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

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

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

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

(continued on back flap)
aspect of Zen, from the nature of satori to the meaning of enlightened activity in the real world.

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

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

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

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ZEN FOREST
Sayings of the Masters

compiled and translated, with an introduction, by
Sōiku Shigematsu

foreword by Gary Snyder

New York • WEATHERHILL • Tokyo
The Chinese character appearing on the title page, in the calligraphy of Sōiku Shigematsu, reads rin or hayashi and means "forest."

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Foreword

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

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

But the Zenrin Kushū selections could not have the terse power and vividness they do, were it not for the richness of the parent material. First, the terseness. It’s all from Chinese. (Readings given in the appendix of this book, to accompany the Chinese characters, are in a form of literary Sino-Japanese and do not represent the pronunciation of the Chinese or the word-
order. They are read in this way by Japanese Zen students.) The Chinese language is mostly monosyllabic, with word-order grammar, and can be very economical. There is a long-established culture-wide delight in sayings and quotes, and there is a special lore of ambiguity and obscurity that plays on the many homonyms in the language. Early books such as the *I Ching* and the Taoist essays abound in “dark sayings.” The Zen phrase anthologies do not draw on deliberately obscure sayings, tongue-twisters, traditional riddles, and the like. With the exception of quotes taken from the texts of their own school, they present us with selections from the public body of sayings and quotes. Poems are never quoted whole, so that in this case the obscurity (especially for the Western reader) is from the absence of context. When the Zen phrase is actually an old proverb, such as

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

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

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

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

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

Chinese poetry takes the crisp virtue of the language and intensifies it a turn again. It is also the one area of the literature where personal sentiment—vulnerability, love, loneliness—is to be found in an otherwise dry and proper terrain. The very first teaching of Buddhism that Chinese intellectuals took to heart, in the fourth and fifth centuries A.D., was that of Impermanence. It fit well with the political experience of the times, the troubled Six Dynasties. The lyric poetry of the era is also full of woe and gloom. So almost from the beginning shih poetry has had a line to Buddhism. The Chinese (and almost everyone else) consider the T’ang poetry
of the eighth century to be the crown of their literature. The poems of this period, infinitely superior to the weepy Six Dynasties lyrics, are the ones most often raided for Zen quotes. T'ao Ch'ien is a notable exception. We are speaking especially of the poets Wang Wei, Li Po, Tu Fu, Han Shan, and Liu Tsung-yüan. Although some were Buddhists, this does not matter to a Zen phrase. The power of image and metaphor, the magic of poetry, not ideology, is what counts. Contemporary with these poets were the great creative Ch'an masters Shen-hui, Nan-yüeh, Ma-tsu, Pai-chang, and Shih-tou. For whatever reason, the Golden Age of Chinese poetry is also the Golden Age of Ch'an. Twelfth-century Ch'an masters who gathered and edited koan books out of the anecdotes and lives of T'ang masters were also reading and quoting the T'ang poets.

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

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

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

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

Mountain form:
isn't it

Pure Body?  (284)

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

Robert Aitken Roshi has described koans (and by implication the "phrases from the Zen forest") as "the folklore of Zen." Borrowed in part from the folklore of a whole people, their use as Zen folklore is highly focused. These bits of poems are not simply bandied about between Zen students as some kind of in-group wisdom or slangy shorthand for larger meanings. They are used sparingly, in interviews with the teacher, as a mode of reaching even deeper than a "personal" answer to a problem; as a way of confirming that one has touched base with a larger Mind. They are not valued for the literary metaphor, but for the challenge presented by the exercise of actualizing the metaphor in the present. They help the student bring symbols and abstractions back to earth, into the body. Zen exquisitely develops this possibility—yet it’s not far from the natural work of poems and proverbs anyway. Someone has said proverbs are proverbs because they are so true. So if Zen has koans for folklore, the world has folklore for koans. Proverbs and short poems the world around are of like intensity and suggest equal depths. Though Mr. Shigematsu has chosen to eliminate the Zen phrases under four words long from his collection, it helps to know how they work, and why. What would be the power of a one-word Zen phrase? I think of Harry Roberts’ account of Yurok Indian upbringing: if one did something foolish, all that Elder Uncle had to say was

Well!

and a youngster would go off to ponder for hours.

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

x
—So thick the confusion
   Even the cowards were brave

—The crow was so ravished by pleasure
   That the kingfisher on a rock nearby
   Shook its feathers and flew away

—Into the jug
   Through a straw
   (translated by Guy Davenport)

A Bantu riddle:

A black garden
With white corn
   the sky and stars.

and the Philippines:

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

and the Koyukon of the Alaskan Yukon:

—Flying upward
   ringing bells in silence:
   the butterfly

—Far away, a
   fire flaring up:
   red fox tail

—We come upstream
   in red canoes
   the salmon.
   (R. Dauenhauer)

and the Samoans:

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

the Hawaiians:

—Not all knowledge
   is contained in your dancing school.
and finally the people of Kentucky:

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

(W. Berry)

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

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

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

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

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

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

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

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

* * * *

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

\[
\text{Jippō sanze issai no sho-butsu} \\
\text{sho-son-bosatsu makasatsu} \\
\text{maka-hannya-haramitsu.}
\]

Shōgen-ji Zen temple, Shimizu
February, 1981
A Zen Forest
Introduction

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Especially important poems for them may fall into one of the following two categories. One is the tokinoge, or poems in which they depict symbolically the moment of satori; the other is the yuige, or final farewell poems for their disciples, in which their whole Zen experience is condensed.
Together with these poems, their sermons were posthumously compiled by their disciples into a *goroku* (word record). Moreover, Zen history books and koan collections were also compiled and published, only to flood the world with words.

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

The two mirrors
reflect each other. (1201)

Arrowhead and arrowhead
hit one another. (704)

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

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

For instance, one of Setchō’s verses goes:

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

Engo’s *jakugo* to it is:

They’re all Manjusri himself.
Haven’t you seen him?
1. Searching for the Ox

Again, Setchō’s verse runs:

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

To it, Engo devises his jakugo:

Watch your step,
please.

In the soft mud
—a thorn. (1189)

A teacup dropped
on the ground—
Seven or eight
pieces.

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

Zenrin Kushū has its origin in Kuzōshi (A Saying Book), compiled in the late fifteenth century by the Japanese master Tōyō Eichō Zenji (1428–1504). This collection was later enlarged by Ijūshi (nothing is known about him) and published in 1688. Over the centuries, many different editions have been printed, sometimes with a slightly changed title or sometimes with some different entries.
This *Zenrin Kushū* contains about six thousand Zen words, phrases, and verses mostly taken from various Zen classics, sutras, and the poetry of T'ang and Sung China. All the entries are arranged according to the number of Chinese characters, in twelve sections from one character to parallel eight characters (sixteen characters). In no section, however, is any intended order found. They are arranged only at random, scattered with no clear organization. This cluelessness, paradoxically, may have had some significance in Zen training; but, on the other hand, it must have caused students a good deal of trouble. Every anthology of this kind today, therefore, has been edited in some order to meet the convenience of readers.

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


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

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

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

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

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

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

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

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

This classification, however, is only temporary and superficial. Indeed, the categories often overlap and intermingle closely with each other in the depths of truth. The fact is that they are nothing but three phases of one thing, satori, seen from three different angles. Besides, each saying can be interpreted differently according to the depth of the reader’s Zen insight.
In order to help the reader’s understanding, let me explain the sayings with examples from my translations, mainly from the shorter ones.

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

One true man
with no rank. (78)

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

One of the last messages of Sakyamuni Buddha says: “Rely on yourself. Rely on Dharma.” Zen is Individualism based on this Original Self. Unfortunately, however, it is invisible and formless. Therefore,

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

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

This Formless Self has no size.

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

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

Sometimes it is compared to a pearl.

Bright pearls,
fine gold:
priceless. (996)

Sometimes, to iron.

The world of
ten directions:
one iron ball. (533)
Ten thousand miles—
a single strip of iron—  \( (980) \)

Or, to the moon.

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

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

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

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

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

Willows aren't green;
flowers are not red.  \( (1198) \)
Every difference, every individuality returns to the original oneness. No willow, no flower; no green, no red. Here, there is no man, no woman. No dog, no cat. Indeed, there is no difference between man and woman because both are equal in this Nothing. So are dogs and cats. So are all.

The fact is:

From the origins nothing exists.  \(1094\)

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

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

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

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

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

Yet, seeing a student satisfied with this satori, the roshi will reprove him, saying: "It's only one-sided yet. It's flat and dead. It hasn't worked yet!"
Parched beans never put forth sprouts. (561)

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

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

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

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

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

Rain bamboos,
wind pines.

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

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

Every snapshot of nature explains satori.

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

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

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

This time,
Willows are green;
flowers, red. \textit{(1199)}

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

Mountains are mountains;
water, water. \textit{(429)}

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

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

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

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

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

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

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

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

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

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

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

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

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

It is nothing difficult. Truth is very simple.
Eat when hungry!
Sleep
when tired! (210)

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

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

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

This is a koan.

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

"Ordinary mind
is the Way." (1054)

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

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

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

6. Riding Home on the Ox’s Back
the most interesting phrases. Here every tenet of common sense is shattered
to pieces. Any miracle might happen at any moment.

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

A void sky laughs
and bows. (231)

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

A small fish swallows
a big fish. (557)

The eastern mountains
walk on the waters. (835)

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

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

The stink of shit
wraps him up. (470)

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

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

Then, what is this “I”?

Unfortunately, there are many more sayings left that elude my preceding
explanation. Let’s change the viewpoint, therefore, and examine some
other aspects.
The main event in daily monastery life is *nisshitsu* (entering one’s *rōshi*’s room) and *sanzen* (a private interview with the *rōshi*). Every student meditates on the koan given by his *rōshi*. The student is expected to present his own view of it each time he makes *sanzen*.

The *sanzen* room is a battlefield often compared to a fierce animal’s cave. Satori is hidden there. The *rōshi* is a tiger, a lion, or sometimes a dragon. Risking his life, every student, one by one, enters the cave to

Pluck out
the savage tiger’s whiskers!

Cut off
the green dragon’s horns! (971)

The student feels as if he were going to

Climb barefoot
a mountain of swords! (670)

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

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

Then, a fight for Dharma starts.

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

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

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

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

“Killing or vivifying
is in these hands.” (404)

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

Shave off iron
from a needle’s point!

Scrape off meat
from a heron’s thigh! (596)

The *rōshi*’s urgent and ultimate business is nothing but to
Try and make
a dead snake
a live dragon.  (1232)

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

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

Or he may

Pour dirty water
right over the head!  (4)

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

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

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

Under the staff blows,
seeking satori—
No concession to your roshi
at that moment.  (1086)
The sanzen room is literally a battlefield.
Thus, in spite of the repeated failures, he has to meet the rōshi again and again.

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

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

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

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

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

The baby chick, full grown inside the eggshell, feels it’s time to get out. The hen knows it’s high time she welcomed her baby. At the very moment when the two minds have become one, only soft pecking “at once from
inside and out” is enough. This is the moment when the fully condensed energy bursts with a cry of exultation.

   Bricks shattered,
   ice melted!  (142)

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

   Chang
drinks wine:
   Li gets drunk.  (779)

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

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

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

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

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

He is a superman and can quite easily

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

He is also an acrobat and shows us how to

   Turn
   a somersault
   on a needle point.  (600)
Being master of himself, the Zen monk always concentrates on what he is doing. He never fails to do it thoroughly. His principle is

\[ \text{Killing a man: do it} \]
\[ \text{till the blood gushes out. (405)} \]

He devotes all his energies to one shout.

\[ \text{One roar} \]
\[ \text{of a lion} \]
\[ \text{Cracks the brains} \]
\[ \text{of a hundred beasts. (465)} \]

His dignity naturally subdues all.

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

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

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

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

\[ \text{A group} \]
\[ \text{of mud-kneading men. (24)} \]

\[ \text{A crazy dog} \]
\[ \text{chases a clod;} \]
\[ \text{A blind donkey} \]
\[ \text{pursues the herd. (242)} \]

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

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

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

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

Guest and host:
   interchangeable.  (1010)

Guest, host—
   obviously different.  (1011)

The third example is:

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

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

These are all useless, it is true. Nevertheless, Zen is, as I have said, paradoxical in every way; these are also the way the ideals of all Zen followers should be seen. As you will see later, an old dull-pointed gimlet is more highly admired than any satori-stinking, sharp-pointed tool.
Zen is not philosophy. It is best explained by means of the parable of Indra's net in the Kegon (Hua-yen) sutra.

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

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

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

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

The following image may help explain it:

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

10. Entering the Town
with Offering Hands
Or, the smallest is in the biggest, and the biggest in the smallest.

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

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

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

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

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

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

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

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

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

The Kegon parable ends in one basic term of Buddhism: shujō (all sentient beings). Buddhists believe in the ecological cycle of nature, part of which is human beings (see no. 635). There is no governing-governed relationship between men and the other animals and plants. All nature is one great circle, one great harmony. All is in brotherhood, as Emerson says: "The fields and
woods... nod to me, and I to them.” I like Gary Snyder’s expression, “earth house hold.” In my terms, it’s “universe house hold.”

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

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

Watch all sentient beings
with merciful eyes. (482)

In other words,

Hide yourself in
each and every thing. (601)

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

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

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

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

To benefit others, keep this hidden exercise with

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

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

One day
no work,
One day
no food. (70)
For example, weeding and cleaning the temple yard is one of the important daily tasks for a Zen monk.

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

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

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

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

It seems as silly as

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

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

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

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

In the funeral service, for example, the professional Zen priest must read aloud the sayings cited from the anthologies. It is the final message for the deceased to enter Nirvana. This poem reading usually ends with a thundering
shout of “Kaaats!” (a favorite one-character saying of Rinzai Zenji) at the climax of the funeral ceremony.

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

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

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

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

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

A hanging scroll says:

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

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

One encounter:
once for all. (27)

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

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

In May, perhaps:

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

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

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

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

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

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

日日日東出日日西没
Day after day, day
dawns in the east;
Day after day, day's
done in the west. (901)

日々 means both "day" and "the sun." This repetition of 日 (d-sounds in my
translation) no doubt enhances our simultaneous feeling of both the monotony and the miraculousness of our repetitive everyday lives. To appreciate this feature of Zen poetry, readers are advised to learn Chinese characters and read the original.

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

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

At each step,
the pure wind rises.  (1603)

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

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

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

I have chosen this arrangement chiefly because the original source—the only unchangeable thing about these sayings—is the Chinese characters.
People who wish to consult the appendix will most likely be familiar with Japanese and Chinese characters, and for them this order is the most convenient.

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

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

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

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

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

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

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

If you have further interest in Zen sayings, don’t hesitate to visit a true Zen master and make koan study under his guidance. With a saying selected from this anthology, do try the jakugo exercise and “cap with words” the
koan given by your rōshi. Then you will truly understand what Zen sayings are—because they are fully understood only through Zen experience.

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

A good explanation:  
never explain everything.  

I will leave, therefore, the sayings up to you readers. 
Now the following are your exercises.
The Sayings
A dumb man has eaten
a bitter cucumber.  (1)

Shitting . . .
pissing . . .  (2)

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

Pour dirty water
right over the head!  (4)

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

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

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

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

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

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

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

Saying “fire”
won’t burn your mouth;
Saying “water”
won’t drown you.  (12)

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

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

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

I’ve seen through you
already.  (16)
Become the origin
of All,
Creator
of heaven and earth.  (17)

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

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

One shower
drenches
the Billion Worlds.  (20)

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

One flower opens:
spring everywhere.  (23)

A group
of mud-kneading men.  (24)

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

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

One encounter:
once for all.  (27)

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

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

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

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

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

Settle in a phrase
the essence of Zen.  (33)
One phrase
after another . . .
Each moment
refreshing. (34)

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

One click makes him
forget everything. (36)

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

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

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

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

One
coffin,
Two
corpses. (41)

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

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

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

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

The tree splits
the spring wind
in two—
Southern branches stretch
to warmth;
northern, to cold. (46)
Mountain ranges
   one over
   another—
Talk out
   the mountain-cloud,
   sea-moon feelings. (47)

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

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

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

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

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

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

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

Shouldering the plank
   —till death. (55)

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

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

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

One roar
   of thunder—
Burrowing worms all at once
   open their doors. (59)
Every voice 
Buddha's;
Every form 
Buddha's. (60)

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

One arrow hits 
the core. (62)

One arrow shatters 
three forts. (63)

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

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

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

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

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

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

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

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

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

A single moon 
on the sea: 
People from many houses 
climb the pavilion. (73)
A speck of white cloud
along the valley mouth:
Many birds at night
at a loss
to find their nests. (74)

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

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

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

One true man
of no rank. (78)

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

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

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

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

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

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

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

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

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

Rain passes,
clouds gather,
half dawn;
Several peaks,
rugged green,
as if painted. (88)
Dead of night:
a black hen
bites iron ore.  (89)

Blue mountains
after rainfall
—much bluer.  (90)

It rains:
the earth wet.  (91)

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

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

Clouds split open—
the moon colors every house
white;
Spring is gone—
mountain flowers redden
everywhere.  (94)

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

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

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

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

Clouds gone,
the mountain shows.  (99)

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

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

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

Cloud?
Mountain?
Wu Kingdom or Yueh?
Sky and sea
vaguely one:
a distant hairlike horizon.  (103)
Green
reflected on stairways
—spring;
Bush warbler
beyond the leaves
—unheard music. (104)

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

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

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

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

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

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the fragrance of plum
blossoms. (108)

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to steal the tinkling bell. (109)

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

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

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

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

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

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

Produce
Mind
Without attachment
to anything. (116)
The king's order
has governed
everywhere in the country;
No general
on the frontier
lights a signal-fire. (117)

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

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

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

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

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

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

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

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

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

To display at last
maturity of spirit. (127)

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

Fire is hot;
water, cold. (129)
A lobster, leaping, never gets out of the bushel. (130)

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

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

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

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

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

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

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

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

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

Summer stove, winter fan. (140)

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

Bricks shattered, ice melted! (142)
I'll go
into the wild field;
You, too, go
into the remote village.

A hungry dog bites
a dry bone. (144)

My
mind
Is
a void sky. (145)

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

Shot after shot of scent
from pictured plum blossoms.

A group of beauties:
moth-feeler eyebrows,
white-cicada foreheads,
Each with
a flowering twig,
brocaded shoulders. (148)

Pictured rice cakes
dissolve hunger? (149)

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

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

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

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

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

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

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

Its function doesn't depend
on the richness
or poverty of your house?
The more robes you wear,
the more
elegant? (157)
Spring winds
have melted away
his ceaseless worries;
He's now leaning
against the north balustrade
of the Fragrant Arbor.

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

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

Ash-sprinkled head,
soil-smeared face.

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

Penetrate the nature of things,
making them your Self!

Outside void,
inside void,
inside-outside void;

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

From outside the shoes,
to scratch where you itch.

No cold spot
—in a boiling cauldron.

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

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

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

Fling the Dharma storehouse
open in your bosom
And carry out
your own treasure! (170)
Bring back the dead!
Kill the living! (171)

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

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

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

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

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

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

Gouge out every man's eyes! (178)

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

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

Through heaven and earth no place to set up a staff.
How nice!
Man is void, Dharma also. (181)

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

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

Quietly holding a sutra, leaning against the pine tree,
To ask, smiling, his guest, "Hi! Where you from?" (184)
The cold pine
keeps one color
for a thousand years;
An old villager
plucks a flower
—spring all over. (185)

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

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

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

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

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

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

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

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

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

Eyes level,
nose vertical. (195)

Eyes
southeast,
Mind
northwest. (196)

May I be a veil
and cover
the slender waist!
A bright mirror
to reflect
the coquettish smile! (197)
His eyebrows,  
like snowed-over banks; 
His eyes, 
like autumn rivers.  (198)

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

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

Watch  
fountain murmur! 
Hear  
mountain color!  (201)

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

Riding a cow 
to seek one.  (203)

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

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

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

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

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

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

Eat when hungry!  
Sleep  
when tired!  (210)

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

Idly trying  
to catch  
the meaning: 
The valley is  
covered with clouds  
—only water murmuring.  (212)
Dip up water—
the moon lies in your hands;
Touch a flower—
the fragrance fills your robes.

(213)

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

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

(215)

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

A bow
mirrored in the guest-cup:
a suspicion it’s a snake.

(217)

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

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

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

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

To bounce a ball
on the rapids. (222)

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

(223)

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

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

Beauty eludes
the seeker;
Turns up
unsought. (226)
掬水月在手
弄花香满衣
Seeking subtle mind
   on a sheet of torn paper;
Convinced of Dharma
   in spoken words.  (227)

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

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

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

A void sky laughs
   and bows.  (231)

The void sky turns
   a somersault.  (232)

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

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

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

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

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

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

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

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

Teaching
   beyond teaching;
No leaning
   on words and letters.  (241)
A crazy dog
chases a clod;
A blind donkey
pursues the herd. (242)

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

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

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

Like drifting cloud—
like flowing water— (246)

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

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

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

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

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

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

Walking is Zen;
sitting, too. (253)

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

The jewel remains clean
in the mud;
The pine keeps its color
after the snow. (255)
In the jeweled palace
dead soundless
  midnight coming—
A lone monkey
shrieks in vain
  in the moonlight.  (256)

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

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

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

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

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

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

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

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

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

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

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

A bitter gourd,
  bitter to its root;
A sweet melon,
  sweet to its stalk.  (268)
Drive off the ox
from a farmer!
Snatch the food
from a hungry man! (269)

Pleasure in sorrow,
sorrow in pleasure. (270)

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

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

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

Emptyhanded come,
emptyhanded go! (274)

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

A rooster, feeling cold,
goes up its tree;
A wild duck, feeling chilly,
goes down to the water. (281)
One straight path
through thorny bush.

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

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

Light
as a hairtip,
 heavy as a mountain.

Fragrant in the valley
— a twig of plum blossoms.

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

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

Geta teeth imprint
the green moss. 

The moon imprints the water;
the water imprints the moon.

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

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

The moon does not borrow
white
from the pampas flowers.

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

The moon sets, leaving
no shadow on the creek;
The clouds come, dressing
up the mountaintop.
Swords leave the jeweled box for the hungry; Medicine escapes the golden bottle for the sick. (296)

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

A silk thread binds up Mount Fuji. (298)

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

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

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

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

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

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

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

Words fail. Mind fails. (307)

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

A lone monkey cries the moon down from the cliff; A guest goes on chanting, leaving the midnight lantern burning... (309)
Chase a fierce tiger,  
riding a blind donkey.  (310)

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

Here, there,  
everywhere it stands.  (312)

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

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

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

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

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

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

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

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

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

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

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

The dead tree again  
shoots blossoms.  (324)

A withered tree  
meets spring no more.  (325)

A winter bird shrieks  
on an old tree;  
A wild monkey screams  
on an empty mountain.  (326)
The dragon humming
  in a withered tree . . .
The eyeballs goggling
  in a dry skull . . .  (327)

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

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

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

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

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

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

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

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

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

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

58
Red haze and blue mist
fill
high and low.
Fragrant flowers and grasses:
the same spring
everywhere . . . (338)

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

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

A good explanation:
never explain everything.
(341)

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

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

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

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

Practice, practice
thirty more years! (346)

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

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

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

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

A skilled craftsman
cuts wood
Using his hatchet,
no measuring rope. (351)
One way
to satori:
A thousand saints
can’t point it out.  (352)

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

Good snowflakes...
... fall...
Nowhere else.  (354)

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

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

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

Warned
not to go
along the mountainside:

Suddenly
the bowel-cutting
cries of monkeys!  (358)

To gouge out holes
on good meat.  (359)

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

A dog biting
someone’s shit-scaper
Is not
very clever.  (361)

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

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

Angry waves:
not so dangerous
as man’s mind.  (364)
Surging torrents
flood and swirl;
White waves
soar into the heavens.  (365)
The made-up beauty
reflected
against the clouds, wearing
A flaring skirt
of pomegranate color
on the red and white horse.  (366)

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

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

One snowflake falling
on a burning furnace.  (369)
The fragrance of plum blossoms
on the riverside path
Reveals
Bodhidharma's intention.  (370)

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

A black raven blows off
the black barrel.  (373)
A black ball
walks on
the snow.  (374)

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

Bring
black water
into a black barrel.  (376)

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

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

A falcon hides
before attacking;
An inchworm shrinks
before stretching.  (379)
Sitting motionless,
nothing happening—
Spring coming,
grass growing— (380)

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

No seam
in chaos. (382)

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

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

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

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

Cut out
every man’s
tongue! (387)

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

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

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

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

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

62
Picking a chrysanthemum  
by the east hedge,  
Then gazing leisurely  
south on Hermit Mountain.  
(393)

Hands  
grab;  
Feet  
walk.  (394)

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

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

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

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

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

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

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

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

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

Killing or vivifying  
is in these hands. (404)

Killing a man: do it  
till the blood gushes out!  (405)
A man-killing sword,  
a life-giving sword.  (406)

Kill your man  
without blinking!  (407)

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

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

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

Mountain blossoms laugh;  
field birds speak.  (411)

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

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

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

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

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

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

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

Each coral branch  
holds  
the moon.  (419)
On the coral pillow,  
two streams of tears:  
Half attached  
to you, half grumbling  
at you.  

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

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

The mountain is high:  
the moon, late.  
Pines and bamboos... various-sized...  
the dense fog  
takes their color away;  
Peaks upon peaks... overlapping...  
the moon  
comes out late.  

A three-foot staff  
stirs  
the Yellow River  

Sanzen:  
make it sincere!  
Satori:  
make it true!  

Thirty years later—  
somebody  
understands.  

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

Mountains are mountains;  
water, water.  

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

Three thousand miles away—  
another one  
who knows.  

All the earnings  
of a mountain monk:  
three acres of tea-field.  
A fisherman's life  
depends on—  
one bamboo rod.
No calendar
on this mountain:
Winter is over,
but I'm no older.  (433)

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

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

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

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

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

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

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

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

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

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

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

This old man's
white head—
what a pity!
No doubt
he used to be
a pretty-faced youth.
Just enjoy it
yourself:
It's not for giving
to anyone else. (446)

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

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

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

To realize at last
himself
in Paradise. (450)

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

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

Wishing only to keep
the king's
affections,

Facing the mirror
several times, drawing
elaborate eyebrows. (453)

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

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

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

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

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

This word:
most poisonous. (459)
Chant poetry
to your best friend!
Drink wine
with your true friend! (460)

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

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

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

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

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

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

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

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

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

The stink of shit
wraps him up. (470)

Dead water:
no dragon in it. (471)

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

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

Still a long
way to go—
What a pity! Again
the evening twilight! (474)
Within
is the truth:
Already forgotten
the words to describe it.

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

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

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

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

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

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

Watch all sentient beings
with merciful eyes.  (482)

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

Like a falcon
catching a dove.  (484)

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

Hard to realize it’s
the stink of his own shit!

