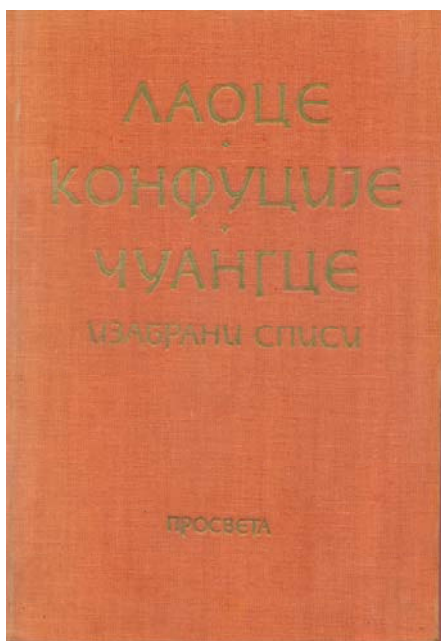


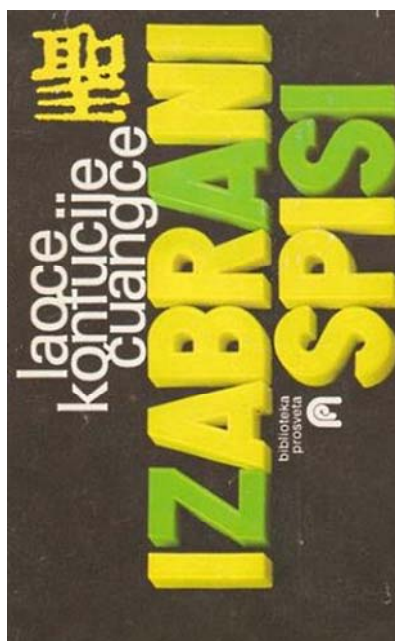
Prof. Dušan Pajin 睹山 琶引

TRANSLATING AND UNDERSTANDING *XIN-XIN MING* 信心銘 (*Inscription on Faith in Mind*)

Before we go to the main topic of this paper, I will give a short introduction, to present some translations of Chinese texts into Serbian (and vice versa), beginnings of teaching Chinese in Serbia, in the second half of the 20th. c., books on Chinese art, and on Daoism.



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edition

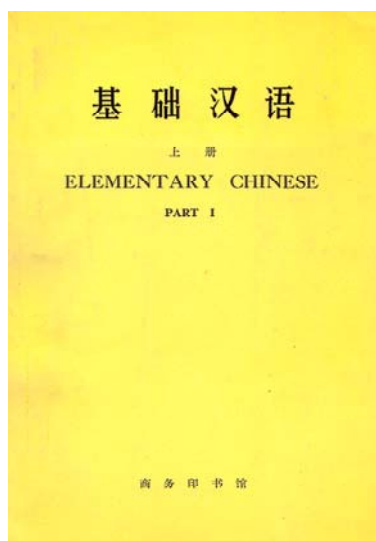


1983.
edition

Prof. Svetozar Brkić (1916-93) translated Laozi and a selection of writings by Zhuangzi and Kong Fuzi, which was published many times (first ed. 1964).



Prof. Dejan Razić (1935-85).



When Prof. Dejan Razić came back from Australia, to Belgrade, and started in 1972., courses Chinese and Japanese, I was in the first group (1972-3) for the course on Chinese.



Anthology of Chinese poetry was edited by Chang Shiang-hua, translated by Radosav Pušić (versification by D. Pajin), and published in Belgrade, in 1995.



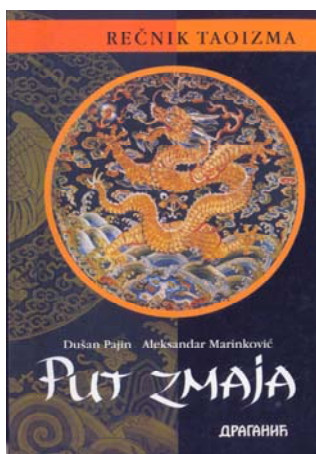
ISBN 7 - 5057 - 1446 - 5

Actually - Serbian poetry

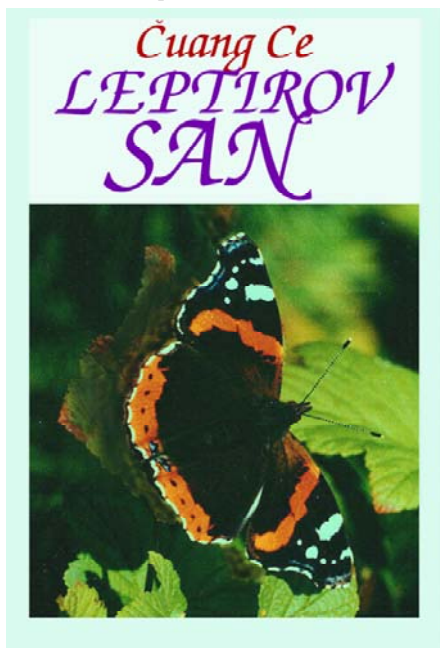
Anthology of Yugoslav poetry *I do not have time*, was edited by D. Pajin and Chang Shiang-hua, translated by Xiaolei Pušić, and published in Beijing, 1998.



Art Philosophy of China and Japan, Belgrade, 1998. In this book there were a lot of terms related to art, and it was a challenge to translate them. For example - "spiritual communion with nature" (*shen-hui* 神会), or "spirit resonance" (*qi-yun* 气韵) - essential for the aesthetic experience of artists, or connoisseurs.



