

The Sectarian Characteristics of Rinzai-Zen Songgu Poetry in the Song Dynasty*

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Abstract—The number of Rinzai-Zen Songgu poems in the Song Dynasty is very large, which also shows remarkable sectarian characteristics. On the one hand, Rinzai-Zen Masters are good at using metaphors, and most of their ancestor metaphors, self-nature metaphors and illustration metaphors in the Songgu poetry are special metaphors belonging to Rinzai-Zen. On the other hand, the methods that regarding depreciation as praise, being uninhibited and violent style features and the use of predecessors' overbearing verses are all direct presentation of the inarguable and lively spiritual appearance of Rinzai-Zen.

Keywords—Rinzai-Zen; Songgu poetry; metaphor system; regarding depreciation as praise; uninhibited and violent style features

I. INTRODUCTION

The so-called "Songgu" (颂古) is actually an appreciation or commentary of the Zen case. It has the function of revealing the Buddhist principles and guiding the Buddhists to be consciousness. Because most of "Songgu" use the verse rhymes, they are regarded as part of the Zen poetry. The earliest use of the word "Songgu" was the Rinzai-Zen Master in the Northern Song Dynasty named Fenyang Shanzhao (汾阳善昭). He systematically created a hundred "Songgu", and said: "One hundred of the ancestors Zen cases are transcribed and spread to the world. The Zen cases, which are difficult or easy to understand, has become clear and easy to grasp through the "Songgu" poetry of Fenyang. Empty flower grows empty fruit, no before or after. It is necessary to extensively inform the Bodhisattvas to come together to understand the meaning of Zen" [1]⁶¹³ Shanzhao's purpose in creating "Songgu" is to "understand the meaning of Zen", that is, to recognize and realize the first meaning of the Zen, and the standard of creating "Songgu" is "Jiaoran" (皎然, meaning: "the pure"), which means to let the buddhists understand the meaning of the case more clearly. From this point of view, gorgeous rhetoric is not the main focus of the "Songgu" written by Shanzhao. *Bu Xu Gao Seng Zhuan* (补续高僧传) also said that, "Shanzhao's every word is a natural expression of self-centered nature, and the gorgeous rhetoric are not taken as a necessity." [2]¹³⁰ Even so, the Songgu poetry of Shanzhao also caused extensive study of the Zen

Master in the Song Dynasty. They have successively created the "one hundred Songgu", including Yunmen Zen Master Xuedou Chongxian (雪窦重显), Caodong Zen Master Tiantong Zhengjue (天童正觉), and Rinzai-Zen Master Xutang Zhiyu (虚堂智愚) and so on. The creation of the Zen Master of the Rinzai-Zen was always the main force of the Songgu poetry in the Song Dynasty. According to my statistics, there are more than 5,000 Rinzai-Zen Songgu poetry in the Song Dynasty with more than 300 authors; there were seven authors who had more than 100 Songgu works, including Shanzhao (善昭), Shouduan (守端), Huiqin (慧勤), Keqin (克勤), Shigui (士珪), Zonggao (宗杲) and Zhiyu (智愚). These Songgu poetry have different styles of appearance because they are created by different authors, but they also show more prominent characteristics of Rinzai-zen on the whole. Wu Yansheng's *Study on the Songgu Poetry of Rinzai-Zen* although was based on the Rinzai sect, but it only involved the Songgu poetry of Shan Zhao, Congyue (从悦), Kezhen (可真) and others, [3]⁹⁻¹⁰ and has nothing about the overall style and characteristics of Rinzai-Zen Songgu poetry. This paper chooses the perspective of the Zen sects, analyzes the metaphor techniques, comment methods and main styles of the Rinzai-Zen Songgu poetry, so as to observe the sectarian characteristics of the Rinzai-Zen Songgu poetry in the Song Dynasty.