Wipe and polish it
always diligently.  (487)

To sneer at myself
being without
life-long Zen:

Mostly blown
at the mercy of
karma winds.  (488)

69
In the ripeness of time
Dharma shows. (489)

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

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

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

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

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

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

Money lost,
punished besides. (496)

The small lamplight
inside the room. (497)

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

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

A peony
opens its flowers:
a Bodhisattva's face.
A hemp palm
scatters its leaves:
a devil's hair. (500)

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

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

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

To plant young rice
expecting bean shoots. (504)

Swallowed by a staff
—heaven and earth. (505)
The staff is always in this hand! (506)

A pearl stored inside: the swamp seems attractive.
A gem hidden somewhere: the mountain keeps its glitter.

Put a nose on Mount Sumeru! (508)

The rootless grass on Sumeru Peak
Opens its flowers without spring winds.

Straighten upright your iron backbone! (510)

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

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

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

In a thick wood the monkey’s shrieks resounding;
Under the waveless water the wild geese deep reflected.

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

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

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

Tall bamboos keep off the heat. (518)

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

71
Autumn sky—
deserted field—
no one passes.
Look! A horse is coming
this way to east.
Who is it? (520)

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

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

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

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

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

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

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

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

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

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

Not returning
for ten years:
Forgot
the path I came by. (531)
Ten years’ dream
on the pillow
of the struggling days:
One midnight
by the lamplight—
mind beyond matter.

The world
of ten directions:
one iron ball.

Where ten eyes look—
where ten fingers point—

The famous swift horse
can’t catch a rat
So skillfully
as a limp kitten.

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

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

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

Spring mountains
overlap green . . .
Spring water
floats blue. . . .

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

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

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

The green of spring—
neither high nor low;
The flowering branches—
some long, some short.
Early spring—
full rainfall,
flowers earlier;
Late autumn—
no frost attack,
leaves fall late. (544)

Spring birds twittering
in the spring winds;
Spring fish merry
in the spring water. (545)

Spring enters
a thousand forests—
flowers everywhere;
Autumn sinks
into ten thousand waters—
houses reflected everywhere. (546)

Spring wind,
spring rain,
again flowers open;
Spring rain,
spring wind,
flowers fall again. (547)

Spring sleep—
hard to notice it’s dawn;
Birds already
chirping here and there. (548)

Does a sharp hawk
linger around
the hedge?
In a blink it flies
to the blue heavens
millions of miles— (549)

Spring comes:
grass grows. (550)

Spring come:
guests gather in the temple.
Blossoms fallen:
the priest closes the gate. (551)

Everywhere truth,
everywhere truth;
Dust, dust, all dust,
Original Man. (552)

Gods find no way
to send him flowers;
Outsiders find no gate
to spy through. (553)

Everything is true
just as it is:
Why dislike it?
Why hate? (554)

Walking placidly along,
stop the murmur
of running water . . .
Watching aimlessly,
point at the trace
of a flying bird. . . . (555)

Everyone understands
wormwood is
sweeter than honey:
But did you know honey
is more bitter
than wormwood? (556)
A small fish swallows
a big fish. (557)

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

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

Watch your own
steps! (560)

Parched beans never
put forth sprouts. (561)

Small mercies
hinder greater. (562)

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

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

Pines are straight,
thorns, crooked. (565)

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

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

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

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

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

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

A smiling face
offers mercy;
A troubled mind
contains vicious poison. (572)
Always in my mind:
March—
south of the river,
Where quails chirp,
a hundred flowers
shoot fragrance.  (573)

Mind is calm:
rocks and trees
much better . . .
Room is quiet:
bubbling spring
quite subtle. . . . (574)

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

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

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

Sprinkling piss
on sacred soil. (578)

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

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

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

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

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

The true jewel
different in the mud. (584)

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

Deep in the valley
no word
from the woodcutters;
By the shadowy cliff
a hunter
shows up. (586)
A lone, round
mind-moon:
Its rays
swallow up everything.

(587)

Angry fists cannot beat
a smiling face. (588)

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

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

Mind
when true
feels easy with Zen. (591)

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

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

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

(594)

Magical power,
marvelous action!
Carrying water,
shouldering wood. . . .

(595)

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

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

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

(598)

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

Turn
a somersault
on a needle point. (600)

Hide yourself in
each and every thing!

(601)
No one knows
so deep a forest:
The bright moon shining on
me.  (602)

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

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

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

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

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

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

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

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

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

Waters, however rapid,
ever carry off the moon.
(612)

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

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

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

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

The thousand-foot
fishing line—
His intention
is deep in the creek.  (617)
Water, running out
of the bamboo bush,
is cool . . .

Wind, coming
from the flowers' shade,
is fragrant . . . (618)

Merciful
hands:
a ten-thousand-foot cliff.
(619)

To push the empty gourd
along the water. (620)

Lotus flowers color
the water white;
Willows tinge
the mist green. (621)

Who knows? This
clear, shallow stream
Runs at last
to the blue depth of the sea.
(622)

Under this reed hat
is a man
With old sorrow
—who knows? (623)

Who hears
an empty bow
and a falling goose's cry?
(625)

Water runs,
digging gutters;
Winds go,
flattening grasses. (626)

Water frozen,
the fish cannot jump. (627)

Who says gold
is a clot
of dung? (628)

Sleep is sweet—
not knowing the rain
passed over the mountain,
Now awake to find
the whole palace
is cool. (629)

Water flows
without paths' permission;
Paths run
without water's. (630)

The sharp sword
in the box glittering
cold—
Outsiders and devils
all bow before it
—with reverence. (631)

The salt
in the water;
The glue
in the paints. (624)
No sharp sword
can cut it open;
No iron hammer
strike it out.  (632)

After killing,
polish it quickly
—wonderful sword.  (633)

Water runs
back to the ocean;
The moon goes down, but
never leaves the heavens.  (634)

Does anyone know
the wood and grass
in this mountain,
Overcoming every difficulty,
turn finally into
men?  (635)

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

Recognize the true nature,
following its stream—
Neither any pleasure
nor any sorrow.  (637)

A straw dog runs
after an iron ox.  (638)

Several clear sounds
from the stone drum—
beyond yes and no.
One man
of freedom—
between heaven and earth.  (639)

Several dots
of white cloud
wrap the old temple;
A stream
of green water
surrounds the blue mountain.  (640)

In this world
nothing to be
bound in a cage:
Each independently
soars—
ten-thousand-foot peaks.  (641)

The mercy-offerer
and its receiver:
Both
blind.  (642)

Buddha preaches nothing
but tells all;
Kasyapa hears nothing
but understands all.  (643)
Buddha proclaims
a silent word:
Kasyapa accepts it
— with a smile. (644)

If no one
discerns swords,
Even T'ai-a is
mere iron. (645)

Not another:
this! (646)

Where yes and no
cross—
Even saints
cannot understand. (647)

Leave out yes!
Cut out no! (648)

Ginger is hot
to the very end. (649)

From the start blue mountains
never move;
White clouds
come and go. . . . (650)

Watch by yourself
the way
of life and death.
An active soul
is exactly in
the dead man! (651)

A blue snake
climbs the bamboo
—one color—
A yellow butterfly
flutters over the hedge
—limitless emotion—

Blue made
out of indigo
is bluer than indigo;
Ice
from water,
colder than water. (653)

The well watches the donkey;
the donkey watches the well. (654)

Green pine trees
won't hinder people
coming and going;
Field water runs
making pools, overflowing,
no-minded. . . . (655)

In Si-ch'uan, cut at
the statues in the drawing!
In Shen-fu,
all their heads drop. (656)

One phrase
before voice:
A thousand saints
can't hand it down. (657)
A lifetime’s wealth:
dew
on the grass blade;
Posthumous elegance:
a flower
by the road. (658)

Nothing is wasted
in a splendid reign. (659)

The iron balance
bitten by a
worm. (660)

Fill the blue heavens
with roaring thunder!
Roll great waves
over the land! (661)

A wind
from the west:
Falling leaves,
two or three. . . . (662)

The clear wind sweeps
off the bright moon:
The bright moon sweeps
off the clear wind. (663)

Clear winds start:
a crow
flies up from the tree.
A crescent rises:
a dog
barks at the clouds. (664)

A clear wind comes
like an old friend. (665)

Clear streams run
without any gap;
Evergreen trees
drop no leaves. (666)

The stone, oppressing,
slants the bamboo shoots;
The flower on the cliff
grows upside down. (667)

In a flint spark,
discern
black and white;
In a lightning flash,
talk all about
the whole happening. (668)

Much quicker than
a spark from flint;
Much faster than
a flash of lightning. (669)

Climb barefoot
a mountain of swords!
Enter the fire
wearing fur! (670)

One-handed
crapping. (671)

Stones stand
up against the sky;
Flames burn
down into the water. (672)
竹影掃階塵
不動月穿潭
底水無痕
Stone men whisper
  in each other's ear. (673)

The stone man
  bows:
The bare pillar
  claps. (674)

After a snowfall
  chastity is manifest
    —pine and cedar.
At a serious crisis
  bravery is shown
    —man of courage. (675)

Once you preach,
  the point
    is gone. (676)

The snow melted:
  the mountain shows.
The clouds gone:
  the cave lightens inside. (677)

Over the snow,
  to add another
    layer of frost. (678)

Heap on heaps
  of snow—
    a mournful monkey moves.
The cloud-clad peak
  far and far away—
    I've left my friend's home. (679)

Falling snow bridges
  the sides of the gorge;
Mist hides and discloses
  the mountain hut. (680)

Hit! Hit! Hit!
  —with a lump of snow. (681)

Cutting
  the human
    yes and no,
To live with white clouds
  deep in the mountain,
    the brushwood door shut. (682)

A speck of blood
  on the snowy garden:
Grass buds coming out
  —spring in Bodhidharma's
    temple. (683)

Snow is cool
  on the northern peaks;
Plum flowers, fragrant
  on the southern branches. (684)

A butterfly,
  fluttering,
    drills the flowers deep.
A dragonfly,
  darting and hovering,
    dips its tail in the water. (685)
One thousand eyes, watching, cannot see it.  

An arrow released
Will not return.  

A thousand oxen fail to draw it;
A keen falcon chases it, in vain.

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

A thousand years, a million years, darkness all over—
Stuffs every gutter, fills each valley
—no one understands.

On a thousand rivers, one moon—
Ten thousand doors meet the same spring.

A thousand rivers brimming with water:
a thousand river moons . . .

Millions of miles no speck of cloud:
millions of miles of sky . . .

No birds on a thousand mountains;
No footprints on ten thousand paths.

Right now in front,
Next minute behind.

A fan jumps up and dances to the music.

Three bowls of White Brand wine from Fountain Town:
Drinking up, he says, “My lips aren’t wet yet!”

Break open the thousandfold gate—not easy.

Murmur of a spring at midnight . . .
Mountain colors in the evening twilight . . .

Gingerly, carefully look in the abyss;
Walk on thin ice.
Leaf by leaf
from the thick sandalwood:
a fragrant wind—  (700)

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

Easy to gather
a thousand soldiers;
Hard to get
one general.  (702)

On a thousand peaks
the rain has stopped:
the dew shimmers cold—
Moonlight falls
on the pine roots
before the ivy-twined hut.  (703)

Arrowhead and arrowhead
hit one another.  (704)

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

Cut a piece from the honeycomb
and convert it into
a lion's den!
Transform the thorns
into a sandalwood forest!  (706)

Virtue and vice,
like floating clouds:
Rising or going
Heaven knows where. . . .  (707)

All its activity
completely open.  (708)

A good shot—
wide of the mark!  (709)

In front, water;
behind, water
Over the eons
runs ceaselessly.  (710)

Having preached
Oneness before,
Now preaches
Difference.  (711)

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

A good swimmer
gets drowned;
A good rider
falls.  (713)

Twigs mirrored
straight and crooked—
the clear, shallow water.
Faint fragrance
drifts about—
the twilight moon.  (714)
What is Bodhidharma’s intention in coming east to China?

(715)

Entering the money tube,
the rat already
at its wits’ end:
Its ten years’ endeavor
disappears
from the eyes. (716)

Matching the dew,
the straw sandals are heavy.
(717)

In a blink
it’s gone. (718)

A drop of water
from Hui-neng’s Mountain.
(719)

Grass grows wild:
nobody seen. (720)

To hang a medicine bag
at the back of the hearse.
(721)

Grass color
green green—
willow color gold.

Peach blossoms
bloom bloom—
plum flowers fragrant.
(722)

Seeing you off
by the gate,
a tall bamboo bush:
From every rustling leaf
pure winds
rise for you. (723)

Nesting birds know wind;
burrowing insects know rain.
(724)

Wearing robes,
eating meals:
But these—
no Zen. (725)

Curse at one another:
I’ll bring a spare mouth!
Sputter and splutter:
I’ll bring extra spit! (726)

To face each other
never knowing who . . .
To address one another
never knowing names. . . .
(727)

Right now, right here:
facing each other. (728)

Reach for it, and you’ll miss;
let it loose, and it’ll follow.
(729)

Catch
the vigorous horse
of your mind! (730)
To bend a bow
after the robber’s gone. (731)

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

The many-mouthed
magpie scholar
finds himself dumb. (733)

A birds in a cage
for many years,
Now flies with the clouds
on its back. (734)

Strike the water:
a fish’s head aches. (735)

All mountains,
all lakes:
a thousand old Buddhas.
Mist-covered
trees on trees:
one Buddha pavilion. (736)

Taking a punch at
heaven and earth,
Walk alone
in the blue heavens! (737)

The Ts’ai-chou Castle
broken up...
Wu Yuan-chi, the Lord,
killed... (738)

T’ai-a,
the wonderful sword:
Originally
iron ore. (739)

A man sticking to a phrase
—gets lost. (740)

Facing each other,
a thousand miles apart. (741)

Everything manifested:
gold autumn winds— (742)

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

What if the great ocean should
be full—
A hundred rivers would run
—backward! (744)

A wide sea lets
fish hop and leap;
A wide sky allows
birds to flutter and fly. (745)

Man of great activity,
of uncommon ability. (746)

The biggest bowl
fills last. (747)
Milk
and poison
work together. (748)

Great skill looks
like clumsiness. (749)

A giant elephant
won't play in a hare's path;
The deepest satori
doesn't mind small matters. (750)

The whole earth:
all dark and dark. (751)

Throughout the earth—
not a bit of dust. (752)

After all,
the innate skin
is best:
No lipstick,
no powder,
and quite elegant. (753)

A large vessel
has a large
life;
A small vessel,
a small
living. (754)

Every great way
leads to Ch'ang-an. (755)

The great road
has no gate;
A thousand crossings
lead there. (756)

The giant roc,
spreading its wings,
covers ten countries;
Around the hedge
swallows and sparrows
only crying "chi-chi-chi." (757)

Polish the phrase
and say the whole truth. (758)

A wide marsh
swallows a mountain;
A badger neatly
beats up a leopard. (759)

Bodhidharma,
who's come to China,
Has a mouth
—but no tongue! (760)

Rob him of his
robes and bowl
And say, "How come
they are in my hands?" (761)

Rob the robber
of the spear and kill him! (762)

88
Short pants,  
long robes,  
white cambric scarfs:  
The variously clad workers  
push the moonlit wagon  
with gallant shouts.  (763)

To sell the water he brought  
to the riverside.  (764)

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

A pleasant talk:  
into it secretly  
Drop  
poison!  (766)

A broken stone monument  
lies on the old path. (767)

A silly man makes  
a silver mountain  
by heaping snow. (768)

The earth fertile:  
eggplants large. (769)

Bamboo shadows sweep  
the dust on the floor  
—moving nothing.  
The moonlight  
drills a creek  
—leaving no trace. (770)  

A thick bamboo bush  
doesn’t hinder  
flowing water.  
A soaring mountain  
blocks  
falling white clouds?  (771)

The deer hunter  
doesn’t see the mountain;  
Nor the thief in heaps of gold,  
the watchman.  (772)

See the sun in the day;  
watch the stars at night.  (773)

To steal Buddha’s money  
and buy incense for him. (774)

A dragon-killing  
sword:  
How dare you attack  
a snake with it?  (775)

One moon hangs  
over Ch’ang-an;  
Ten thousand houses emit  
cloth-beating sounds. (776)

Everywhere in Ch’ang-an  
lighter than  
in daylight:  
Those guys go  
feeling for the wall  
as if it’s midnight!  (777)
The patter of rain, a suggestion of the cold days' end:
Opening the gate, to find—many fallen leaves. (778)

Chang drinks wine:
Li gets drunk. (779)

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

Jump out of the world
of satori! (781)

Jump out of
the life-and-death gate.
Dash through
the forest of thorns. (782)

A lady from Chao
climbs the colored pavilion
in spring merriment:
The song from her mouth
fills the walled town
—with autumn. (783)

To sense an old temple,
hearing bell sounds;
To know a hamlet,
seeing smoke. (784)

In the morning
to encamp at East Gate,
In the evening
to reach North Bridge. (785)

Sleep stretching
out your legs:
No lie,
no truth. (786)

Three thousand blows
in the morning;
Eight hundred
in the evening. (787)

A clear creek
doesn't permit
a green dragon to linger. (788)

Birds chirping,
no man in sight;
Blossoms fallen,
the tree still fragrant. (789)

Every night
the wide sky is
clear like a mirror;
Ten thousand miles,
no cloud,
the sole moon round. (790)

To reach the Western Sky
in the morning
And return to the East Land
by evening. (791)
Know truth in the morning,  
die complete  
in the evening. (792)

Too long a whip  
can’t hit the horse’s belly.  
(793)

Dawn coming—  
a thousand houses seen  
all in rain. (794)

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

Straightforwardness:  
the monastery. (796)

Order a spirited  
thoroughbred—  
And there comes clumping  
a limp tortoise. (797)

Pass at once through  
the ten thousand gates;  
Never stay even  
in the blue heavens. (798)

Don’t make  
a ring  
from a straight tree.  
Don’t make  
a rafter  
from a crooked one. (799)

A poisonous bird  
Enter the water  
—all the fish die. (800)

Poisoned wine: one cup  
instantly  
staggers a man. (801)

Fine,  
the Great Yuan soldier’s  
three-foot sword!  
Only cuts  
the spring wind  
in a lightning flash. (802)

Leaving his carriage  
he enjoys  
the evening maple forest:  
The frost-surviving leaves  
are redder than  
February flowers. (803)

Garden trees  
are indifferent  
to people gone away.  
Spring comes:  
they open again  
the same blossoms. (804)

The flower in the front garden:  
alive or dead? (805)

The cedar in  
the front garden. (806)
In the front garden:
the moon and
the shadowless pine.
Beyond the balustrade:
no wind and
the rustling bamboo.  (807)

The midnight moon
over the arbor;
Calm bell sounds
from the pavilion.  (808)

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

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

To distinguish dragons from
snakes,
black from white:
The very business
of a true master.  (811)

Washing jewels
in the mud.  (812)

More mud,
the Buddha bigger;
More water,
the ship higher.  (813)

To wash a mud pie
in the mire.  (814)

Each drop of water:
instantly a piece of ice.  (815)

So brilliant:
the red blind lit by
the bright sun—
The eye-poppingly
beautiful face
elaborately made up.  (816)

Beside the railing
the grass all eaten
—by an iron ox.  (817)

The iron ox
lays stone eggs.  (818)

The cast-iron ship
floats on the water.  (819)

An iron hammer dances
with the spring breeze.  (820)

Iron cliff,
silver mountain
—refuse men.  (821)

Over the iron cliff
shoot forth—
dot after dot of cloud.
Out of the black mountain
rolls up—
a round, round moon.  (822)
Shatter with an iron whip
the pearl on
the dragon’s jaw.  (823)

Impossible to add
a phrase to it;
Impossible to take one
away.  (824)

No one on earth
knows its price.  (825)

The sky dawns
with white clouds;
The stream runs
with the bright moon.  (826)

The day dawns:
fire gets useless.  (827)

Clear far into the heavens:
crowds of stars come near.  (828)

Snow buries
the thousand-foot
stone touching the sky.
By the cave mouth,
frozen and broken
—several pines.  (829)

The border of the sky—
sun rises, moon sets.
Beyond the handrail—
mountains deep, water cold.  (830)

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

Stars in the sky
all pay respects
north—
All streams in China
go
east—  (832)

Number the stars in the sky,
the sands on the earth!  (833)

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

Heaven, earth, and I:
the same root.
Everything and I:
one thing.  (835)

Paradise
is not yet completed;
Hell
was finished first.  (836)

The heavens cannot
cover it,
Or the earth
give it a ride.  (837)
No four walls
in the heavens,
no gate on the earth:
Where
to bury
Mother’s body? (838)

Lightning flashes,
thunder darts,
Mountains slide,
stones crack. (839)

Killing tigers and jaguars,
climb the mountain!
Slashing dragons and pythons,
enter the water! (840)

A rabbit conceives
and bears a
tiger. (841)

Vomit out
the wild fox’s spit!
Swallow again
the fresh spirit! (842)

Rabbits and horses
have horns;
Oxen and sheep,
none. (843)

The Tofu Pavilion:
a glimpse of the color
of the rooftiles.
The Kannon Temple:
only the bell
sounds. . . (844)

Become a donkey
at the eastern neighbor’s,
A horse
at the western. (845)

The scoop handle of
the eastern neighbor is long;
That of the western,
short. (846)

Peach blossoms open
their smiling eyes. (847)

Dash through the gates
of yes and no
Not staying
in the world of bondage. (848)

East winds
stoke my face
softly . . .
Purple flowers, ten thousand;
red, a thousand
—spring all over. (849)

Casting a fishing line
leisurely—
A dragon in the blue creek
wakes in surprise. (850)

Go east,
go west.
heaven and earth wide—
Turn left,
turn right,
a gem rolling on the tray. (851)
The rooster in the cold still hasn't announced
dawn over the houses.
A traveler passes
the snow-covered mountain
—no one sees. (852)

Reaching the river
at the border land of Wu:
Beyond the riverbank—the long stretch of the Yueh mountains. (853)

Peach blossoms are pink,
plum flowers white,
peonies red.
A spring wind,
asked why,
will say, "I don't know." (854)

The eastern mountains
walk on the waters. (855)

You say
some grass is tall
and some short:
Burn it off,
and you'll see the ground isn't flat. (856)

Look up
—the heavens!
Look down
—the earth! (857)

Above your head,
utterly filled;
Under your feet,
thoroughly stuffed. (858)

Honey on the sword edge,
poison in the wine. (859)

North, south,
east, west:
no gate.
Great earth,
mountains and rivers:
nothing ever hidden. (860)

The head is crowned
with the midnight moon;
The feet step on
the moon-colored earth. (861)

Pillowing your head
on Sky Plateau Mountain,
Stretch your feet
on South Peak! (862)

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

The moon overhead
on a frosty night
Has fallen into
the valley ahead. (864)
Coming back with satori
but everything
just as before:
Hermit Mountain's
drizzle and mist,
Crooked River's waves . . .
\[865\]

Having trodden
the limitless sky,
The iron ox is
soaking with sweat. \[866\]

Tread on the moon
in the clear creek;
Drill open
the blue heavens. \[867\]

Sword
can't cut sword
or water cut water;
Void sky
never cuts
void sky. \[868\]

East winds have
blown the snow
off the plum twigs:
In one night
spring is
everywhere. \[869\]

The net-breaking dragon,
hitting
against the heavens,
Gripping clouds,
grabbing fog,
gone at once. \[870\]

Peach blossoms open in
the fire;
The sun rises after
the sunset. \[871\]

Peach and plum blossoms
speak no word:
Lines of admirers
tread a path under them. \[872\]

One pine soars
on the winter peak. \[873\]

Perform a dance
on a candle lantern!
Hide yourself
within the bare pillar! \[874\]

The garden lantern, leaping,
enters the bare pillar;
The Buddha hall runs
out the mountain gate. \[875\]

A praying mantis,
raising its pincers,
attacks the armored car. \[876\]

The infant, not knowing
the bitterness
of frost and snow,
Grasps a broken
brick and
beats the thick ice. \[877\]
On the same road,
the different wheel tracks.

Sitting alone
on this Great Hero Peak!

Sitting all alone—
deep in the bamboo bush:
Playing the koto,
or chanting long.

A single palm
makes no sound.

A poisoned arrow
hits the heart.

These skulls
all of soldiers
who built the Great Wall:
On the darkening desert
scatter
to ashes.

Dry skulls ... on ...
the field ...
everywhere...

Pluck out
Sakyamuni's nose!
Wrench open
Bodhidharma's eyes!

To crave the moon
in the heavens
And lose the pearl
in his hand.

Gulp down
mountains-rivers-great-earth!

A ship-gulping fish
doesn't linger
In the stream
a few feet deep.

Gulp it down, no good!
Throw it up, no good!

Clouds rise
on southern mountains;
Rain falls
on northern.

On the southern mountain,
drumming: dancing
on the northern.

North village,
south hamlet,
one rainfall's rest:
A new bride serves lunch
to mother-in-law, and
father-in-law feeds the baby.
North, south,
east, west,
let's all go home!

Late at night—
seeing the same snow
on a thousand peaks.

(893)

From north and south,
from east and west,
no road enters it:
Rugged
iron mountains
—shooting up. (894)

To light a single lamp
in broad daylight. (895)

Sun and moon can't
light it up;
Heaven and earth never
cover it all. (896)

Sun and moon shining
however bright
Can't throw light
under the upset tray. (897)

The sun has shown
and all shines bright;
The rain has stopped
and the mountains are bluer. (898)

The sun arrives
at the western peak:
shadows longer. (899)

Day after day
a very good day:
Winds come
and trees bow. (900)

Day after day, day
dawns in the east;
Day after day, day's
done in the west. (901)

True
gold:
much brighter in the fire. (902)

It enters fire:
never burnt.
Enters water:
ever drowned. (903)

Enter a tiger's cave
and stroke its whiskers! (904)

A baby tiger,
just born on the ground,
has an ox-eating spirit
(905)

In the willow, become green!
In the flower, become red! (906)

Listen to the dumb man who
had a wonderful dream! (907)
無一物中無
盡藏有光有
月有樓臺

中無物一無
藏盡有光有
有樓臺月

有盡有藏光
中物一無
有樓月台

中無物一無
藏盡有光有
有樓台月

有盡有藏光
中物一無
有樓月台

月有樓臺

有盡有藏光
中物一無
有樓月台

有盡有藏光
中物一無
有樓月台
To walk in the dark
in one's best clothes. (908)

Having just thrown
everything
into West Lake—
This clear wind cooling
my unburdened shoulders:
with whom shall I share?
(909)

Like cutting
one thread,
One cut
cuts all. (910)

Spring lies
in flowers:
Its fragrance
fills your robes. (911)

Like the heavens
covering everything;
Like the earth
supporting all. (912)

Hot water
melts ice. (913)

A blade cuts
things
but not itself;
Eyes see
everything
but themselves. (914)

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

A man passing
over the bridge
Sees the bridge flowing
—not the water. (916)

Life is but
a hundred-year dream:
Nevertheless,
a thousand-year sorrow. (917)

For every man,
under his feet
A spot wide enough
to stand on. (918)

Every one originally
owns it;
Each one has already
completed it. (919)

Human faces, peach blossoms
reflect each other
bright pink. (920)

Men
are gone
somewhere:
Peach blossoms
smile as usual
at the spring wind. (921)
Easy to reach
Nirvana;
Hard to enter
Difference. (922)

Holding
a grass stalk,
Make it into
a huge golden Buddha. (923)

Twist
the monk’s nose,
And drill open
Buddha’s heart. (924)

Snatch off
the greasy hat!
Cast away
the sweaty robes! (925)

Holding a tinged leaf,
to write down
the autumn feeling;
Picking up chrysanthemums,
to serve them
on the evening table. (926)

Every year, each year
flowers bloom
alike;
Each year, every year
people
change. (927)

Be master
of everything,
Keeping vigilant
at all times. (928)

Strike him on the head
with a gimlet from behind! (929)

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

Farmers talk
facing each other:
No doubt this year,
a good crop! (931)

How can you hide
an auger in a bag? (932)

Family broken,
house ruined. (933)

The mirror, shattered,
reflects never again;
The fallen blossom never
returns to its twig. (934)

Grip him:
clouds hide
the valley mouth.
Release him:
the moon falls
on the cold creek. (935)
A beggar monk wanders
following the clouds . . .
The straw sandals go forward
tracing the path. . . .

