire book serve Yanshou’s purpose of establishing a vision of Chan inclusivism, embracing all Chan lineages and reconciling Chan with the doctrinal teachings of Buddhism (*chanjiao yizhi*). Although the *Zongjing Lu* was kept privately for many years after its completion, it became popular in the Northern Song after a couple of issuings. It was also influential in Korea and Japan.

## ZONGMEN SHIGUI LUN

*Treatise on the Ten Regulations of the [Chan] School*, a text attributed to **Fayan Wenyi**. The earliest extant edition of this text

includes a postscript dated to 1346, but no other Chinese sources mention this text. However, the important passages in this text do not show clear signs of later editing. Wenyi's treatise aimed to regulate Chan Buddhists and overcome 10 perverse kinds of behavior in the competition among different Chan lineages, although the formation of different lineages was not seen as negative. The 10 kinds of unacceptable behavior were (1) improperly wanting to be a teacher of others without enlightening one's own mind first; (2) sectarian preference and bias dominating disputes; (3) asserting the main points of Chan without knowing their origin and connection; (4) giving answers without considering the time and situation and losing the insights of Chan; (5) failure to reconcile principle (*li*) and facts (*shi*) or distinguish defiled from pure; (6) casual interpretations on the sayings of past and present masters without a critical attitude; (7) memorizing formulas without understanding their functions during the time when they were used; (8) being unable to master scriptures and using wrong citations; (9) composing verses without using rhyme and mastering principle; and (10) defending one's own shortcomings and indulging in winning disputes.

The text has usually been regarded as the earliest source for differentiating the teaching styles and methods of the other four schools and for acknowledging the “**five houses**” of Chan. Contemporary scholars have argued that the differentiation of the five houses was not finalized by Wenyi until some texts produced in the mid-Northern Song. Moreover, the competition between these schools was not based on substantial differences of teachings and practices, but rather on lineage relationships or loyalties. The *Zongmen Shigui Lun* also criticizes the exaggeration of the differences among Chan lineages and emphasizes the common ground and approach of Chan shared by all lineages, in spite of varied uses of expedient means.

#### *ZONGMEN TONGYAO JI*

*The United Essential Collection from the [Chan] School of 10 fascicles, compiled by Zongyong (d.u.) around 1093 in the Song dynasty and included in Gulin Qingmao's (1262–1329) Zongmen Tongyao Xuji (The Continuous United Collection of the Essentials from*

the [Chan] School) in the Yuan dynasty. The *Zongmen Tongyao Xuji* was included in various editions of the Ming Buddhist canon, but the original *Zongmen Tongyao Ji* was no longer circulated separately. This collection of Chan recorded sayings seems not to have been highly esteemed, in terms of the observation that the compilation of the popular **Wudeng Huiyuan** was based on the five Song texts of the transmission of the lamp literature—the **Jingde Chuandeng Lu**, the **Tiansheng Guangdeng Lu**, the **Jianzhong Jingguo Xudeng Lu**, the **Zongmen Liandeng Huiyao**, and the **Jiatai Pudeng Lu**—but not on the *Zongmen Tongyao Ji*. Japanese scholars recently examined historical evidence for the *Zongmen Tongyao Ji* outside of the materials of the Ming Buddhist canon and discovered that the *Zongmen Tongyao Ji* was compiled earlier than the *Jianzhong Jingguo Xudeng Lu* (compiled in 1101). It has been argued that, unlike the transmission of the lamp literature that documented the order of transmission of the dharma through generations, the *Zongmen Tongyao Ji* was a **gong'an** collection used for the *gong'an* practice. Compiled prior to, and its materials being used by, **Yuanwu Keqin's Blue Cliff Record** and **Wumen Huikai's Wumen Guan**, the *Zongmen Tongyao Ji* exerted important influence on the development of the Song *gong'an* literature. The role it played in Chan history should not be overlooked.

#### ZONGMI (780–841)

Also called Guifeng Zongmi. A Chinese Buddhist monk in the Tang dynasty, who was both a Chan master of the **Heze Shenhui** lineage and the fifth and last patriarch of Huayan Buddhism in China. Born into an elite family, he received a thorough education in Chinese classics in his youth, including a two-year period of study in a Confucian academy and preparation for the civil service examinations. After a meeting with the Chan monk Daoyuan (d.u.), he decided to leave the household, and he became a Chan monk at the age of 25. In his Chan training, which he believed was an authentic transmission from the **Southern school** of **Huineng** through **Shenhui**, he particularly concentrated on the study of the *Perfect Awakening Sūtra* (*Yuanjue Jing*). It was reported that his initial **enlightenment** occurred as a result of reading several lines of this scripture.

At the age of 30, an encounter with a disciple of the Huayan master, Chengguan (738–839), and the reading of the latter’s commentary on the *Huayan Jing* attracted him to the intensive study of Huayan teaching. He studied closely with the master Chengguan at Chang’an for two years and won the latter’s praise for being his best student. Some contemporary scholars hold that although Chengguan and the Huayan teaching had a huge impact on Zongmi and his understanding of Chan, Zongmi basically appropriated Huayan from the perspective of Chan.

As a Chan master and scholar, Zongmi and his publications on Chan occupy a considerable place in Chan history. His ***Chan Chart*** (*Zhonghua Chuanxindi Chanmen Shizi Chengxi Tu*) included detailed critiques of the **Northern school**, the **Ox-Head school**, and within the **Southern school**, the Hongzhou and Heze schools, following the similar discussions he had recorded earlier in his ***Yuanjue Jing Dashu Chao***. In his ***Chan Prolegomenon*** (*Chanyuan Zhuquanji Duxu*), he elaborated on the necessity of unifying scriptural teachings and Chan meditational practice (*jiaochan yizhi*), refuting what he thought of as extreme views. In his *Yuanren Lun* (*Inquiry into the Origin of Man*), he went further to critique the teachings of Confucianism and Daoism, while reincorporating them into his overarching Buddhist theory of how the human condition comes into being—making him a pioneer of Chinese Buddhist syncretism. He had many connections with literati of his day, was invited to the imperial court to give lectures, and was honored with the title “Great Worthy.” These same connections also brought him trouble, however, due to the changing political climate and events. Zongmi died at Chang’an in 841.

## ZUOCHAN

This popular term means “sitting” (*zuo*) “meditation” (***chan***) or “seated meditation.” Sitting meditation is a prototypical posture of meditation that can be traced back to the earliest practice of *yoga* in India. Buddhism is well known for its practice of meditation as either one of the three learnings (*sanxue*) or one of the six perfections (*liu boluomi*). Although there are other forms of meditation, such as standing or walking, sitting meditation has been most often practiced by Buddhists for almost 2,500 years. One of the most popular images

of the Śākyamuni Buddha is him sitting cross-legged in the lotus position in meditation, palms held upward on the lap, back straight, and abdomen relaxed. Claiming inheritance of the true dharma from the Buddha, Chan Buddhists continued this practice throughout the ages. From a very small body of Chan texts on meditation, an extant earliest manual of Chan meditation, the *Zuochan Yi* (*Principles of Seated Meditation*), dated in 1103, attributed to the Song Yunmen Chan master **Changlu Zongze** and included in his *Chanyuan Qinggui*, provides a useful glimpse into Chan sitting meditation. The text taught beginners the same methods of sitting meditation that would likely have been used by the Buddha and early Buddhists, especially the tradition of tranquility (*samatha*) meditation, including the adjustment of posture, the regulation of breathing, being mindful of thought, and the transcendence of subject/object.