II. SELF-NATURE AND ANCESTOR: THE METAPHOR SYSTEM OF RINZAI-ZEN SONGGU POETRY

As a kind of poetry, the biggest difference between Songgu poetry and ordinary poetry is the inevitable connection with Zen case. It can be said that, Songgu poetry is the poetic commentary of the Zen case. The purpose of the Zen case is to lead the Buddhists to realize the innocence of Nirvana, thus revealing the Zen thought of self-cleanness and non-existence, which requires the Songgu poetry must also have the characteristics of indicating the meaning of Zen. As a result, the words used in the Songgu poetry is often not a simple literal meaning, but shows a distinctive directivity features, which is similar to the "Sutra metaphor" (佛经譬喻) in the rhetoric level. The metaphorical techniques in the Sutra have the characteristics of breaking the inertial way of thinking, and often enable people to gain a deeper understanding of the Buddhist principles in a refreshing way. The metaphors in the Rinzai-Zen Songgu poetry also have a more prominent performance in this aspect, and form a

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unique metaphor system, thus showing distinct sectarian characteristics of the Rinzhai-Zen.

First part is the ancestor metaphor. Rinzhai Yi Xuan (临济义玄), lived in Nanhua, Caozhou, the founder of Rinzhai-Zen. He once took charge of the Zhenzhou Rinzhai Temple and other places, and proposed "San Xuan San Yao" (三玄三要), "Si He" (四喝), "Si Bin Zhu" (四宾主), "Si Liao Jian" (四料拣) and other means of introduction and inspection. These means are called "Rinzhai Menting" (临济门庭) and it has been widely used by the Rinzhai-Zen Master later after Yi Xuan. For this reason, Zen master often treat Yi Xuan as the "Bainianzei" (白拈贼). This kind of saying was first promoted by Xuefeng Yicun (雪峰义存). *Jing De Chuan Deng Lu* (景德传灯录): "One day, Rinzhai Yixuan said: 'there is a Wuwei Zhenren (无位真人) on your physical body, often gets in and out in front of your face. If you don't know him, please ask me.' One monk asked, 'How is the Wuwei Zhenren?' Rinzhai Yixuan hit that monk and said: 'Is not Wuwei Zhenren a Ganshijue (干屎橛)?' Later, Zen Master Xuefeng Yicun heard that and said: 'That Rinzhai Yixuan is totally a Bainianzei.'" [4]⁸⁰⁰ "Bainianzei" (白拈贼) originally refers to the thief who steals with bare hands and without any trace. Here, it is said that Yi Xuan can freely pick up the Buddhists and break their ignorance. This metaphor has been widely loved by the Rinzhai-Zen Master. For example, the 11th Rinzhai-Zen Master Yunyan Yin (云岩因) comment the Zen case of "Rinzhai Banghe" (临济棒喝): "There is no trace of prograde motion and retrograde motion, saints and ordinary people has no difference. In the sunlit sky, lightning flashes and thunder rumbles. The Dharma eye (正法眼) is destroyed and cannot be passed on to later generations. That Rinzhai Yixuan is a Bainianzei." [5]²⁵⁸¹ The 11th Rinzhai-Zen Master Huanglong Wuxin (黄龙悟新) comment the Zen case of "Zhaozhou eats tea": "Zhaozhou eats tea, the sectarian style is strange. Whether it comes or not, it's the Bainianzei." [5]²⁴¹¹ The 12th Rinzhai-Zen Master Xiatang Huiyuan (瞎堂慧远) comment the Zen case of "Shizun Jiangsheng" (世尊降生): "Reincarnation from the heaven of Doushuai to the palace, from Knife Mountain Hell to Huotang Hell. Easily catch the Bainianzei, and the swags are full of eyes." [6]⁹⁶⁶¹ Except for the first one which is in terms of Yi Xuan, the second and third ones are comment Zhaozhou Congshen (赵州从谿) and Sakyamuni. It can be said that, the comment object of "Bainianzei" has been extended to all Buddhist ancestors including Yi Xuan, and it has become a metaphor which presenting sectarian characteristics of Rinzhai-Zen.