(936)

A pearl
in the torn cloth bag:
A man of wisdom
knows it's a treasure. (937)

A limp turtle climbs
Sky Plateau Mountain;
A blind tortoise clumps
into the vacant valley. (938)

A limp tortoise
with made-up eyebrows
stands in the evening
breeze. (939)

Wrap a clear wind
with a torn
robe. (940)

A no-ear banana,
hearing thunder roar,
opens its leaves;
A no-eye sunflower,
seeing the sun,
turns its head. (941)

Rain of no sorrow
falls
on banana leaves:
A man,
hearing its pattering,
feels his bowels cut. (942)

Lucky to have met you,
both on horseback
—no brush and paper here;
Please tell my family
of my safety
—with words. (943)

To worship the baby badger;
to salute the white ox. (944)

In whiteness
snow is superior
to plum blossoms;
In fragrance
plum,
to snow. (945)

Fewer plum flowers,
less of the spring;
Wider garden,
more of the moon. (946)

Layers of white cloud
shut out
the blue mountain. (947)

Deep in the white clouds,
a monk
boils rice;
Under the green shade,
a man calls
for a boat. (948)
Beyond
the white clouds—
a blue mountain:
A traveler
goes
beyond that mountain. (949)

Over the white clouds,
my home village and
mountains
—beyond words. (950)

One by one
white clouds
fly over the peak. (951)

White clouds embrace
the dim rocks. (952)

White clouds,
running water:
no mind. (953)

A white horse enters
the pampas flower. (954)

White hair—
thirty thousand feet long—
This long
because of sorrow. (955)

At dusk
clouds holding
the mountain ranges:
Tomorrow morning
no doubt
a pouring rain. (956)

White herons
landing on the field:
a thousand specks of snow.
A yellow bush warbler
sitting in the tree:
a cluster of flowers. (957)

North of
White Wolf River:
o letter reaches . . .
South of
Red Phoenix Castle:
autumn night is long... . . (958)

White waters wave
on the blue hill ridges. (959)

Don’t dislike the stains
on this military uniform
you’ll wear:
Beside the shimmering lantern
I stitched it for you
—with tears. (960)

Don’t dislike it
because it’s tasteless
and flavorless!
Once you try it,
you’ll feel no hunger
ever. (961)

Don’t say
no one comes
this far.
These eye-filling
mountains:
not your best friends? (962)
An iron bar
darts at him
like a gust:
All the illusory flowers
in his eyes
gone out of sight. (963)

The eight-angled
iron bullet
burning red:
This monk,
before biting it,
feels chilly. (964)

An eight-angled
polished stone mortar
runs in the sky. (965)

The eight winds of illusion
—still unmoved. (966)

Eight ounces
is
half a pound. (967)

Scooping the water
to catch waves. (968)

Angry and forgetting
to eat meals . . .
Happy and forgetting
all sorrows. . . (969)

Extract the stakes
from the eyes. (970)

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

To let crows and roosters
free in the night. (972)

I've scooped the valley's
pine winds for you—
Have a sip! (973)

The sky moon
on the ancient
green creek:
Again and again and again
scoop it—
you'll understand. (974)

The ten thousand
barriers
open all at once. (975)

Ten thousand arrows
hit the heart. (976)

Throughout the universe
One Holy Body
revealed. (977)

Ten thousand laws
end in One:
Don't stick to
that, either! (978)
In the evening
from the pavilion:
Many people—
    most casting nets.  (979)

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

Thousands of miles,
    back and forth
    all alone.    (981)

White clouds,
ten thousand miles;
Wheel of the sun,
burning.  (982)

No clouds
    through ten thousand miles:
    a single round moon.  (983)

Ten thousand miles—
not a bit of cloud:
Yet beat that blue sky
    —with a staff!   (984)

With poison
    he comes;
With mercy
    I accept it.  (985)

He dies,
    I die—
Where can we
meet?  (986)

Kingsfishers
    shatter the dew
    on the lotus leaves.
White herons
    stir the mist
    in the bamboo bush.

Poison brings
    a man to life;
A sweet dewdrop
    kills him.  (988)

Clad
    in the lion’s skin,
To make the cry
    of a fox.  (989)

Arms longer,
sleeves shorter;
Feet more slender,
straw sandals looser.  (990)

The North Star,
not moving,
Makes the others
    circle it.  (991)

Like a waving flag
    of gold brocade,
In front, behind
    —blossoms.  (992)

Elbows can’t be
    turned outward.  (993)
Peel off every skin
to the last—
One truth
remains.  (994)

Drizzling like so many
threads from the sky—
mist weaves the snow.
Cold winds rippling the water:
the wavering moon
sifts the plum.  (995)

Bright pearls,
fine gold:
priceless.  (996)

A proud nose,
three feet long.  (997)

Rich food
doesn’t tempt
the man who has eaten.  (998)

The dim pines ripple
in a soft wind:
Come closer—
the whisper is better.  (999)

Eyebrows lie
above the eyes.  (1000)

Snoring thunder
ghaaaa—ghoooo—
The dust on the crossbeam
all blown away.  (1001)

Vairocana
favors Maitreya’s
wine—
Manjusri falls, drunken:
Samantabhadra
helps him up.  (1002)

Spring opens
a hundred flowers
—for whom?  (1003)

A man sitting
on top of the pole
—of a hundred feet.  (1004)

On a hundred-foot
pole top,
step forward!
Man of freedom
shows up everywhere
—in ten directions!  (1005)

People use it
daily
not knowing it.  (1006)

A plum
dropped its fruit
—seven.  (1007)

Again and again
I’ve called my maid
for no purpose,
Only wishing you
to notice
me.  (1008)
The burning firewood
set in a tripod
warms all around;
Everyone forgets
wind and snow have
reached the plum flowers.

Guest and host:
interchangeable.

Guest, host—
obviously different.

Without the winds
that clear away
the drifting clouds,
How can we see
this long sky,
ten thousand miles?

No rain falls
but a flower drops;
No wind blows
but willow seeds fly.

Never seek
with mind!
Never seek
without it!

It helps you cross
a no-bridge river;
Helps you go back
to a no-moon village.

The cloth drum
knocking on the eaves:
Anyone
know the sound? (1016)

Seek satori
within yourself!
Where
else? (1017)

No good thought,
no evil thought. (1018)

Disregarding
a bright pearl,
Regarding it
as rubbish. (1019)

I don’t know
the true face
of Hermit Mountain
Because I
live here
on it. (1020)

Living on the mountain:
a few steps
from the gate
Gives a whole landscape
of hundreds and thousands
of mountains and rivers.

106
Without surviving
this marrow-piercing
cold,
How can the plum blossoms
shoot
nose-hitting fragrance? (1022)

Not because the mouth
is narrow:
Even word-packed,
it cannot explain. (1023)

Beat him
well!
Or you'll be beaten
dead! (1024)

Go a thousand miles
not moving
a foot! (1025)

Unless you enter
the tiger's cave,
You'll never catch
the tiger's cub. (1026)

No praying
to Amitabha Buddha,
To repeat "Almighty
Shitscraper!" (1027)

Father doesn't transmit it
or son write it down. (1028)

Your nose,
your parents' present,
Now lies in
another man's hand. (1029)

The woman shakes her loom,
rattling, clattering . . .
The baby opens its mouth,
aaah, aaaaah . . . (1030)

Not leaving
Satan's world,
enter Buddha's! (1031)

What is the color
of the wind?
Where does the rain
come from? (1032)

A wind, stirring
the spraying stream,
sends out a cool murmur.
On the opposite peak
the moon rises, lighting
the bamboo window. (1033)

A gust whirls the butterfly
down on the grass;
A heavy shower surprises
the magpie on the twig. (1034)

A wind comes:
the trees bow.
Each time they show
its course. (1035)
Winds blow the willows along the southern river;
Rain hits the lotuses on the northern pond. (1036)

Winds blow — the moon in the heavens doesn’t move an inch.
The valley pines, though pressed by snow — never broken. (1037)

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

Winds blow the willow: its seeds dart.
Rain hits the pear blossoms: a butterfly flies. (1039)

Winds come with fountain murmur to the pillow;
The moon transfers the flowers’ shadows to the window. (1040)

Warm winds blur the twitter of birds;
The high sun thickens the shadows of flowers. (1041)

The winds fallen, a flower yet drops;
One bird’s cry deepens the silence of the mountain. (1042)

Buddha mouth, snake mind. (1043)

Before the origins of Buddhas and Patriarchs:
No this, no that. (1044)

Walk around holding the piss-filled pot!
Nobody knows who pissed first, who second. (1045)

Shattering your bones and body, offer them — yet impossible to repay him.
One phrase of satori instantly goes beyond ten billion words. (1046)

Hearing one, knowing ten. (1047)

A mosquito bites an iron ox. (1048)
Manjusri
pushes out
the man-killing sword;
Vimalakirti
sticks out
the life-giving sword.

The sharp-cut
picture
of Chang:
With all your might
call him
—no answer.  (1050)

Better see his face
than hear his name.  (1051)

Chang’s face
fills the field;
The evening bell echoes
at the mountain foot.  (1052)

Say one word
with your mouth shut!  (1053)

Ordinary mind
is the Way.  (1054)

To force out the moon
by closing the gate;
To drill the heavens open
by digging a well.  (1055)

In the green-gemmed tray,
a pearl.
Over the emerald palace,
the moon.  (1056)

Thunder from a clear sky
over his head—
he’s still asleep.  (1057)

To get fire
by entering the smoke;
To bring back spring water
with the moon on it.  (1058)

The whole universe,
heaven and earth,
all color lost;
Mount Sumeru stands
upside down
in the sky.  (1059)

The whole universe:
nothing ever hidden.  (1060)

Turn the great earth
into gold!
Stir the long river
to butter!  (1061)

Every step, each step
—the monastoty.  (1062)

At each step,
the pure wind rises.  (1063)
Step by step,  
tread around the world!  
Green water,  
blue mountains. . . (1064)

To throw a hook away  
trying to catch a giant whale:  
And on it  
—this hoptoad.  (1071)

Peonies  
scarlet all day:  
People of the walled town  
all get drunk. (1065)

Clasp your wife,  
and abuse Buddha!  
Deadly drunk,  
strike Maitreya! (1072)

Under the peony,  
a sleeping  
kitten. (1066)

Reaching Jewel Mountain,  
open your eyes  
wide!  
Don’t go back  
home  
empty-handed! (1073)

Glimpsing a flower  
behind the curtain,  
I ask who—  
A smile  
on her colored lips  
—no word. (1067)

Sakyamuni sticks out  
the three-inch  
iron tongue:  
This world  
everywhere  
sword-scarred. (1074)

The phoenix doesn’t eat  
crows’ and magpies’ food. (1068)

The treasury’s  
just close by:  
One more step  
forward! (1075)

Casting out  
the gold, to pick  
the broken brick. (1069)

Cast away  
Dharma,  
Not to mention  
non-Dharma. (1076)

Hurt yourself  
holding a sword blade!  
Who’s  
to blame? (1070)

Holding a stone,  
jump in the river! (1077)
Cries, "I didn't do it!"
holding the things he stole. (1078)

Make the square of earth
a palanquin;
River and sky,
a canopy. (1079)

Throw
mudpies
at everyone. (1080)

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

Boil the Buddha!
Broil the Patriarch! (1082)

The square wood goes
through a round hole. (1083)

Seeing a cooking fire,
begging food, then returning. (1084)

All day long
facing the mountain—
under the thatched eaves:
No bird's cry,
the mountain
much stiller. (1085)

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

A clam offers
the priceless jewel;
A dragon throws up
the pearl from its stomach. (1087)

The staff tip
has an eye:
bright as the sun. (1088)

Hide yourself
—within the North Star. (1089)

A cowboy comes back
driving his calves;
A hunting horse,
heavy with fowl. (1090)

Bring the bright moon
into the bottomless
bamboo basket.
Store the clear wind
in the mindless
cup. (1091)

What's the original
purpose of zazen?
"To save the world."
Now at last
I'm an Idiot
—anyone know? (1092)
Open your hand,  
it becomes a cloud;  
turn it over, rain.  (1093)

To beat blindly  
the poison-painted drum  
And lose  
one's offspring.  (1101)

From the origins  
nothing exists.  (1094)

His face smeared  
with dust,  
soot, and ashes;

Dragons and snakes  
all mixed up.  (1095)

Hair  
shot with gray,  
ten fingers dark.  (1102)

Worldly passions inseparable  
from satori.  (1096)

The closed room never  
lets the wind pass.  (1103)

The last  
barrier,  
The final  
stake.  (1097)

Send a ship  
up Mount Sumeru!  
Run a horse  
on the Yangtze!  (1104)

Mouth packed  
with ice and frost,  
frozen to the marrow:

A bubble—  
a miracle—  
A thousand saints' eyes  
see it?  (1105)

Who can  
share  
this experience?  (1098)

A fully packed treasury  
tempts a robber;  
A voluptuous female  
roused desire.  (1099)

Hard to reach  
the summit  
of Sumeru Peak:

A sky-covering nets:  
hundreds and thousands  
overlapping...  (1100)  (1106)
In Nothing,  
everything is contained:  
limitless—
Flowers,  
moon,  
pavilions. . . . (1107)

Under the formless tree  
—a ferryboat; 
In the emerald palace  
—no one who knows. (1108)

Without likes and dislikes,  
eyes can see  
level; 
Not a hair hidden,  
mind is  
straightforward. (1109)

On the foggy sea:  
the compass pointing south. 
On a night trip:  
the North Star. (1110)

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

Most difficult to play  
the no-hole flute. (1112)

Karma,  
cause of life and death  
from timeless ages: 
An idiot  
takes it for  
Original Man. (1113)

To a man of satori  
nothing happens. (1114)
A man, handless,  
beats and strikes; 
A man, mouthless,  
shouts and cries. (1115)

To bind oneself  
with no-rope. (1116)
A dream of  
shooting  
a flea’s flea’s nest; 
Now eyes  
wide, — — (1117)

The bottomless  
broken barrel. (1118)

The lotus leaves move  
though the wind has stopped: 
A fish no doubt  
swimming under them. (1119)

Never comparable  
to anything: 
How can I  
preach it? (1120)
Where no Buddha, the Buddha works. (1121)

A featherless falcon flies sticking to the heavens. (1122)

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

The bright moon reflects the pampas flowers; The pampas flowers reflect the bright moon. (1124)

The bright moon comes and goes alone. No man leans against the balustrade. (1125)

You yourself watch it: the pampas flower in the bright moon. (1126)

Bright pearl —on this palm. (1127)

Clear and plain on a hundred grass tops, Plain and clear the Patriarch’s intention. (1128)

On his face, oleander flowers; In his heart, thorns. (1129)

Watch the North Star, your face to the south. (1130)

The skin of the face, three inches thick. (1131)

The unconquerable fire burns the caldron and boils and eats Buddha. (1132)

A fierce tiger paints coquettish eyebrows. (1133)

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

Take the deer from a savage tiger’s mouth! Pluck the hare from a hungry hawk’s talon! (1135)

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Lie down in front of an angry tiger's mouth!
Scratch where it itches on a venomous snake!

The savage tiger sits—watching the path. (1137)

The fiercest tiger doesn't eat its young. (1138)

Fearless generals die at home?
Bees abandon the rotten honeycomb. (1139)

A hair swallows up the giant sea!
A speck of dust contains Mount Sumeru! (1140)

A blind man's eyes—to the point. (1141)

A wooden rooster crows at midnight;
A straw dog barks as the sky lightens. (1142)

Sawdust soup. iron-nail rice:
No gulping, no vomiting. (1143)

A wooden man doesn't fear the lion's roar. (1144)

At midnight the wooden man talks:
No one understands. (1145)

A wooden horse whinnies in the wind;
A mud cow bellows at the moon. (1146)

Asking for the east, to be told, "There's the west!" (1147)

The fire has burned the surface of the field:
New shoots come out with the spring breeze. (1148)

A night trip: never step on a white thing!
It's a water hole, otherwise, a stone. (1149)

Night deepens: the bright moon alone. (1150)

On the river through the field a small boat hovers;
By the dim creek purple reeds grow. (1151)
The night so quiet:
  valley murmur closer—
The garden so cold:
  moon color deeper—

Night calm,
  water cold,
  no fish bites;
The fisherman's boat
  returns—
  carrying moonlight.

(1152)

(1153)

No one seen
  by the ferry:
  only a boat lying.

(1154)

Cool at night,
  falling leaves rustle
  around the well—
What! Autumn's
  already on
  the paulownia!

(1155)

(1156)

(1157)

(1158)

(1159)

(1160)

(1161)

(1162)
In high spirits,
add
more spirits!
Inelegance
is also
elegant. (1163)

A man with eyes
has seen nothing;
A man with ears
has heard nothing. (1164)

Every waterhole
reflects the moon;
Every mountaintop
is veiled with cloud. (1165)

All being
is nothing;
Nothing
is being. (1166)

A bird, hidden,
chirping and twittering,
Now leaves the clouds
for the meandering
mountains. (1167)

Taking up
a lute,
the lady
Half hides
her face:
most elegant. (1168)

Plum blossoms—
the moon color deepens;
No bamboo—
the autumn lacks rustling. (1169)

Wish we could
face
each other!
Live
with you,
one with you! (1170)

Scratch first,
itch later. (1171)

You want to go?
—go!
Want to sit?
—just sit! (1172)

At last to know his father's
mercy
after raising his own child. (1173)

To go a long way
with a fine
horse,
At a crossroads,
whip it
hard! (1174)

Whether it's
true gold or not,
test it in fire! (1175)
When needed,  
it turns tiger;  
Not used,  
it turns rat.  *(1176)*

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

A sheep sleeps  
on dry sheets;  
A donkey pisses  
preferring wet places. *(1178)*

Likely to rain:  
the mountain draws near.  *(1179)*

To climb one more floor  
up the pavilion,  
Trying for  
a thousand-mile view.  *(1180)*

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

Cast a net at it, but  
it'll slip out;  
Call it, but  
it won't turn its head. *(1182)*

A man coming  
to preach yes and no:  
Only a  
yes-and-no man. *(1183)*

A leprous horse hitched  
to the burned stake;  
A black ox lying  
on the dead water. *(1184)*

Fallen flowers  
follow the stream  
—with emotion.  
The flowing water  
sends them off  
— without emotion. *(1185)*

Falling mist  
and a single bird  
fly as one—  
Autumn water,  
long sky:  
one color. *(1186)*

Dry trees  
on a thousand mountains,  
the far, big sky—  
A shining river  
stretching straight,  
the bright, bright moon. *(1187)*

Both leaning against  
the same balustrade,  
Only to see the mountains  
in different colors. *(1188)*
In the soft mud
— a thorn. (1189)

The sharp sword
leaves no scar;
Thoroughly depends on it
— life and death. (1190)

A sharp sword sometimes
not so good as a gimlet. (1191)

Three inches away
from Roshi's fishhook:
Why don't you say
one phrase? (1192)

A badger
and a white cow
emit divine rays. (1193)

A dragon roars
— clouds come;
A tiger howls
— winds rise. (1194)

Willow color
dull as gold;
Plum blossoms
fragrant as snow. (1195)

Running water—
the cold mountain's path;
Thick clouds—
the old temple's bell sounds. (1196)

The running water, stuffing
gutters, filling valleys;
The rugged mountains, pouring
green, piling up blue. (1197)

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

Willows are green,
flowers, red. (1199)

From both sides
bowel-cutting cries
of monkeys—
A small boat
shoots down through
ten thousand mountains. (1200)

The two mirrors
reflect each other. (1201)

A pair of monkeys
catching at
the moon in the water. (1202)

Fine goods stored deep
seem nothing. (1203)

One monk is enough
who's gone through
the last barrier:
Stretching out his legs,
lies full on the mat
in the zendo. (1204)
A skilled craftsman has
no material to waste;
A bright king has
no attendant to dismiss.

Having cut off
the two heads, yes and no,
The sword soars
alone into the sky.

Good medicine
tastes bitter
—works well;
Frank advice
sounds irritating
—helps a lot.

A small talk
with the east wind
on this question:
This overwhelming
spring color
—for whose house?

Far and far—
between heaven and earth,
One man standing
—no limit—

The green tree casts
a thick shadow:
the summer day is long.

Riverbanks lined with
green willows, fragrant
grasses:
A place not sacred?
Where?

Ten dreamy years
in the forest—
Now a new laugh
here by the lakeside.

No one buys water
down by the riverside.

Meeting fierce tigers
at the cliff edge.

On the edge
of a cliff
To push a man—
doesn’t help.

No one sells wood
in the forest;
No one sells fish
on the lake.

With unparalleled
severe atmosphere
and no overconfidence,
He sits upright in his universe,
and discerns
dragons from snakes.
The sacred tortoise
clumps over the land:
How can it erase
a trail in the dirt?  \(1218\)

Mountain plums break
beads of bud;
River willows haven't
yet shot gold.  \(1219\)

No ugliness
in a loved child.  \(1220\)

Surprised at the darkness
with a long way to go,
At the weight of the baggage
when the pole breaks.  \(1221\)

A donkey's dung
comparable to jasmine?
\(1222\)

A white heron stands
on the snow:
but not one color.
The bright moon,
a pampas flower:
originally different.  \(1223\)

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

In the furnace,
fire sparkling
no-minded,
Shooting every—
which—
way—  \(1225\)

Meeting on the way
a swordsman,
present him with a sword;
Meeting
a non-poet,
present him not a poem.  \(1226\)

If you meet on the way
a man who knows,
Don't speak a word,
—don't keep silent!  \(1227\)

A rotten tree
lies on the waves:
a cold shadow rolling.
Mist floats
on the field grass:
the evening sun darkened.  \(1228\)

December snow
heaps up
white to the heavens;
Early spring winds
blow
chilling every door.  \(1229\)
Up and down the pavilion,  
a light lights  
lights.  
In the busy traffic,  
a man meets  
men.  

Try and make  
a dead snake  
a live dragon.  

His wild spirit,  
a venomous wolf;  
His bold face,  
iron ore.  

In his advanced age  
in retirement,  
nothing happens:  

Sound asleep  
in peace,  
faceing the blue mountain.  

Old age deepens  
the love  
of mountain life.  
Dying by the cliffside:  
my bones  
will be clean.  

(1230)  
(1231)  
(1232)  
(1233)  
(1234)
APPENDIX

Characters and Romanization
1. Asu kuka o kissu.
2. Ashi sōnyō.
3. Amen-sui, rokkaku-hō.
4. Akusui makutō ni sosogu.
5. Tsuchi o nigitte kin to nasu koto wa, nao yasukarubeshi; Kin o hengjite tsuchi to nasu koto wa, kaette mata katashi.
6. Boshi o nigitte chūshi o kamu.
7. Gozu o anjite kusa o kisseshimu.
8. Anjō hito naku; Anka uma nashi.
9. Anzen wa kanarazu shimo sansui o mochiizu; Shintō mekyaku sureba, hi mo onozukara suzushi.
10. Anchū shizuka ni taza sureba, hakunu hōchō ni okoru.

11. Iaiji no kane wa, makura o sobadakete kiki; Kōrohō no yuki wa, sudare o kakage miru.
12. Hi to iu mo kuchi o yakazu; Mizu to iu mo mi o oborasazu.
13. Ki o motte ki o ubai; Doku o motte doku o semu.

15. Izen tari, Hyakujujō-santō no tsuki; Gohyaku-shōzen, nanji kore tare zo.

17. Mammotsu no kongen to nari; Tenchi no taiso to naru.
18. Ihoku shunten no ju; Kōtō nichibo no kumo.
19. Yuima kuchi o hiraku ni monoushi; Shijiō issen ginzu.
20. Ichiu amaneku uruoshite shakai ni amaneshi.
21. Ichiei manako ni areba, kūge ran-tsui su.
22. Ichige goyō o hiraki, kekka jinen ni naru.
23. Ichigai kojaku sureba, ikkai arata nari.
24. Ichigo ichie.
25. Ichigai omote o mite, senzai na o shiru.
26. Ikki ni hashiru koto gohyaku-ri, sara ni kōbe o megurasu.
27. Ikkyoku ryōkyoku hito no e suru; Ame sugite yatō shūtsui fukashi.
28. Ikkin banki to nari; Banki ikkin to naru.
29. Ikku ni Issaiyō o kōryō su.