However, the text distinguished itself from the early tradition of tranquility meditation by integrating the method of tranquility meditation into the Sinicized Mahayana framework of bodhisattva practice and the manifestation of inherent wisdom and **Buddha-nature**. Calmness or meditative absorption became the condition for the natural manifestation of the pearl of Buddha-mind. Although this kind of framework and integration had been used earlier by the Tiantai master Zhiyi (538–97) and other texts, and the influence of Zhiyi's works on meditation upon this text is discernible, the *Zuochan Yi* was nonetheless distinctive. It refrained from the doctrinal entanglement, scholastic or discursive analysis, and technical materials that were often characteristic of Zhiyi's works, instead presenting the instruction in a much more simplified and colloquial language. When discussing the "controlling of the mind," the *Zuochan Yi* seems more in line with the early Chan teachings on meditation, such as those found in **Hongren** and the so-called **Northern school**, or the approach of "**gradual cultivation**." This tendency to lean toward more conservative teachings on meditation presented the problem of running against the radical Chan rhetoric of sudden teaching, after **Shenhui** and the widespread Chan slogan "no-cultivation and no-sitting (*buxiu buzuo*)" in classical Chan. It appears that this text emerged after a long silence on the actual content of Chan meditation

practice by classical Chan texts. One explanation for this puzzling phenomenon is that a text of this nature met the need for formalization and regulation of Chan institutions and practices, after Chan Buddhism had become a dominant religion in the Song and the previous sectarian struggles accompanying the radical rhetoric were over.

Another interpretation points out that there is no complete lack of affirmation of the necessity of meditation in the teaching and practice records of great masters of classical Chan such as **Mazu Daoyi** and **Baizhang Huaihai**. Most Chan sayings of no-cultivation and no-sitting were parasitic on the ongoing practice of meditation in Chan monasteries and functioned as shock therapy to the misunderstanding of sitting meditation as the only form of practice or separating it from everyday activities and experiences. Even a radical figure like Shenhui, who advocated **sudden enlightenment** and criticized the gradual approach of **Shenxiu** so energetically, had to concede that sudden enlightenment should be followed by a gradual cultivation. Therefore, a text like the *Zuochan Yi* could play a necessary role in the Chan reconciliation of the sudden/gradual dichotomy. In the final analysis, sitting meditation was a primary Chan practice, often coexisting with the reiterated radical anti-meditation-like rhetoric of many Chan texts, a unique phenomenon of Chan Buddhism. After the *Zuochan Yi*, Chan meditation practice was further developed into its two best-known new approaches: the **kanhua Chan** (Chan of observing the key phrase) and the **mozhao Chan** (silent illumination Chan), which were respectively affiliated with the Song Linji Chan master **Dahui Zonggao** and the Caodong Chan master **Hongzhi Zhengjue**, and spread to all of East Asia.

*See also ; ; ; .*

#### **ZUOCHAN SANMEI JING**

*Sūtra on the Samādhi of Sitting Meditation*, a very influential Indian Buddhist text on meditation in China, compiled and translated by Kumārajīva (344–413) (Ch. Jiumoluoshi), one of the most popular Buddhist translators in 5th-century China. It is not a true scripture, but rather a compilation primarily from the *dhyāna* teachings and treatises of Indian Sarvāstivādin patriarchs, such as Vasumitra,

Upagupta, and Kumāralāta. It represents a system of five categories, or gates (*wumen*), of meditation: the contemplation of the impure (*bujing guan*), the contemplation of goodwill or compassion (*cibei guan*), the contemplation of the 12-linked chain of interdependent origination (*yinyuan guan*), the contemplation of inhalation and exhalation (*shuxi guan*), and the contemplation or visualization of the Buddha (*nianfo guan*). These methods are the Hinayana-style approach to meditation. In his appendix to this scripture, Kumārajīva introduced some Mahayana ideas, such as *prajñāpāramitā* (perfect wisdom), *bodhisattva* (Buddha in the making), and *sūnyatā* (emptiness). However, modern scholars generally agree that the *Zuochan Sanmei Jing* basically transmitted Hinayana meditation methods from the Sarvāstivāda school to China. The Mahayana ideas were not integrated into the meditation delineated by this text.

#### ZUSHI CHAN

See .

#### ZUTANG

See .

#### ZUTANG JI

*Patriarch's Hall Collection*. As the earliest book in the transmission of the lamp (or the lamp history) genre, it was compiled in 952 during the time of the Five Dynasties and in the 10th year of the Baoda era of the Southern Tang, by two Chan monks, Jing (d.u.) and Yun (d.u.), from Zhaoqing Temple in Quanzhou (in present-day Fujian). The preface of the book, written by the abbot of Zhaoqing Temple, Wendeng (884–972), a descendant from the lineage of **Xuefeng Yicun**, indicates that it was compiled for the use of him and his students. While the book was mentioned by other sources roughly 100 years after its compilation, it disappeared from the subsequent history of Chan Buddhism until it was rediscovered in the 1920s in the Korean monastery, Haein-sa, by a Japanese scholar. The current studies of the *Zutang Ji* are all based on this rediscovered text in its Korean edition, which has been deemed by most scholars to be authentic and without substantial alteration, except for the number of fascicles, which changed from the original 1 to 20.

Fascicles 1 and 2 are records of the seven Buddhas of the past, the 28 Indian Chan patriarchs, and the 6 Chinese patriarchs. Starting in fascicle 3, the book documents various Chan lineages derived from **Huineng**, while including some records for the lineages that were not derived from Huineng, such as **Niutou Farong**, **Shenxiu**, and **Hui'an**. Fascicle 3 includes records of Huineng's eight disciples, beginning with the two most important, **Qingyuan Xingsi** and **Nanyue Huairang**, who link Huineng to **Shitou Xiqian** and **Mazu Daoyi**. From fascicles 4 to 20, the book is devoted to the two great lineages of Shitou and Mazu. Reflecting the compilers' own factional preferences, 10 fascicles and 104 entries are devoted to the lineage of Shitou. Specifically to promote the lineage of Xuefeng Yicun, the book covers eight generations of descendants from Shitou, rather than seven generations of other lineages, to include Yicun's disciples and the abbot Wendeng himself.

Although only seven fascicles and 84 entries are devoted to the lineage of Mazu, in his verse commemorating Mazu, Wendeng showed that he and his lineage embraces, and were part of, the new trend represented by Mazu. As the book demonstrates, many masters of the Shitou lineage used similar methods of shouting and beating and were indistinguishable in style and teaching from those in the lineage of Mazu. Being a multilinear model, the narrative of the book thus focuses on the collective approach and heritage of this new Chan movement, rather than on the differences in individual styles and teachings that would be the focus of the later *yulu* texts, and also distinguishes itself from early transmission records that exclusively championed a particular lineage. Although in about 50 years it would be overshadowed by the compilation of the more comprehensive and imperially sanctioned *Jingde Chuandeng Lu* (*Jingde Era Record of the Transmission of the Lamp*), the *Zutang Ji* contains a greater wealth of idiomatic prose than the latter without being subjected to editorial standardization. In addition to the study of its language, contemporary scholars have called attention to the nature of its narrative as Chan hagiographical writing serving the didactic purposes of Chan Buddhism and helping to define the identity of the new movement. The *Zutang Ji* is also seen from a formerly forgotten angle

as the record of the political associations of Chan's most prominent masters: how they developed their relationships with local authorities, won political patronage, and benefited from regionalism during the period of the late Tang and Five Dynasties.