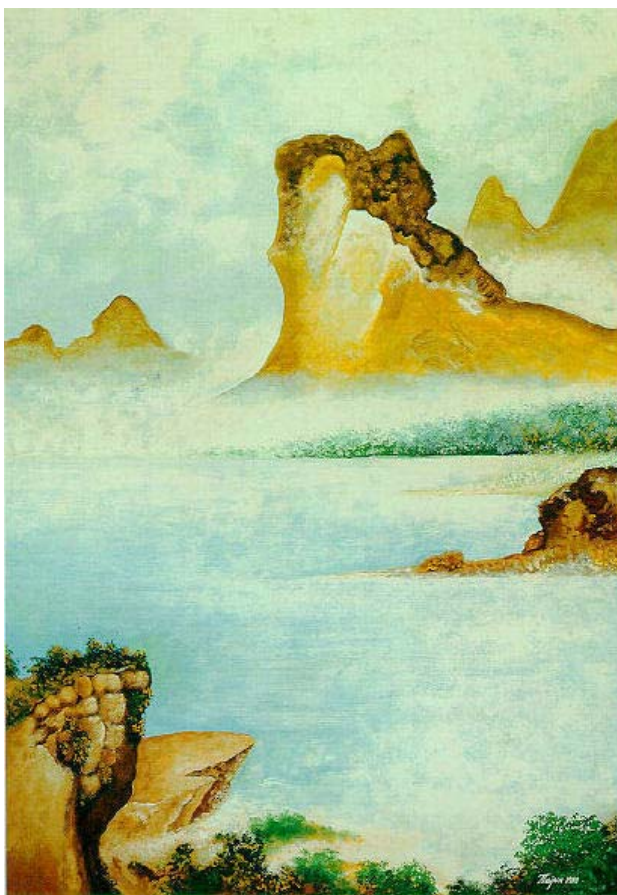
The Dictionary of Daoism – The Way of the Dragon, 2004 – an attempt to translate and explain many terms specific for Daoism (co-author Alexander Marinkovic).



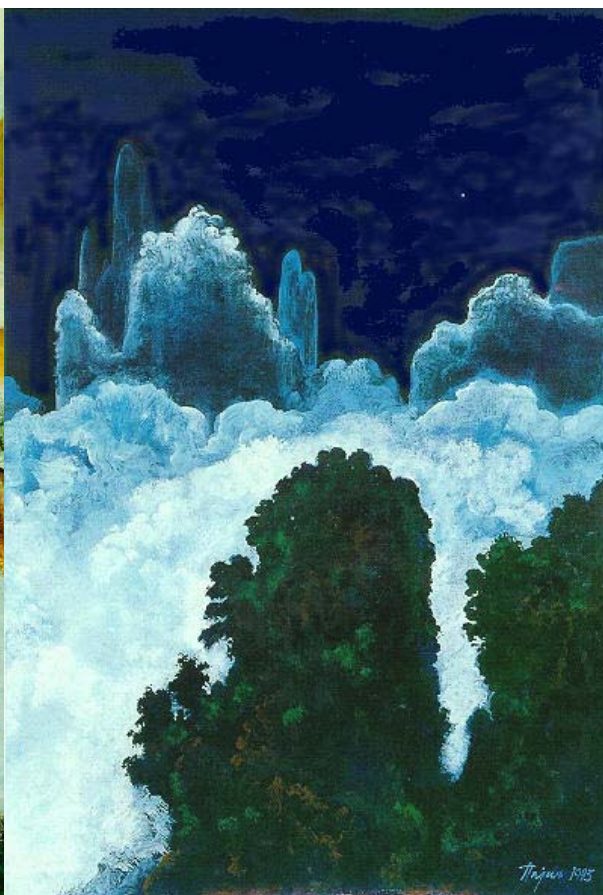
I read Zhuangzi in various translations, and was fascinated by his ideas - how he expressed them (in dialogues, or stories similar to fables), with a great sense of humor. Among many ideas I favored how Zhuangzi expressed the idea of "great awakening" *da-jue* 大覺 - in ch. 2. *There will be a great awakening when we know that this is all a great dream.* I initiated my wife, Olja Pajin, to translate chapters from the translation by Burton Watson, and these were published in the journal *Cultures of the East*, in the late 80's. Actually, between 1988-98, she translated 22 chapters of Zhuangzi, and it was published as a book - *Butterfly Dream* - in 2001 (personal edition).

Then in 2004, (as a co-author) I made the *Daoist Dictionary*, in order to help the readers to understand the Daoist tradition.

Together with translating the text *Xin-xin Ming*, I tried to “translate” some Chan paintings - either remaking paintings, as a homage to some to the authors, or just painting on Chan topics.



After the rain, 1989
(homage to Fang Congyi, 1349)



Trees on Strange Peaks, 1995
(homage to Li Tang, 1050-1130)

TRANSLATING AND UNDERSTANDING THE *XIN-XIN MING*

For long time it was considered that the third patriarch of Chan, Sengcan 僧璨 (who died cca. 600) was the author of *Xin-xin Ming* 信心銘 (*Inscription on Faith in Mind*). However, since *Leng qie shi zi ji* 楞伽師資記 was discovered (in Dun Huang caves, 1926),¹⁾ Sengcan's authorship of the *Xin-xin Ming* 信心銘 (*Inscription on Faith in Mind*) has been doubted, because of the remark in this text that Sengcan did not put any writings into circulation.²⁾

Nishitani and Yanagida³⁾ added some further arguments, considering that the text was written in the eighth century, two centuries after Sengcan died. This was accepted as valid by other authors.⁴⁾

CONTRIBUTIONS OF THE *XIN-XIN MING*

It is considered as one of the important text of the Early Chan tradition, and is popular and frequently quoted. It is interesting as an example of how Buddhist authors adapted and made synthesis of Daoist terminology with the Buddhist context and ideas of awakening. It also draws on the Wisdom sutras, the Avatamsaka Sutra and Lankavatara Sutra, to express the essential unity of opposites, and the basic nature of emptiness (*kong* 空 Skt. *sūnyatā*). It shows how pleasant and unpleasant life experiences can be transcended in equanimity. It deals with the principles and practice of non-duality, that is, with the application of nonduality and the results of its practice.

Dumoulin⁵⁾ was among the first to recognize that in many passages the composition of *Xin-xin Ming* is akin to the *Avatamsaka sutra*, especially the closing stanzas (30-36).

Actually, there is some resemblance between the concepts of one mind (stanza 123, oneness (stanzas 5, 6, 7) and one vehicle (stanza 19) in *Xin-xin Ming*, and equivalent concepts developed in Hua-yan 華嚴.

However, the obviously common subjects of *Xin-xin Ming* and Hua-yan are relativity and interpenetration of time and space dimensions (in stanzas 32-33), equality of things (st. 33) and the famous "one is all, all is one" (*yiji yiqie*, *yiqie yiji* 一即一切、一切即一) principle (in st. 35), which are explained later in detail (in "Analysis of the text" - related to sections VII and VIII of the *Xin-xin Ming*). On such grounds we can conclude that this text should be - at least partly - related also with the Hua-yan tradition - i.e., not exclusively with Chan 禪.