依然百丈山頭月
五百生前汝是誰

依然百丈山頭月
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依然百丈山頭月
五百生前汝是誰
32. Ikku gattō no go; Mangō no koreketsu.
一句合頌語 萬鷲緊箍咒
33. Ikku ni kōjō o sadamu.
一句定綱宗
34. Ikku mata ikku; Naji ni ka tokí òte arata naru.
一句復一句 則事逐時新
35. Ikkei nikei wa magarerī; Sankei shikei wa naname nari.
一堇二堇曲 三堇四堇斜
36. Ichigeki shochi o bōzu.
一擊忘所知
37. Ichigetsu amaneku issai no mizu ni genji; Issai no suigetsu ichigetsu ni osamu.
一月普現一切水
38. Ikken issai-ken; Daenkyō ni nozomu ga gotoshi.
一見一切見 如臨大圍鏡
39. Ikken ni kentsū su, Kōkakurō; Itteki ni tekihon su, Omushū.
一拳拳倒黃鶴樓
一縫雙副鶴鷲洲
40. Ichigon sude ni izureba, shime mo oii gatashi.
一聲既出駿馬難追
41. Ikko no kannzai; Ryōko no shikan.
一館材 兩盤死漢
42. Ikko sureba, hyakudaku shite kitarī; Isshō sureba, bannin ga su.
一點話來來 一笑萬人賞
43. Ikku ni kyōjin su, Seikō no mizu; Rakuyō no botan arata ni zui o haku.
一口吸盡西江水
洛陽牡丹新吐藥
44. Issatsu ki ni atatte horai hoyu; Shumi o kyōshi shite Hokuto ni kakuru.
一撃無槍怒雷吼
驚起須彌藏北斗
45. Isshu-enchū ni i o ete; Kyūku-jinri ni kan o nusu
一炷香中得意
九薫畫裏偷聞
46. Ichiju no shumpū ryōhan ari; Nanshi wa dan ni mukai, hokushi wa kan.
一樹春風有兩穂
南枝向暖北枝寒
47. Ichijū yama tsukite mata ichijū; Katari tsukusu, san’un kaigetsu no jō.
一重山盡又一重
話盡山雲海月情
48. Isshin wa tada baika no ue ni ari; Ginshin o tōson suru mo mata shira
zū.
一心只在梅花上
凍煖吟身也不知
49. Ichijin no seifū ame o fuite sugu; Sekiyō wa subete kaidō no hana ni ari.
一陣西風吹雨過
夕陽總在海棠花
50. Ichijin tonde ten o kakushi; Ikke ochite chi o ō.
一鳴飛而露天
一鶴豐而覆地
51. Issun no kimō omoki koto shichihkin.
一寸綿毛重七斤
52. Issei issei mata issei; Kan sezu, ningen gimpatsu no shōzuru o.
一聲一聲又一聲
不管人間銀髮生
53. Issei no gyokuteki kōro yori oriki; Rōzuki taru baika manchi ni kyū su.
一點玉笛起高樓
狼藉梅花滿地休
54. Issei tori wa tonau, kenkon no akatsuki.
一點鶴唱乾坤曉
55. Isshō tampan.
一生擔板
56. Issei no hekireki chōmon hiraku; Kanku su, jūzen no jiketei.
一聲霞麗頂門開
喚起從前自家底
57. Isshō hito no tame ni, tei o nuki ketsu o nuku.
一生與人抽釘抽梭
58. Issei rai furutte seifū oroku.
一聲雷震清風起
59. Issei no rai hatsudō sureba, chikko ichiji ni hiraku.
一聲雷發動 燭戶一時開

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60. Issai no shō wa kore busshō; Issai no shiki wa kore busshiki.
   一切声是佛声
   一切色是佛色
61. Issen Saiten ni sugu.
   一経西天
62. Issen kōshin ni ataru.
   一経中心
63. Ichizoku ha-sankan.
   一縁破三関
64. Itsui su ganzei u ritsuritsu.
   一對眼睛鳥律術
65. Itten baika no zui; Sanzen-sekai kambashi.
   一點梅花業 三千世界音
66. Ittō tomo ni yuku, sanka no michi;
   Gantō kakuji ni itten o miru.
   一等共行下路
   眼頭各自見風煙
67. Ittō bantō, tōtō mujin.
   一等萬燈無盡
68. Ichī ni san shi go; Jiki ni ii, san ni ichi.
   一二四五 直道三方一
69. Ichī ni san shi go roku shichi; Hekigan Kosō mo sū o shirazu.
   一二四五六七
   喜眼胡僧不知數
70. Ichinichi nasazareba, ichinichi kurasawazu.
   一日不作一日不食
71. Ichinin wa ben kenga no gotoku;
   Ichinin wa kuchi bokuto tsu ni nitari.
   人辻如懸河
   人口似木訥
72. Ippa no ryūshi shū futoku;
   Kaze ni wa shite tōzai su, gyokurankan.
   一把御絲收不得
   和風搭在玉纓干
73. Ippen no tsuki umi ni shōji; Ikuka no hito ka rō ni noboru.
   一片月生海 幾家人上樓
74. Ippen no hakuun kokkō ni yokotawari;
   Ikuta no kichō ka yoru su ni mayou.
   一片白雲橫谷口
   幾多歸鳥夜迷巢
75. Ippo no chi sanja kyūso.
   一點地三蛇九鼠
76. Ippō kumo hempen; Sōkan mizu sensen.
   一峰囊片片 雙霧水潺潺
77. Ichibō ichijō no ato.
   一捧一條痕
78. Ichī mui-no-shinnin.
   一無位僧人
79. Ichimō shumō o hiki, ai hiite kakyō ni iru.
   一盲引衆盲 相引入火坑
80. Hitotsu ni wa, sammon no tame ni kyōchi to nashi;
   Futatsu ni wa, kōjin no tame ni hyōdo to nasu.
   一與山門作燒致
   二與後人作標榜
81. Ichiyō ichih-Shaka; Isshu ichi-Miroku.
   一義一釋迦 一義一彌勒
82. Ichiyō-shōchū ni daisū o nosu.
   一葉舟中載大唐
83. Ichiyō kō ni hirugaeru, tenga no aki.
   一葉翻空天下秋
84. Ichiryū-zokuchū ni sekai o kakushi;
   Hanshō-shōnai ni sansen o niru.
   一粒粟中藏世界
   半升館內煮山川
85. Itsubō no arasoi yamazu; Tsui ni gyonin no te ni iru.
   一半浮所波亞洲; 泣人之手
86. Ingin tame ni toku, seirai-i; Borō no shōko, hi kōkon.
   割斷為說事無意
   喜獲織枝日黃春
87. In'yō futō no tokoro; Ippen no kōfuō.
   陰陽不到處 一片好風光
88. Ame sugi kumo kotte, akatsuki nakaba hirake;
   Sūhō egaku ga gotoku heki-saikai.
   雨過雲繭啼半開
   數峰如畫昨嶽見
89. Ukei yahan ni santetsu o kamu.
   鳥鴦夜中咬生鐵
90. Ugo no seizan sei utata sei.
　雨後春山青青
91. Ame futte chijō urouou.
　雨降地上潤
92. Uchiku fūshō mina Zen o toku.
　雨竹風松皆解
93. Uchu ni kōjitsu o mi; Kari ni seisenn kumuru.
　雲月色家家白
94. Kumo hirakete gesshoku kaka shiroku; Haru sugite sanka sho sho kurenai nari.
　雲開月色家家白
春過山花處處紅
95. Ungetsu kore onaji; Keizan onono kotonaru.
　雲月是同 溪山各異
96. Kumo ten ni ari; Mizu hei ni ari.
　雲在天水在晴
97. Kumo wa reite no atte kamputetsu; Mizu wa kanka o nagarete noboretai.
　雲在嶽頭澈不澈
水瀧激上太忙生
98. Kumo bangaku ni osamari; Tsuki chūshō ni noborō.
　雲在瑤閣不知意
月出天高於天心
　雲消山嶽露
100. Jinjū no ato, mujū mushin.
　雲無心以出岫
鳥倦飛而知還
101. Kumo mushin ni shite motte shū o ide; Tori tobu ni unde katero koto o shiru.
　雲無心而出岫
鳥臨飛而知還
102. Kumo mushin ni shite shū o ide; Mizu wa ana ni michite aruiwa nagaru.
　雲無心而出岫
水臨飛而知還
103. Kumo ka yama ka, Go ka Etsuka; Suiten hōitsu sei-ippatsu.
　雲耶山耶雨越
水天壽壽一髮
104. Kai ni eizuru heki shō onozukara shunshoku; Ha o hedatsuru kōri muri-shiku kōin.
　鶴逢春暖花聲滑
人邊時平笑開
105. Etsukōsensō Go o yabutte kaeru; Gishi ie ni kaette kotogotoku kini su.
　鶴尋草草自春色
隔葉鶴 intéressant
106. En'shi shi shi owatte, kimi ga miru ni makasu; Kinshin o totte hito ni doyo suru koto kore nake.
　鶴盡盡了從君君
莫把金針度興人
107. En'shi mizu ni ukande shizuka ni; Keien kaze o ukete naname nari.
　鶴尋水靜 輕燕受風斜
108. Enka baikō saegirazu.
　鶴拜表欲散
109. Mimi o ote suzu o nusumu.
　掩耳偏鋤
110. Madoka naru koto taiko ni onaji; kakrau koto kore, amaru koto nashi.
　掩鼻偷香空遭罪責
111. Hana o ote kō o nusumu mo, munashiku zaizeki ni au.
　掩鼻偷香空遭罪責
112. Saru ko o idaite, seishō no shirie ni kaeru; Tori hana o fukunde, hekigan no mae ni otsu.
　猿拖子歸深林後
鳥啲花落碧岩前
113. Ōtō sake juku shite, hito mina you; Rinka kemuri komayaka ni shite, hana masa ni kurenai nari.
　醇頭酒熟人皆醉
林下煙薰花正紅
114. Ōmu sencha to sakebu; Cha o ateucedomo moto shirazu.
　鵲鳴煎茶 與茶元不識
115. Uguisu wa shundan ni ōte kasei nameraka ni; Hito wa jihei ni ōte shōken hiraku.
　鶴逢春暖花聲滑
人邊時平笑開
116. Ō-mu-shojo, ni-shō-goshin.
117. OREI SODE NI OKONAWARETE TENGA NI AMANESHI; SHOguns saigai ni enjin o zessu.

118. Kai masa ni komayaka ni token emu; Shunko wa ryusho no hen ni arazu.

119. Hana hirakeba fuu oshi; Jinsei betsuri taru.

120. Hana no hiraku koto wa saibai no chikara o karazu; Onozukara shumpo no kare o kantai suru ari.

121. Hana wa hiraku, mukon no ju; Uo wa odoru, banjin no mine.

122. Kagaku renten no midori; Koga konkei no nagare.

123. Kaki onozukara kitaru, shinko no uchi; Chosei nagaku ari, enrin no uchi.

124. Hashi o sugite sonshu bi nari; Kishi o hedatete yaka kambashi.

125. Ka tsukite sude ni ari o sasagu no gai naku; Kiku nokotte nao shimo ni ororu no eda ari.

126. Oshimu beshi, kono ki; chiin ni awazu.

127. Kanen to shite dainin no sdo o genzu.

128. Hana zokuzoku taru tokoro shako naki; Kusa kunkun taru toki en's tobu.
142. Gage hyōshō.
瓦解水消

143. Ware kōsōri ni yuki; Nanji mata shinson ni iru.
我行荒草裏 汝又入深村

144. Gaku korō o kamu.
鷹狗嘯骷髅

145. Waga shinshō, nai kokū no goto-shi.
我之心情猶如虚空

146. Hebi o egaite shiite ashi o sou.
晝蛇強足

147. Gabai kō fumpun.
晝梅香芬

148. Gabi shinshū ichigun no onna; Ono-ono kashi o hasamu, kinshū no kata.
蛾眉翠首一群女
各被花枝錦繡肩

149. Gabyō ue ni mitsu.
晝晝無饥

150. Goryaku hikari o shōji; Shinkin iro o shissu.
瓦蔽生光 真金失色

151. Manako o hiraite dōdō to shite kaktu o iru.
開眼堂堂入緩湯

152. Kaitā mattarakazareba, jōsui takuwaerarezu.
戒器不全定水不貯

153. Kaiku shōten o negawazu; Kaette unchū no hakkū o warau.
窮狗不願生天
却笑雲中白鶴

154. Kaigetsu sunde kage naku; Yūgyō hitori mizukara mayou.
海月澄無影 遊魚獨自迷

155. Umi karete tsui ni soko o miru mo, hito shi shite shin o shirazu.
海枯終見底 人死不知心

156. Kuchi o hirakeba sunawachi ayamari; Shita o ugokaseba sunawachi somuku.
開口即錯 動舌即乖

157. Tsukai o ge suru wa, ie no ōki ni yorazu; Fūryū ani jakue no ōki ni aran ya.
解便不由家富貴
風流豈在著衣多

158. Shumpū mugen no urami o kai-shaku shite, Chinkō-teihoku rankan ni yoru.
解释春風無限恨
沉香亭北倚欄干

159. Eshū no ushi ka o kissureba, Eki-shū no uma hara fukuru.
海外牛喫禾 盐州馬腹張

160. Kaitei no deigyū tsuki o fukunde washiri; Gantō no sekko ji o idaiten nemuru.
海底泥牛映月走
岩頭石虎抱兒眠

161. Kaitō domen.
灰頭士面

162. Kainin no ichigon; Kaiba no ichiben.
快人一言 快馬一鞭

163. Mammotsu o e shite jiko to nasu.
會萬物為自己

164. Gekū naikū nai-gekū; Kūkū kūkū hikkyō kū.
外空內空內外空
空空空空空際空

165. Kutsu o hedaete kayugari o kaku.
隔靴惆癡

166. Kakutō reiyo nashi.
緩湯無冷處

167. Kakutō rotan fuite messeshime; Kenju tōzan kasshite sunawachi kudaku.
緩湯爐炭吹散滅
艱樹刀山驚便擢

168. Kakutō rotan, seiryōkai; Kenju tōzan, yugenji.
緩湯爐炭清涼界
艱樹刀山遊戲場

169. Tsuru wa tobu, senjaku no yuki; Ryū wa okoru, ittan no kōri.
鵠飛千尺雪 龍起一潭冰

170. Kyōkin no hōzō o kakkaishite, jiko no kachin ni unshutsu su.
豁開胸懷法藏
運出自己家珍

171. Shinin o katushin shi; Katsunin o shijin su.
活盡死人 死盡活人
172. Kattō-kutsuri yori shuttō shi kitaru.
　葛藤草裡出頭來
173. Kan'un yuki o komete sekiyō omoku; Sangetsu ume o terashite yashoku kiyoshi.
　寒雲積雪夕陽重
山月照極夜色清
　甘瓜生得苦胡蘆
175. Kankan ga uma wa seisō no to ni inanaki; Taishō ga ushi wa ryokuyō no kage ni fusu.
　韓幹馬嘶青草渡
戴嵩牛臥綠楊陰
176. Miyo, miyo, ōgetsu tsuku.
　看看箋月盡
177. Kangi arasoi hiku, seitei no tsubasa; Shin'en narabi ikou, yōryū no eda.
　閑嬉爭隻蜻蜒翼
新燕雙愁柳枝
178. Miyo, miyo, ōgetsu tsuku.
　看看箋月盡
179. Kansho isshiki sessen bōsu nari;
　岸松一色千年別
野老拈花萬國春
180. Warō ni taetari, hito no kitatte koshu o nazuru koto o.
　塚笑人來掩虎蹤
181. Kansui haru naran to hosshite hyōsa isuku; Gyōzan hajimete haretse seppō takashi.
　寒水欲春冰影薄
曉山初露雪峰高
182. Kenkon shinretsu shi; Sangaku yōdō su.
　乾坤震裂 山岳搖動
183. Kan ni susumu, kinkushii; Man-shaku ji suru o mochizuu.
　勤君金屈危 滿酌不須辭
184. Kantsui haru naran to hosshite hyōsa isuku; Gyōzan hajimete haretse seppō takashi.
　悟對寒雲歸未合
遠山無限碧層層
185. Kenkon shinretsu shi; Sangaku yōdō su.
　乾坤震裂 山岳搖動
186. Warō ni taetari, hito no kitatte koshu o nazuru koto o.
　塚笑人來掩虎蹤
187. Kantsui haru naran to hosshite hyōsa isuku; Gyōzan hajimete haretse seppō takashi.
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　勤君金屈危 滿酌不須辭
195. Kansui haru naran to hosshite hyōsa isuku; Gyōzan hajimete haretse seppō takashi.
　寒水欲春冰影薄
曉山初露雪峰高
196. Manako tōnan o mite, kokoro sai-hoku ni ari.
　眼見東南 心在西北
197. Negawaku wa, keira to natte saiyō ni tsukan; Negawaku wa, meikyō to natte kyōmen o wakatan.
　顔作輕羅著細腰
顔爲明鏡分僞面
198. Gambi yuki o yokotae; Kamoku aki o Fukumu.
　岸雪横雪 河目含秋
199. Kari ni ishō no i naku; Mizu ni chin'ei no shin nashi.
200. Genri no suna, niri no tsuchi.
眼裏沙耳裏土
201. Genri wa sensei; Niri wa sanshoku.
眼裏泉聲 耳裏山色

キ

202. Ie ni kaette tansu ryōtō dassu; Shiba wa onozukara aoku, hi wa onozukara kurenai nari.
歸家撐子兩頭脫
柴自青今火自紅
203. Ushi ni notte ushi o motomu.
騎牛求牛
204. Kizen gokatsu shi; Bōtō manako hiraku.
機前語活 捧頭眼開
205. Zokuba ni notte zoku o ou.
驢賦馬趁賤
206. Ani shiran ya, tantei no tsuki, moto okutō no ten ni aru koto o.
豈知潭底月 元在屋頭天
207. Ki busso o nomi; Manako kenkon o ōu.
氣吞佛祖 眼蓋乾坤
208. Butsuden ni notte sammon o idesaru.
騎佛殿出山門去
209. Kimō wa nagaku, tokaku wa mijikashi.
龜毛長兔角短
210. Ue kitareba han o kishi, konji kitareba nemuru.
飢來奧飯困來眠
211. Kaeri kitatte kyoshitsu ni za sureba, sekiyō wa gawa nishi ni aru.
歸來坐虛室 夕陽在吾西
212. Tokan ni kono toki no i o utsusan to gi sureba, ikei kumo tozashite mizu senso.
擬寫等閑此時意
一溪雲鎖水潺潺
213. Mizu ni kiku sureba, tsuki te ni ari; Hana o rō sureba, ka e ni mitu.
掬水月在手 弄花香滿衣
214. Hi o kou wa sui o toru ni shikazu;

Mizu ni yoru wa sei o ugatsu ni shikazu.
乞火不若取燧
寄水不若鑿井
215. Kaette kirau, shifun no ganshoku o kegasu o; Awaku gabi o haratte shison ni chō su.
却嫌脂粉污顔色
淡掃蛾眉朝至尊
216. Kaette sōtō o totte sakashima ni hito o asu.
却把梳頭倒刺人
217. Kakuhai no kyūyō jagi o shōzu.
客盃弓影生蛇凝
218. Kyūin dandan izure ka kore shin.
蚯蚓段段孰是真
219. Kyūkan shou ni ai; Takyō kyūchi ni au.
久旱逢初雨 他鄉遇舊知
220. Kyūjo hana no gotoku shunden ni mitsu; Tadairma tada shako no tobu aru nomi.
宮女如花滿春殿
只今唯有鷗鷗飛
221. Mizu o kunde wa, yama no uguoka ka to utagai; Ho o agete wa, kishi no yuku ka to oboyu.
汲水擬山動 揚帆覺岸行
222. Kyūtsui-jō ni kyūtsu o ta su.
急水上打毬子
223. Mizu o kumu sō wa rinka no tera ni kaeri; Fune o matsu hito wa totō no suna ni tatsu.
汲水僧錦林下寺
待船人立渡頭沙
224. Kyūso kaette neko o kami; Tōjaku hito o osorezu.
窮鼠反咬猫 鬧雀不畏人
225. Kyūchō futokoro ni ireba, sunawachi yokusha mo mata kore o sukuu.
窮鳥入懷則弋者亦救之
226. Bi o motomeureba sunawachi bi o ezu; Bi o motomerezareba sunawachi bi nari.
求美則不得美
不求美則美矣
227. Myōshin o sōshī ni motome; Shōbō o kudan ni fu su.
求妙心於癡紙
付正法於口談

228. Kyūboku wa eru bekarazu; fundo no kaki wa nuru bekarazu.
朽木不可雕也異土之質不可朽也

229. Tsuyu ni naku, sempan no kusa; Kaze ni ginzu, ichiyō no matsu.
泣露千般草 吟風一桜松

230. Ushi no nomu mizu wa chichi to nari; Hebi no nomu mizu wa doku to naru.
牛飲水成乳 蛇飲水成毒

231. Kokū waratte tentō su.
虚空戻點頭

232. Kokū kinto o ta su.
虚空打筋斗

233. Kokū haimen naku; Chōdō tōzai o zessu.
虚空無背面 鳥道絕東西

234. Kotō ni notte kobi o osamu.
翻虎頭收虎尾

235. Koji kimnō no shishi.
競地毛毬子

236. Kyonen no ume, konsai no yana-gi; Ganshoku keikō furuki ni yoru.
去年梅今歳桜 顏色馨香依舊

237. Kyonen no hin wa, sui atte chi naku; Konnen no hin wa, sui mo naku chi mo nashi.
去年貧貧有無地 今年貧貧無無地

238. Kyomei banji, yuki sei o uzumu; Gen'yō hyakunen, kaze nawa o tsunagu.
虚名萬事雪填井 幻影百年風縵縫

239. Gyoō nemuri omē shite shuntan hiroku; Hakuchō tobazaru, fune onozukara yokotau.
魚翁隱重春澤閣 白鷺不飛舟自横

240. Uo yukeba mizu nigori; Tori tobeba ke otsu.
魚行水濁 鳥飛毛落

241. Kyōge betsuden, furyō monji.
般別論側不立文字

242. Kyōku kai o o; Katsuro tai o ou.
狂狗逐塊 靈驅斃敵

243. Sō o osorete jison o tsukusu.
恐喪癡兒孫

244. Kyōchō tobi kitatte kaki o sugi saru; Kaeite utagau, shunshoku no rinka ni aru ka to.
蜆蟆飛來過喻去 却題春色在腸家

245. Kagami wa kinden no shoku o wakachi; Yama wa getsurō no kan ni kotau.
鏡分金殿燭 山答月樓鐘

246. Kōun ryūsui.
行露流水

247. Gyōgetsu hana o tazunete sari; Shumpū sake o obite kaeru.
舉月尋花去 春風帶酒歸

248. Kore o aoge ba iyo-iyo takaku; Kore o kireba iyo-iyo katashi.
仰之彌高 鑽之彌堅

249. Gosshiki bōō to shite, naga-daijō naran.
業識忙忙那钁大定

250. Gyōjū-zaga.
行住坐臥

251. Yuite wa itaru, mizu no kiwamaru tokoro; Za shite wa miru, kumo no okoru toki.
行到水窮處 坐看雲起時

252. Men o aode ten o mizu; Kōbe o tarete chi o mizu.
仰面不見天 低頭不見地

253. Gyō mo mata Zen, za mo mata Zen.
行亦禪坐亦禪

254. Kyoku oete hito miezu; Kōjō sūhō aoshi.
曲終人不見 江上數峰青

255. Tama wa deichū ni mukatte isagiyou; Matsu wa setsugo o hete tei nari.
玉向泥中潔 松經雪後貞

256. Gyokuden shinchin to shite, yoru masa ni nakaba naran to su; Dan'en munashiku sakebu, getsume no uchi.
銀殿沈夜將半 斷猿空叫月明中

257. Kin wa hi o motte kotoromi; Hito wa gon o motte kotoromu.
金為火變與他去；人為木去與他去。
金以火試 人以言試

258. Konji umi o tsunzaki; Dorai yama o yaburu.

金翅撻海 怒雷破山

259. Kinsetsu tattoshi to iedomo, manako ni ochite ei to naru.

金屑雖落眼成霧

260. Chikakereba sunawachi hōsun o hanarezu; Tōkereba sunawachi jūman-hassen.

近則不離方寸

261. Kaigaku o kempon shite chiin o motomu; Koko ni kitareba nitchī no To.

揪翻海外覓知音

262. Daikai o kempon shi; Shumi o tekitō su.

揪翻大海 追倒須彌

263. Kimmō no shishi shūkyū o kon su.

金毛獅子銘奨

264. Kimmō no shishi henjite inu to naru.

金毛獅子變成狗

265. Kimrai tsutae etari, anjin no hō; Bangaku no shōfū chinjō ni kiku.

競來傳得安心法

266. Mamomoku no seizan o ginga shi; Monzen no kosui o shiten su.

哺乳滿目青山

267. Ginwan ni yuki o mori; Meigetsu ni ro o kakusu.

銀鍾盛雪 明月藏鷲

268. Kuko wa ne ni tsuranatte nigaku; Tenka wa hozo ni tesshite amashi.

苦篤連根苦 甜瓜徹帶甜

269. Kōfu no ushi o kari; Kinin no jiki o ubau.

驅殤夫牛 奪飢人食

270. Kuchū no raku, rakuchū no ku.

苦中樂樂中苦

271. Kūzan hakujitsu rasō no moto;

Shōfū kiki yande gosui komayaka nari.