### *ZUTING SHIYUAN*

*Anecdotes from the Patriarchs' Halls*, the earliest dictionary of Chan, completed by Mu-an Shanqing (d.u.) of the Northern Song dynasty in 1108, after 20 years of writing and research. It was reprinted in 1154. Arranged in eight fascicles, the *Zuting Shiyuan* collected more than 2,400 entries—anecdotes, quotes, events, proverbs, dialects, personal names, names of places, technical terms, difficult vocabularies—taken from 17 important Chan texts in the early Song (some were later lost). Most of these texts were from the **Yunmen school**, but some were also from the **Linji** and **Fayan schools**, including the recorded sayings (*yulu*), poems (*jisong*), and commentaries on the *gong'an*, with regard to **Yunmen Wenyan**, **Xuedou Chongxian**, **Fayan Wenyi**, **Yongjia Xuanjue**, and others. Each entry was provided with a definition, explanation, source or origin, and correction of errors. The author offered clarifications, utilized various evidence, and checked and cited more than 300 sources, scriptures and treatises, both Buddhist and non-Buddhist, religious and secular.

The purpose of this book, as Shanqing indicated, was to help students who were at the beginning stage and had no knowledge of the origin and meaning of the Chan teachers' many sayings or cases of the *gong'an*. Although Shanqing worried that his project as a literary work might go against the Chan tradition of "not establishing letters and words" and "the transmission from the mind to mind," he believed that the key to the study of Chan was not to abandon words, but to acquire meaning beyond words after utilizing words. The later Chan books did cite the *Zuting Shiyuan* from Song to Qing, even though some extremists wanted to destroy it. Modern scholars of Chan also acknowledge its usefulness, including the use of materials that cannot be found elsewhere.

# Glossary of Chinese Terms

- *Anban Shaoyi Jing* 安般守意經
- Anhui 安徽
- An Lushan 安祿山
- An Shigao 安世高
- Ayuwang Si 阿育王寺
- Bai Juyi 白居易
- Baiyun Shouduan 白雲守端
- Baiyun Zixiang 白雲子祥
- *Baizhang Guanglu* 百丈廣錄
- Baizhang Huaihai 百丈懷海
- *Baizhang Qinggui* 百丈清規
- *Banzhou Sanmei Jing* 般舟三昧經
- *Baojing Sanmei* 寶鏡三昧
- Baolin Si 寶林寺
- *Baolin Zhuan* 寶林傳
- Baotang zong 保唐宗
- bazhi toutuo 八指頭陀
- beiming 碑銘
- *Beishan Lu* 北山錄
- *Bei Zang* 北藏
- Bei zong 北宗
- ben 本
- Benjing 本淨
- benjue 本覺
- benlai mianmu 本來面目
- benlai wuyiwu 本來無一物
- benseyu 本色語
- bentì 本體
- ben xiangtong 本相同
- benxin 本心
- benxing 本性
- benyuan 本源

- benze 本則
- Bianrong 辨融
- biaocong zhang 標宗章
- bielu 別錄
- bieyu 別語
- biguan 壁觀
- bin 賓
- bin kan bin 賓看賓
- bin kan zhu 賓看主
- *Biyān Jī* 碧巖集
- *Biyān Lù* 碧巖錄
- *Bōshān Hēshāng Cānchān Jīng-yu* 博山和尚參禪警語
- bu'er 不二
- bu'er famen 不二法門
- bujia wenzi 不假文字
- bujing guan 不淨觀
- buju wenzi 不拘文字
- buli sengzhi huo fashen 不歷僧祇獲法身
- buli wenzi 不立文字
- bushiwu 不是物
- bushuopo 不說破
- buxiu buzuo 不修不坐
- buyan zhijiao 不言之教
- Cangjing Lou 藏經樓
- *Cāntóng Qī* 參同契
- Caodong zong 曹洞宗
- Caoshan Benji 曹山本寂
- Caoxi 曹溪
- *Cāoxī Dàshī Zhuān* 曹溪大師傳
- chan 禪
- Chang'an 長安
- Changlu Congxin 長蘆崇信
- Changlu Zongze 長蘆宗蹟
- *Chánguān Cèjìn* 禪關策進
- Chanjiao yizhi 禪教一致
- Chanjing shuangxiu 禪淨雙修

- *Chanlin Baoxun* 禪林寶訓
- *Chanlin Beiyong Qinggui* 禪林備用清規
- *Chanlin Sengbao Zhuan* 禪林僧寶傳
- *Chanmen Guishi* 禪門規式
- *Chanmen Miyaojue* 禪門密要訣
- chanxue 禪學
- *Chanyuan Qinggui* 禪苑清規
- *Chanyuan Zhuquanji Duxu* 禪源諸詮集都序
- Chanzong 禪宗
- chaofu 超佛
- chen 臣
- Chengdu 成都
- chengfo 成佛
- Chengguan 澄觀
- Cheng Hao 程灝
- Cheng Yi 程頤
- *Chixiu Baizhang Qinggui* 敕修百丈清規
- Chongyuan 崇遠
- *Chuan Fabao Ji* 傳法寶記
- chuanfa ji 傳法偈
- *Chuanfa Zhengzong Dingzu Tu* 傳法正宗定祖圖
- *Chuanfa Zhengzong Ji* 傳法正宗記
- *Chuanfa Zhengzong Lun* 傳法正宗論
- *Chuanxin Fayao* 傳心法要
- chuishi 垂示
- Chuji 處寂
- chulei shidao er renxin 觸類是道而任心
- *Chu Sanzang Ji Ji* 出三藏記集
- chushi 出世
- cibeiguan 慈悲觀
- Ciyun 慈運
- Cizhou Fangnian 慈舟方念
- Cizhou Zhiru 磁州智如
- *Conglin Jiaoding Qinggui Zong-yao* 叢林校訂清規總要
- *Congrong Lu* 從容錄
- Dachuan Puji 大川普濟

- Dagan Tanying 達觀曇穎
- Dagan Zhenke 達觀真可
- Dahong Bao'en 大洪抱恩
- *Dahui Chanshi Chanzong Zadu Hai* 大慧禪師禪宗雜毒海
- Dahui pai 大慧派
- *Dahui Pujue Chanshi Yulu* 大慧普覺禪師語錄
- *Dahui Pujue Chanshi Zongmen Wuku* 大慧普覺禪師宗門武庫
- *Dahui Pushuo* 大慧普說
- *Dahui Shu* 大慧書
- Dahui Zonggao 大慧宗杲
- daiyu 代語
- Daizong 代宗
- Dajian Chanshi 大鑒禪師
- Daji Chanshi 大寂禪師
- Damei Fachang 大梅法常
- *Damoduoluo Chan Jing* 達摩多羅禪經
- Danxia Tianran 丹霞天然
- Danxia Zichun 丹霞子淳
- dao 道
- Dao'an 道安
- daochang 道場
- *Dao De Jing* 道德經
- Daojia 道家
- Daojiao 道教
- Daosheng 道生
- Daoxin 道信
- Daoxuan 道宣
- dao xu tongliu 道須通流
- *Dasheng Qixin Lun* 大乘起信論
- *Dasheng Wu Fangbian Beizong* 大乘五方便北宗
- Dayang Jingxuan 大陽警玄
- *Dazang Jing* 大藏經
- Dazhi Chanshi 大智禪師
- Dazhu Huihai 大珠慧海
- denglu 燈錄
- dengshi 燈史