We can outline two significant contributions of the *Xin-xin Ming* to the overall tradition of Chinese Buddhism.

a) The first is "faith in mind", which could be considered as a "Chanist" response to the Buddhism of faith (Pure Land), since the object of faith is not Amitabha (Āmítuófó 阿彌陀佛), but mind as a means of awakening.

b) The second contribution is the principle of oneness (*yi-zhong* 一種). It is particularly mentioned in stanzas 5, 6 and 7. Otherwise, it is the running idea of the whole text, continually warning against various dualities: liking-disliking (stanzas 1, 19, 21), grasping-rejecting (st. 3), conditions/form-emptiness (st. 5, 14), motion-rest (st. 6, 21, 26), truth-views (st. 10), right-wrong (st. 23), things/dharmas-mind (st. 123, subject-object (st. 133), coarse-fine (st. 15), strange-familiar (st. 18), sense-objects/awakeness (st. 19), things/dharmas-suchness (st. 24), profit-loss (st. 23) other-self (st. 25, 30), moment-aeon (st. 32), here-there (st. 32), small-large (st. 33), one-all (st. 35). These dualities should be refuted or transcended with the perspective of one mind - in emptiness and real suchness.

Broadly speaking, *Xin-xin Ming* is an elegant exposition of principles, and *chan* 禪 (meditation, practice). With approximation, we can say that sections I, V, and VI mostly deal with principles (oneness, one mind, emptiness, suchness), sections II, III, and IV mostly expose practice, while sections VII, and VIII describe the results of such practice, and applied principles.

PROBLEMS OF TRANSLATING

In translating ancient religious and philosophical texts, one of the major problems is to decide - in case it is not a *terminus technicus per se* - whether a certain word (in our case, a Chinese character) is used colloquially, or as a *terminus technicus* (with particular meaning in the Buddhist context). A simple example for this is the term *ru* 如 - in a colloquial context it means "so", but in a Buddhist context it is a *terminus technicus*, which means "suchness" (Skt. *tatha*). Another example is *jue* 覺 - in a colloquial context it means "awakening" (awakening after sleep), but in a Buddhist context it is a *terminus technicus*, which means awakening in a peculiar Buddhist context (liberation from usual mental bonds) - Skt. *bodhi*. In some other texts (but not in *Xin-xin Ming*) we also find a transliteration of the Sanskrit term *bodhi* (awakening), with two characters - *pu-ti* 菩提. The first character - *pu* 菩 - was used in transliteration of other Buddhist terms, which have „bo“ as part of the word (like „bodhisatva“), and the second character - *ti* 提 - means to carry, or lift.

Therefore, good translation in such cases depends not only the **appropriate translation** of a particular word, but, also, on the **proper understanding** of the whole passage, as well. To decide, we should know the tradition of the text and have in mind the context, as well as previous commentaries, if such exist. Nevertheless, these can also be misleading, since in many cases they are comments, not for the sake of interpreting, but in order to give support and authority of the tradition to the thoughts of their respective author, or - vice versa - to support a certain tradition with this text.

The second problem is that the translator uses a language whose words may have the same ambiguity (colloquial-technical) as the original language, or a vocabulary which (itself) lacks the necessary technical terms. This can be solved by using capitals (for example: Way, Dao etc.), italics, etc. Also, one of the solutions for translating Chinese Buddhist texts was to use the Sanskrit terms as technical, in the same manner as in European philosophy one would use Greek, or Latin, instead of native words, in order to convey the technical meaning and avoid ambiguity.

Meaning is developed through use. For example, for "awakening" or "enlightenment" no one uses capitals; through lengthy use it is supposed that these will not be misunderstood (that they will be understood as technical terms in a Buddhist context, and not in colloquial meaning). But some terms (One, Way, Void, Suchness) are still written with capitals. For translations from Chinese it is still customary to use Sanskrit equivalents to pinpoint the meaning, or when the terms from European languages are not good enough. For example, Chinese *fa* is better translated with Sanskrit *dharma*, than with "things" (as has been done in our translation). But, to use "dharma" supposes that the reader is familiar with Sanskrit, which, for the average person is not the case.

Wing-tsit Chan remarked that "Without adequate tools to help them, many translators have rendered technical terms in their popular meanings".⁶⁾ Fortunately, in 1937, Soothill and Hodous,⁷⁾ filled the gap for Chinese Buddhist terms, with their dictionary. However, their dictionary was possible thanks to the work done - some 1500 years ago - by generations of Chinese Buddhists, who translated Sanskrit Buddhist texts into Chinese, using and standardizing certain Chinese characters as technical terms (equivalents) for Sanskrit terms.

In order to proceed with the analysis of the *Xin-xin Ming*, and its general meaning in the context of Chinese Buddhism, particularly Chan, we propose a new translation. Originally, the text, as presented in the *Chinese Buddhist canon* (大正新脩大藏經 *Dazheng Xinxiu Dazangjing* – frequently cited by abbreviated Japanese title - *Taisho*) as text No. 2010, was not divided in stanzas. Some translators were faithful to this form, but other realize that dividing the whole corpus into stanzas makes more readable and easier for understanding.

In the second version of his translation Suzuki has added numbers to the stanzas, in which he grouped the lines of the poem (his first translation, let it be remarked, omits four verses of stanza 6).¹⁰⁾

Beside the English translation (which slightly differs from other translations), the Serbian translation and analysis can be found in the book - D. Pajin: *Okeansko osećanje*, Sarajevo 1990., pages 137-58.

In order to make possible easy reference for the analysis we have also divided the poem in stanzas, but this "versification" differs from Suzuki's version. However, in the right hand row we have given the numbers of his stanzas in brackets (for those who want to compare the translations). For easy reference we also suggest a division of the text into eight (principal) parts (sections), notated with Roman numerals (I-VIII).