Second part is the self-nature metaphor. Zen thoughts emphasize self-seeking and resist outward pursuit. As for what is "self-nature" (自性), Zen thoughts advocate it cannot be directly described in language, but often expressed through metaphorical words. As mentioned above, Rinzhai Yixuan once put forward the "Wuwei Zhenren" and "Wuyi Daoren" (无依道人). The so-called "Wuwei" (无位) means there is no practice order or practice level, and "Wuyi" (无依) means being associated with everything but requires no support, which is the cognition of the "self-nature" under Nanzong Zen's Epiphany thought. Therefore, "Wuwei Zhenren" is considered to be self-contained of "Zuo Yong Ji Xing" (作用即性), which is a flexible use and highly

integrated of Mazu Zen (马祖禅) and Shitou Zen (石头禅). [7]⁷⁰ In this case, "Wuwei Zhenren" can be considered as a concretization of the "self-nature" and naturally has been widely used in the Rinzhai-Zen Songgu poetry. Zen Master Baiyun Shouduan (白云守端) said: "The mighty spring breeze is filled with the heaven and the earth, the mountain peaks are hidden in the smoke. The Wuwei Zhenren can't be found anywhere, and the flowers fall with the water." [5]²⁵⁹ II Zen Master Shouduan does not tell the buddhist what is "Wu Wei Zhen Ren" as clearly as Zen master Yi Xuan, he just said that it is between the heavens and the earth, thus enabling Buddhists generate greater doubts. In addition to the "Wuwei Zhenren", there are also "domestic thieves" (家贼) and "domestic relatives" (家亲) in the Songgu poetry of Rinzhai-Zen Master Wan'an Daoyan (万庵道颜). "It is possible for you to gain achievement through finding your own heart from seven places; you can understand it step by step through exploring and seeking. Because the domestic thieves are difficult to guard against, the peace can be obtained by messing up the heaven and earth." [5]⁴⁴ II "The six gates stay open day and night at any time, but helplessly, the domestic thieves are hard to guard against. Realizing the domestic relatives then the grace and love extinguished, there is nothing to be presented to the parents." [5]³⁶⁷ I The first Songgu poetry was issued on the case of "A'Nan Qichu Zhengxin" (阿难七处征心). The purpose of the case is to break the delusion heart of A'Nan, reveal the truth of comforting hearts and showing natures. Daoyan's Songgu poetry is based on the "domestic thieves" to describe the respectively heart of A'Nan, which is the most difficult part to defend. The second one was made for the case of the "The poor Caoshan family was robbed" (曹山家贫遭劫). The record of *Xu Gu Zun Su Yu Lu* (续古尊宿语录) is more detailed: "Q: 'How does the poor family be robbed?' Master said: 'The thief can't steal everything.' Q: 'Why?' Master said: 'The thief is domestic relatives.' Q: 'Since he is domestic relatives, why does he turn into a domestic thief?' Master said: 'He can't get enough at home nor can he make a fortune in the society.' Q: 'What happened when people suddenly catch him?' Master said: 'The information was cut off between inside and outside.' Q: 'Whose merit it is for catching the thief?' Master said: 'The merit was never heard.' Q: 'How it comes when he caught the thief without any merit?' Master said: 'It doesn't mean that the man has no merit, but means that he doesn't accept that merit.' Q: 'Why doesn't he accept merit?' Master said: 'As the saying goes, peace and tranquility are caused by the general, but the general can't be allowed to live to see that peace.'" [8]⁸⁹⁷ II. Actually, Dao Yan inherited the statement of Zen Master Caoshan Benji (曹山本寂), who advocated that the "domestic thieves" is the heart, the "demestic relatives" is the self-nature, and the so-called "He can't get enough at home nor can he make a fortune in the society" is the insight of Zen's "the heart is the self-nature". In the Rinzhai-Zen Songgu poetry, there are some self-nature metaphors with distinct sectarian characteristics of Rinzhai-Zen, but there are also many self-nature metaphors have absorbed other Zen faction's vocabularies.