- Deshan Yuanmi 德山緣密
- Deshan Xuanjian 德山宣鑒
- Dezong 德宗
- ding 定
- dinghui bu'er 定慧不二
- diyi chanhui 第一懺悔
- Donglin Changzong 東林常總
- Dongshan Famen 東山法門
- Dongshan Liangjie 洞山良价
- Dongshan Shouchu 洞山守初
- *Dongshan Yulu* 洞山語錄
- Dongyang Dehui 東陽德輝
- Duanqiao Miaolun 斷橋妙倫
- Du Fei 杜朏
- Dunhuang 敦煌
- dunjiao 頓教
- dunwu 頓悟
- *Dunwu Yaomen* 頓悟要門
- *Dunwu Rudao Yaomen Lun* 頓悟入道要門論
- dunxiu 頓修
- Ehu Dayi 鵝湖大義
- *Erru Sixing Lun* 二入四行論
- fa 法
- Fachi 法持
- Fahai 法海
- *Fahua Xuanyi* 法華玄義
- fangbian 方便
- fangbian you duomen 方便有多門
- fangzhang 方丈
- Fan Zhongyan 范仲淹
- Faru 法如
- fashen 法身
- Fashuo bu'er 法說不二
- fasi 法嗣
- fatang 法堂
- fati 法體

- Faxiang 法相
- Fayan Wenyi 法眼文益
- Fayan zong 法眼宗
- fayou 法友
- Fayu 法語
- Fayuan 法遠
- feibuli yuyan 非不離語言
- feili yuyan 非離語言
- fei wuyan 非無言
- feixin feifo 非心非佛
- Feiyin Tongrong 費隱通容
- fenbie 分別
- fengfo shafo 逢佛殺佛
- Fenggan 豐干
- *Fengqiao Yepo* 風橋夜泊
- Fengxue Yanzhao 風穴延沼
- fengzu shazu 逢祖殺祖
- Fenyang Shanzhao 汾陽善昭
- fodian 佛殿
- fofa 佛法
- Fojian Huiqin 佛鑒慧勤
- Foku Weize 佛窟惟則
- Fori Qisong 佛日契嵩
- Fotuobatuoluo 佛陀跋陀羅
- foxin 佛心
- foxing 佛性
- foxing lun 佛性論
- foxing wei jiexing 佛性為戒性
- Foxue Jingshe 佛學精舍
- Foyan Qingyuan 佛眼清遠
- *Fozu Lidai Tongzai* 佛祖歷代通載
- *Fozu Tongcan Ji* 佛祖同參集
- *Fozu Tongji* 佛祖統紀
- *Fu Fazang Yinyuan Zhuan* 付法藏因緣傳
- Fujian 福建
- *Fujiao Bian* 輔教編

- Funiu Zizai 伏牛自在
- Furong Daokai 芙蓉道楷
- Fushan Fayuan 浮山法遠
- Fuyan Jingshe 福巖精舍
- Fu Zai 苻載
- Fuzhou 福州
- Gansu 甘肅
- Gao'an Dayu 高安大愚
- *Gaofeng Dashi Yulu* 高峰大師語錄
- Gaofeng Yuanmiao 高峰原妙
- *Gaoseng Zhuan* 高僧傳
- Gaozong 高宗
- geduan liangtou ju 隔斷兩頭句
- geteng 葛藤
- geteng Chan 葛藤禪
- geyi 格義
- gong'an 公案
- gongfu 功夫
- gou 垢
- Guangdong 廣東
- guanglu 廣錄
- Guangxi 廣西
- Guangxiao Si 光孝寺
- guangyu 廣語
- *Guang Yuanjiao* 廣原教
- Guangzhou 廣州
- guanxin 觀心
- *Guanxin Lun* 觀心論
- guanxin shimen 觀心十門
- Guanxi Zhixian 灌溪志閑
- Guifeng Zongmi 圭峰宗密
- *Guishan Jingce* 滙山警策
- Guishan Lingyou 滙山靈祐
- Guiyang zong 滙仰宗
- gui yuanxing wu'er 歸元性無二
- Gulin Qingmao 古林清茂

- Guo'an Shiyuan 郭庵師遠
- guoshi 國師
- gu qinggui 古清規
- Gushan 鼓山
- Gushan Chan 鼓山禪
- Guyin Yuncong 古隱蘊聰
- Guze 古則
- Guzunsu Yulu 古尊宿語錄
- Haichao Yin 海潮音
- Hanshan Deqing 憨山德清
- Hanshan Laoren Mengyou Quanji 憨山老人夢遊全集
- Hanshan 寒山
- Hanshan Si 寒山寺
- Hanshanzi Shiji 寒山子詩集
- Hanyue Fazang 漢月法藏
- Hebei 河北
- Helin Xuansu 鶴林玄素
- Henan 河南
- Heze Shenhui 荷澤神會
- Heze zong 荷澤宗
- Hongren 弘忍
- Hongzhi Chanshi Guanglu 宏智禪師廣錄
- Hongzhi Lu 宏智錄
- Hongzhi Zhengjue 宏智正覺
- Hongzhou 洪州
- Hongzhou zong 洪州宗
- Hongbian 弘辯
- Huangbo Xiyun 黃蘗希運
- Huanglong Huinan 黃龍慧南
- Huanglong pai 黃龍派
- Huanglong sanguan 黃龍三關
- Huangmei 黃梅
- Huang Tingjian 黃庭堅
- Huanyou Zhengchuan 幻有正傳
- Huanzhu An 幻住庵
- Huatai 滑臺

- Huatou 話頭
- Huayan 華嚴
- *Huayan Jing* 華嚴經
- Hubei 湖北
- hui 慧
- Hui'an 慧安
- Huichang paifo 會昌排佛
- Huifang 慧方
- huihu 回互
- Huijiao 慧皎
- Huiju 惠炬
- Huike 惠可
- Huineng 慧能
- Huiyan Zhizhao 晦巖智昭
- Huiyuan 慧遠
- Huizong 惠宗
- Huizong 徽宗
- Hunan 湖南
- huoju 活句
- huoren jian 活人劍
- Huqiu pai 虎丘派
- Huqiu Shaolong 虎丘紹隆
- Hu Shi 胡適
- Huyin Daoji 湖隱道濟
- ji 偈
- Jia Dao 賈島
- jiafeng 家風
- Jianfu Chenggu 薦福承古
- jiangnan gufo 江南古佛
- Jiangsu 江蘇
- Jiangxi 江西
- Jianjiao 漸教
- jianwu 漸悟
- jianxing 見性
- jianxiu 漸修
- jian zhong dao 兼中到