信心銘 *INSCRIPTION ON FAITH IN MIND* (traditional characters)

- | | | | |
|-------|------------------------------|---|-----|
| I) 1) | 至道無難
唯嫌揀擇
但莫憎愛
洞然明白 | The best way is not difficult,
It only excludes picking and choosing.
Once you stop loving and hating,
It will enlighten itself. | (1) |
| 2) | 毫釐有差
天地懸隔
欲得現前
莫存順逆 | Depart for a hairbreadth,
And heaven and earth are set apart.
If you want it to appear
Do not be for or against. | |

- 3) 違順相爭 To set longing against loathing (2)
 是爲心病 Makes the mind sick,
 不識玄旨 Not knowing the deep meaning (of the way)
 徒勞念靜 It is useless to quiet thoughts.
- 4) 圓同太虛 Complete it is like great vacuity (3)
 無欠無餘 With nothing lacking, nothing in excess.
 良由取捨 When you grasp and reject
 所以不如 There is no suchness.
- II) 5) 莫逐有緣 Do not follow conditions, (4)
 勿住空忍 Do not dwell in emptiness.
 一種平懷 Cherishing oneness in the hearth,
 泯然自盡 Everything will stop by itself.
- 6) 止動歸止 Rest to stop motion, (5)
 止更彌動 And rest will move you again.
 唯滯兩邊 If you are merely in either,
 寧知一種 How will you know oneness?
- 7) 一種不通 Not understanding oneness (6)
 二處失功 You will miss in two ways.
 遣有沒有 Expelling being you will be without it,
 從空背空 Following emptiness you are always behind it.
- 8) 多言多慮 The more words and thoughts (7)
 轉不相應 The more you will go astray
 絕言絕慮 Stop speaking, stop thinking
 無處不通 And there is nothing you cannot understand.
- 9) 歸根得旨 Return to the root and obtain the purport. (8)
 隨照失宗 Following the outcome you lose the source.
 須臾返照 For a moment turn inward,
 勝卻前空 And surpass the emptiness of things.
 前空轉變 Changes that go on in emptiness (9)
 皆由妄見 All have their cause in ignorance.
- III) 10) 不用求真 Do not seek the true,
 唯須息見 Only abstain from views.
 二見不住 Do not dwell in dual views, (10)
 慎勿追尋 Be careful not to pursue them.
- 11) 纔有是非 The slightest trace of right and wrong
 紛然失心 And mind is lost in confusion.
 二由一有 One being is the source of the two (11)

- 一亦莫守 However, do not even maintain the one.
- 12) 一心不正 With one mind there is no arising,
萬法無咎 Then everything is without blame.
無咎無法 No blame, no things. (12)
不生不心 No arising, no mind.
- 13) 能隨境滅 The subject follows when the object ceases
境逐能沈 The object is expelled when the subject sinks.
境由能境 The object is related to the subject (13)
能由境能 The subject is related to the object.
- 14) 欲知兩段 If you want to know these two
元是一空 Their origin is one emptiness.
一空兩同 In one emptiness both are equal (14)
齊含萬象 Evenly containing innumerable forms.
- IV) 15) 不見精麤 Do not differentiate coarse and fine
寧有偏黨 And you will not be for or against.
大道體寬 The great way is all-embracing (15)
無易無難 Neither easy nor difficult.
- 16) 小見狐疑 Small views are irresolute, full of doubt,
轉急轉遲 Now in haste, then too late.
執之失度 Grasp beyond measure (16)
必入邪路 And you will go astray.
- 17) 放之自然 Letting go leads to spontaneity,
體無去住 Essence neither goes nor abides.
任性合道 Accord your nature with the way (17)
逍遙絕惱 And go free of troubles.
- 18) 繫念乖真 Fettered thinking strays from the real,
昏沈不好 It darkens, sinks and spoils.
不好勞神 To weary the spirit is not good. (18)
何用疏親 Of what use are strange and familiar?
- V) 19) 欲取一乘 In following the One vehicle
勿惡六塵 Do not dislike the six sense-objects.
六塵不惡 Not disliking the six sense-objects (19)
還同正覺 Turns out equal to perfect awakening.
- 20) 智者無爲 The wise performs through non-action.
愚人自縛 The fool ties himself.
法無異法 Things are not different,
妄自愛著 Ignorance leads to preference.
- 21) 將心用心 To use the mind to hold the mind

- 豈非大錯
迷生寂亂
悟無好惡
- Is it not a great mistake?
Out of confusion arise rest and disturbance.
Awakening negates liking and disliking. (20)
- 22) 一切二邊
妄自斟酌
夢幻虛華
何勞把捉
- All opposite sides
Lead to absurd consideration.
Dreams, illusions, flowers in the air
Why strive to grasp them?
- 23) 得失是非
一時放卻
眼若不睡
諸夢自除
- Profit and loss, right and wrong
Away with this once for all.
If the eyes are not closed
All dreams stop by themselves. (21)
- VI) 24) 心若不異
萬法一如
一如體玄
兀爾忘緣
- If the mind does not discriminate
All things are of one suchness.
In the deep essence of one suchness
Resolutely neglect conditions. (22)
- 25) 萬法齊觀
歸復自然
泯其所以
不可方比
- When an things are beheld as even
You return again to spontaneity.
Put an end to the cause
And nothing can be compared. (23)
- 26) 止動無動
動止無止
兩既不成
一何有爾
- Cease movement and no movement arises.
Set rest in motion and there is no resting.
When both do not make a whole
How will one be for you?
- 27) 究竟窮極
不存軌則
契心平等
所作俱息
- Investigate to the end
And there is no principle or rule retained.
Accord the mind with Impartiality
Which stops every action. (24)
- VII) 28) 狐疑盡淨
正信調直
一切不留
無可記憶
- All doubts are cleared
True faith is firm and harmonized.
Nothing is detained,
Nothing to remember.
- 29) 虛明自照
不勞心力
非思量處
識情難測
- Vacuous, enlightened, self-illuminated,
Power of the mind is not exerted.
Thought is useless here,
Sense or feeling cannot fathom this.
- 30) 眞如法界
無他無自
要急相應
- In the real suchness of the thing-realm
There is neither other nor self,
Swiftly to accord with that (25)