空山白日難惠下

272. Kūzan hito o mizu, tada jingo no hibiki o kiku.

空山不見人 但聞人語響

273. Kūshu ni shite joto o tori; Hokō ni shite suigyū ni noru.

空手把錘頭 步行騎水牛

274. Kūshu ni shite kitari, kūshu ni shite saru.

空手來空手去

275. Munashiku todomu, ippenseki; Banko Enzan ni ari.

空留一片石 萬古在燕山

276. Kimi miyo, kono kashi; Naka ni fūro no kambashiki ari.

君看此花枝 中有風露香

277. Kimi miyo, sōgan no iro; Kazarareba uryū naki ni nitari.

君看雙眼色 不語似無愁

278. Kimi ga shi wa shīro no gotoshi; Waga kōchūge o aru.

君詩如秋露 洗狀空花

279. Kūmpū minnami yori kitari, denkaku miryō o shōzū.

驚風自南來 殺闇生微涼

280. Keikan ani yoku todomuredomo, todomuru o en ya; Jiki ni daikai ni ki shite, hatō to naru.

溪澗豈能留得住 直歸大海作波濤

281. Tori samū shite ju ni nobori; Kamo samū shite mizu ni kudaru.

鷹寒上樹 鴨寒水下

282. Keikyoku-rinchū ichijō no michi.

荆棘林中一條路

283. Keisei mimi o arōte kiyoku; Shōgai me ni furete midori nari.

溪聲洗耳清 松蓋觸眼綠

284. Keisei sunawachi kore kōchōtsu; Sanshoku ani shōjōshin ni arazaran ya.

溪聲便是齋長舌 山色豈非清淨身
輕如毫末重如山
286. Keibai ichida kambashi.
楔也一染香
287. Keihen sōyō su, sekiyō no sō.
溪邊掃葉夕陽僧
288. Kujira kaisui o nomi tsukushite, sangoshi o roshutsu su.
鯨吞海水盡露出瑚瑚枝
289. Gekishi seitai ni in su.
鬼齒印青苔
290. Tsuki mizu ni in shi, mizu tsuki o in su.
月印水印月
291. Tsuki takō shite jōei tsuki; Shimo omō shite ryōjō so nari.
月高鳴影唾 霜重柳條談
292. Tsuki yasui ni shizumu, kōmyō-zō; Ran shunzan ni haku, kobutsushin.
月沈野水光明叢
293. Getsume roka no shiroki o karazu.
月明不借蘆花白
294. Tsuki ochi karasu naite, shimo ten ni mitsu; Kōfū gyoka shūmin ni tae su.
月落烏啼霜滿天
295. Tsuki ochite tan ni kage naku; Kumo shōjite yama ni e ari.
月落潭無影 雲生山有衣
296. Ken wa fuhei no tame ni hōkō o hanare; Kusuri wa ryōbyō ni yotte kimpei o izu.
箏為不平離寶匣
藥無療病出金瓶
297. Ke o mite ke to sezareba, sono ke onozukara e su.
見怪不怪其怪自壞
298. Kōshi fugaku o musubu.
絹糸結富嶽
299. Kore o mite torazumba, senzai ai gatashi.
見之不取千歲難逢
300. Kennin-jō ni uma o washirashi; Kaen-ri ni mi o kakusu.
劍刃上走馬 火陷薔礪身
301. Kennin-jō ni sekkatsu o ronji; Bōtō-jō ni kigi o wakatsu.
劍刀上論殺活
棒頭上別機宜
302. To o mite taka o hanatsu.
見兔放鷹
303. Ken ken o koezu; Mon mon o idezu.
見不観見 閑不出聞
304. Hotoke ni kenzuru ni kō no oki o karazu.
獻佛不假香多
305. Yōtō o kakete kuniku o uru.
懸羊頭賣狗肉
306. Gon-gon-gon, hyōsu saisetsu; Moku-moku-moku, raigō densei.
言言言飄雨飄雪
默默默雷電掣
307. Gongo dodan; Shingyō shometsu.
言語道斷 心行處滅
308. Gompō kōriyori mo hiyayaka ni; Rizetsu tetsu yori mo katashi.
言鋒冷似水 利舌硬如鐵
ko
309. Koen sakebi otosu, chūgan no tsuki; Yakaku ginji amasu, han’ya no tō.
孤猿叫落中岩月
野客吟餘半夜燈
310. Katsuro ni matagatte mōko o ou.
跨踏驅追猛虎
311. Kokū o yonde nan to ka nazuku.
呼盧空名什麼
312. Koko tenjo ni ryūzai su.
箋箋立在轉處
313. Kokō hisui o mayowashi; Sōshoku seitei o yowashimu.
湖光迷翡翠 草色醉錦艇
314. Kokon niro nashi; Tatsuja tomo ni to o onajū su.
古今無二路 達者共同途
315. Kōshū saryū no ő; Hitori tsuru, kankō no yuki.
孤舟育笠翁 獨釣寒江雪
316. Kōshū tsuki o nosu, Dōteiko.
孤舟載月瀟庭湖
317. Koshō hannya o danji; Yūchō shinnyo o rō su.
    古松談般若　幽鳥弄真如
318. Tora umarete sanjitsu, ushi o kū no ki ari.
    虎生三日有食牛機
319. Ten o yonde chi to nashi; Chi o yonde ten to nasu.
    呼天為地　呼地為天
320. Kotō kobi ichiji ni osamu.
    虎頭虎尾一時收
321. Kohan wa mi yasuku; Jimpan wa mi gatashi.
    虎班易見　人班難見
322. Kobutsu to rochū to majiwaru.
    古佛與羅柱交
323. Koboku kangan ni yoru; Santō danki nashi.
    枯木倚寒巖　三冬無暖氣
324. Koboku futatabi hana o shōzu.
    枯木再生花
325. Koboku haru ni awazu.
    枯木不逢春
326. Koboku kanchō naki; Kūzan yaen naku.
    枯木鳴寒鳥　空山帯野猿
327. Koboku-ri no ryagin; Dokuro-ri no ganzei.
    枯木裏龍吟　壺窿裏眼時
328. Korin hitori terashite kōzan shizuka ni; Jishō issei tenchi odoroku.
    孤輪獨照江山靜　自笑一聲天地驚
329. Gokyū no kasō yūkei o uzume;
    Shindai no ikan kokyū to naru.
    吳宮花舞拜幽徑　晉代衣冠成古丘
330. Gojippo ni shite, ta no hyappo ni sakidatsu o warau.
    五十歩後他先百歩
331. Waga kokoro shūgetsu ni nitari; Hekitan kiyō shite kōketsu tari.
    吾心似秋月　碧潭清皎潔
332. Goshō wa subekaraku kore korosu beshi; Koroshi tsukushite hajimete ango.
    苦生須是殺　殺盡始安居
333. Waga shū ni go naku, mata den nashi; Koko o satte Saiten michi hasen.
    吾宗無語又無傳　此去西天道八千
334. Godai-sanjō kumo han o mushi; Kobutsu-ōsen inu ten ni nyū su.
    五氣山上雲蒸阪　古佛堂前狗屎天
335. Godai te o uteba, Gabi warau.
    五氣拍手峨眉笑
336. Waga na wa shirazu, kinnō no omoki o; Seizan boshoku o tsutsumi ete kaeru.
    吾奴不識錦囊重　裏得青山暮色歸
337. Gohō-rōzen ni Rakuyō o toeba, kimben haruka ni nasu, gyogai no nagaki o.
    五鳳樓前問洛陽　金鞭遙指御街長
338. Kōka hekiai kōtei o kome; Hōsō yaka ichiyō no haru.
    紅霞碧露龍高低　芳草野花一樣春
339. Kō o tatakeba hibiki ari; Kō i uteba koe nashi.
    勾空有響　打木無聲
340. Takaku ginchū no sudare o maite, komayaka ni suigo no cha o senzu.
    高捲吟中笛　濃煎睡後茶
341. Kōgo toki tsukusu bekarazu.
    好語可說盡
342. Kuchi sōjin o kami; Ashi hihō o harau.
    口敷霜刃　足履飛鋒
343. Kōkoku no shumpū fuki tatazu; Shako naite shinka-ri ni ari.
    江國春風吹不起　鐵胡帽在深花裏
344. Kōkon tori akatsuki o hoji; Han'ya nittō akiraka nari.
    高麗鶴報曉　半夜日頭明
345. Kōsa hyakusen kinkō o ugatsu mo, Rōran o yaburazumba, tsui ni kaeraiji.
    黃沙百戰穿金甲　不破樓蘭終不還
346. Sara ni sanzeyo, sanjū-nen.
    更參三十年
347. Kōzan ryūsui, tada chiin o tattobu.
高山流水只貴知音

348. Kōshi ōson hōju no moto; Seika myōbu su, rakkō no mae.
公子王孫芳樹下
清妙妙舞落花前

349. Kōzu mon o idezu; Akuji senri o yuku.
好事不出門　惡事行千里

350. Kōzu mo naki ni wa shikazu.
好事不如無

351. Kōshō kinfu o megurashiki, ki o kiru ni nawa o tsuruutazu.
巧匠運斤斧　斫木不拝釘

352. Kōjō no ichiro, egaku ni taetaru tokoro; Gyonin issa o hi shi ete kaeru.
江上晚來堪畫處
漁人披得一蓑歸

353. Kōsetsu hempen, bessho no ochizu.
好雪片片不落別處

354. Köten ishiki senjin nashi; Kōko tari, kuchū no kogetsurin.
江天一色無纖塵
皎皎空中孤月輪

355. Köten ni segukumari, kōchi ni nukiashi su.
高天絕地時

356. Ōzu shita o musubi; Hekigan koe o nomu.
黃頭結舌　碧眼吞聲

357. Saki ni iu, sanka no michi o yuku koto nakare to; Kanen to shite saru wa sakebu, danchō no koe.
向道莫行山下路
果然猛叫斷騰聲

358. Kōniku-jō ni kizu o eguru.
好肉上剔瘡

359. Köjitsu ten ni kagayaki; Seifū chi o meguru.
明日朝霞　好風吹拂

360. Hiton no shiketsu o kamu, kore kōku ni arazu.
咬人屋裏不是好狗

361. Hito o kamu no shishi, sōge o arawasazu.
咬人獅子不露爪牙

362. Sara ni ishi no mukuteki o totte, tōkan ni fuki idasu, mannen no kan.
更把一枝無孔笛
等閒吹出萬年歌

363. Köha no kewashiki mo ninshin ni shikazu.
洪波嶺不似人心

364. Köha kōbyō; Hakurō tōten.
洪波浩渺　白浪滔天

365. Köfūn seiga Soun ni eizu; Tōka bajō sekiryūkun.
紅粉青蛾映楚雲
桃花馬上石榴裙

366. Kö midori ni shite tori iyo-iyo shiroku; Yama aō shite hana moen to hossu.
江碧鳥逾白　山青花欲然

367. Sara ni jimpkei suru tokoro nashi; Chōseki kuchū ni in su.
更無際變處　鳥跡印空中

368. Saru ni jimpeki suru tokoro nashi; Chōseki kūchū ni in su.

369. Kōro-jō itten no yuki.
紅霞一點雲

370. Kōro yabayo ca; Seirai-i o roei su.
江邊野梅香　漏洩西來意

371. Gokka tōnen to shite gōmatsu tsuku; Seizan furuki ni yotte hakuun no uchi.
劾火洞然末末盡　青山依舊白雲中

372. Gokka tōnen gōmatsu tsuku; Banri enjū itten mo nashi.
劾火洞然末末盡　萬里煙塵無一點

373. Kokuu shittsu o fuku.
黑鳥吹漆桶

374. Kokushitsu no konron yuki o funde yuku.
黑漆岡籌踏雪行

375. Kokushitsu no konron yari ni washiru.
黑漆岡籌夜裏走

376. Kokushittsu-ri ni kokujū o moru.
黑漆桶裏盛黒汁

377. Kuni yaburete sanga ari; Shiro haru ni shite sōmoku Fukashi.
國破山河在　城春草木深
378. Koku wa yoku sezu shite shiroku; A wa somezu shite kuroshi.

379. Kotsu no utan to hossuru toki wa hisomi; Kaku no nobin to hossuru toki wa kussu.

380. Gotsunen to shite buji ni za sureba, shunrairai kusa onozukara shōzu.

381. Kon’ya shirazu, izuko ni ka shuku sen; Heisa banri jin’en o zessu.

382. Konron hōka nashi. 倚巖無綺絵

383. Sagan hangin; Ugan hachiryo. 左眼半斤 右眼八兩

384. Suigetsu no dojō ni za shi; Kūge no mangyō o shū su.

385. Ishi ni za sureba kumo nō ni shōji; Izumi o soureba tsuki hei ni iru.

386. Senshō no rotō o zadan shi; Gumma no kyōgai o taha su.

387. Tenga no hito no zettō o zadan su.

388. Biru-chōnei o zadan shite, katsute busso aru o mizu.

389. Zachū moshi Kōnan no kyaku araba, chōshu seyo, shako shōge no shō.

390. Mottomo ai su, Kōnan sangatsu no nochi; Seizan ryokuju ni kōri o tenzu.

391. Saiu e o urushime, miredomo miezu; Kanka chi ni ochite, kikedomo koe nashi.

392. Saiu hana ni sosogu, senten no namida; Tan’en take o komu, ittai no urei.

393. Kiku o toru, tōri ni moto; Yūzen to shite nanzan o miru.

394. Te ni atte wa shishhaku shi; Ashi ni atte wa umpon su.

395. Tochū ni atte kasha o hanarezu; Kasha o hanarete tochū nai arazu.

396. Ashi o kezutte ri ni kanai; Kōbe o soite kan ni ben ni su.

397. Sakujitsu no tomo, konnichi no ensō; Sakujitsu no hana, konnichi no jin’ai.

398. Ayamatte roankyō o tomete, yonde ya no agan to nasu.

399. Sakuya issei no kari; Seifū banri no aki.

400. Sakuya kampa okoru; Koncho katchi no shimo.

401. Sakuya koku kuchi o hiraite wa-rau; Shukuyū donkyaku su, Dōteiko.

402. Sakuya kin’u tonde umi ni iri, gyōten kyū ni yotte, ichirin kurenai nari.

403. Sakuya deigū tatakatte umi ni iri, jiki ni ima ni itaru made shōsoku nashi.
404. Sekkatsu shuri ni ari. 殺活在手裡
405. Hit o koroshite wa subekaraku chi o miru beshi. 殺人須見血
406. Setsunin-tō, katsunin-ken. 悲情人劍
407. Hit o korosu ni manako o sas-sezu. 殺人不眨眼
408. San’an mon ni itte osedomo idezu; Gekkō chi ni shiite haraedomo tsukizu. 山影入門推不出 月光鑄地捲不盡
409. San’an kaen kagayaki; Sanchō kasei nameraka nari. 山霞火燄輝 山鳥歌聲鳴
410. Sanka hiraite nishiki ni nitori; Kansui tataete ai no gotoshi. 山花開錦 涧水湛如藍
411. Sanka warai, yachō kataru. 山花笑野鳥語
412. Sanka no futi gin senju; Gyōfu no fūryū tama issa. 三家富貴銀千樹 漁夫風流玉一箇
413. Senga narabi ni daïji, mattaku Hōshin o arawasu. 山河並大地 全露法王身
414. Sangai-muan, yūnyo-kataku. 三界無安猶如火宅
415. Sangai muhō, izure no tokoro ni ka shin o motomen. 三界無法何處求心
416. Sangaku ten ni tsuranatte, tsune ni midori o haki; Shinkei tsuki ni wa shite, utata hikari o naganu. 山岳連天常吐碧 深溪月轉流光
417. Sanki nisseki ka nari; Hichō ai tomo ni kaeru. 山氣日夕佳 飛鳥相共歸
418. Sankyō nami takō shite uo ryū to ke su; Chinin nai kumu, yatō no mizu. 三級浪高魚化龍 殺人猶眉浮水中
419. Sango shishi tsuki o tōjaku su. 珊瑚枝枝揺著月
420. Sango chinjō ryōkō no namida; Nakaba kore kimi o omoi, nakaba kimi o uramu. 珊瑚枕上兩行淚 半是思君半恨君
421. Yama takaku, umi fūkō shite hito hakarazu; Kō se konrai utata seiheki. 山高海深人不測 古往今來轉青碧
422. Sankō tsuki wa terasu, yūsō no soto; Shōchiku seiei to shite, midori nagaren to hossu. 三更月照幽壑外 松竹靑碧欲流
423. Yama takō shite tsuki noboru koto ososhi. 山高月上遲
424. Shinsho taru shōchiku, kemuri kotte usuku; Jūjō taru hōran, tsuki noboru koto ososhi. 參差松竹煙塵薄 重疊峰巒月上遲
425. Sanjaku no jōsu Kōga o kakimidasu. 三尺杖子捲黃河
426. San wa subekaraku jissan naru beku; Go wa subekaraku jitsugo naru beshi. 参須實實 惜須實實
427. Sanjū-nen kō hito no shiru aran. 三十年後有人知
428. Sanze no shōbutsu, kuchi hekijō ni kaku. 三世諸佛口掛壁上
429. Yama wa kore yama, mizu wa kore mizu. 山是山水是水
430. Sanzen-sekai kaichū no awa; Issai no kenjō denhatsu no gotoshi. 三千世界海中瀦 一切賢聖如電拂
431. Sanzen-rigai chiin ari. 三千里外有知音
432. Sanzō ga kakkei cha sampo; Gyōfu no shōgai take ikkan.
433. Sanchū rekijitsu nashi; Kan tsukuredomo toshi o shirazu.

山中無曖日 寒露不知年

434. Santō tsuki wa kaku, Ummon no mochi; Okugo matsu wa miru, Jōshū no cha.

山頭月掛露門餅 屋後松煮趙州茶

435. Sannen shinku shite sude ni take o ue; Ichiya no kufu mata ume to naru.

三年辛苦已栽竹 一夜工夫又作梅

436. Yama kurete kumo yuki ni wa shi; Ten samū shite tsuki shimo o terasu.

山雪夜和雪 天寒月照霜

437. Homuredomoto yorokobazu; nonoshiredomoto ikarazu.

賛不欣喜不嗔

438. Sampu ran o tazusaete saishoku ëku; Sondō jun o nusunde sori o sugu.

蜜婦携籃多菜色 村童偷食過陳藏

439. Wazuka ni zehi areba, funnen to shite shin o shissu.

雛有是非紛然失心

440. Shien kōri, fukaku jissō o danzu.

紫燕黃鸝談實相

441. Zankō sōhan, ku mo mata kaerimizu.

殘羹餚飯狗亦不願

442. Kusa o kireba jatō otsu.

斬草蛇頭落

443. Shikan no uchi ni katte ari.

444. Tada miru, hōtei ni kairai o ro suru o; Chūken mattaku ritō no hito ni yoru.

445. Tada mae o miru koto o ge shite, shirie o kaerimiru koto o ge sezu.

只解斷前不解願後

446. Tada negau, kunnō no ai kaerimiru i o; Dai ni nozonde, ikutabi ka gabi o egaku.

只願君王相顧意 臨識幾度撫眉眉

447. Tada suitō no ri o mite, sakutō no hō o shirazu.

只見水利 不知盤頭方

448. Tada mizukara ietsu subeshi; Jī shite kimi ni okuru ni taezu.

449. Tada mae o miru koto o ge shite, shirie o kaerimimiru koto o ge sezu.

四海一滴 千秋一毛

450. Tada mizukara ietsu subeshi; Jī shite kimi ni okuru ni taezu.

四海盡歸皇化裏

451. Shikan no uchi ni katte ari.

452. Tada miru, hōtei ni kairai o ro suru o; Chūken mattaku ritō no hito ni yoru.

453. Tada negau, kunnō no ai kaerimiru i o; Dai ni nozonde, ikutabi ka gabi o egaku.

454. Tada mizukara ietsu subeshi; Jī shite kimi ni okuru ni taezu.

455. Tada mizukara ietsu subeshi; Jī shite kimi ni okuru ni taezu.

456. Tada mizukara ietsu subeshi; Jī shite kimi ni okuru ni taezu.

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498. Tada mizukara ietsu subeshi; Jī shite kimi ni okuru ni taezu.

499. Tada mizukara ietsu subeshi; Jī shite kimi ni okuru ni taezu.

500. Tada mizukara ietsu subeshi; Jī shite kimi ni okuru ni taezu.
458. Kono go yōgō ni wasurezu.
此語永劫不忘
459. Kono go mottomo doku nari.
此語最毒
460. Shi wa kainin ni mukatte ginji;
Sake wa chiki ni őte nomu.
詩向快人吟 酒逢知己飲
461. Tada kono sanchō ni ari; Kumo
fukō shite tokoro o shirazu.
只在此山中 雲深不知處
462. Shi sambyaku, ichigon motte kore
o ō; iwaku, omoi yokoshima nashi.
詩三百一言以蔽之曰思無邪
463. Tada kono ikkenren, tenga no nōsō
chō fushutsu.
只此一覧摩天下衲僧跳出不
464. Shishi-kutchō ni ijd nashi; Zōsō
yuku tokoro koshō o zessu.
獅子窟中無異獸
象王行處絕狐蹤
465. Shishi kōku sureba, hyakujū nōretsusu.
獅子吼百獸腦裂
466. Shishi hinshin; Zōsō kaiko.
獅子吼伸
象王回顧
467. Shishi chōzan o kurawazu; Kaiyō
shito o ta sezu.
獅子不浪鵲殘
快黙不打死兔
468. Shija o rō shi ete kasseshimu.
死蛇弄得令活
469. Shishūki ten ni kunzu.
屎臭氣薰天
470. Shishūki hito ni kunzu.
屎臭氣薰人
471. Shisui ryū o zō sezu.
死水不藏龍
472. Hajime wa hōō ni shitagatte sari;
Mata rakka o ōte kaeru.
始隨芳草去 又逐落花回
473. Tada shiru, ushi yasete tsuno yasezaru
koto o; Oboezu, kokoro takō
shite ku no mata takaki koto o.
只知牛醜角不醜
不覺心苦句亦高
474. Tada toro no tōki o shitte, oboezu,
mata kōkon.
只知途路遠 不覺又黃昏
475. Kono uchi shin’i ari; Benzen to
hoshite sude ni gon o wasuru.
此中有真意 欲辨已忘言
476. Shido bunan, yuiken kenjaku.
至道無難唯懸揺
477. Nō o sashite kōbon ni iru.
刺腦入腦盆
478. Kokorozashi mitsu nareba, gyō
mo mata mitsu nari; Kō fukakereba,
go mo mata fukashi.
志滿行亦密 功深悟亦深
479. Kono yo ichirin miteri; Seikō
izure no tokoro ni ka nakaran.
此夜一輪滿 清光何處無
480. Tada Monju nomi atte kono sū o
shiru; Zen sansan to go sansan.
只有文殊知此數
前三三興後三三
481. Kokoromi ni shītō no yuki o ugo-kase;
Sadande yarai no hana aran.
試揺枝頭雪 定有夜來花
482. Jigen-ji-shūō.
慈眼觀衆生
483. Mizukara hei o tazuse satte son-shu o kai,
kaette san o tsuke kitatte shujin to naru.
自携瓶去沽村酒
却著衫來作主人
484. Kotsu no hato o torauru ni nitari.
似鶴提鳴
485. Nikon mata tou, Heiden no michi;
Sansha nakaba fuku, kōyō no kaze.
而今又問平田路
山舍半吹黃葉風
486. Jishi kusaki o oboezu.
自屎不覺臭
487. Jiji ni tsutomete hoshiki seyo.
時時勤拂拭
488. Mizukara warau, issō jōriki naki
o; Gyōzō ōku wa goppū ni fukaru.
自笑一生無定力
行藏多被業風吹
489. Jisetsu itareba, sono ri onozukara
arawaru.
時節至其理自願
490. Jita funi, ayamatte ninga o shō-izu.
自他不二鑒生人我
491. Jidari ni ku o uchi; Bikūri ni kō o taku.
耳染裡打鼓 鼻孔裏強香
492. Mimi kiite ro no gotoku; Kuchi toite a no gotoshi.
耳聴如聾 口說如啞
493. Nitei wa sensei; Genzen wa san-shoku.
耳底泉聲 眼前山色
494. Ji haha no minikuki o kirawazu.
見不嫌母醜
495. Niri zo shi etari, Shumisen; Genri jaku shi etari, Shidaikai.
見二毛領下生
496. Shissen sostai.
失錢遭罪
497. Shitsunai issan no tō.
室內一盞燈
498. Shazza kissa.
且坐喫茶
499. Shakuni no bimō ganka ni shōzu.
尺二毛領下生
500. Shakuyaku hana hiraku, Bosatsu no men; Shuro ha wa sanzu, Yasha no tō.
花藥花開著薔面
機欄葉敷夜叉頭
501. Moshi kore hombun no nōsō nara-ba, shahan no sahan o kissezu.
若是本身衲僧 不喫這般茶飯
502. Moshi dōshō ni fuzenzuma, ikade ka hitei no ugatareru o shiran.
若不同床臥 爭知被底穿
503. Shu mawari, gyoku tenzu; Hachimmen reirō.
砂囲玉轉 八面玲瓏
504. Koku o uete zumyō o shōzezu.
種穀不生豆苗
505. Shūjōsu kenkon o nomu.
拄杖子香乾坤
506. Shūjō tsune ni te ni ari.
拄杖常在手
507. Shu kakuarete sawa onozukara kobi; Gyoku tsutsumarete yama kagayaki o fukumu.
珠藏澤自媚 乍巻山含輝
508. Shumi ni bikō o anzu.
須彌安鼻孔
509. Shumi-chōjō no mukonsō; Shum-pō o ukezu shite hana onozukara hiraku.
須彌頂上無根草 不受春風花自開
510. Tesekiryō o juki su.
堅起鐵脊梁
511. Sai o ukuru wa fuku o ukuru ga gotoku; Kō o ukuru wa teki o ukuru ga gotoshi.
受災如受福 受降如受敵
512. Jujō no rigyo kuchi o hiraite warau.
樹上鰻魚開口笑
513. Ju kaze no taitai o tei shi; Nami tsuki no shōjin ro tō su.
樹呈風體態 波弄月精神
514. Ju mitsu ni shite ensei hibiki; Nami sunde gan’ei fukashi.
樹密葉聲響 波澄悠影深
515. Shuka tsukuru tokoro, matsu sen-jaku; Gunchō kamabisushiki toki, tsuru issei.
花花盡處松千尺 群鳥喧時鶴一聲
516. Shūkō manako o terashite akira nari.
秋光照眼明
517. Fune ni tsuite kai ete, uo hitoe ni bi nari; Yuki o funde kai kitatte, sake masu-masu kambashi.
就船買得魚偏美 踏雪沽來酒倍香
518. Shūchiku sho o ukezu.
樗竹不受暑
519. Shūchū ni jitsugetsu o kakushi; Shōnai ni genkon o nigiru.
秋月藏月日 掌內握乾坤
520. Shūten kōya kōjin tayu; Bashu tōrai suru wa, shinnu, kore tare zo.
秋天曠野行人絕 馬首東來知是誰
521. Shūjitsu gyōjite, imada katsute gyōzezu; Shūjitsu toite, imada katsute tokazu.
終日行而未曾行 終日說而未曾說
522. Shūjitsu kōjin ni washiri, jike no chin o shikkyaku su.
終日走紅塵 失却自家珍
523. Shūjūn yoru no nagaki o shiru.
愁人知夜長
524. Shūnen kaku naku shite, nagaku kan o toazshi; Shūjitsu shin naku shite, nagaku onozukara kan nari.
終年無客長閑關 终日無心自閉
525. Shōū Isui o fukeba, rakuyō Chōan ni mitsu.
秋風吹清水 落葉滿長安
526. Shura-shōnai ni kenkon o nigiri; Yasha-sokka ni deiryū o fumu.
修羅掌內握乾坤 夜叉足踏泥龍
527. Jikkō no shite, hachiko no a.
十指指頭八箇丫
528. Jūji-gaitō no kyōkotsuji; Yōkan ni kono fūryūtai o kaku.
十字街頭窮乞兒 腰間掛箇風流袋
529. Jūji-gaitō no hasōi.
十字街頭破草鞋
530. Jūzen no kamba hito no shiru nashi; Tada yō su, kasanete gaïdai no kō o ronzen koto o.
從前行無人識 只要重論蓋代功
531. Jūzen kaeru koto o ezareba, raiji no michi o bōkyaku su.
十年歸不得 忘却來時道
532. Jūzen chinjō jinchū no yume; Han'ya tōzen motsugoe no shin.
十年枕上塵中夢 半夜懸前物外心
533. Jippō-sekai ichidan no tetsu.
十字世界一團鐵
534. Jūmoku no miru tokoro; jisshu no yubisatu tokoro.
十目視十手指
535. Tatoi Karyū mo so o torauru toki wa, sunawachi hamyōji ni oyobazu.
從今騒囁捉鼠 則不及破貓兒
536. Mon o idete nan no miru tokoro zo; Shunshoku hei bi ni mitsu.
出門何所見 春色滿平蕉
537. Shunkō no chōsui umi ni tsuranatte tairaka ni; Kajiō no meigetsu ushio to tomo ni shōzu.
春潮水連海平 海上明月共潮生
538. Shunkō ramman to shite hana arasoi hiraku.
春光煥爛花爭發
539. Shunzan ranjō o tatami; Shunsui kyoheki o tadayowasu.
春山疊亂青 春水深虛碧
540. Shunzan tomo naku hitori ai motormu; Batsuboku tōtō, yama sara ni yū nari.
春山無伴獨相求 伐木丁丁山更闊
541. Shunshō ikkoku atai senkin; Hana ni seikō ari, tsuki ni kage ari.
春宵一刻價千金 花有清香月有陰
542. Shunshoku hito o nayamashime nemuri ezu; Tsuki kaei o utshuite rankan ni noborashimu.
春色優人眠不得 月移花影上欄干
543. Shunshoku kôge naku; Kashi onozukara tanchō.
春色無高下 花枝自短長
544. Shunzen arne o ete, hana no hiraku koto hayaku; Shūgo shimo naku, ha no otsuru koto ososhi.
春前得雨花開早 秋後無霜葉落遲
545. Shunshō shumpū ni naki; Shunshō shunshū ni o ro su.
春風催春風 春魚弄春水
546. Haru wa senrin ni iru, shosho no hana; Aki wa bansui ni shizumu, kaka no tsuki.
春入千林處處花 秋沈萬水家家月
547. Shumpū shun'u mata kaika; Shun'-u shumpū mata rakka.
春風春雨又開花 春雨春風又落花
548. Shummin akatsuki o oboezu; Shoso teichō o kiku.