The last part is the illustration metaphor. From the perspective of the translation between Sanskrit and Chinese, Ding Min divides the "metaphor" in the Chinese translation

Buddhist sutra into three parts: the rhetoric metaphor, the illustration metaphor and the Apothena. [9]⁵⁻¹⁰ If the above-mentioned self-nature metaphor and ancestor metaphor are close to the rhetoric metaphor, there are many illustration metaphors in the Songgu poetry for the Zen cases. This form of metaphor often appears in the answer to "how is the Buddha" (如何是佛) and "how is the meaning of Bodhidharma come to China" (如何是祖师西来意), which has been widely used in the Songgu poetry, such as the Zen case "Shoushan New Bride" (首山新妇): "Q: 'How is the Buddha?' Master said: 'The new bride rides a donkey and her mother-in-law leads ahead.'" [10]¹²⁷ The absurdity of the question itself can be illustrated by the example of the mother-in-law leading a donkey for her daughter-in-law, which implies that the first meaning of the Zen Buddhism is inexpressible, and it is just fit the so-called metaphor principle "Since direct notification is difficult to understand, thus borrowing something normality or not to manifested." [11]³²⁶ Most of the Rinzaï-Zen Songgu poetry also adopted this meaning. For example, Zen Master Haiyin Chaoxin (海印超信) said that "The new bride rides a donkey and her mother-in-law leads ahead, the Old Wang drives an iron ship and sailing in the air. Hanging sail at the bottom of the well, the wind is urgent and the waves almost rushed to the summit of Mount Sumeru." [5]⁴⁵⁴ The four unreasonable examples are used to illustrate the meaning of the case. In addition, there are many innovative metaphors in Rinzaï-Zen, such as "three-legged donkey" (三脚驴子) and "octagonal grinding disc" (八角磨盘), and most of them have the effect of transforming the abstract into concrete, making it easier for people to understand.

III. REGARDING DEPRECIATION AS PRAISE: THE CREATIVE MEANS OF RINZAI-ZEN SONGGU POETRY

Although the Zen Master of the Song Dynasty wrote a lot of text works, the fundamental position of "Buliwenzhi" (不立文字, meaning: the followers of Rinzaï-Zen rely on the tacit agreement and understanding between the Master and themselves to achieve enlightenment, instead of solely relying on the Sutra) has never changed. This has brought new demands to the creation of Songgu poetry, that is, to break the sanctity and inviolability of the Zen cases when they are creating the comments. Zen Master Wumen Huikai (无门慧开) often starts with negative perspective, and use the Rinzaï-Zen's "Hefo Mazu" (呵佛骂祖) means into the Songgu poetry, which can be regarded as the representative of the Rinzaï-Zen Songgu poetry. Specifically, the creative techniques of Huikai's Songgu poetry mainly have the following two aspects.

Firstly, Huikai often introduce Zen cases with a sentence that express the opposite meaning. The *Chan Zong Wu Men Guan* (禅宗无门关) written by Huikai is a collection of Zen cases, Prose commentary and Songgu poetry. In the prose commentary section, he often used critical words to express praise. For example, the 19th Zen case titled "normal heart is the way" (平常心是道), Huikai's commentary said: "When Nanquan Zen Master was asked by Zhaozhou Zen Master, there was no way to explain clearly. Even though Zhaozhou Zen Master was enlightened at that time, he needed to