	唯言不二	Only express non-duality.	
31)	不二皆同 無不包容 十方智者 皆入此宗	In non-duality all is equal, Nothing is left out. The wise from all directions All belong to this teaching.	(26)
32)	宗非促延 一念萬年 無在不在 十方目前	This teaching is not urgent, or extensive, Beyond a moment, or an aeon, Not here, not there, Everywhere in front of the eyes.	(27)
VIII) 33)	極小同大 忘絕境界 極大同小 不見邊表	Very small and large are equal. When boundaries are forgotten, Very large and small are equal, The limits cannot be seen.	(28)
34)	有即是無 無即是有 若不如此 必不相守	With being there is nonbeing. With non-being there is being. If not so - Do not hold on to it.	(29)
35)	一即一切 一切即一 但能如是 何慮不畢	One is all, All is one - Merely with such ability Worry not for finality.	(30)
36)	信心不二 不二信心 言語道斷 非去來今	Faith in mind is non-dual. Non-duality is faith in mind. Discourse here stops - With no past, present, future.	(31)

ANALYSIS OF THE TEXT

Now we shall proceed with the analysis of the text, section by section (I-VIII), explaining technical terms, their meaning in the context of Chinese Buddhism, and the main ideas of the text. When necessary, we shall also reach for the wider context of Indian Buddhism, in order to explain the history of certain concepts.

Xin-xin Ming mentions faith (*xin* 信) in its title and in the concluding stanza (36). We know that faith (Skt. *śraddha* = *xin*) in Buddhism is one of the five qualities for making progress on the path (Skt. *marga*). K.N. Jayatilleke¹¹⁾ has indicated three aspects of faith in early Buddhism: affective, conative and cognitive. Various texts speak of faith in: Buddha (*Tathagata*), the Buddhist doctrine (*Dharma*), as well as Buddhist community, or assembly (*Sangha*).

The faith that Sakyamuni attained at awakening, was a faith that - under certain conditions, and practises - a person can attain awakening, and free oneself from samsara (i.e. from karma and reincarnations cycles), which is - under certain conditions and precepts - repeatable for other Buddhists. Later in Buddhism, a new type of faith has been developed - a faith (related to worship and reverence) that salvation is based on a transcendental, omnipotent, transhistorical principle (Adi-

Buddha), and bestowed to the faithful, with compassion, as grace from his emanations (i.e. - other Buddhas, and bodhisattvas). Here, a theistic aspect of faith is introduced, and the former faith (from early Buddhism) is redefined. In certain Mahayanic texts (*Sukhavativyuha*, *Mahayanasradhotpada*, *Amitayurdhyana*) faith has been promoted as a principal quality, and an agent of salvation. Sakyamuni as a historical person is enveloped by a deified, transhistorical Buddha.

With this complex background, "faith in mind" (*xin-xin* 信心) is an original contribution of *Xin-xin Ming*. It introduces the meditative aspect of faith, based on mind-doctrine affirmed in Chan. To have "faith in mind" means to have faith that awakening will follow when the mind "returns to the root (or source)", stops discriminating, frees itself from dualities, and realizes one-ness. This means, that awakening in *Xin-xin Ming* (and Chan tradition) is not a favor of some powerful figure from Buddhism (Buddha, or bodhisattva), but a result of personal development. The different types of belief, or standpoints, were developed in different traditions. Faith that liberation is achieved through one's own (mind) power – *zili* 自力 (in Japanese: *jiriki*) - was basic for Chan (and later Zen), while belief in the power of Buddhas and bodhisattvas - *tali* 他力 (Japanese: *tariki*), as essential for liberation, was connected with Pure Land Buddhism.

Zili is based on a common denominator present in all sects of Chan tradition: "Mind is the root of the myriad phenomena... If you can completely comprehend mind, the myriad practices are completed".¹²

I

In the first stanza of *Xin-xin Ming* we encounter the refutation of dualities. Perhaps, the author — whoever he was — was aware of the paradox, rather common in Daoism and Chan, when he said that the best way is not difficult, under one condition – i.e. the condition which is most difficult for humans: to stop loving and hating, picking and choosing.

The first four stanzas bear a definitely Daoist influence (compare *Lao-tzu*, I). They banish feelings and duality, connecting the way with vacuity (*xu* 虛) and deep meaning (*xuan zhi* 玄旨). In relation to vacuity (*xu*) we should emphasize the difference in meaning between this character in Daoism and the meaning of emptiness (*kong* 空) in Buddhism. Lao-tzu (Ch. II) proposes the ideal of a "vacuous" (*xu*) heart for man, that is, of peace and purity of mind, freedom from worry and egoism. To maintain this vacuity (according to *Lao-tzu*, Ch. 15-16) is to be open for the *dao* - "open and broad, like a valley". It means to keep the receptive aspect of mind, in order to be able to accord with the *dao*. Emptiness (*kong*) and its meaning in *Xin-xin Ming*, will be explained later in relation to stanzas 5, 7, 9 and 14.

In the first line (st. 1) we decided to translate *zhi-dao* 至道 as "the best way". Blyth¹³) has suggested "great way" which is not wrong *per se*, but since in stanza 15 we already have *da dao* 大道, which must be "great dao", it was unreasonable to use the same word for different characters. In this translation we have been - as far as possible - faithful to the principle that the same character should be translated with the same word and *vice versa* - a different character with a different word. Other translators decided to use "perfect way" as equivalent for *zhi-dao*. This is not wrong, but "perfect" also denotes something that has been brought to the end, finished. However, speaking of the way, we have something that has yet to be threaded. That is why we made an option for the "best way". On the other hand we have reserved "perfect" as equivalent for *zheng* 正, which appears in stanza 19.

In certain parts of *Xin-xin Ming* (like stanzas 12, 17, 20, 25) we find Daoist concepts and terms, when the text blends Buddhist and Taoist teachings, since Daoism had great influence on Chan Buddhism, which developed in China as a particular Buddhist teaching, which differed from Buddhism in India, in several aspects – in China, nature and ordinary life were incorporated into monks life and practice, in particular art developed in Chan, and the teaching was no any more dependant on long, specialized texts, but included everyday

life experiences, through Chan stories and anecdotes. Words of Taoist origin in *Xin-xin ming* - such as non-action (*wu-wei* 無爲), no-mind (*wu-xin* 無心), one-mind (*i-xin* 一心), spontaneity (*zi-ran* 自然), vacuity (*xu* 虛), and deep meaning (*xuan-zhi* 玄旨) - show the influence that Daoism had on Chan.