- *Jianzhong Jingguo Xudeng Lu* 建中靖國續燈錄
- jian zhong zhi 兼中至
- jian wen jue zhi 見聞覺知
- jiaochan yizhi 教禪一致
- jiaowai biechuan 教外別傳
- liao wuyi ziran wuai jietuo 了無異自然無礙解脫
- *Jiatai Pudeng Lu* 嘉泰普燈錄
- *Jiaying Dazang Jing* 嘉興大藏經
- Jidian 濟癲
- jie 戒
- jielü 戒律
- *Jieshi Dongshan Wuwei Xianjue* 解釋洞山五位顯訣
- Jietan 戒壇
- Jieyin zhici 接引之辭
- Jigong 濟公
- Jing 靜
- jing 境
- Jing'an 靜安
- *Jingde Chuandeng Lu* 景德傳燈錄
- Jingjue 淨覺
- Jingshan Faqin 徑山法欽
- Jingshan Si 徑山寺
- *Jingshan Zang* 徑山藏
- jingshi 經世
- jingtu Chan 淨土禪
- Jingzhong Shenhui 淨眾神會
- Jingzhong zong 淨眾宗
- *Jinling Qingliang Yuan Wenyi Chanshi Yulu* 金陵清涼院文益禪師語錄
- *Jin Zang* 金藏
- Jin Zhangzong 金章宗
- jishi 記事
- jisong 偈頌
- Jiumoluoshi 鳩摩羅什
- jixin jifo 即心即佛
- jixin shi fo 即心是佛

- jiyuan wenda 機緣問答
- jiyuan yuju 機緣語句
- jizan 偈贊
- Juefan Huihong 覺范慧洪
- *Jueguan Lun* 絕觀論
- Jue She 覺社
- *Jueshe Congshu* 覺社叢書
- Juexian 覺賢
- jugu 舉古
- jun 君
- juxin waizhao 舉心外照
- juzhong xuan 句中玄
- juzu 俱足
- Kaifeng 開豐
- Kaiyuan Si 開元寺
- *Kaiyuan Shijiao Lu* 開元釋教錄
- kai zhihui men 開智慧門
- kanbian 勘辨
- Kang Senghui 康僧會
- kanhua Chan 看話禪
- kan huatou 看話頭
- *Ke Wen* 客問
- kong 空
- *Konggu Ji* 空谷集
- kongmen Chan 孔門禪
- kuang Chan 狂禪
- Laozi 老子
- lengnuan zizhi 冷暖自知
- *Lengqie Jing* 楞伽經
- *Lengqie Renfa Zhi* 楞伽人法志
- *Lengqie Shizi Ji* 楞伽師資記
- *Lengyan Jing* 楞嚴經
- li 理
- *Liandeng Huiyao* 聯燈會要
- liangzhi benti 良知本體
- *Lidai Fabao Ji* 歷代法寶記

- Lijing 李璟
- Lingche 靈徹
- Lingyin Si 靈隱寺
- linian 離念
- *Linji Lu* 臨濟錄
- Linji Si 臨濟寺
- linji wenda 臨機問答
- Linji Yixuan 臨濟義玄
- Linji zong 臨濟宗
- *Linjian Lu* 林間錄
- Linqun Conglun 林泉從倫
- liru 理入
- liu boluomi 六波羅密
- liu miaomen 六妙門
- Liu Yan 劉巖
- Liuzu Dian 六祖殿
- *Liuzu Tanjing* 六祖壇經
- liwu erzhi 理無二致
- lixue 理學
- liyi fenshu 理一分殊
- liyi jishu 理一機殊
- Li Zhi 李贄
- li zhijian 立知見
- Lizong 理宗
- Li Zunxu 李遵勗
- Longtan Chongxin 龍潭崇信
- Longya Judun 龍牙居遁
- *Long Zang* 龍藏
- Lu Jiuyuan 陸九淵
- *Lunyu* 論語
- Luohan Guichen 羅漢桂琛
- Luo Rufang 羅汝芳
- Luoyang 洛陽
- Lü Xiqing 呂夏卿
- Lüzong 律宗
- Maming Pusa 馬鳴菩薩

- ma sanjin 麻三斤
- Mazu Daoyi 馬祖道一
- *Mazu Sija Lu* 馬祖四家錄
- menqiang suiyi 門牆虽異
- menting shishe 門廳施設
- Miaodao 妙道
- Miaoxi 妙喜
- miaoyou 妙有
- *Miaoyun Ji* 妙雲集
- Ming 明
- ming zhufa zhengxing 明諸法正性
- Miyun Yuanwu 密雲圓悟
- *Mohe Zhiguan* 摩訶止觀
- moni zhu 摩尼珠
- moqi 默契
- Moshan Liaoran 末山了然
- mowang 莫忘
- mozhao Chan 默照禪
- *Mozhao Ming* 默照銘
- Mu'an Shanqing 陸庵善卿
- Muzhou Daoming 睦州道明
- Nanchang 南昌
- Nanhua Si 南華寺
- Nanjing 南京
- Nanquan Puyuan 南泉普願
- *Nanyang Heshang Wenda Zazhengyi* 南陽和尚問答雜徵義
- Nanyang Huizhong 南陽慧忠
- Nanyue Huairang 南岳懷讓
- *Nan Zang* 南藏
- Nan zong 南宗
- Nianchang 念常
- nianfo 念佛
- nianfo Chan 念佛禪
- nianfo guan 念佛觀
- nianfo she 念佛社
- niangu 拈古

- *Niangu Baize* 拈古百則
- nianpu 年譜
- Nie Xian 聶先
- ningxin ruding 凝心入定
- Niutou Farong 牛頭法融
- Niutou Huizhong 牛頭慧忠
- Niutou zong 牛頭宗
- *Pangjushi Yulu* 龐居士語錄
- Pang Yun 龐蘊
- Pei Xiu 裴休
- *Pei Xiu Shiyi Wen* 裴休拾遺問
- pian 偏
- pian zhong zheng 偏中正
- pingchang 評唱
- pingchangxin shidao 平常心是道
- pingshi Chan 平實禪
- ping tianxia 平天下
- *Pi Wangjiu Lueshuo* 辟妄救略說
- Po'an Zuxian 破庵祖先
- Puji 普寂
- Puming 普明
- puqing 普請
- Putidamo 菩提達摩
- *Putidamo Nanzong Dingshifei Lun* 菩提達摩南宗定是非論
- qi 契
- Qian Hongshu 錢弘俶
- qiaochang weiyong 敲唱為用
- qihe 契合
- qihui 契會
- qijia 齊家
- Qing 清
- qinggui 清規
- Qingliang Si 清涼寺
- *Qingyi Lu* 請益錄
- Qingyuan Xingsi 青原行思
- Qisong 契嵩