practice meditation for another 30 years." [12]⁹⁴ Huikai believes that, on the one hand, Nanquan has lost all his means when asked by Zhaozhou, on the other hand, although Zhaozhou achieved sudden enlightenment, he still has to study 30 years more to get full understanding. As can be seen, Huikai is dissatisfied with both of them. However, the Songgu poetry he created later is really praise to "normal heart is the way" which put forward by Nanquan Zen Master: "There are flowers in spring, moon in autumn, cool breeze in summer and snow in winter. If there is nothing to worry about, it's a good season in the world." Another example is the 21st case titled "Yunmen Shijue" (云门屎橛), Huikai's commentary said: "The Zen Master Yunmen Wenyan (云门文偃) is too poor to afford even a vegetarian diet, and he is also too busy to write a word. It is easily for him to use the "Ganshijue" to inspire the Buddhist, thus the rise and fall of the Dharma is obvious." [12]¹⁰¹ Although Huikai said that Zen Master Wenyan used dry shit to inspire the Buddhist, showing the decline of Dharma. However, the Songgu poetry later is praise towards the application of "Ganshijue", as the saying goes that "The light of fulmination, the fire from hit stone, blink of an eye, missed instantly." Another example is the 40th case titled "Tidao Jingping" (趯倒净瓶), Huikai comments that: "Master Weishan kicked the pure bottle with temporary courage, but he still could not jump out of the Zen Master Baizhang's dominion. By careful analysis, the Zen Master Lingyou actually avoided the trivial and dwelt on the important. What is the reason? He took off the headscarf with no weight and took up a heavy iron lock." [12]¹⁶⁶ Although Huikai said that Zen Master Weishan Lingyou (汾山灵祐) was a brave person just for a moment, and he couldn't jump out of the trap of Baizhang Huaihai (百丈怀海). But the Songgu poetry followed said: "The difficulties set by Baizhang could not stop him, and various Buddhas were kicked out by the feet of Weishan." It's still a complete praise. It can be seen that, Huikai seems to have dissatisfaction with all the past eminent monks through the comment perspective. Only by combining Songgu poetry and prose commentary, can people better understand Huikai's creative means of "compliment after criticism".

Secondly, the negative form of "Songgu". In order to give full play to its role in helping people enlightenment, Huikai has adopted many measures to write Songgu poetry. Such as the targeted question commentary in the 31st case titled "Zhaozhou Kanpo" (赵州勘婆), and the three and a half sentences Songgu poetry in the 20th case titled "Da Li Liang Ren" (大力量人), but the negative form of Songgu should be paid more attention. Look at the 2nd case named "Bai Zhang Ye Hu" (百丈野狐), it tells a story about an old man who has been a wild fox for 500-years because of he once said the words "Bu Luo Yin Guo" (不落因果), and suddenly got rid of the fox body because of Baizhang Huaihai's words "Bu Mei Yin Guo" (不昧因果). Huikai's Songgu Poetry said: "Bu Luo Bu Mei, Liang Cai Yi Sai; Bu Mei Bu Luo, Qian Cuo Wan Cuo." (不落不昧, 两采一赛; 不昧不落, 千错万错) [12]²⁴ What he means is that don't think "Bu Luo Yin Guo" will fall into "cause and effect", saying that "Bu Mei Yin Guo" can be separated from "cause and effect". In fact, there is no fundamental difference between "Bu Luo Yin Guo" and "Bu Mei Yin Guo". If you are obsessed with it, you will make

thousands of mistakes without escaping from the "cause and effect". The 6th case titled "Shi Zun Nian Hua" (世尊拈花) is very famous. Huikai said that "When the Buddha picked up flowers, he has already revealed the fox tail; when the Venerable Jiashe (迦叶尊者) smiled, the Ren (人) and the Tian (天) could not understand what it means." [12]⁴⁵⁻⁴⁶ The implied meaning is that "Nianhua" is just a convenient way to inspire Buddhists, and there is no need to be obsessed with it. The 29th case titled "Fei Feng Fei Fan" (非风非幡) is a famous case of Huineng, the sixth ancestor of the Chinese Zen. The Songgu poetry write by Huikai reads that "Those who say 'Fengdong' (风动), 'Fandong' (幡动) and those who say 'Xindong' (心动) are all superficial; they only know argue with each other, but don't know that they all have lost." [12]¹³² The two monks and Huineng were sentenced with the same crime by Huikai, thus breaking the Buddhists' blind faith for the ancestors. It is believed that the negative form of Songgu really treats the Zen case as a means of inspiring Buddhists. Huikai uses the Songgu poetry to explain his own views for the Zen cases, at the same time makes the Zen cases alive.