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549. Shun'yō ane kore rihen ni tatan ya; Jiki ni tōru, seishō ban-banjin.

 oudou: 虚空千葉 又是一回 餓鬼に 通る 束縛する 世世 禁禁人

550. Haru kitatte kusa onozukara sho-zu.

 shō: 春来草 自生 花落閉門僧

551. Shunrai yūji no kaku; Hana ochite mon o tozuru no so.

 jinjin: 春来 宴集の腹; 花出し つるのそ

552. Shosho-shin, shosho-shin; Jinjin kotogotoku honrainin.

 hōhō: 紙印に紙印 紙印に本來人

553. Shoten hana o sasaguru ni michi naku; Gedō hisoka ni ukagau ni mon nashi.

 for: 花人 眼を さがる に 道に あく は と 邪に世不思議

554. Shohō jissō, nanzo itowan, nanzo nikuman.

 gōsō: 布袍 肉山 肉山 

555. Omomuro ni yuite tōdan su, ryū-sui no koe; Hoshi ōmama ni mite utsushi idasu, hikin no ato.

 yūtairu: 湯沸みに じゅつ つだん す 御流汁の 声 は し おままたに みて うつ し いう う ひきの あと

556. Masa ni omoeri, ōren wa mitsu yori mo amashi to; Tare ka shiru, mitsu no ōren yori mo nigaki o.

 mitsui: 春に おもび オレンは つつみよりも あま し と; たら か しる つつみの オレンよりも ひがしを

557. Shōgō daigo yō o nomu.

 daigo: 代高 代高

558. Gyomoku o motte myōshū to nashi; Kitsuki o motte mōka to nasu.

 myō: 代木 代木

559. Kyō o ju sureba, gun'yō kitari ki shite kiki; Jō o narabe, tori eshō no uchi ni sukuu.

 hoshin: 春よ じゅ すると くん いょ き たて き じ; 直 お な れ ば と とり え 上 の うちひ ず る

560. Shōko kyakka.

 kyakka: 獅子吼

561. Shōkoku me o shozezu.

 shoze: 素国 面を うすじず

562. Shōji daitō o samatagu.

 daitō: 西日大刀

563. Shōju sennen no midori; Toki no hito no i ni irazu.

 daitō: 西日千年翠 入入時人意

564. Shōsen tajaku su, rentei no kōri.

 kokusan: 西山打著硬 錦定不思議

565. Matsu wa naoku; odoro wa magareri.

 kō: 松葉は 集 数 か と ろ は 集 数er

566. Shōtō sanjaku no ken; Heiri ishi no ume.

 kō: 西東 さん 十 の けん 飛石の石の 梅

567. Shōbaku ke shite kochō to narī; Kyūīn ke shite hyakugō to narī.

 kō: 西来家け と して こ か おと なり 京 宮 け と して ひゃくぐ お と なり

568. Matsu wa naokarazu; odoro wa magarazu.

 kō: 松葉は 集 数 らず 松葉 か と ろ らず

569. Matsu ni kokon no iro naku; Take ni jōge no fushi ari.

 kō: 松に か と もの いろ あ む; 竹に じょうご の 物をある

570. Shōmei-genri ni go-Shumi.

 gen: 勝美 門利に ご しゅみ

571. Shōmei-genri ni yashi o hanachi; Daichū-zetsujō ni shūsen o ta su.

 shūsen: 勝美門利に はな ち; 大洲越撰著に しゅせん お たす

572. Shōmen jihi o tare; Kushin aku-doku o fukumu.

 kū: 義門 じ ひを たれ; 譲信 鞍篭 を ふくむ

573. Tokoshie ni omou, Kōnan sa-gatsu no utchii; Shako naku tokoro hyakka kambashi.

 haku:  tộcし へ おもう 甲南 さ がつ の うち し; 紙包 中 と ころ ひゃっか かま はし

574. Jōkan ni shite ganju mireba, iyo-iyō yoku; Shitsu shizuka ni shite kansen kikeba, utata yū nari.

 yū: 警官 に し て がんじゅ の も れ ば い つ い よ よく; 立つししさ くに し て か せん き け ば うたた ゆ な り

575. Jōshū no kusu mu-bushō; Banjō no sei-zen kokyō ni kakuru.

 mubushō: 警督 こす もの ぶし う; 門鉢 せい ぜん き きょう に かくる

576. Jōjō sude ni fuku, shinsai no tsunoo; Sōzen nazo tenzu, kyūnen no tō.

 tsun: 頬 ぞ に ふく し し さい の つう 素縁 なぞ と つ ず く うに と と
城上已吹新歳角
憲前の朝端年燈
577. Jōjō sōsō suiri no tsuki.
擾擾忽忽水裏月
578. Jochi-jō ni a o sassu.

579. Jōbu-menjō ni kōfun o tsuku.
丈夫面上傳紅粉
580. Kami henga no kōbe o òu naku;
Shimo sundo no ashi o risuru tokoro nashi.

581. Shinge muhō, mammoku seiyan.
心外無法滿目青山
582. Shingen ranzen to shite tsuki no gotoshi.
心眼爛然如月
583. Shingan-ri ni mi o kakusu.

584. Shingyoku de ichū ni i nari.

585. Shinkū musō ni shite, sono myōyū jippō ni tsukan su.
心空無相而其妙用通貫十方
586. Shinkei taete shōshi no go naku;
Ingai kaette ryōjin no kitaru ari.

587. Shingetsu koen, hikari manzō o nomu.
心月孤圓光吞萬象
588. Shinken shōmen o ta sezū.
嘖拳不打笑面
589. Shingon shiku yori izu.
親言出親口
590. Kokoro wa òren ni nite kuchi ni ame o kurau.
心似黃連口咀醜
591. Kokoro moshī shin naru toki wa, dō shittashimi yasushi.
心若真時道易親
592. Shinjin datsuraku; Datsuraku shinjin.
身心脫落脫落身心
593. Shin wa bankyō ni shitagatte tenzu; Tenjo jitsu ni yoku yō nari.
心隨萬境轉轉處實能幽

594. Susumeba sunawachi kyō ni ochi,
zen ni otsu; Shirizokeba sunawachi mōko ashi o fukunu.
進則懷扛落腳
退則猛虎衝腳
595. Jinzō narabi ni myōyū; Mizu o
ninai, mata shiba o hakobu.
神通並妙用荷水也搬栁
596. Shinjō ni tetsu o kezuri; Rōkō ni
niku o saku.
針頭削鐵鷹鎬割肉
597. Kokoro hajun no gotoku; Omote
yasha ni nitari.

598. Shimpu menjō shōen o soe, kaette
kinshō-makuri ni mukatte yoku.
新婦面上添笑顏
却向錦繡舞飛行
599. Shimpō-yōri taihō ni nori, tōkan
ni oshi otosu, tempen no tsuki.

600. Shimpō-tōjō ni kinto o hirugaesu.

601. Shinra-yōri ni mi o kakusu.

602. Shinrin hito shirazu; Meigetsu
kitatte ai terasu.

603. Shinrin tsuki o morashite kan'en
sakebi; Kyūsō kaze o ukete shukkaku
naku.

604. Gon o tazune, ku o őte, nan no
ryōgo ka aran.

605. Yonotsune ichiyō sōzen no tsuki;
Wazuka ni baika areba, sunawachi onajikara
zumu.

606. Jindaiji sasshi kitaru ni suno nashi.

607. Jindaiji mi o kakusu ni tokoro
nashi.

608. Jinrai kōha su, chōtan no tsuki.
609. Jinrai mimi o ñu ni oyobazu.
    迅雷吼破澄潭月

610. Taga ie ni ka meigetsu seifû nakanran.
    誰家無明月清風

611. Yûte sajô ni fusu, kimi warô koto nakare; Korai seisen ikutari ka kaeru.
    睡臥沙壠君莫笑

612. Mizu kyû ni shite tsuki o nagazasu.
    水急不流月

613. Kû o oshite hibiki o kiku.
    推空響

614. Mizu moto koe nashi; ishi ni furete sunawachi naru.
    水元無聲觸石即鳴

615. Suiko na manako hyappo no i ari.
    睡虎眠有百態

616. Suigo ni hai o sou.
    醉後添盃

617. Suishi senjaku, i shintan ni ari.
    垂絲千尺意在深潭

618. Mizu wa chikuhen yori nagare idete hiyayaka ni; Kaze wa kari yori sugi kitatte kambashi.
    水自竹邊流出冷
    風從花裏過來香

619. Suishu kaette banjin no gai ni onaji.
    掌手還同萬仞崖

620. Suijô ni korosu o osu.
    水上推胡蘆子

621. Mizu wa kaka o obite shiroku; Kemuri wa yûryû ni wa shite aoshi.
    水帶荷花白
    煙輪楊柳青

622. Tare ka shiru, seisen no nagare, betsu ni sôkai no fukaki aru koto o.
    誰知清流流
    別有澄潭深

623. Tare ka shiran, sekimo no moto, moto kore sekishû no hito.
    誰知席帽下
    元是昔愁人

624. Suichû no emmi; Shikiri no kôsei.
    水中鹽味
    色裏麝香

625. Tare ka kiku, kokyû rakugan no koe.
    誰聽虛弓落罳聲

626. Mizu itatte mizu nari; Kaze yuite kusou noefusu.
    水到渠成
    風行草偃

627. Mizu kôte uo odorî gatashi.
    水凍魚離躍

628. Tare ka iu, ñgon fundo no gotoshi to.
    誰道黃金如落土

629. Nemuri ni shite, shirazu, sanû no suguru o; Same kitareba, denkaku onozukara ryû o shôzu.
    睡美不知山雨過
    覺來殿閣自生涼

630. Mizu michi o karazu; Michi mizu o karazu.
    水不信路
    路不信水

631. Suimô-kôri reikô susamaji; Gedô temma mina te o tandaku su.
    吹毛墜裏冷光寒
    外道天魔皆拱手

632. Suimô kiredomo irazu; Rintsui utedomo hirakazu.
    吹毛截不入
    輪鎖擊不開

633. Suimô mochii owatte, kyû ni subekarakaku ma subeshi.
    吹毛用了急須磨

634. Mizu nagarete moto umi ni iri; Tsuki ochite ten o hanarezu.
    水流元入海
    月落不離天

635. Tare ka hakaran, kono sanchô no somoku, kotogotoku yoku nan o hai shi, ke shite hito to naran to wa.
    誰料此山中草木
    盡能排難化為人

636. Zuishô ni shu to nareba, risshô mina shin nari.
    誰少不休時
    休時即為人

637. Nagare ni shitagatte shô o nintoku sureba, ki mo naku, mata yû mo nashi.
    隨處作主立處皆真

638. Sûku tetsugyû o ou.
    釘狗銅鍮牛

639. Sûsei no seikei zehi no hoka; Ikko no kanjin tenchi no kan.
    數聲清馨是非外
    一闡闡人天地間
640. Sūhen no hakuun koji o kome; Ichijō no ryokusui seizan o meguru.

数片白雲巌古寺
一条綠水繞青山

641. Seken mono no rarō subeki nashi; Dokuritsu saga tari, banjin no mine.

世间無物可羅録
獨立巍峨萬仞峰

642. Seshajusha, futari tomo ni kakkan.

施者受者二俱睹漢

643. Seson fusetsu no setsu; Kashō fumon no mon.

世尊不說說 迦葉不聞聞

644. Seson mitsugo ari; Kashō fuzō sezu.

世尊有密語 迦葉不覆藏

645. Yo ni ken o shiru hito nakereba, Taia mo bontetsu ni konzu.

是無知劔人 太阿混凡鐵

646. Kono hoka ni betsuji nashi.

是非交結處 聖亦不能知

647. Ze mo mata shiru hito nakereba, Taia mo bontetsu ni konzu.

是亦剣非亦剣

648. Yo ni ken o shiru hito nakereba, Taia mo bontetsu ni konzu.

生迥終不改鍊

649. Shōkyō tsui ni karaki o aratamezu.

生迥終不改鍊

650. Seizan moto fudō; Hakuun onozukara kyorai.

金山元不動 白雲自去來

651. Shōji rotō kimi mizukara いよ;

若比若水若若中

652. Seija take ni noboru, isshu no iro;

世是世在世色

653. Ao wa ai yori idete, ai yori moshi;

青於於於於於

654. Rei ro o mi; ro sei o miru.

井かける輪井

655. Seishō hito no raiō o seagirazu;

雅相妙人削不削

656. Seisen ni gazō o kireba, Sempu no hito kōbe otsu.

西川斬雪像 陝府人頭落

657. Ōzen no ikku, senshō fudan.

生前富貴草頭露

658. Ōzen no fuki sōtsū no tsuyu;

生前且貴草頭露

659. Seicho ni kibutsu nashi.

聖朝無素物

660. Santetsu no chōtsui mushi ni hamaru.

生鐵秤鎚破蟲蝨

661. Seitiri no ikku, senshō fudan.

西風一陣來 落葉兩三片

662. Seifū ichijin kitaru, rakuyō ryōsampen.

西風來故人

663. Seifū meigetsu o harai; Meigetsu seifū o harau.

清風拂明月 明月拂清風

664. Seifū hassen to hoshii, karasu ju ni hirugaeri; Ketsugetsu hajime no botte inu kumo ni hoyu.

清風若發雲翻樹

665. Seifū kojin kitaru.

清風來故故

666. Seiryū kanandanaku; Hekiju katsutetsu shibomazu.

清流無間斷 碧樹亦不凋

667. Ishi oshite jun naname ni ide; Kishi ni kakatte hana sakashima ni shōzu.

石壁笋斜出 岸懸花倒生

668. Sekka-kōchū ni shiso o wakachi;

石火光中分縞素

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669. Sekka mo oyobu koto naku; Denkō mo toshzuru koto nashi.

670. Shakkyaku ni shite tōzan ni nobori; Mō o hi shite kaju ni iru.

671. Sekishu no onjō.

672. Ishi wa kūri yori tachi; Hi wa suichō ni mukatte taku.

673. Sekijin ai nigo su.

674. Sekijin tentō sureba, rochū te o haku su.

675. Setsugo ni hajimete shiru, shishaku no misao; Koto katō shite masa ni miru, jōbu no shin.

676. Setsuji-ichimotsu soku fuchū.

677. Yuki kiete sankotsu araware; Kumo idete tōchū akiraka nari.

678. Setsujō shimo o kuwau, mata ichijū.

679. Yuki shinshin taru tokoro, shūen utsuru; Kumo en'en taru mine, kaku o tōte kaeru.

680. Yuki wa keikyō no taetaru o tsugi; Kemuri wa sansha no kakururu o arawasu.

681. Setsudan-ta, setsudan-ta.

682. Jinkan no ze to hi to o setsudan shite, hakuun fukaki tokoro saihō o 8u.

683. Settei ittekī no chi; Some idasu, Shōrin no haru.

684. Yuki wa hokurei ni hiyayaka ni; Ume wa nanshi ni kambashi.

685. Hana o ugatsu kyōchō shinshin to shite mie; Mizu ni tenzuru seitei kankan to shite tobu.

686. Sengen miredomo miezu.

687. Ya sude ni gen o hanarete, henkai no ikioi nashi.

688. Sengyō hikedomo kaerazu; Kaiyō oedomo oyobazu.

689. Sengyō motsuyū, gu no gotoku, ro no gosho.

690. Senko banko koku mamman; Mizo ni michi tani ni fusagaru, hito no suru nashi.

691. Senkō dōitsu no tsuki; Banko kotorotoku haru ni au.

692. Senkō mizu ari, senkō no tsuki; Banri kumo nashi, banri no ten.

693. Sensan hichō tae; Bankei jinshō messu.

694. Kore o miru ni, mae ni aru ka to sureba, kotsuen to shite shirie ni ari.

695. Sensu botchō shite "Sandai" ni mau.

696. Senshū Hakke sake sansan; Kishiri owatte nai, imada kuchiburu o uruosazu to.

697. Senjū no kansa utedomo hiraki gatashi.
千重関鎖攬難開

698. Sensei chūya no nochi; Sanshoku sekiyō no toki.

699. Sensen kyōkyō to shite, shin'en ni nozomu ga gotoku, hakuhyō o fumu ga gotoshi.

700. Sendan yōyō kōtō okoru.

701. Hito no bikū o ugachi; Hito no ganzei o kau.

702. Sempei e yasuku; Issho motome gatashi.

703. Sempō ame harete rokō hiyayaka ni; Tsuki wa otsu, shōkon raoku no mae.

704. Sembei aisatsugu.

705. Sempō bankutsu shite, iro ai no gatoshi.

706. Hobō o kitte shishikutusu to nashi; Keikyoku o henjite sendanrin to nasu.

707. Zen'aku fuun no gotoshi; Kimeitsu tomo ni tokoro nashi.

708. Zenki fūzō sezu.

709. Yoku iru mono wa mato ni atarazu.

710. Zensa mata gosui; Kokon sózoku shite nagarui.

711. Zenjō ni wa ittai to toki; Shari ni wa fudō to toku.

712. Zenmen wa menō; Gomen wa shinju.

713. Yoku oyogu mono wa obore; Yoku noru mono wa otsu.

714. Soei osa mizu seisen; Ankō fudō tsuki kōkon.

715. Sōshiki seirai-i.

716. Nezumi sentō ni itte, gi sude ni kimasu; Junen no shōhēi gantō ni kuzu.

717. Ōtsai tsuyu wa ni wa shite omoshi.

718. Manako o sassureba, sunawachi saka.

719. Sōgen no ittekisui.

720. Kusa arete hito miezu.

721. Sōsha-go ni yakutai o kaku.

722. Sōshoku seisei to shite, ryūshoku ki nari; Tōka rekiran to shite, rika kambashi.

723. Ai okutte mon ni atareba shuchiku ari; Kimi ga tame yōyō seifu okoru.

724. Suku mono wa kaze o shiri, asasuru mono wa ome o shiru.

725. Ikade ka jakue-kippan ni shikan; Kono hoka sara ni buso nashi.

726. Aiba suru koto wa nanji ni yurusu, kuchibashi o tsuge; Aida suru koto wa nanji ni yurusu, mizu o sosoge.
727. Ai ote ai shirazu; Tomo ni katatte na o shirazu.
相逢相不識、共語不知名
728. Sokkon ai tai su.
即今相對
729. Toraureba sunawachi isshi, hana-teba sunawachi shitagau.
捉則逸放則隨
730. Kyōchū no katsumeryū o sokuhai su.
捉敗胸中活馬蹟
731. Zoku sugite nochi yumi o haru.
逐過張弓
732. Sottaku dōji.
啼啾同時

733. Taku no ashi kuchibashi o kudashi gatashi.
多口阿師難下觜
734. Tanen rōchū no tori; Konnichi kumo o ōte tobu.
多年箙中鳥、今日負雲蜚
735. Mizu o ta sureba gyōtō itamu.
打水魚頭痛
736. Dada taru kosan sen-kobutsu; Jūjū taru enju ichi-rōdai.
打打茶州歳、殺却吳元濟
737. Kenkō no oha shite, seitien ni doppo su.
打破乾坤獨步青天
738. Saishū no shiro o taha shi; Go Gensai o sekkyaku su.
舍身不二世、喰却吳元濟
739. Taia no hōken, moto kore santetsu.
太阿寶劍本是生鐵
740. Ku ni todokōru mono wa mayou.
去句者迷
741. Taimen senri o hedatsu.
對面隔千里
742. Tairō kimpū.
體露金風
743. Daiin wa chōshi ni kakure; Shōin wa sanrin ni kakuru.
大隱朝市、小隱山林
744. Daikai moshi taru o shiraba, hyakusen subekaraku tōryū subeshi.
大軒若知足、百川須倒流
745. Daikai uo no odoru ni makase; Chōkū tori no tobu ni makasu.
大海任魚躍、長空任鳥飛
746. Daiki daiyū.
大橋大用
747. Daiki osoku mitsu.
大器淵濤
748. Daigo dokuyaku ichiji ni gyōzu.
龜鶴毒藥一時行
749. Taikō wa setsu no gotoshi.
大巧若拙
750. Daizō tokei ni asobazu; Daigo shōsetsu ni kakawaru.
大象不遊徑、大悟不拘小節
751. Daiji koku mamman.
大地黑漫漫
752. Daiji sen'ai o zessu.
大地絶纜絀
753. Taitei wa kano kikotsu no yoki ni kaesu; Köfun o nurazaredomo onozukara fūryū.
太帝吾可觀之霓色、今於無慚今於子所臨覩
754. Daitei wa daitei no shōgai ari; Shōtei wa shōtei no kakkei ari.
太帝吾太帝之小討義、少帝吾少帝之大討義
755. Daidō Chōan ni tōru.
大道通長安
756. Daidō munon; Sensha michi ari.
大道無門、千差有路
757. Taishō tsubasa o nobete jisshū o ō; Rihen no enjaku munashiku shūshū.
太鵬展翅蓋十洲、理根乃教鶴出鶴鶴
758. Takku zenshin o arawasu.
琢句體全真
759. Taku hirō shite yama o zō shi; Rī yoku hyō o fuku su.
澤廣藏山、理能伏豹
760. Daruma seirai suru mo, kuchi atte shita nashi.
達磨西来有口無舌
676. Ehatsu o dakkyaku shite iwaku, nan to shite ka soregashī ga shuri ni aru to.

奪却衣鉢曰為何在某手裡
677. Zokusō o ubatte zoku o korosu.

奪眼銅枷鐵
678. Tankō chōsan hakuchochin; ūto shite gekka ni kyū ni rin o osu.

短禪長赭白苧巾

短月下急推輪

679. Mizu o ninatte kaetsū ni uru.

擔水可頭賣
680. Tansei egakedomo narazu.

丹青畫不成

681. Danshō-zachō, hisoka ni chindoku o oku.

談笑坐中窮極窮毒

682. Dampi koro ni yokotau.

斷碑橫古路

chi

683. Chinin yuki o tsunde ginzan to nasu.

痴人積雪作銀山
684. Chi koete kyasu dai nari.

地肥茄子大

685. Chikuei kai o haratte, chiri dozezu; Tsuki tantei o uguette, mizu ni ato nashi.

竹影掃階庭不動
月穿潭水無痕

686. Take mitsu ni shite, ryūsui no suguru o samatagezu; Yama takō shite an hakuun no tobu o saegiran ya.

竹笛不彷流水過
山高雪窪白雲飛

687. Shika o ou mono wa yama o mizu; Kin o tsukamu mono wa hito o mizu.

逐鹿者不見山
攜金者不見人

688. Hiru wa hi o mi, yoru wa hoshi o miru.

晝見日夜見星

689. Bussen o nusunde bukkō o kau.

偷僧行徒佛菩

775. Chūryū no ken, ani ja ni furuubeken ya.

詠龍之歴歴可揮蛇

776. Chōan ippen no tsuki; Banko e o utsu no koe.

長安一片月 萬戶鎖衣聲

777. Chōan no fūgetsu, hiro yori mo akiraka nari; Nako no danji ka kabe o mo shite yuku.

長安風月明於畫

778. Ane o kiite kankō tsuki; Mon o hirakeba rakuyō ôshi.

聽雨寒更盡 閣門落葉多

779. Chō-kō sake o kissureba, Ri-kō you.

張公嘅酒李公醉

780. Chōja chō-hoshhin; Tanja tan-hoshhin.

長者長法身 短者短法身

781. Kongōken o chōshutsu su.

跳出金剛圈

782. Shōji no kan o chōshutsu shi; Keikyokurin o bakka su.

跳出生死關 莫過剣林

783. Chōjo haru ni jōite garō ni nobori; Issei uta wa hassu, manjō no aki.

細女乘春上畫樓

一聲歌發滿城秋

784. Kane o kiite koji aru o shiri; Kemuri o mite yason aru o oboyu.

聴鐘知有古寺

見煙覺有野村

785. Ashita ni Tōmon no ei ni susumi; Kure ni Kayō no hashi ni noboru.

朝進東門喚 晚上河陽橋

786. Nagaku ryōkyaku o nobete nemureba, gi mo naku, mata shin mo nashi.

長伸兩腳睡 無關亦無慎

787. Chōda sanzen; Boda happyaku.

朝打三千 晚打三百

788. Chōtan yurusazu, sōryū no wadakamaru koto o.

澄潭不許著龍鱷

789. Tori naite hito miezu; Hana ochite ki nai kambashi.

鳥啼人不見 花落木猶香
790. Chōten yaya kiyoki koto kagami no gotoshi; Banri kumo naku, kogetsu madoka nari.

791. Ashita ni Saiten ni itari, kure ni Tōdo ni kaeru.

792. Ashita ni michi o kikeba, yūbe ni shi su tomo ka nari.

793. Chōben bafuku ni itarazu.

794. Chōrai onajiku miru, senke no ame.

795. Ashita ni Saiten ni itari, kure ni Tōdo ni kaeru.

796. Chōrai onajiku miru, senke no ame.

797. Chōben bafuku ni itarazu.

798. Chōrai onajiku miru, senke no ame.

799. Chōben bafuku ni itarazu.

800. Chōrai onajiku miru, senke no ame.

801. Chōben bafuku ni itarazu.

802. Chōrai onajiku miru, senke no ame.

803. Chōrai onajiku miru, senke no ame.

804. Teiju wa shirazu, hito sari tsukusu o; Shunrai mata hiraku, kyūji no hana.

805. Teizen no hana, sho ka shi ka.

806. Teizen no hakujush.}

807. Teizen tsuki ari, matsu ni kage nashi; Rangai kaze naku, take ni koe ari.

808. Teitai shin'ya no tsuki; Rōkaku Seiji no kane.

809. Taimō jūjū, shuban mujin.

810. Ryūda o sadamuru manako tada-shiku; Koji o torauru ki mattashi.

811. Ryūda o sadame, shiso o wakutsu; Subekaraku kore sakke no chishiki naru beshi.

812. Deisui ni gyokusen o arau.

813. Doro ōkereba, hotoke dai nari; Mizu maseba, fune takashi.

814. Deiri ni dokai o arau.

815. Tekisui tekitō.

816. Tekiteki taru shuren hakujitsu eiji; Gaga taru gyokugan kōfun yosouu.

817. Tetsugyū kishī tsukusu, rampen no kusa.

818. Tetsugyū sekiran o shōzu.

819. Tessen suiji o ukabu.

820. Tettsui shumpū ni mau.
821. Teppeki ginzan raiō o zessu.
 鐵壁銀山絹來往
822. Teppeki heikai su, kumo hempen; Kokusan konshatsu su, tsuki dan-
 鐵壁遊開雲一片
 黒山縵出月團團
823. Tetsuben kyakusai su, riryū no tama.
 鐵鞭擊碎龍珠
824. Ikkō o souru mo mata ezu; Ikkō o genzuru mo mata ezu.
 咸一句也不得
 減一句也不得
825. Tenga no hito atai o shirazu.
 天下人不知價
826. Ten wa hakuu to tomo ni ake; Mizu wa meigetsu ni wa shite nagaru.
 天共白雲鳶 水和明月流
827. Ten akete hi o shikkyaku su.
 天鯨失却火
828. Ten takaku shite, gunsei chikashi.
 天高群星近
829. Tensai yuki wa uzumu, senjaku no ishi; Tōmon tōsetsu su, sōshu no matsu.
 天際雪埋千尺石
 洞鬥腰折數株松
830. Tensai hi nobori, tsuki kudaru;
 蒼嵐矢发牛，月起天舞;
 Kanzen yama fukō shite, mizu samu-
 端全山發生，水四散
831. Tenjō tenge, yuiga-dokuson.
 天極十鬼，兩ingredient三命
832. Tenjō hoshi ari, mina kita ni tan-
 天極星有，無一奇句
 daku; Jinkan mizu to shite higashi ni chō sezaru nashi.
 句句成水並，東方之奇句
833. Ten no seisū, chi no sasū.
 天星數地砂數
834. Nobureba sunawachi hokkai ni mirin shi; Osamureba sunawachi shihatsu mo rissezu.
 未用於山凹之方而使
 無用於山凹之方而使
835. Tenchi to ware to dokon; Mam-
 天奇之用於之
 motifs to ware to ittai.
 助物之用於之
836. Tendō imada narazaru ni, jigoku mazu naru.
 天地與我同根
 萬物與我一體
837. Ten mo ọ koto atawazu; Chi mo nosuru koto atawazu.
 天不能蓋 地不能載
838. Ten ni shiheki naku, chi ni mon nashi; Izure no tokoro ni ka, abo no shin o uzumuru ni tāen.
 天無四壁之無門
 何處搭腰阿母身
839. Den tobi, rai washiri, yama kuzu-
 天飛雲走山崩石裂
 re, ishī saku.