- qiwu 契悟
- Qiyuan Xinggang 祇園行剛
- quan 權
- Quan Deyu 權德與
- Quanshu 勸書
- Quan Tang Wen 全唐文
- Quanaxiao Wen 勸孝文
- Quanzhou 泉州
- Qu Ruji 瞿汝稷
- qushuo 曲說
- raolu shuochan 繞路說禪
- ren 人
- renjian fojiao 人間佛教
- rensheng fojiao 人生佛教
- Rentian Yanmu 人天眼目
- renyun 任運
- renyun zizai 任運自在
- Renzong 仁宗
- Rudao Anxin Yao Fangbian Famen 入道安心要方便法門
- Rujing 如淨
- rulai Chan 如來禪
- rulaizang 如來藏
- rulaizang zixing qingjingxin 如來藏自性清淨心
- Ruibai Mingxue 瑞白明雪
- ruren yinshui 如人飲水
- rushi 入室
- sandi 三諦
- sanjiao heyi 三教合一
- sanjiao shiyi 三教是一
- sanjiao yijia 三教一家
- sanju gangzong 三句綱宗
- sanju yu 三句語
- Sanlun 三論
- Sansheng Huiran 三聖慧然
- sanxuan sanyao 三玄三要
- sanxue 三學

- Sanyi Mingyu 三宜明愚
- sanzhi 三智
- se 色
- Sengcan 僧璨
- senggui 僧規
- Sengyou 僧佑
- Sengzhao 僧肇
- Shaanxi 陝西
- Shandong 山東
- shangtang 上堂
- Shanxi 山西
- Shaolin Si 少林寺
- Shaozhou 韶州
- sharen dao 殺人刀
- shengyu 生語
- Shenhui 神會
- Shenqing 神清
- shentong daguangming zang 神通大光明藏
- Shenxiu 神秀
- Shenzong 神宗
- shexin neicheng 攝心內澄
- shi 事
- Shide 拾得
- *Shimen Wenzhi Chan* 石門文字禪
- *Shiniu Tu* 十牛圖
- *Shiniu Tu Song* 十牛圖頌
- shishe 施設
- Shishuang Chuyuan 石霜楚圓
- Shishuang Qingzhu 石霜慶諸
- shisuhua 世俗化
- Shitou Siqian 石頭希遷
- Shiyu Mingfang 石雨明方
- shizhi tongzhen 十智同真
- shizhong 示眾
- *Shoulengyan Jing* 首楞嚴經
- *Shoulengyan Sanmei* 首楞嚴三昧

- *Shoulengyan Sanmei Jing* 首楞巖三昧經
- Shoushan Shengnian 首山省念
- Shouxin 守心
- shouyi buyi 守一不移
- shouzuo 首座
- Shunzong 順宗
- shuofa 說法
- shuxi guan 數息觀
- si binzhu 四賓主
- Sichuan 四川
- sifa 嗣法
- sihe 四喝
- *Sijia Yulu* 四家語錄
- siju 死句
- si liaojian 四料簡
- Sima Qian 司馬遷
- Sixin Wuxin 死心悟新
- *Siyi Fantian Suowen Jing* 思益梵天所問經
- siyu 死語
- si zhuanyu 四轉語
- Song 宋
- *Song Gaoseng Zhuan* 宋高僧傳
- songgu 頌古
- *Songgu Baize* 頌古百則
- Songshan 嵩山
- *Songzang Yizhen* 宋藏遺珍
- Su Che 蘇轍
- Sui 隋
- suichu renyuan 隨處任緣
- suiwu tongzhen 隨物通真
- sui yuan yingyong 隨緣應用
- Suizhou Daoyuan 遂州道圓
- Su Shi 蘇軾
- Suzhou 蘇州
- Suzong 肅宗
- *Taiping Jing* 太平經

- Taixu 太虛
- *Taixu Dashi Quanshu* 太虛大師全書
- Tang 唐
- *Tanjing* 壇經
- *Tanjing Zan* 壇經贊
- Tanlin 曇林
- *Tanyu* 壇語
- ti 體
- Tianhuang Daowu 天皇道悟
- *Tianmu Zhongfeng Mingben Heshang Guanglu* 天目中峰明本和尚廣錄
- Tianru Weize 天如惟則
- *Tiansheng Guangdeng Lu* 天聖廣燈錄
- Tiantai 天臺
- Tiantai Deshao 天臺德韶
- Tiantai Zhiyi 天臺智顛
- Tiantong Si 天潼寺
- Tianyin Yuanxiu 天隱圓修
- tizhong xuan 體中玄
- tong 通
- touguo sanjuwai 透過三句外
- toutuo 頭陀
- Touzi Datong 投子大同
- Touzi Yiqing 投子義青
- Wang Bi 王弼
- Wang Boxiang 王伯庠
- wanfa 萬法
- wang 忘
- Wang Anshi 王安石
- Wang Bi 王弼
- Wang Gen 王艮
- Wang Ji 王畿
- Wang Rong 王鎔
- Wang Shenzhi 王審知
- Wang Wei 王維
- wangxin 忘心

- Wang Yangming 王陽明
- *Wanling Lu* 宛陵錄
- *Wanshan Tonggui Ji* 萬善同歸集
- Wansong Xingxiu 萬松行秀
- Wei Jin 魏晉
- Weijing 魏靜
- Weilin Daopei 為霖道霈
- weixin jingtu 唯心淨土
- wenda zhang 問答章
- Wendeng 文燈
- wenzi Chan 文字禪
- wu 無
- wu 悟
- Wuchu Dagan 物初大觀
- Wudai 五代
- Wudai Shiguo 五代十國
- wude 無得
- *Wudeng Huiyuan* 五燈會元
- *Wudeng Huiyuan Xulue* 五燈會元續略
- *Wudeng Quanshu* 五燈全書
- *Wudeng Yantong* 五燈巖統
- *Wu Fangbian* 五方便
- wufenbie 無分別
- wujia 五家
- wujia qizong 五家七宗
- *Wujia Yulu* 五家語錄
- *Wujia Zongpai* 五家宗派
- Wujincang 無盡藏
- wumen 五門
- *Wumen Guan* 無門關
- Wumen Huikai 無門慧開
- Wuming Huijing 無明慧經
- wunian 無念
- wuqiu 無求
- wuqiu shi zhenqiu 無求是真求
- wushi 無事

- wushi Chan 無事禪
- wuwei 五位
- wuwei 無為
- wuwei junchen 五位君臣
- *Wuwei Junchen Ji* 五位君臣偈
- *Wuwei Junchen Zhijue* 五位君臣旨訣
- wuwei zhenren 無位真人
- Wuwen Mingcong 無聞明聰
- wuwu 無無
- Wuyue 吳越
- wuyi daoren 無依道人
- Wuxiang 無相
- wuxiang 無相
- wuxiang chanhui 無相懺悔
- wuxiang jie 無相戒
- wuxin 無心
- wuxiu 無修
- wuyi 無憶
- wuyi daoren 無依道人
- Wuyi Yuanlai 無異元來
- Wu Zetian 武則天
- wuzhe dahui 無遮大會
- wuzheng 無證
- wuzhi 無執
- Wuzhu 無住
- wuzhu 無住
- Wuzhun Shifan 無准師範
- wuzong gangyao 五宗綱要
- *Wuzong Yuan* 五宗原
- Wuzu Fayan 五祖法演
- xian busiyi jietuo 顯不思議解脫
- xiang 相
- xiang 像
- Xianglin Chengyuan 香林澄遠
- Xiangyan Zhixian 香巖智閑
- Xianzong 憲宗