The above-mentioned practices of Wumen Huikai Zen Master can be explained from his Zen case thinking. He once said that, "Secret Preaching in Lingshan (灵山密付), Yellow Leaves Make Children Stop Crying (黄叶止啼), Personally Teach in the Shaoshi Mountain (少室亲传), Imagined Plum Quenches Thirst (望梅止渴), and even Tokuyama Stick (德山棒), Rinzhai He (临济喝), Xuefeng Roller Ball (雪峰辊球), Daowu Brandish Scepter (道吾舞笏), Mimo Hold Up Fork (秘魔擎叉), Heshan Drumming (禾山打鼓), Qingyuan Hanging Down Feet (清原垂足), Tianlong Put up a Finger (天龙竖指), are boring means to tease monkeys, which are essentially useless." [13]⁵¹⁵ All the Zen cases are just a measure to "realize the final goal", and there is no need to regard them as a standard. The negative form of Songgu is not only adopted by Huikai, but also a widely recognized practice style of Rinzhai-Zen Masters in the Song Dynasty.

IV. BEING UNINHIBITED AND VIOLENT: THE STYLE FEATURES OF THE RINZHAI-ZEN SONGGU POETRY

Rinzhai-Zen has always been known for its fierce style, thus obtained the name of the "General Rinzhai". Yi Xuan's enlightenment experience has already shows a violent characteristic. He has asked the meaning of Dharma three times for the Zen Master Huangbo Xiyun (黄檗希运), and has been beaten three times undoubtedly. When he was enlightened from Gao'an Dayu (高安大愚), he had beaten Dayu three punches. Moreover, Yi Xuan often has rude behaviors when he was inspiring the Buddhist, and even used the means of shout and beat. The violent style established by Yixuan was learned and protected by the later generations. Not only for that, but this kind of style can be shown through the use of predecessors' verses in the Rinzhai-Zen Songgu poetry. For example, Zen Master Zhihai Zhiqing (智海智清) appraised the Zen case titled "Nvzi Chuding" (女子出定) once used Li Bai's poetry *Jiang Xia Zeng Weinan Lingbing* (江夏赠韦南陵冰): "One fist kick down the Yellow Crane Tower, one kick turn over the Parrot Island. If you want to know why the Bodhisattva can borrow a finger to let

the goddess wake up from meditation, the mountain does not move and the water runs along." [5]²⁶ The Songgu poetry about Zen case "Ru Lai Shuo Chan" (如来说禅) written by Zen Master Beijian Jujian (北磬居简) once used Dufu's poetry *Qian Chu Sai Jiu Shou* (sixth) (前出塞九首其六): "Pull the strongest bow when pulling a bow, use the longest spear when using a spear. Shoot the horse first before shooting the person above, catch the thief king before catch thieves." [5]⁴⁶ The Songgu poetry about Zen case "Yunmen's sharp sword" written by Zhenjing Kewen (真净克文) once used Zhuwan's poetry *Feng Shi She Yan Xi Zhi Long Chou* (奉使设宴戏掷筭筹): "Who said that the sword is as sharp as 'blowing the fur towards sword lead to disconnect', only the skeleton of Yunmen Zen Master knows. Once you have the power in your hands, everyone will follow your order." [10]⁸⁵⁶ The use of predecessors' overbearing verses by Rinzhai-Zen Master reflects the inarguable spiritual appearance of the Zen, and is also a direct reflection for the "Hefo Mazu" thoughts of the Rinzhai-Zen. In addition, it's necessary to analyze the following two Zen cases as well as their Songgu poems that are very famous in the Song Dynasty but less concerned among the Zen of later generations.