840. Yama ni noboreba, sunawachi ko- hyō o kiri; Mizu ni ireba, sunawachi kōryū o kiri.
 登山則駭虎豹
 入水則斬蛟龍
841. Tosu kaitai, daichi o san su.
 毛子懷胎産大蠱
842. Yakoen o toshutsu shi; Heiisan o saifuku su.
 吐出野狐涎 再服平胃散
843. Tome ni tsuno ari; Gyūyō ni tsuno nashi.
 天上馬有角 牛羊無角
844. Tofusō wa wazuka ni gashoku o ni; Kannonji wa tada shōsei o kiku.
 都府樓樓見瓦色
 觀音寺只聼鐘聲
845. Tōka ni ro to nari; Seika ni me to naru.
 拓木之定如之
 塞兮之定如之
846. Tōka no shakuhei wa nagaku;
 東家作駝
 Seika no shakuhei wa mijikashi.
 西家作馬
847. Tōka shōken hiraku.
 桃花笑臉開
848. Zehi no kan o tōka shite, rarō ni mo todomarazu.
 透過是非關 不住羅籠裹
849. Tōkan ni shikitoku su, tōfu no
850. Tōkan ni itchō o tarete, hekitan no ryū o kyōki su.

851. Tōkei imada hōzezu, karin no ake-tsuki; In’in to shite kōjin sessen o sugu.

852. Kö ni itatte Gochi tsuki; Kishi o hedatete Etsusan ōshī.

853. Kō ni itatte Gochi tsuki; Kishi o hedatete Etsusan ōshī.

854. Tōsho tada iu, chigaya no chōtan o; Yaki owatte masa ni shiru, chi no fuhei naru koto o.

855. Zōzan suijō-kō.

856. Tōsho tada iu, chigaya no chōtan o; Yaki owatte masa ni shiru, chi no fuhei naru koto o.

857. Zuō wa kore ten; Kyakka wa kore chi.

858. Zuō mamman; Kyakka mamman.

859. Tōjō no mitsu, shuchū no chin.

860. Tōzai namboku monko nashi; Daijī senga fuzō sezu.

861. Kōbe ni goya no tsuki o itadaki; Ashi ni ōgon no chi o fumu.

862. Kōbe Tendai ni makura shi, ashi Nangaku o fumu.

863. Zuzu kenro; Motsumotsu zenshin.

864. Tōtō sōya no tsuki; Ninnun zen-kei ni otsu.

865. Itari etc., kaeri kitabera betsuji nashi; Rozan wa en’u, Sekkō wa ushio.

866. Taikokū o tōha shite, tetsugyū mo mata ase o idasu.

867. Chōtan no tsuki o tōha shite, hekiraku no ten o senkai su.

868. Tō tō o kirazu, mizu mizu o kira-zu, kokū kokū o kirazu.

869. Tōshū fuki sanzu, baisō no yuki; Ichiyō ni bankai su, tenga no haru.

870. Tōmō no kinrin ten o tsukan to yō su; Kumo o torae, kiri o tsukande, honnen to shite saru.

871. Tōri kachū ni hiraki; Kōkon-go ni hi izu.

872. Tōri monoiwazaredomo, shita o nozukara kei o nasu.

873. Tōrei shūko no matsu.

874. Tōtō-jō ni mai o nashi; Rochū-ri ni mi o kakusu.

875. Tōtō odotte rochū ni iru; Butsuden washitte sammon o izu.

876. Tōtō ono o hatte ryūsha ni ataru.

877. Dōji wa shirazu, sōetsu no ku; Tada garyaku o totte kampyō o utsu.

878. To o onajū shite, tetsu o onajū sezu.
879. Dokuza Daiyūtsū．

独坐大雄蜂

880. Dokuza yūkō no uchi; Dankin mata chōshō．

独坐幽篁里 弹琴复长啸

881. Dokushō midari ni narazu．

独掌不浪鳴

882. Dokusen mune ni ataru．

寿節中胸

883. Dokuro kotogotoku kore Chōjō no sotsu; Nichibo sajō tone haito naru．

髑髏盡是長城卒
日暮沙場飛作灰

884. Dokuro ya ni amaneshi．

髑髏遍野

885. Shaka no bikō o toshutsu shi; Daruma no ganzei o kakkai su．

突出釋迦鼻孔
豁開達摩眼睛

886. Tenjō no tsuki o musabori mite, shōchū no tama o shikkyaku su．

貧看天上月 失却掌中珠

887. Senga daiji o donkyaku su．

吞却山河大地

888. Donshū no uo wa sujin no tani ni asobazu．

吞舟魚不遊數仞谷

889. Nomedomo susumazu, hakedomo idezu．

吞不進吐不出

890. Nanzan ni kumō okoreba, hokusan ni ame furu．

南山起雲北山下雨

891. Nanzan ni tsuzumi o uteba, hokusan ni mau．

南山打鼓北山舞

892. Nanson hokuson ame ichiri; Shimpu wa ko ni karei shi, 5 wa ji ni ho su．

南村北村雨一様
新婦婦姑翁哺兒

893. Namboku tōzai kaerinan iza; Yoru fūkō shite onajiku miru, sengan no yuki．

南北東西錯去來
夜深同看千岩雪

894. Namboku tōzai michi no iru na-shi; Tessen tōmen ikioi saikai．

南北東西無路入
鐵山當面勢崔嵬

895. Nikka ni koto o kakagu．

日下挑孤燈

896. Jitsugetsu mo shōrin shi itarazu; Tenchi mo gaifuku shi tsukusazu．

日月照臨不到
天地蓋覆不盡

897. Jitsugetsu shōmyō arī to iedomo, fubon no moto o terasazu．

日月雖有盛明
不照覆盆之下

898. Hi idete kenkon kagayaki; Ame osamatte sangaku aoshi．

日出乾坤燴 雨收山岳青

899. Hi saiho ni itatte kage yōyaku nagashi．

日到西峰影漸長

900. Nichinichi kore kōnichi; Kaze kitatte ju tentō su．

日日是好日 風來樹點頭

901. Nichinichi hi wa higashi shi, yori ide; Nichinichi hi wa nishi ni bossu．

日日東出 日日西沒

902. Hi ni itte shinkin iro utata azayaka nari．

入火黃金色轉鮮

903. Hi ni itte mo yakezu; Mizu ni itte mo oborezu．

入火不熾 入水不潺

904. Koketsu ni itte koshu o nazu．

入虎穴持虎鬚

905. Nyūko chi ni ochite, ki ushi o kurau．

乳虎壁地氣食牛

906. Yanagi ni itte wa midori, hana ni itte wa kurenai．

入柳緣入花紅

907. Asu no yume o uru ga gotoshi．
如咲子得夢
908. Nishiki o kite yoru yuku ga goto-

909. Nyokon hôtekite su, Seiko no uchi; Asai no seifū tare ni ka fuyo sen.

910. Ichireishi o kiru ga gotoshi; Ichigan issaizan.

911. Haru no hana ni aru ga gotoku, ka sono e ni tsuku.

912. Ten no amaneku ō ga gotoku; Chi no amaneku nasagurun ni nitari.

913. Tō no kori o shō suru ga gotoshi.

914. Yaiba yoku sakedomo, mizukara sakazaru ga gotoku; Manako yoku miredomo, mizukara misaruzu ga gotoshi.

915. Hito no mizu o nonde, reidan jichi suru ga gotoshi.

916. Hito kyōjō yori sugureba, hashi wa nagarete mizu wa nagarezu.

917. Jinsei hyaku ni mitazu; Tsune ni senzai no urei o idaku.

918. Ninnin kyakkonka ni, ichizagu no chi ari.

919. Ninnin hongu; Koko enjō.

920. Nimmen tōka ai eijite kurenai nari.

921. Nimmen wakarazu, izuko ni ka saru; Tōka kyū ni yotte shumpū ni emu.

922. Nehanshin akirame yasuku; Shabetchi iri gatashi.

923. Ikkyūsō o nenki shite, jōroku no konjin to nasu.

924. Nōsō no bikū o nenki shite, busso no shinkan o senkai su.

925. Niji no mōsu o nenkyaku shi, koshū no fune o dakkakyaku su.

926. Kōyō o nenji shite shūshi o sho shi; Kōka o sume ite bansan ni atsu.

927. Nennen saisai hana ai nitari; Sai-

928. Yoku manzō no shu to natte, shiji o ōte shibomazu.

929. Nōgo ni issui o sou.

930. Nōfu no ni utai; Shōnin ichi ni mau.

931. Nōfu ai tai shite kataru; Konsai sadamete hōei naran.

932. Nōri ani suiraihaku beken ya. hina

933. Hake santaku.

934. Hakyō kasanete terasazu; Rakka eda ni nobori gatashi.
935. Hajō sureba sunawachi kumo kokkō ni yokotawari; Hōge sureba mata tsuki kantan ni otsu.

936. Hanō kumo o ōte tobi; Sōai michi ni shitagatte tenzu.

937. Hafun-ri no shinju; Shiru mono wa masa ni shiru, kore takara naru o.

938. Habetsu Tendai ni nobori; Mōki kūkoku ni iru.

940. Haransan-rī ni seifū o tsutsumu.

941. Bashō mimi naku shite, rai o kiite hiraki; Kika manako naku shite, hi ni shitagatte tenzu.

943. Bajō ai ote shihitsu naku; Kimi ni yotte dengo shite, heian o hōse-shimu.

944. Rinu o hai shi, byakkō o issu.

945. Ume wa subekaraku yuki ni sambo no haku o yuzuru beshi; Yuki mo mata umu ni ichidan no kō o yu su.

946. Ume yasete haru o shimuru koto sukunaku; Niwa hirō shite tsuki o uru koto ōshi.

947. Hakuun jūjō seizen o tozasu.

948. Hakuun fukaki tokoro, sō han o kashigi; Ryokuju-inchū hito fune o yobu.

949. Hakuun tsukuru tokoro kore seizan; Kōjin sara ni seizan no hoka ni ari.

950. Hakuun mayu o haratte bampū ni tatsu.

951. Hakuun hempen reijō ni tobu.

952. Hakuun yūseki o itaku.

953. Hakuun ryūsui, tomo ni yūyū.

954. Hakuha roka ni iru.

955. Hakuhatu sanzen-jō; Urei ni yotte kaku no gotoku nagashi.

956. Hakubo sōran kumo koshi o yō su; Keibon no ichiu sadande myōchō.

957. Hakuro den ni kudaru, senten no yuki; Kō ju ni noboru, ishi no hana.

958. Hakurō-kahoku inshō tae; Tampō-jōnan shūya nagashi.

959. Hakurō seishin ni okoru.

960. Kirō koto nakare, kinjō hampan no iro; Kore shō ga tōzen namida o tarete nū.

961. Kirō koto nakare, reitan ni shite jimi naki o; Ippō yoku mangō no ue o kessei.

962. Iu koto nakare, jin'on ni shite hito
no itaru nashi to; Mammoku no seizan kore kojin.

963. Bakuuen taru tetsubō kaze no gotoku itari; Shikkyaku su, jūzen genri no hana.

964. Hakkaku tsūkō no tetsudangan; Nōsō imada kamazaru ni ha mazu samushi.

965. Hakkaku no maban kūri ni wa-shiru.

966. Happū fukedomo dōsezu.

967. Hachiryō ganrai kore hangin.

968. Mizu o haratte nami o moto-mu.

969. Ikidōri o hashite jiki o wasure; Tanoshinde motte urei o wasuru.

970. Ganchū no ketsu o bakkyaku su.

971. Mōko no hige o nuki; Sōryū no tsuno o kiru.

972. Han'ya ni ukei o hanatsu.

973. Bangaku no shōtō isetsu ni kyō su.

974. Banko no hekitan, kūkai no tsuki; Saisan rōkoku shite, hajimete masa ni shiru beshi.

975. Banjū no kansa ichiji ni hiraku.

976. Bansen shin ni atsumaru.

977. Manzō-shichū dokuroshin.

978. Mambō ichi ni ki su; ichi mo mata mamorazu.

979. Banrai rōjō yori nozomeba, ōku wa kore uo o amisuru no hito.

980. Banri ichiō no tetsu.

981. Banri kuku to shite hitoro ōkan su.

982. Banri no hakuun; Ichirin no kō-jitsu.

983. Banri kumo naku, kogetsu madoka nari.

984. Banri kumo naki toki, seitēn subekaraku bō o kissu beshi.

985. Kare wa doku o motte kitari; Ware wa ji o motte uku.

986. Kare shi shi, ware shi su; izure no tokoro ni mukatte ka awan.

987. Hisui tohon su, kayō no ame; Roji shōha su, chikurin no kemuri.

988. Hisō yoku hito o ikashi; Kanro mo mata hito o korosu.

989. Kano shishihō o kite, kaette yakanmei o nasu.

990. Hijī nagō shite sanshū m JJikkak ū; Ashi yasete sōai hirosi.

991. Tatoeba, Hokushin no sono tokoro ni ite, shūsei kore ni mukau ga gotoshi.

992. Tatoeba, kinki o hirugaesu ga gotoku, haimen tomo ni kore hana.
993. Hihaku soto ni mukatate magarazu.
    背後不向曲
    皮膚脱落盡 唯有一真實
995. Biu ten ni tsuumeide, kemuri yuki o oriz; Kampū mizu o hite, tsuki ume o furuu.
    微雨鑱天聞撲雪
    寒風飆水月飄梅
996. Bigyoku seikin, muteige.
    美王精金無定價
    鼻孔長三尺
998. Bishoku hōjin no kitsu ni atarazu.
    美食中飽人喫
999. Bifū yūshū o fuku; Chikaku kiteba koe iyo iyo yoshi.
    微風呂敷近聴聲愈好
1000. Bimō genjō ni yokotau.
    前毛橫線上
1001. Birai kōkō, ryōjin furui tobu.
    鼻騒勧奨桑風振飛
1002. Biru aiin su, Miroku no sake; Monju suitō sureba, Fugen tasuku.
    明願愛飲彌勒酒
    文殊醉倒普賢挾
1003. Hyakka haru itatte, taga tame ni ka hitaku.
    百花春至為誰開
1004. Hyakashakura-kantō ni za su re te ni hito.
    百尺竿頭坐底人
1005. Hyakushakura-kantō ni ippo o susume; Jippō-setsu no zenshin o genzu.
    百尺竿頭進一步
    十方剣士現全身
1006. Hyakusei wa hi ni mochiite ari shirazu.
    百姓日用不相知
1007. Ochite ume ari, sono mi nanatsu.
    擁有梅其實七兮
1008. Shikiri ni Shōgyoku to yobu mo, moto buji; Tada yō su, danfū no koe o nintoku sen koto o.
    頻呼王玉元無事
    只要壇郎詫得聲
1009. Honji no saito wai shite, masa ni atatakani nari; Shirazu, futsu no baika ni itaru o.
    品字柴頭正煢
    不知風雪到梅花
1010. Hinju gokan.
    賓主互換
1011. Hinju reken.
    賓主歷然

fu

1012. Kaze no fuun o maite kiyō suru ni yorazumba, ikade ka min, chōkū banri no ten.
    不因風漂雲淨
    爭見長空萬里天
1013. Ame narazaru ni hana nai ochi; Kaze naki ni jo onozukara tobu.
    不雨花散落 無風絮自飛
1014. Ushin o motte u bekarazu; Newsin o motte motomu bekarazu.
    不可以有心得
    不可以無心求
1015. Tasukete wa dankyō no mizu o sugi; Tomonôte wa mugetsu no mura ni kaeru.
    抹過斷橋水 伴歸無月村
1016. Fuko noki ni atatte utsu; Tare ka kore chin no mono.
    布鼓當軒擊 誰是知音者
1017. Jiko ni mukatte e sezumba, izure no tokoro ni mukatte ka e sen.
    不向自己會 向什麼處會
1018. Fushizen, fushiaiku.
    不思善不思惡
1019. Myōshu o shirazu; kaette garyaku to nasu.
    不識明珠返成瓦礫
1020. Rozan shin no memmoku o shirazaru wa, tada mi no kono sanchū ni aru ni yotte nari.
    不識廬山真面目
    只緣身在此山中
1021. Montei o idezu, san-gohō; Mitsukusu, kōzan sen-banjū.
    不出門庭三五步
    看盡江山萬里重
1022. Kore ichiban kan hōe ni tesse-
zumba, ikade ka en, baika no hana o utte kambashiki o.
不是一番寒徹骨
争得梅花撲鼻香
1023. Kore tada kumon no semaki ni arazu; Manku ni tokite imada tsukusa-zaru nomi.
不是只口門寒
滿口誇未盡耳

1024. Kore hito o tasetsu sezumba, hito ni tasetsu seraren koto jō seri.
不是打殺人
被人打殺定

1025. Ippo o dōzezu shite senri o yuku.
不動一步行千里

1026. Koketsu ni irazumba, ikade ka koji o en.
不入虎穴爭得虎兒

1027. Midabutsu o nenzezu; “Namu Kanshiketsu”!
不念彌陀佛 南無乾屎垢

1028. Chichi tsuzaezu; ko shirazu.
父不傳子不記

1029. Fubo shoshō no bikō; Kaette betsunin no shuri ni ari.
父母所生鼻孔
即在別人手裏

1030. Fu wa ki o yō shiteatsu; Ji wa kuchi o ro shite kaka.
婦撚機軋軋 兒弄口嘓嘓

1031. Makai o hanarezu shite bukkai ni iro.
不離魔界入佛界

1032. Kaze nan no iro o ka nasu; Ame izuko yori kitaru.
風為什麼色 雨從何處來

1033. Kaze hisen o midashite reisei o okuri; Zempo tsuki nobotte chikusō akiraka nari.
風攪飛泉送冷聲 前峰月上竹憐明

1034. Kaze kurutte hotaru kusa ni ochi; Ame niwaka ni shite kasasagi eda ni odoroku.
風狂徨夜草 雨驅驚枝

風吹樹動悉辨來機

1036. Kaze wa nangan no yanagi o fuki; Ame wa hokuchi no hasu o utsu.
風吹南岸柳 雨打北池蓮

1037. Kaze fukedomo dōzezu, tempen no tsuki; Yuki osedomo kudake gatashi, kantei no matsu.
風吹不動天邊月
雪壓難摧樹底松

1038. Kaze hekiraku o suite fuun tsuki; Tsuki seizan ni noboru, tama-ichidan.
風吹碧落浮雲盡
月上青山玉一團

1039. Kaze ryūjo o fukeba mokyū wa shiri; Ame rika o uteba kyōchō tobu.
風吹柳絮毛毆走
雨打梨花妖蝶飛

1040. Kaze sensei o okutte chinjō ni kitari; Tsuki kaei o utsushite sōzen ni itaru.
風送泉聲來枕上
月移花影到懷前

1041. Kaze atataka ni shite chōsei kudake; Hi takē shite kaei omoshi.
風暖鳥聲碎 日高花影重

1042. Kaze shizumatte hanas nao ochi; Tori naite yama sara ni yū nari.
風定花猶落 鳥鳴山更幽

1043. Bukku ni shite jashin.
佛口蛇心

1044. Busso no minamoto, hi mo naku, shi mo nashi.
佛祖之源無彼無此

1045. Funki sōshō nenki shite sunawachi yukeba, tare ka sengo o wakatan.
蠟箋掃帚拈起便行誰分先後

1046. Funkotsu saishin imada muku-yuru ni tarazu; Ikku ryōnen to shite hyakuoku o koyu.
粉骨碎身未足酬
一句了然超億百

1047. Ichishi kiite motte jū o shiru.
聞一以知十

1048. Bunsō tetsugyū o kamu.
蚊子吹鐵牛

1049. Monju teiki su, setsunin-tō; Jōmyō chūshitsu su, katsumin-ken.
交殊提起殺人刀
淨名抽出活人劍

1050. Bummyō nari, shijō no Chōkō-
し；奇跡をつくりし、孝子に教えてこそ。
分明紙に張り子
尽力高声喚不寤
1051. Na o kikan yori omote o min ni wa shikazu。
聞名不如見面

he

1052. Heigen shūjūno iro；Saroku boshō no koe。
平原秋樹色 沙麗暮鈴聲
1053. Kuchi o tojite ikku o iu。
開口道一句
1054. Byōjōshin kore dō。
平常心是道
1055. Mon o tozashite tsuki o suishutsu shi；Sei o hotte ten o sakkai su。
閉門推出月 穿井斷開天
1056. Hekygokyo-banchō no tama；Ruri-denjo no tsuki。
碧玉盤中珠 瑤瑛殿上月
1057. Hekireki kobe o suguredomo nao kassui su。
碧霧遇頭猶臨時
1058. Hi o motomete wa kemuri ni wa shite e；Izumi o ninōte wa tsuki o obite kae ru。
寳火和煙得 擔泉帶月歸
1059. Henkai kenkon mina iro o shisu；Shumi sakashima ni taku su, hankū no uchi。
遍界乾坤皆失色
須彌倒卓半空中
1060. Henkai katsute kakusazu。
遍界不曾藏
1061. Daiji o henjite ōgon to nashi；Chōga o kaku shite soraku to nasu。
變大地為黃金
攬長河為酥酪

ho

1062. Hoho kore dōjō。
步步是道場
1063. Hohe seifū okoru。
步步清風起
1064. Hohe tojaku su, ryokusui seizan。
步步踏著緣水青山
1065. Botan ichijutsu no kurenai；Manjō kōshi you。
牡丹一日紅 滿城公子醉
1066. Botan-kaka no suimyōji。
牡丹花下睡貓兒
1067. Hana ni ḍè towan to hosso, ren-chū no shu；Isshō no kōshin aete iwa zu。
逢花欲問簾中主
一笑紅唇不敢言
1068. Hō ani ujaku no jiki o kuwan ya。
鳳豈喚鳥鳴食
1069. Ōgon o hōkyaku shite garyaku o hirou。
拋却黃金拾瓦礫
1070. Ken o idaite mi o yaburu；kore taga toga zo。
抱鉤傷身是誰之咎
1071. Kō o nageutte kongei o tsuru；Tsurī etari, kono gama。
拋鉤釣鯨鯨 釣得鯨鯨鯨
1072. Tsuma o idaite Shaka o nonoshiri；Sake ni yōte Miroku o utsu。
抱妻罵釋迦 酔酒打彌勒
1073. Hōsen ni itareba, mata subekakaru manako o hiraku beshi；Boōto shite, kūshin ni shite kaerashimuru kōte nakare。
寶山到也須開眼
勿使茫茫空手回
1074. Rinnō sanzun no tetsu o hōshutsu shite, masa ni shiru, henkai kore tōsō naru o。
拋出輪王三寸鐵
方知遍界是刀鎗
1075. Hōjo chikaki ni ari；sara ni ippo o susumeyo。
寶所在近更進一步
1076. Hō sura nao masa ni sutsuru be shi；nanzo iwan ya, hihō o ya。
法尚應捨何況非法
1077. Ishi o idaite kawa ni tōzu。
抱石投河
1078. Zō o idaite kutsu to sakebur。
抱礮叫屈
1079. Hōchi o yo to nashi; Kōten o gai to nasu.