However, we consider that the *dao* "way" (which is spoken of in the first four stanzas of *Xin-xin Ming*) is not the Daoist *dao*, But the Buddhist "way" or path (Skt. *marga*), which means "Buddhist teachings and meditation practices".

In stanza 4 we have a Daoist term, "great vacuity" - *tai xu* 太虛 - but now it is related to a peculiarly Buddhist term ("suchness"). In the fourth line of stanza 4 Waley missed the meaning of *ru* 如. He takes the colloquial meaning (so), instead of the technical, Buddhist meaning - suchness, thatness (Skt. *tatha*).

II

Stanza 5, and the last two lines of stanza 4 are important because they introduce several terms and ideas of overall importance for the whole text. First is grasping (*chu* 取, Skt. *upadana*).¹⁴⁾ With grasping and rejecting, suchness cannot appear. The same goes for the duality of "following conditions" and "dwelling in emptiness." Conditions (*yuan* 緣, Skt. *pratyaya*), or conditioning factors, are mental activity and external objects. Not to dwell in emptiness means that practice of meditation can become one-sided if attachment is developed for emptiness, peace and purity of meditative absorption. This is a recurrent warning, in all schools of Chan. That is why our text puts an accent on oneness (*i-chung* 一種), which is also the main subject in stanzas 6 and 7.

Stanzas 5 and 7 (in contrast to stanzas 9 and 14) speak about emptiness (*kong* 空) in practice of meditation, which can become a pitfall. In stanzas 9 and 14 emptiness is considered as an essential trait of the world and connecting principle of all opposites, all dualities. On the other hand, one should not dwell and abide in emptiness during meditation (stanza 5). "When working on Zen, the worst thing is to become attached to quietness, because this will unknowingly cause you to be engrossed in dead stillness. Then you will develop an inordinate fondness for quietness, and at the same time an aversion for activity of any kind".¹⁵⁾

Stanza 6 accentuates the overcoming of duality between rest and motion which is a subtle obstacle. "If one abandons deconcentration in order to seek concentration, what he will attain is the deconcentration but not concentration. If one turns back on impurity in order to get purity, he will get impurity but not purity".¹⁶⁾ It is interesting to note the fourth line of stanza 7, which expresses that emptiness cannot be realized through meditation. This has to do with the dynamics of meditation. If one seeks emptiness trying to reach rest, he always seems one step behind, until he realizes that emptiness is the common and connecting principle of rest and motion, being and nothingness.

In *Xin-xin Ming* there is no explicit mentioning of meditation (*chan* 禪). However, sections II and III can be considered as "meditation sections". They contain admonitions on correct meditation practice, its possible mistakes and pitfalls. Stanzas 8 and 10 speak of stopping the internal monologue and the related thinking. Returning to the root and turning inward are related with such stoppage - otherwise they would just be an introversion.

III

The first two lines of stanza 10 introduce two important technical characters: *zhen* 眞 (which also appears in stanza 18), meaning true, real, and *jian* 見 - meaning view (Skt. *drsti*). The course toward awakening is not related with a mind in search of new truths. Such a search only multiplies

(dual) views, leading to a road without end. That is why the admonition "abstain from views" is given as one of the main principles of the meditative *via negativa*.

Stanzas 11-14 return to the themes of oneness and duality. The first line of stanza 12 focuses oneness of mind, or one-mind (*i-xin* 一心 Skt. *eka-citta*). We find that *eka-citta* is mentioned back at the time of Indian Buddhist philosopher, Asanga (4th c.), who speaks about it in the context of the fifth perfection (*dhyana-paramita*) of the *paramita-yana*.¹⁷⁾

One Mind is also mentioned in the *Surangama* as a doctrine which enables one to overcome dualities, understand senses as a part of *bodhi*, and attain imperturbability (*acala*).¹⁸⁾ In Chinese Buddhism the one-mind concept is exposed by Huisi (慧思 515–77) in "The Method of Concentration and Insight", which belongs to the T'ien-t'ai school: "...All dharmas are but one mind. Therefore there is no differentiation in itself, for differentiation is the one mind. As the mind involves all functions, the one mind is differentiation. They are always the same and always different".¹⁹⁾

The one mind doctrine was especially elaborated in the *Awakening of Faith in the Mahayana*.²⁰⁾ Here, one mind appears as suchness (*ru* 如), in its pure form, and as birth and death - *shengsi* 生死 (Skt. *samsara*) - when it falls under conditions. Fazang (法藏 643–712) who is related to the Hua-yen school, has written a commentary on *the Awakening of Faith*. For him, one mind is the unchanging, undifferentiated, non-dual basis of all experience: of deluded and of awakened.

In *Xin-xin Ming* one mind is considered in a meditative context (rather than as a metaphysical concept). It is a state of mind free of duality.

IV

In the second line²¹⁾ in stanza 17 we encounter the character *ti* 體 (essence, substance) which is usually paired with *yong* 用 (function, application). It is an important concept in Buddhism, and other schools of Chinese philosophy. The character *yong* appears also in our text (in Stanzas 18 and 21), but the context suggests a colloquial rendering: "to use". Peculiar for our text is that (in stanza 12) it focuses blame (*jin* 咎) as a factor that binds mind to things and arising (*sheng* 正). This relatedness of the subject and object is underlined in verse 13.

In order to avoid duality, *Xin-xin Ming* once more (in stanza 14) focuses emptiness as origin of dualities. Now comes the second stage of cultivating the mind: it consists in applying (*yong*), which is now changed through this "meeting" with the essence - *ti*. This means that *yong* itself would be different after its "meeting" with *ti* (the "meeting" is expressed by the "one-mind"). That is - *yong* is changed when mind understands its relation to things (*fa* 法 - Skt. *dharma*) - how is it influenced by things, and how it influences things. Then the mind is free from things, as well as from its previous *yong* (function, application). It now functions in the world, but is not influenced and affected by the world. The new functioning in the world is exposed in part IV (stanzas 15-18) of the *Xin-xin Ming* - there we find what is, and what is not peculiar to such free functioning.

In the third line of stanza 17 we encounter a Daoist maxim of according with *dao*, but we should give it a Buddhist reading: accord your nature with the way (*dao*), i.e. accord with the Buddhist path (Skt. *marga*).