The first one is the Zen case named "Broken Sand Basin" (破沙盆) about Master Mi'an Xianjie (密庵咸杰). *Nan Song Yuan Ming Chan Lin Seng Bao Zhuan* (南宋元明禅林僧宝传) has a detailed record of this: "One day, the Ying'an Tanhua (应庵昙华) Zen Master asked: 'How is the Dhamma eye?' The Mi'an Zen Master said: 'Broken sand basin.' Ying'an Master nodded and commanded the Mi'an Master to follow him, thus gaining the support of everyone. When the Mi'an Master returned township to visit his parents, Ying'an Master sent him with the Buddhist hymn: 'The full understanding speculative sentence, just like the sun shines overhead. Interact with each other for four years, every moment interrogate each other has been satisfied. Although not yet given the alms bowl to you, your bearing can throughout the universe. You called the Dhamma eye a broken sand basin. Visit family this time, do not slack off and regress. I have the most thorough sentence, and will tell you to follow when you come back'. After Mi'an Master came back from Fujian, Ying'an Master recommended him to talk about Dharma independently, and said that: 'A stick can hit a scar, and a slap can hit a piece of blood. Rinzhai Yixuan is a blind donkey, until today still can not see anything. There has big waves on the top of Mountain Sumeru; there is no drop of water in the ocean. What a stalwart person, the third eye above his head which can distinguish between dragon and snake in the Baicaotou (百草头), and grab the tiger effortlessly. Pierce people's nostrils, broken off Monk's tongue, although it is still not touching the meaning of Zen. So what is the meaning of Zen? please ask Mi'an Zen Master.'" [14]²¹⁰ In terms of style, Mi'an Xianjie answered the Dhamma eye with a "Broken Sand Basin" is very similar to "Yunmen Ganshijue" (云门干屎橛) and "Dongshan Masanjin" (洞山麻三斤). All of them are swift and indisputable. Master Tanhua (昙华) affirmed the style and enlightenment of Mi'an, and said that it is like the sun shining above the head and everything is clear and easy to understand, and Tanhua also praised him as a natural color man (本色人). Based on the keynote set by Tan Hua Master,

the Rinzaï-Zen Songgu poetry about this Zen case also showed vigorous style. For example, Xutang Zhiyu said: "Say what broken sand basin; it overturns the sea and mountains, and making the sky dim. The Dingmenyan (顶门眼) is really blind, misleading the people who learn Buddha in later generations." [15]²⁰² It is also a negative Songgu poetry. Literally, he said that Xianjie's "Broken Sand Basin" only reinforces the troubles, and misleading the people who learn Buddha in later generations. But the implied meaning is that the "Broken Sand Basin" is worthy learning for future generations. The words "Xian Fan Hai Yue" (掀翻海岳) and "Ding Men Zhen Xia" (顶门真瞎) are all show a violent and rough style. It should also be noted, "misleading Buddhist in later generations" (连累儿孙) is a commonly negative praise method used by the Rinzaï-Zen, which has been used in the Songgu poetry by the Zen Masters such as Yue'an Shanguo (月庵善果), Dawei Hongzhi (大为洪智), and Tianmu Wenli (天目文礼) and so on.