方地為興 江天作蓋

1080. Hiton ni ôte wa hôteki su, randeidan.

逢人拋擲爛泥團

1081. Butsu ni ôte wa Butsu o koroshi; So ni ôte wa So o korosu.

逢佛殺佛 逢祖殺祖

1082. Butsu o nite, So o nīru.

然佛災業

1083. Hōboku enku ni tôru.

方木逗園孔

1084. Kemuri no nozonde jiki o kote kaeru.

望烟乞食歸

1085. Bōen ai tai shite, za suru koto shūtijitsu; Itchō nakazu, yama sara ni yū nari.

茅薊相對坐終日
一鳥不鳴山更幽

1086. Bōka no mushōnin; Ki ni nozonde shi ni yuzurazuu.

棒下無生忍 臨機不讚師

1087. Bō wa muge no takara o tei shi; Rū wa fukuchū no tama o haku.

蚌呈無價寶 龍吐腹中珠

1088. Bōtō ni manako ari; akiraka naru koto hi no gotoshi.

棒頭有眼明如日

1089. Hokuro-ri ni mi o kakusu.

北斗裏藏身

1090. Bokujin koushi o katte kaeri; Ryōba tori o onde kaeru.

牧人驛返返 鳥馬帶禽歸

1091. Mottei no ranji ni byakugetsu o mori; Mushin no wansu ni seifū o takuwau.

沒底藍鶴盛白月
無心朧子靜風清

1092. Moto shugyō wa hito o risai sen ga tame nari; Tare ka shiran, kaette fushitsuryū to naran to wa.

本爲修行利濟人
誰知翻成不義嘆

1093. Te o hirugaeseba kumo to nari, te o kutusugae seba ame.

翻手作雲覆手雨

1094. Honrai mu-ichimotsu.

本來無一物

1095. Bonshō dōgo; Ryūda konatsu.

凡聖同居 龍蛇混雜

1096. Bonnō soku bodai.

煩惱即菩提

ma

1097. Matsugo no rōkan; Saigo no ikketsu.

末後牢關 最後一帳

1098. Manku no hyōshō hone ni tesshite samushi; Kono uchi no shōsoku, tare to tomo ni ka ronzen.

満口水龍骸骨寒
就中消息共誰論

1099. Manzō nusumi o oshie; Yayō in o oshiu.

慢藏海海 泣容海涙

1100. Manten no mōsū hyaku-senjū.

漫天網子千百重

1101. Midari ni zudoku o narashite jison o sō su.

滿面塵飛煙火色
兩鬢蒼蒼十指黑

mi

1102. Mammen no jinkai, enka no iro; Ryōbin wa sōsō, jishī wa kuroshi.

滿天霜飛盡酒色

1103. Misshitsu ni ka o tsūzezu.

密室不通風

1104. Myōkō-hōchō ni fune o yari; Yōsu-kōji o uma o washirasu.

妙高峰頂行船
揚子江上走馬

1105. Myō wa ichichi no mae ni ari; Ani senshū no manako o irenya.

妙在一臨前 善容千聖眼

1106. Myōbu-kōchō hito itari gashishi; Tada miru, hakuun no tonde mata kaeru o.

妙峰孤頂難人到
只看雲飛又歸
1107. Muichimotsu-chū mujinzō; Hanada arī, tsuki arī, ōdai arī.
無一物中無盡藏
有花月有樓臺
1108. Muyō-juge no godōsen; Ruri denjō ni chishiki nashi.
無影樹下合同船
瑩璃駕上無知識
1109. Kenjaku subekī nakumba, gankai tairaka ni; Shūgō o kakusazareba, shinchī naoshi.
無可嫌著眼界平
不藏秋毫心地直
1110. Mukai no nanshin; Yato no Hokuto.
霧海の南針 夜途之北斗
1111. Kagiri naki shinchi fuhei no ji; Isshō no kanwa ni mata he to naru.
無限心中不平事
一宵闺語又作平
1112. Mukuteki mottomo fuki gatashi.
無孔笛最難吹
1113. Mushigōrai shōji no moto; Chinun yonde honrai no shin to nasu.
無始劫來生死本
痴人嘆作本來身
1114. Bujī kore kinin.
無事是貴人
1115. Musū no hito ken o gyōji; Muku no hito kyōkan su.
無手人行拳 無口人叫喚
1116. Mujō jibaku.
無絃自縊
1117. Muchū ni i otosu, shōmeika; Manako o hiraite mi kitareba hōka nashi.
夢中射落嫦娥窠
開眼看來無繫緋
1118. Mutei no hashittsū.
無底破漆桶
1119. Kaze naki ni kaysō ugoku; Ketsujō shite uo no yoku aran.
無風荷葉動 決定有魚行
1120. Mono no hirin ni tactaru wa nashi; Ware o shite ikanga tokashimen.
無物堀比倫 教我如何說
1121. Mubutsu no tokoro sabutsu.
無佛處作佛
1122. Mumō no yōsu ten ni chō shite tobu.
無毛獅子貼天飛
1123. Mōkyō tachimachi dai ni nozomi, tōge ni kenshū o wakatsu.
明鏡忽臨臺 當下分妍醜
1124. Meigetsu roka ni eiji; Roka meigetsu ni eizu.
明月映蘓花 蘓花映明月
1125. Meigetsu onozukara kitari, mata onozukara saru; Sara ni hito no gyoku-rankan ni yoru nashi.
明月自來還自去
更無人倚玉欄干
1126. Meigetsu roka kimi mizukara miyo.
明月蘓花君自看
1127. Mōshū tanagokoro ni arī.
明珠在掌
1128. Meimei tari, hyakusōtō; Meimei tari, Soshi-i.
明明百草頭 明明祖師意
1129. Menjō wa kyōchikutsū-ka; Zuri wa shinten no keikyoku.
面上尖竹桃花
肚裏參天荆棘
1130. Minami no mukatte Hokuto o miru.
面南見北斗
1131. Mempi atsuki koto sanzūn.
面皮厚三寸
1132. Mōka shō o yaite Butsu o nite kurau.
猛火燒釈佛霹騾
1133. Mōko gabi o egaku.
猛虎齧龍
1134. Mōko-ganka no kinrei; Sōryū-kutsuri no myōshu.
猛虎領下金鈴
蒼龍窟裏明珠
1135. Mōko-kōchū ni roku o ubai; Kiyō-sōka ni to o wakatsu.
猛虎口中奪鹿
鷹鶚爪下分兎
1136. Mōko-kōri ni mi o yokotae; Dokuja-zuji ni kayugari o kaku.
猛虎口裏横身
蠍蛇頭上攀
1137. Mōko michi ni atatte za su.
猛虎當路坐
1138. Mōko sono ko o kurawazu.
猛虎不食其子
1139. Mōshō ani kachū ni atte shi sen ya; Kohô kyūji no ka o kowazu.
猛將豎在家中死
胡蜂不戀時窪
1140. Mō kokai o nomi; Ke Shumi o iru.
毛乔巨海 芥約須彌
1141. Mōjin tanteki manako ari.
盲人端的眼
1142. Mokkei shiya ni naki; Sūku tem-mei ni hoyu.
木骸骸子夜 舌狗吠天明
1143. Mokusatsu-kō, tettei-han; Hito o shite dongo fuge narashimu.
木札骸骸骸飯
使人吞吐不下
1144. Bokujin shishiku o osorezu.
米人不恐獅子吼
1145. Bokujin yahan ni kataru; Genin no chi o yurusazu.
米人夜半語 不許外人知
1146. Mokuba kaze ni inanaki; Deigyū tsuki ni hoyu.
木馬嘶風 泥牛吼月
1147. Higashi o toeba sunawachi nishi o kotau.
隔東便乃答西
ya
1148. Yaka yakedomo tsukizu; Shumpū fuite mata shōzu.
野火燒不盡 春風吹又生
1149. Yakō ni shiroki o sumu koto nakare; Mizu ni arazumba, sadande kore ishi naran.
夜行莫踏白 不水定是石
1150. Yoru fukō shite meigetsu konari.
夜深明月孤
1151. Yasui keishū o ukabe; Tan'en shijun o shōzu.
野水浮輕舟 淡淵生紫幕
1152. Yoru shizuka ni shite keisei chikaku; Niwa samū shite geshoku fukashi.
夜靜水寒魚不食
滿船空載月明橫
1153. Yoru shizuka ni, mizu samū shite uo hamazu; Mansen munashiku getsumei o nosete kaeru.
夜靜水寒魚不食
滿船空載月明橫
1154. Yato hito naku, fune onozukara yokotau.
野渡無人舟自橫
1155. Yahan kaze ni wa shite sōshi ni itaru; Shirazu, kore yuki ka, kore baika ka.
夜半風到寳紙
不知是雪是梅花
1156. Ya ni shikin ari; hakubō kore o tsutsumu.
野有死麴白茅包之
1157. Ya ni fukuheki areba gankō midaru.
野有伏兵猿行亂
1158. Yarai ichijin kyōfu okori, tōka fuki otozu, shinnu, ikuta zo.
夜來一陣狂風起
吹落松梢知幾多
1159. Yarai fūsetsu ashi; Ki wa oru, kogan no mae.
夜來風雪惡
木折古岩前
1160. Yoru hiyayaka ni shite, seihen ni rakuyō o kikeba, sude ni odoroku, shūshoku no gotō ni itaru o.
夜冷井邊聞落葉
已驚秋色到梧桐
1161. Hiji ni yaku suru ōgon yuruki koto issun; Hito ni ñte wa nao iu, ai omowazu to.
紛黃金寬一寸
逢人猶道不相思
1162. Tada yaen no kakkon o shiru ari; Ekīyō keiro dai-sansei.

唯有夜露知客恨
傳風溪路第三聲

1163. Iki aru toki iki o soc; Furū na-razaru tokoro mata furū.

有意氣時添意氣
不風流處也風流

1164. Manako atte katsute mizu; Mimi atte katsute kikazu.

有眼不曾見 有耳不曾聞

1165. Mizu ari, mina tsuki o fukumu; Yama to shite kumo o obizaru nashi.

有水者含月 無山不帶雲

1166. Yū wa sunawachi kore mu; Mu wa sunawachi kore yū.

有即是無 無即是有

1167. Yūchō go nannan; Kumo o ji shite rampō ni iru.

幽鳥語喃喃 還雲入亂磔

1168. Nao biwa o totte nakaba omote o saegiru; Hito o shite miseshimezaru mo, utata furū.

猶把琵琶半遮面
不令人見轉風流

1169. Ume ari, gesshoku o soc; Take no shite shūsei o kaku.

有梅添月色 無竹缺秋聲

1170. Kimi to ai mukaite, utata ai shitshimi; Kimi to narabi sumite, ishin o tomo ni sen.

與君相向轉相親
與君雙懷共一身

1171. Arakajime kaite kayagari o matsu.

預擬待疹

1172. Yukan to yō seba sunawachi yuki; Za sen to yō seba sunawachi za su.

要行便行 要坐便坐

1173. Ko o yashinōte masa ni chichi no ji o shiru.

養子方知父慈

1174. Ryōku o shite endō o yukashimento to yō seba, ki ni nozonde tada etari, itaku muchi o kuwauru koto o.

要使良駒行遠道
臨歧只得彎加鞭

1175. Shinkin o shiran to yō seba kari ni miyo.

要識真金火裏看

1176. Mochiureba sunawachi ko to nari; Mochizareba sunawachi so.

用則為虎 不用則鼠

1177. Kano chishōnin o yatōte, yuki o ninatte tomo ni sei o uzumu.

僥他駿聖人 擔雪共塙井

1178. Hitsuji wa sunawachi kanjo ni fushi; Ro wa shisho o erande nyō su.

羊便乾處臥 猿添漆處尿

1179. Ame naran to hoshite sanshoku chikashi.

欲雨山色近

1180. Senri no me o kiwamen to hosshite, sara ni noboru, issō no rō.

欲窮千里目 更上一層樓

ra

1181. Raju hōtaikimi ga tame ni toki; Enka chōbu kimi ga tame ni hiraku.

羅扈寶帶為君解
燕歌趙舞為君開

1182. Rakō suredomo aete todomara-zu; Kokan suredomo kōbe o megurasaku.

羅鸞不肯住 呼喚不回頭

1183. Kitatte zehi o toku mono wa, sunawachi kore zehi no hito.

來說是韭也 便是是非人

1184. Raiba kotō ni tsunagi; Kokugyō shūsui ni fusū.

獵馬繚給 黑牛臥死水

1185. Rakka i atte ryūsui ni shitagai; Ryūsui jō nō shite rakka o okuru.

落花有意隨流水
流水無情送落花

1186. Rakka to koboku to hitoshiku tobi; Shūsui chōten to tomo ni ishiki.

落實與孤獨齊飛
秋水共長天一色

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1187. Rakuboku senzan, ten ondai; Chôkô ichidô, tsuki bummyô.
落木千山天遠大
澄江一道月分明

1188. Rankan tomo ni yoru to iedo-mo, sanshoku miru koto onajikarazu.
欄干雖共倚，山色看不同

1189. Randei-ri ni ibara arî.
爛泥裏有棘

1190. Riken kiru tokoro ato naku; Sekkatsu kotogotoku kenka ni ni su.
利鍵斬處無痕
哀添威錦囹下

1191. Riken mo sui ni wa shikazu.
利鍵不如錦

1192. Tsuribari sanzun o hanarete, nanzo ikku o iwasharu.
離釣三寸蓋道一句

1193. Rinu byakko gôkô o hanatsu.
狸奴白狐放毫光

1194. Ryû ginzureba, kumo okori; Tora usobukeba, kaze shôzu.
龍吟雲起，虎嘯風生

1195. Ryûshoku Ígon monouku; Rika hakusetsu kambashi.
柾色黃金懅，梨花白雪香

1196. Ryûsui kanzan no michi; Shin’un koji no kane.
流水寒山路，深霊古寺鐘

1197. Ryûsui mizo ni michi, tani ni fusagaru; Ranzan midori o sosogi, ao o uzutakaku su.
流水填溝塞壓
亂山澗碧堆青

1198. Yanagi midori narazu, hana kurenai narazu.
柳不綠花不紅

1199. Yanagi wa midori, hana wa kurenai.
柳綠花紅

1200. Ryôgan no ensei naite yamazaru ni, keishû sude ni sugu, banchô no yama.
兩岸拔聲啼不住
輕舟已過萬重山

1201. Ryôkyô ai terasu.
兩鏡相照

1202. Ryôko no kosen suigetsu o saguru.
兩箇碧獵探水月

1203. Ryôko wa fukaku zo shite muna-shiki ga gotoshi.
良窓深藏如鶴

1204. Ryôji no nôsô ikko o sho su; Chôren-shôjô ashi o nobete fusu.
了事衲僧消一箇
長途上展足臥

1205. Ryôshô ni sutsuru zai naku; Meikun ni sutsuru shi nashi.
良匠無材明君無業士

1206. Ryôtô tomo ni setsudan shite, ikken ten ni yotte susamaji.
兩頭俱截斷，一劇遂天寒

1207. Ryôyaku kuchi ni nigô shite, yamai ni ri arî; Chûgen mimi ni sakaru mo, okonai ni ri arî.
良藥苦口利於病
忠言逆耳利於行

1208. Isasaka tôû to kono ji o ronzu; Jûbun no shunshoku, taga ie ni ka zoku su.
聊與東風論簡事
十分春色屬誰家

1209. Ryôryô taru tenchi no kan; Dokuritsu shite, nan no kiwamari ka aran.
窈窕天地間，獨立有何極

緣樹陰濃夏日長

1211. Ryokuyô hôsô no kishi; Izure no tokoro ka son to sho shero sezaru.
緣楊芳草岸，何處不稱尊

1212. Rinka jûnen no yume; Kohen isshô arata nari.
林下十年夢，湖邊一笑新

1213. Kawa ni nozonde mizu o kawazu.
臨河不買水

1214. Gai ni nozonde koji o miru.
臨崖看虎兇

1215. Gai ni nozonde hito o osu, kore kôshin ni arazu.
1216. Rinchū ni takigi o urazu; Kojō ni sakana o hisagazu.

林中不見薪湖上不釣魚

1217. Rinrin taru kobuf mizukara hokorazu; Kankai ni tango shite, ryūda o sadamu.

瀛瀛孤鳳不自誇
端居寒海定龍蛇

1218. Reiki rikuchi o yuku; Ikade ka dei o hiku no ato o manukaren.

霊鬼行陸地爭免曳泥羈

1219. Reibai mazu tama o yaburu; Kōryū imada kin o ugosazuru.

鐵扁先破玉江柳未搖金

1220. Ji o awarende minikuki o oboezu.

僕兒不覺醜

1221. Michi tōku shite, hi no kuraki ni odoroki; Tan orete, shiba no omoki o shiru.

路遠驚日曙擔折知柴重

1222. Roshi jakō ni hi su.

驪鬼比麝香

1223. Roshi yuki ni tatsu, dōshoku ni arazu; Meigetsu roka ta ni nizu.

驚驚立雪非同色
明月蘆花不似他

1224. Roji miryō, baji tōrai.

讒事末了馬事到來

1225. Rochū ni hi ari, mushin ni shite hanu; Shosho jū, i ni makasete asobu.

燈中有火無心燭
處處縱橫任意遊

1226. Michi ni kenkaku ni awaba, subekaraku ken o tei subeshi; Kore shijin ni arazumba, shi o kenzuru koto nakare.

路逢麵客須呈細
不是詩人莫獻詩

1227. Michi ni tatsu no hito ni awaba, gomoku o motte tai sezare.

路逢道人不將語默對

1228. Rōju nami ni fushite kan ‘ei ugo-ki; Yaen kusa ni ukande sekiyō kurashi.

老樹臥波霞影動
野楓浮草夕陽明

1229. Rōsetsu ten ni tsuranatte shiroku; Shūmpō ko ni sematte samushi.

艷雪連天白春風逼戶寒

1230. Rōdai jōge hi hi o terashi; Shaba ōrai hito hito o miru.

樓臺上下火照火
車馬往來人見人

1231. Rōdō soyū buji no hi; Ammin kōga seisan ni tai su.

老倒破無事日
安眠高臥對青山

1232. Shiwa o rō shi ete katsuryū to nasu.

弄得死蛇成活龍

1233. Rōdoku no kanchō; Santetsu no memmoku.

猿毒肝腸生鐵面目

1234. Rōrai koto ni oboyu, sanchū no yoki o; Shi shite gankon ni araba, hono mo mata kiyoshi.

老來殊變山中好
死在巖根骨也清
Glossary

Amitabha Buddha The Buddha of infinite light and life.

Asura An evil god who confronts Indra and favors fighting.

bare pillar The bare pillars in the Buddha hall—typical things with no sense, in contrast to sentient beings.

Billion Worlds One world consists of Mount Sumeru, sun and moon, the Four Seas, and so on. One thousand worlds make the shōsen sekai (smaller thousand worlds); one thousand shōsen sekai make the chūsen sekai (medium-sized thousand worlds); one thousand chūsen sekai make the sanzen (daisen) sekai—the Billion Worlds.

Bodhidharma The founder, that is, the first patriarch of Zen Buddhism. It is said that he came to China from India around 520.

Bodhidharma’s intention Why Bodhidharma came all the way to China, overcoming every difficulty—this question is interpreted as “What is Zen?”

Bodhidharma’s temple Built in 496 in the foothills of Sung Mountain in China. Bodhidharma is said to have practiced zazen there facing the wall for nine years, when Eka (Hui-k’o, 487–593) visited this temple. According to a legend, Eka asked Bodhidharma for instruction, showing his earnest wish for satori by cutting off his own arm in the snowy garden. Later he became the second patriarch, and a speck of blood suggests the symbolic source of later Zen history. See map.

Bodhisattva One who seeks satori, wishing to save others even before himself; consequently his features are tender and merciful.

Buddha hall The main building of the Zen temple.

Ch’ang-an The old capital of China, near modern Sian. Especially in the T’ang period (618–907), it flourished as the biggest international city, with a population of one million. The Ch’ang-an Castle, the walled town, covered an area of about six miles by five miles.

Chao A mountain district in the north of China.

Chao-chou (Jōshū Zenji, 778–897) A famous Zen master who appears
often in many koans and sayings. Chin Eastern Chin dynasty (317-419); its capital was located in modern Nanking.

Crooked River A tidal river, noted for its wonderful scenery of crashing tidal waves from the gulf. See map.

Daitō Kokushi The honorific title of a Japanese priest, Shūhō Myōchō Zenji (1282-1337), the founder of Daitoku-ji temple, Kyoto.

Dharma The Buddhist truth; equivalent to satori or Zen.

Dharma world The world of truth; the whole universe.

East Gate Probably the East Gate of the Lo-yang Castle.

East Land China.

eight winds of illusion The eight winds that lead the student astray: fortune, misfortune, backbiting, flattery, admiration, abuse, affliction, and ease.

fire of catastrophe It is said that in the growth and transition of one world there are four periods and, at the end of the third, a great fire occurs and burns everything to ashes.

Five Ranks Tōzan Zenji (Tung-shan, 807-69), the founder of the Sōtō sect, preaches the fivefold relation of the two—shō (the absolute) and hen (the relative).

Flat Field Temple Built in Sky Plateau Mountain by Heiden Zenji (P'ing-t'ien, 770-843).

Fountain Town Ch'uan-chou, a famous wine-producing center. See map.

Four Classifications Lin-chi explains Zen, taking up the four cases, concerning man (subject) and surroundings (object): (1) taking away man, but not the surroundings; (2) taking away the surroundings, but not man; (3) taking away both man and the surroundings; (4) taking away neither man nor the surroundings. Lin-chi devises jakugo to these four cases respectively. For example, his jakugo to the second is no. 117. Later, another Zen master showed his view of the third with no. 738.

Four Seas The whole world; originally, the four oceans that circle Mount Sumeru. See Mount Sumeru.

Fragrant Arbor The arbor in the Ch'ang-an Castle.

giant roc A legendary giant bird of China; it goes ninety thousand miles with one flap of its wings.

golden crow The name of the sun; a legend tells us that there is a three-legged crow in the sun.

Great Hero Peak The Great Hero means Buddha. This peak is also called Ten-hundred-foot Mountain, where Hyakujō Zenji (Pai-chang) lived. See map, Ten-hundred-foot Mountain.

Great Wall The Great Wall of China.

Great Yuan The Yuan dynasty (1271-1368).

Han Kan A famous painter (701-61) in T'ang-dynasty China, who was noted for his drawings of horses.

Hermit Mountain Named after the hut left by a hermit in old Chou-period China. The geographical features of the mountain are complicated, and it is famous for its scenic beauty. On it there are many temples, including L-ai Temple.

Hsiang-lu Peak The northern peak of the Hermit Mountain; its shape resembles an incense burner.

Hui-neng's Mountain Where the sixth patriarch, Enō Zenji (Hui-
neng, 638–713), lived. One of the most important and influential masters in the history of Zen, he was the “fountain” from which all later Zen streams flowed.

I-ai Temple At the north of Hsiang-lu Peak of the Hermit Mountain.

Jewel Mountain The mountain of jewels, namely, the mind of man.

Kannon Temple A temple east of the Tofu Pavilion at Dazaifu on Kyushu island in Japan. Kannon in Japanese is the Avalokitesvara Bodhisattva, which has great compassion and mercy.

Kasyapa Maka Kashi, one of the ten major disciples of Sakyamuni.

last barrier The final koan in the whole curriculum of koan study.

Lou-lan A commercial area located in the west of China; it flourished from before the second century B.C. and was ruined in the seventh century A.D.

Lo-yang China’s most historically important city, together with Ch’ang-an; the capital of China through several dynasties.

Maitreya Maitreya Bodhisattva is the future Buddha; in billions of years he will succeed Sakyamuni, the present Buddha.

Manjusri Manjusri Bodhisattva is the personification of the wisdom of Buddha.

moth-feeler eyebrow The feeler of a moth resembles the slender, clear, crescent-shaped eyebrow of a beautiful lady.

Mount Five Plateaus Mount Wu-t’ai, noted for its many Buddhist temples. See map.

Mount Moth Eyebrows Mount Omei. The name suggests the moth-feeler eyebrows of a beautiful woman. See map.

Mount Sumeru Also Sumeru Peak. According to the cosmology of old India and of Buddhism, Mount Sumeru soars in the center of one world, and the sun and moon revolve around its mid-slope; the four oceans, in each of which lies a continent, encircle Mount Sumeru.

mountain gate Temples were generally built on the mountains, so the main gate of a temple was called sammon (mountain gate, or three gates).

Nirvana The state of enlightenment to be reached by extinguishing all illusion.

North Bridge The bridge—a row of boats—across the Yellow River, northeast of Lo-yang.

Parrot Sandbank A sandbank on the Yangtze River. See map.

Patriarch Bodhidharma, the founder of Zen Buddhism; or each Zen master who stands in the genealogical chart of Zen lines, that is, who received the formal transmission of Dharma.

phoenix A Chinese phoenix; the bird of good omen.

poison-painted drum A drum painted with poison to kill those who hear it. Zudokku is the pronunciation more natural to Zen usage.

Pure Body The pure body of Buddha.

Red Phoenix Castle The palace at Ch’ang-an.

river country The district near the mouth of the Yangtze River.

roshi A Zen master and teacher—
who has formally received the Dharma from his own teacher, or rōshi, and therefore is qualified to appoint, from among his students, some to be new masters as his successors—is called shike, or, in honorific terms, rōshi.

Sakyamuni The historical Buddha, who founded Buddhism. Buddha originally means "the enlightened one"; according to a legend, there were six Buddhas before Sakyamuni.

samadhi The state of mental concentration on one object; samādhi.

Samantabhadra Samantabhadra Bodhisattva symbolizes the teaching, meditation, and practice of Buddha.

Sky Plateau Mountain Mount T'ien-t'ai. The many temples built there make it one of the most famous Buddhist centers in China.

south of the river The area (several provinces) south of the Yangtze River. Abundant in quails.

staff A staff carried by Zen masters, sometimes used by the master to give his student a chance for satori.

Sumeru Peak See Mount Sumeru.

Swallow Mountain In the west of Mongolia, a general of the Later Han dynasty (25–220) defeated the enemy and built a monument on this mountain.

Tai Sung A painter in T'ang China famous for his skill in drawing cows.

T'ai-a The name of the excellent sword; the symbol of the sharp activity of Zen.

T'ang China The T'ang dynasty (618–907).

ten directions The ten directions: east, southeast, south, southwest, west, northwest, north, northeast, up, and down.

Ten-hundred-foot Mountain Hyaku-jō (Pai-chang, which literally means "ten-hundred-foot") Zenji's mountain soars a thousand feet high; it is also called Great Hero Peak. See Great Hero Peak, map.

Three Waterfalls On the Yellow River, a three-tiered waterfall (Dragon Gate) was built, and the carp that pass through this gate, it is said, will become dragons. See map.

Three Worlds The world of the unenlightened people is divided into three: the world of desire, of five senses; the world of form but of no desire; the formless world of no form, no desire.

Tofu Pavilion A pavilion in Dazaifu, Kyūshū; tofu in Japanese means a capital of the country.

Ts'ai-chou Castle A walled city. See map.

unsui A beautiful expression, literally "cloud and water," that means a Zen monk-student in the monastery or a wandering monk. See no. 246.

Vairocana Vairocana Buddha, the symbol of the eternal and limitless wisdom of Buddha.

Vimalakirti The main character of the Vimalakirti sutra; the rich man who has attained the deepest truth of Mahayana Buddhism.

Western Sky India.

world-perishing fire See fire of catastrophe.

Wu Wu kingdom (?–473 B.C.), near the mouth of the Yangtze; or (229–80), its capital was located in modern Nanking.

Wu Yuan-chi Wu Yüan-chi (783–817) attempted a coup d'etat against
the government, but he failed and was killed.

Yaksa  A devil, but sometimes regarded as a protector of Buddhism.

Yellow Crane Pavilion  A famous pavilion looking over the Yangtze.  See map.

Yellow Head  Sakyamuni Buddha.

yes and no  Dualism. Zen sees things in the original oneness, transcending dualism, such as yes and no, life and death, good and bad.

Yueh  Yüeh kingdom (601–334 B.C.), located in the coastal area of south China.

Yun-men  Ummon Zenji (Yün-men, 864–949), the founder of the Ummon sect.

zazen  Sitting in meditation.

zendo  Zendō, a zazen hall.

Zenji  An honorific title attached to the name of a Zen master; oshō and rōshi are its variations.
Editions of *Zenrin Kushū* (A Zen Forest Saying Anthology):

*Zenrin Kushū*. Kyoto: Baiyō Shoin, 1894. This edition contains 4,380 entries. The present translation depends mainly on it.


*Zenrin Kushū* (with Japanese readings and notes). Rev. ed. Zenkei Shibayama. Kyoto: Kichūdō, 1952, 1972. Handy, helpful, and easily obtainable, this edition is most often used by beginners today in Japan; but unfortunately it is not free from errors.

Editions of “*Zudokko Kushū*” (Saying collection of The Poison-painted Drum):


General Zen sayings anthologies:


Zen dictionaries in Japanese:


English translations of Zen sayings:

...a new poem in English, winnowed out of three thousand years of Chinese culture, by some of the best minds of the East. It’s also a meeting place of the highest and the most humble: the great poets and ... the proverbs...  
— from the foreword by Gary Snyder