- xiao 孝
- xiaocan 小參
- *Xiao Lun* 孝論
- Xiaoyan Debao 笑巖德寶
- Xiaozong 孝宗
- xichan 習禪
- Xichan Pian 習禪篇
- xin 心
- Xin Daojia 新道家
- xing 性
- Xinghua Cunjiang 興化存獎
- xingjiao 行腳
- xing lu 行錄
- xingru 行入
- Xingshan Weikuan 興善惟寬
- xingti 性體
- *Xingye Ji* 行業記
- xing zhuang 行狀
- *Xin Ming* 心銘
- xinti 心體
- xinxin buyi 心心不異
- *Xinxin Ming* 信心銘
- xinxue 心學
- xinyao 心要
- Xitang Zhizang 西堂智藏
- xiu 修
- xiulian 修練
- xiuxie 休歇
- xiuxin 休心
- xiuxin 修心
- *Xiuxin Yaolun* 修心要論
- xiuxing 修行
- Xizong 僖宗
- Xuanlang 玄朗
- *Xuanmen Shengzhou Ji* 玄門聖胄集
- *Xuansha Guanglu* 玄沙廣錄

- Xuansha Shibei 玄沙師備
- xuanxue 玄學
- Xuanzang 玄奘
- Xuanze 玄曠
- xuanzhong xuan 玄中玄
- Xuanzong 玄宗
- Xuanzong 宣宗
- *Xu Baolin Zhuan* 續寶林傳
- Xuedou Chongxian 雪竇重顯
- *Xuedou Songgu* 雪竇頌古
- Xuefeng Si 雪峰寺
- Xuefeng Yicun 雪峰義存
- *Xuefeng Zhenxie Liao Chanshi Yizhang Lu* 雪峰真歇了禪師一掌

錄

- xuepai 學派
- Xueyan Zuqin 雪巖祖欽
- *Xu Gaoseng Zhuan* 續高僧傳
- *Xu Gujin Yijing Tuji* 續古今譯經圖記
- Xu Lingfu 徐靈府
- *Xutang Ji* 虛堂集
- Xuyun 虛雲
- *Xuzang Jing* 續藏經
- *Xu Zhiyue Lu* 續指月錄
- Yangming Chan 陽明禪
- Yangming houxue 陽明後學
- Yangqi Fanghui 楊岐方會
- Yangqi pai 楊岐派
- Yangshan Huiji 仰山慧寂
- Yang Wenhui 楊文會
- Yang Yi 楊億
- yanjiao 言教
- Yan Jun 顏均
- Yankai 冶開
- yanquan 言筌
- yan wuyan 言無言
- yaofang 藥方

- Yaoshan Weiyuan 藥山惟儼
- Yelü Chucai 耶律楚材
- yi 疑
- Yifu 義福
- yin 印
- yingji 應機
- yingshi yaofang 應時藥方
- yinhe 印合
- yinke 印可
- Yinshun 印順
- yinyuan guan 因緣觀
- Yinyuan Longqi 隱元隆琦
- yinzheng 印證
- yinzheng zhang 印證章
- Yinzong 印宗
- yiqing 疑情
- yiqi weichuan 以契為傳
- yisheng 一乘
- yixin 一心
- yixin chuanxin 以心傳心
- yixin yinxin 以心印心
- yixing sanmei 一行三昧
- Yizhou Nanyin 益州南印
- yizi guan 一字關
- yong 用
- Yong'an Daoyuan 永安道原
- Yongjia Ji 永嘉集
- Yongjia Xuanjue 永嘉玄覺
- Yongle Nan Zang 永樂南藏
- Yongming Yanshou 永明延壽
- Yongquan Si 涌泉寺
- Yongzheng 雍正
- you 有
- youfang 遊方
- Yuan 元
- yuanchang 元常

- yuancheng 圓成
- Yuan Huizong 元惠宗
- Yuanjiao 原教
- Yuanjue Jing 圓覺經
- Yuanjue Jing Dashu 圓覺經大疏
- Yuanjue Jing Dashu Chao 圓覺經大疏鈔
- Yuanjue Zongyan 圓覺宗演
- Yuanmen Jingzhu 遠門靜柱
- Yuanming Lun 圓明論
- Yuanren Lun 原人論
- Yuan Renzong 元仁宗
- Yuanwu Keqin 圓悟克勤
- Yuanying 圓瑛
- yuanxiang 圓相
- yuben 語本
- Yuelin Shiguan 月林師觀
- Yuezhou Dazhu Huihai Heshang Yu 越州大珠慧海和尚語
- yufozu bubie 與佛祖不別
- yulu 語錄
- Yulu Jinghai Yidi 御錄經海一滴
- Yulu Zongjing Dagang 御錄宗鏡大綱
- yumo bu'er 語默不二
- Yun 筠
- Yunju Daoying 雲居道膺
- Yunkong Changzhong 蘊空常忠
- Yunmen Guanglu 雲門廣錄
- Yunmen Sanju 雲門三句
- Yunmen zong 雲門宗
- Yunmen Wenyan 雲門文偃
- Yunqi Zhuhong 雲棲祿宏
- Yunyan Tansheng 雲巖曇晟
- Yuquan Si 玉泉寺
- yushi chenfu 與世沉浮
- Yuxuan Yulu 御選語錄
- yuyao 語要
- Zanning 贊寧

- Zenghui 曾會
- Zhangjing Huaihui 章敬懷暉
- Zhangji 張繼
- Zhang Jiucheng 張九成
- Zhang Jun 張浚
- Zhangqiu Jianqiong 章仇兼瓊
- Zhang Shangying 張商英
- Zhanran Yuancheng 湛然圓澄
- Zhantang Wenzhun 湛堂文准
- Zhaojue 招覺
- Zhaozhou Congshen 趙州從諗
- *Zhaozhou Lu* 趙州錄
- Zhejiang 浙江
- zhen 真
- zhen chanhui 真懺悔
- zheng 正
- *Zhengdao Ge* 證道歌
- *Zhengfayan Zang* 正法眼藏
- zheng zhong lai 正中來
- zheng zhong pian 正中偏
- Zhenjing Kewen 真淨克文
- zhenren 真人
- zhenru 真如
- zhentang 真堂
- Zhenxie Qingliao 真歇清了
- zhen zan 真贊
- *Zhenzhou Changlu Liao Heshang Jiewang Lu* 真州長蘆了和尚劫

外錄

- Zhezong 哲宗
- zhiguo 治國
- Zhihuan Jingshe 祇洹精舍
- zhijian 知見
- zhijie 知解
- Zhiju 智炬
- zhi liangzhi 致良知
- Zhi Loujiachan 支婁迦讖