The second one is the Zen case named "Da Li Liang Ren" (大力量人) about Master Songyuan Chongyue (松源崇岳). According to the record of *Nan Song Yuan Ming Chan Lin Seng Bao Zhuan*, "Chongyue Zen Master values random interviews. Whenever he meets a guest, he asks: 'Why can't Da Li Liang Ren lift the feet up?' Whenever he meets the Zen Buddhist, he asks: 'For those people who have realized the Saddharma, why didn't they break the red thread wrapped around their feet?' Someone answered his question; he just smiled and watched him. At that time, everyone said that Chongyue Zen Master got the ontology of Ying'an Zen Master and the action means of Mi'an Zen Master." [14]²²⁹ People hold different views towards the interpretation of this case. One view is that "Da Li Liang Ren" refers to those who have not broken self-obsession, and thus can't get rid of troubles. This view is obviously wrong. According to *Ku Ya Man Lu* (枯崖漫录): "When Chongyue Zen Master wants to pass the Baiyun Shouduan's vestments to the successor, he leaves three questions: the conversation has nothing to do with the tongue; why can't the Da Li Liang Ren lift the feet up? Why didn't the Da Li Liang Ren break the red thread wrapped around his feet?" [16]²⁰³ According to this, "Da Li Liang Ren" and the "Ming Yan Na Seng" (明眼衲僧) have the same meaning, which refers to people who are clear-minded. This argument can also find two evidences. Ying'an Tanhua said: "Those who have worked hard to learn Zen, work hard towards the nature selves, and keep learning until the epiphany, why can't they be called Da Li Liang Ren?" [17]⁸⁵⁴ Hanshan Deqing (憨山德清) said: "As for the Da Li Liang Ren, they can immediately understand their self-nature and always be in the real place." [18]⁸⁸² There is another point of view that the meaning of the Chongyue's question is that people who gain great power through refined practice still don't want to stand up to end the meditation. This statement is also not exact. Among the Chinese expression, the word "Buqi" (不起) placed after the verb means that the power is not enough. Therefore, the meaning of the Chongyue's question is not that he doesn't want to stand up, but he can't lift his feet. In fact, the most powerful people can't lift his own feet up which is a common sense of life. This can also be seen in the comment of Xutang Zhiyu (虚堂智愚): "A monk asked: 'Why can't a Da Li Liang Ren lift the

feet up?' Master said: 'Lions bite person, Han Lu chases soil blocks.'" [15]⁷⁰ Throwing the soil blocks to the Han Lu and the loin, Han Lu tried to catch the blocks in vain while the loin went straight to kill the peeson. Master Zhiyu answered the scholar's question with Han Lu and the loin's nature instincts which implies that it is one's natural to be unable to lift his own feet up. It can be seen that Chongyue's question forced the Buddhists to the edge of the cliff, thus no matter what Buddhists do will be wrong. Most of the Rinzaï-Zen Songgu poems associated with the case "Da Li Liang Ren" are created from the perspective of "Da Li Liang Ren". Wumen Huikai said: "When the 'Da Li Liang Ren' lifts his feet, then he can turn over the Perfume Sea, he even needs to bow his head to see the Four Zen heavens. But his entire body has no place to depend on, please continue with the last sentence." [12]⁹⁸ Xutang Zhiyu said: "You need to know that it is difficult to lift the feet up, and excellent horses don't need to be whipped. It can jump over the Thirty-six Caves in a leap, and mortals can become gods at that time." [15]²⁰² The former poetry claimed that the "Da Li Liang Ren" could turn over the Perfume Sea surrounding the Mountain Sumeru by a step, while the latter poetry claimed that the "Da Li Liang Ren" could across the Thirty-six Caves in a leap, which all shows his great power. Same as the crude words, the bold image in the Songgu Poetry is also a direct manifestation of the strong and powerful Rinzaï-Zen style.

V. CONCLUSION

As part of Chinese classical poetry, the research on the Zen Songgu poetry is still inadequate. On the one hand, the artistic level of the Songgu poetry is uneven, which is an important reason for the less attention. On the other hand, Songgu poetry needs to be read with the corresponding Zen case, which makes the true connotation more difficult to understand. Due to the above two reasons, current research on the Zen Songgu poetry of Song Dynasty is mainly concentrated on the case analysis of Xuedou Chongxian (雪窦重显), Dahui Zonggao (大慧宗杲) and Fenyang Shanzhao (汾阳善昭). The study on the characteristics of Songgu poetry is also mostly concentrated in the general features such as the combination of elegance and vulgarity, as well as the combination of rhyme and dispersion. Therefore, starting from the perspective of Zen sects to analyze the sectarian characteristics of Songgu poetry is undoubtedly one of the important ways to promote the research of Zen Songgu poetry.

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