The fifth part opens introducing the One-vehicle (*yi-cheng* 一乘 Skt. *eka-yana*).²²⁾

In China we encounter the subject of One vehicle in the Hua-yan 華嚴 school. As in other teachings in that school, it calls upon the authority of the *Avatamsaka sutra*. However, here we have an interpretation differing from Mahayana. In Fazang's *Treatise on the Golden Lion (Chinese Buddhist Canon - text 1881)*, we find an exposition of various schools and Buddhist doctrines in a five-level gradation. The Hinayana doctrine includes all Theravada schools, the initial doctrine of Mahayana includes Madhyamaka and Yogacara, the final doctrine of Mahayana is given by the Tian-tai 天台 school, the Mahayana doctrine of sudden awakening is given by Chan, and the rounded (complete, all-inclusive) Yuan doctrine - *yuan jiao* 圓教 - of the One vehicle is given by the Hua-yan school. What is this all-inclusive teaching of the One vehicle?

"When the feelings have been eliminated and true substance (*ti*) revealed, all becomes an undifferentiated mass. Great functions (*yung*) arise in abundance, and whatever it does is real - or absolute, *chen* 眞. The myriad manifestations, despite their variety, interfuse without disarray. The all is the one, for both are similar, being empty in nature. And the one is the all for cause and effect clearly take course. In their power and functions each implies the other. They spread out and roll up freely. This is called the all-inclusive doctrine of the One vehicle" (compare slight variations in translations of this passage—because of its importance it was quoted by various authors).²³⁾

Now, how does this Hua-yan understanding of the One vehicle stand in relation to *Xin-xin Ming*?

We find this "one is all, all is one" 一即一切、一切即一 principle, and the Hua-yan teaching of mutual penetration and identity, in stanzas 33, 34, and 35. Therefore, the One vehicle in *Xin-xin Ming* is open toward six sense-objects (*lu chan*, 六塵 Skt. *sad guna*), six qualities (or "six dusts"), that appear in the conjunction of objects and sense organs, including reason. Perhaps, it is this (sixfold) "dust" which was supposed to be wiped from the "bright mirror of the mind" in the verse by Shen-xiu 神秀 606-706 (composed in competition for the successor of the fifth patriarch of the Chan school), while the other competitor - Hui-neng 慧能 638–713 - said that Buddha-nature is forever pure and cannot be defiled by "dust" (he was promoted as the successor).

The integrative, monistic standpoint - similar to Hua-yan - is obvious from the third and fourth lines of stanza 19. This is where the One vehicle and the one mind doctrine meet, because one mind has two aspects: one is suchness (seen in perfect awakesness), the other is origination and cessation with six sense-objects.

Stanza 21 speaks of possible mistakes related with meditative practice. One can find similar instructions in earlier texts, as in the *Surangama sutra*. *Surangama* and *Xin-xin Ming* are cautious and give warnings against the possible misuse of meditative process. With the first two lines of stanza 21 compare two lines from *Surangama*:

If mind be set on searching for the mind, that which
At heart is not illusion, becomes illusory.²⁴⁾

This subtle obstacle was a matter of special attention in Buddhism, especially Chan. For example, a text with a similar title (*Xin Ming* 心銘), attributed to Fa-rong 法融²⁵⁾ - besides other points in common with the *Xin-xin Ming* - has an admonition similar to stanza 21.

If you wish to attain purity of mind,
then make effort (in the context of) no-mind (...)
To maintain tranquility with the mind is
still not to transcend the illness (of ignorance).²⁶⁾

It is worth mentioning that in *Xin-xin Ming* we do not find one of the common technical terms of Chan - especially of the Southern school - namely, *wu-xin* 無心 (no-mind, or empty mind). The author of our text had much more affinity for one-mind (*i-xin* 一心), and *wu-wei* 無爲 (non-action - in stanza 20), which is part of the Daoist legacy ("no mind", which is found in

stanza 12, is actually *bu-xin* 不心). With respect to the Daoist legacy we should say that besides the general influence felt in part I of the poem, it is also present in using the typical Daoist term: non-action (*wu-wei*). We also find *zi-ran* 自然 (spontaneity) in stanza 17 (which has a completely Daoist meaning), and in stanza 25. This is in line with the Chan principle, developed under the Daoist influence - to stress spontaneity, at the expense of rules, or discipline.

In *Xin-xin Ming* we cannot find any trace of the debate between the concepts of gradual and sudden awakening. We know that the concept of sudden awakening was already present in Indian Buddhism - "one-moment" (Skt. *eka-kshana*) awakening. However it seems that this concept was not concurrent, or opposed, to the idea of gradualness in Indian Buddhism.²⁷⁾ In China the debate lasted several centuries - from the beginning of the fifth, until the end of the eighth century, with certain lapses. It started before Chan was recognized as a separate school, but was most fervently pursued in Chan, especially after the division between the Northern and the Southern schools.

The first person in Chan who confronted sudden with gradual awakening, was Dao-sheng (ca. 360-434).²⁸⁾ This aroused the opposition of Hui-guan, who, like Dao-sheng, was also a disciple of Kumarajiva. The debate continued through the fifth century. We will skip over the fine arguments of this debate and pay attention to only one remark, relevant for our inquiry. That is the difference between faith and understanding, in terms of "gradual" and "sudden". One of the arguments in favour of the doctrine of sudden awakening was as follows: "Enlightenment (*ming* 明) is not to be gradually reached, whereas faith (*xin*) arises (gradually) from instruction. What do I mean by this? Faith arises and is strengthened in daily progress, but enlightenment is not gradual" (*The Discussion of Essentials*).²⁹⁾

The fundamental and obvious argument in favour of suddenness is that the awakening is one: non-dual and non-divisible. This would mean that faith-in-mind (*xin-xin*), appearing in stanza 36 as non-dual, is not the same as divisible (and gradual) faith mentioned in this debate (the character *hsin* is the same). *Xin-xin Ming* mentions neither sudden awakening (*dun-wu* 頓悟), nor gradual awakening (*jian-wu* 漸悟), which were already in use at the time of Dao-sheng (cca. four centuries before the supposed time of *Xin-xin Ming*). Its author deemed as unnecessary to specify (in terms of gradual or sudden) complete (or perfect) awakening (*zhong-jue* 正覺), and awakening (*wu* 悟).