- Zhimen Guangzuo 智門光祚
- zhishan 至善
- Zhishen 智誦
- Zhisheng 智昇
- Zhiwei 智威
- zhixin 直心
- Zhiyan 智巖
- Zhiyi 智顓
- *Zhiyue Lu* 指月錄
- zhizhi renxin 直指人心
- zhizhi yizi 知之一字
- Zhongchuan 鐘傳
- Zhongfeng Mingben 中峰明本
- zhongguan 中觀
- *Zhonghua Chuanxindi Chanmen Shizi Chengxi Tu* 中華傳心地禪  
門師資承襲圖
- zhongxing zhi zu 中興之祖
- Zhongzong 中宗
- Zhou Dunyi 周敦頤
- zhu 主
- Zhuangzi 莊子
- zhuan yu 轉語
- zhu kan bin 主看賓
- zhu kan zhu 主看主
- Zhu Xi 朱熹
- Zhuxin kanjing 住心看淨
- zhuyu 著語
- Zibo Zhenke 紫柏真可
- *Zibo Zunzhe Quanji* 紫柏尊者全集
- ziming 自明
- zishi benxin 自識本心
- zixing 自性
- zixing benyong 自性本用
- zixing chanhui 自性懺悔
- zixing mituo 自性彌陀
- ziyou 自由

- zizai 自在
- Zongbao 宗寶
- *Zongjiao Daxiang* 宗教答响
- *Zongjing Lu* 宗鏡錄
- zongmen 宗門
- *Zongmen Huowen* 宗門或問
- *Zongmen Shigui Lun* 宗門十規論
- *Zongmen Tongyao Ji* 宗門統要集
- *Zongmen Tongyao Xuji* 宗門統

要續集

- Zongmi 宗密
- zongpai 宗派
- zongmiao 宗廟
- Zongyong 宗永
- zongzhang foti 總彰佛體
- zongzhi 宗旨
- zongzu 宗族
- Zu'an Zhijian 足庵智鑒
- zunchong 尊崇
- zuochan 坐禪
- *Zuochan Yi* 坐禪儀
- *Zuochan Sanmei Jing* 坐禪三昧經
- zushi Chan 祖師禪
- zutang 祖堂
- Zutang Ji 祖堂集
- zuting 祖庭
- *Zuting Qianchui Lu* 祖庭鉗錘錄
- *Zuting Shiyuan* 祖庭事苑
- zuxian 祖先
- Zuzhao Daohe 祖照道和
- zuzong paiwei 祖宗牌位

# Bibliography

## CONTENTS

### INTRODUCTION

Some publications seem to fit more than one category in a bibliography, but no publication can be listed twice. The author has to make a decision to assign each publication to just one category, in spite of some ambiguous cases. It is suggested that readers investigate different but related categories for the listing of a publication they might be looking for.

Although this bibliography is comprehensive, it is not exhaustive. Many popular general publications on Zen Buddhism that do not have the substantial content on Chan or Chinese Zen are not included, such as those on psychotherapy or spirituality and Zen, even though they may offer inspiration for the study of Chan Buddhism in general. The bibliography provides ample coverage to recent books and articles on Chan Buddhism, while also including the earlier publications of long-lasting scholarship on Chan Buddhism. A distinctive feature of this bibliography is the inclusion of various Chinese and Japanese publications on Chan Buddhism, including the English translation of the original titles of these books and articles. It intends to introduce the recent emergence of new scholarly works on Chan Buddhism in China to the West, and include some foundational and widely utilized works by Japanese scholars. There are countless books and articles on Chan Buddhism in China and Japan. Those included in this bibliography are only a small corner of the entire repertoire. In a global age, more and more people are learning Chinese and Japanese, especially the new generations. Information in the Chinese and Japanese languages is increasingly translatable with digital tools. The compilation of this bibliography corresponds to the growing interest and multilingual capability of our time without intending to intimidate users.

A more general dictionary of Buddhism will be a useful supplement to this more specific dictionary of Chan Buddhism, since this medium size dictionary cannot include all background information and knowledge of

Buddhism upon which the study of Chan Buddhism relies. English-reading beginners may use such additional tools as Irons's *Encyclopedia of Buddhism*, Keown's *A Dictionary of Buddhism*, Olson's *Historical Dictionary of Buddhism*, and the more comprehensive *Princeton Dictionary of Buddhism*. For the supplementary survey and history of Chan Buddhism, readers may consult Hershock's *Chan Buddhism*, the new edition of Dumoulin's *Zen Buddhism: A History* (volume 1), and McRae's *Seeing through Zen*. To read selected Chan texts, beginners may start with Yampolsky's translation *The Platform Sutra of the Sixth Patriarch*, Sasaki's *The Record of Linji* (in Kirchner's new edition), and Broughton and Watanabe's *The Chan Whip Anthology*. They are influential texts representative of the early, classical, and mature stages of Chan Buddhism. All of these translations are excellent, with helpful introductions and annotations to the texts. For those searching for the philosophical insight of Chan Buddhism, Wright's clear analysis and updated discussion in his *Philosophical Meditations on Zen Buddhism* would serve their purpose very well.

There are three types of publication that may meet some readers' initial interest in Chan language, literary genre, and art. One is the historical survey or introduction, such as Yanagida's "The 'Recorded Sayings' Texts of Chinese Ch'an Buddhism," and Foulk's "Form and Function of Koan Literature: A Historical Overview." The second type is represented by the study of language and literary genres with regard to a specific text, such as Heine's *Chan Rhetoric of Uncertainty in the Blue Cliff Record* and Poceski's *The Records of Mazu and the Making of Classical Chan Literature*. The third type is the anthology, or collection of works, such as Egan's *Clouds Thick, Whereabouts Unknown: Poems by Zen Monks of China*, and the Chan section in Karetsky's *Chinese Buddhist Art*. For the study of different Chan schools and individual figures, readers may start with McRae's *The Northern School and the Formation of Early Ch'an Buddhism*, Jia's *The Hongzhou School of Chan Buddhism in Eighth- through Tenth-Century China*, and Gregory's *Tsung-mi and the Sinification of Buddhism*. These works demonstrate the achievements of contemporary scholarship and are accessible to a variety of readers. Foulk's "Myth, Ritual, and Monastic Practice in Sung Ch'an Buddhism" is a classic for the study of Chan institutional practice. Those who are interested in social-political,

cultural, and gender studies would benefit greatly from works such as Faure's *The Rhetoric of Immediacy: A Cultural Critique of Ch'an/Zen Buddhism*, Welter's *Monks, Rulers, and Literati: The Political Ascendancy of Chan Buddhism*, and Schireson's *Zen Women: Beyond Tea Ladies, Iron Maidens, and Macho Masters*.

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## STUDIES ON MONASTIC INSTITUTIONS AND PRACTICES

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# About the Author

**Youru Wang** received his PhD in religion studies from Temple University. His specialized areas include Chan Buddhism, Chinese Buddhism, early Daoist thought, and comparative studies of Chinese philosophy/religious thought and Western philosophy/theology. He is currently a professor of religion studies at Rowan University.

He is the author of *Linguistic Strategies in Daoist Zhuangzi and Chan Buddhism: The Other Way of Speaking* (RoutledgeCurzon, 2003), editor of *Deconstruction and the Ethical in Asian Thought* (Routledge 2007), and coeditor of *Dharma and Dao: A Companion to Chinese Buddhist Philosophy* (Springer, forthcoming). His articles have appeared in journals such as *International Philosophical Quarterly*, *Philosophy East and West*, *Asian Philosophy*, *Journal of Chinese Philosophy*, and *Dao: A Journal of Comparative Philosophy*. He is also a member of the editorial board for *Dao: A Journal of Comparative Philosophy*. He teaches courses in Buddhism, Daoism, Asian thought, religions of the world, and spirituality and healing at Rowan.