The sixth century was an intermezzo. In the seventh century the debate between the doctrines of gradual and sudden awakening burst with new strength in an encounter between Shen-hsiu and Hui-neng, and in the division of Chan (into Northern and Southern sects).

By the end of the eighth century, in 794 A.D., there was also a recorded debate on the international level (held in Tibet), between Kamalasila from India, who was representing the orthodox gradual doctrine, and the exponents of Chan from China, who argued in favour of the doctrine of sudden enlightenment.³⁰⁾

As already mentioned, in *Xin-xin Ming* we find altogether two terms related with awakening - *zhong-jue* (stanza 19) and *wu* (stanza 21). In Chinese Buddhism *ming* 明 (enlightenment) was used at least from the time of Dao-sheng (c. 400 A.D.), as a synonym for *wu*. This means that during the Indian history of Buddhism the basic term was "awakening" (Skt. *bodhi*), and that Chinese Buddhism introduced the term "enlightenment" (*ming*)³¹⁾ into Buddhism (one should not be confused with the fact that, for separate reasons, in western writings on Buddhism, the term "enlightenment" was used more often - it is more popular - than "awakening"). We also encounter this character (*ming*) in *Xin-xin Ming*, although not in a noun-sense (enlightenment). In stanza 1 (fourth line) it is used as a verb (enlighten), and in stanza 29 as an attribute (enlightened) - "ming" appearing in the title of the text is a different character, which means "inscription."

Jue 覺 means "to awaken," "completely understand", or "awakeness" as a permanent accomplishment, while *wu* 悟 means "awakening". It is obvious that these two were used as

technical terms - *zhong-jue* 正覺 meaning “perfect awakening” (Skt. *sambodhi*), and *wu* 悟, meaning “awakening” (Skt. *bodhi*).

Concerning these matters, Garma C.C. Chang remarks that *wu* "as shown in the Zen tradition, to denote the inner experience of the awakening to the *prajna*-truth (the truth realized through transcendental wisdom), is not the same as that of *zheng-deng-jue* 正等覺 (Skt. *samyak-sambodhi*), which is the final and perfect Enlightenment of Buddhahood. Chan Buddhists seldom talk of *zhong-jue* (Skt. *sambodhi*), or speak of their Chan experience as *jue* (*bodhi*). Although *jue* and *wu* are very close, a difference still exists between them. *Wu* refers more to the awakening experience in its immediate sense, while *jue* denotes permanent and complete Enlightenment (...). However, these experiences are different only in degree of profundity, not in essence, or in basic principle".³²⁾

It is also worth noting that in Xuanzang's (Xuanzang 玄奘 602-64) doctrine of *Faxiang* 法相 (Skt. *Yogacara*), in Fazang's (Fazang 法藏 643–712) *Hua-yan*, and in Tiantai (天台, 6th c.) school, we find *jue* 覺, rather than *wu* 悟.³³⁾

VI

In stanza 24 we encounter two important terms - one suchness (*i-ru* 一如) and conditions (*yuan* 緣). We have already mentioned the second term, which is also found in stanza 5 with the same meaning (Skt. *pratyaya*; Pali, *paccaya* - root-conditions: greed, hate, delusion, etc.). Concerning suchness, we find altogether three variations of this term in *Xin-xin Ming*. In stanza 4 we find "suchness" (*ru* 如), in stanza 24 "one suchness", and in stanza 30 "real suchness" (*zhen-ru* 眞如 - Skt. *bhutatathata*). The first and the third are well known in Mahayana tradition, but the second seems to be an innovation of the author of *Xin-xin Ming*.

VII

Stanzas 28-29 can be compared with Seng-zhao: "Sage harbours (no desires, his mind is like an) empty hole: there are no perceptions, nor thoughts. Indeed, though living in the midst of our ever-changing world, he remains completely detached..."³⁴⁾

In the first line of stanza 30 we find two technical terms: real suchness (*zhen-ru* 眞如), and dharma-realm (thing-realm) - or totality of dharmas - *fa-jie* 法界 (Skt. *dharmadhatu*). These concepts have been used in Mahayana - in the *Faxiang* 法相 (Skt. *Yogacara*), Tiantai, and Hua-yan. In *Ch'eng Wei-shih Lun*, Xuanzang (602-64) gives the following definition of *zhen ru*. "*Zhen* means genuine and real. It indicates that it is not baseless and false. *Ru* means constantly thus. The meaning is that this genuine reality remains, under all conditions, constantly thus in its nature".³⁵⁾

The Tiantai school gives a slightly different meaning: "Further as to *zhen-ju*: it is that of all things which, being genuinely and really thus, consists of the single mind only. This single mind is therefore called *chen-ju* (genuinely thus). Anything external to it is neither genuine nor thus, but consists only of false and diverse appearances".³⁶⁾

In stanza 30 and the first two lines of stanza 31, we find the relation between real suchness (*zhen-ru* 眞如), non-duality (*bu-erh* 不二), equality (*tung* 同),³⁷⁾ and totality of the dharma realm (*fa chieh* 法界). The connecting experience between the "meditative" (*chan* 禪 - Skt. *dhyana*) and "wisdom" (智 *zhi* - Skt. *prajna*) aspects is the negation of the difference between “other” (*ta* 他) and “self” (*zi* 自).

As is said in stanza 31:
*In non-duality all is equal,
Nothing is left out.
The wise from all directions
All belong to this teaching.*

In meditation, this is the experience of non-obstruction between ego and non-ego, when "all is free of marks" - and therefore, "not-different" (in a Buddhist context it would not be consistent to say that the ego has become all-inclusive with the falling off of the ego boundaries, because ego is also without marks). In the "wisdom" sense this means that in real suchness it is not possible to make any distinction - therefore, the realm of dharmas (*fa chieh*), where nothing is left out, is experienced as non-distinctive totality, or oneness. This can remind someone of postmodern debate on "difference", and "other", but this is a different context, and should not be meddled with postmodern debate.

Stanza 32 expands (makes explicit) this experience with interpenetration (and transcendence) of time (urgent, moment, aeon) and space dimensions (extensive, here, there, nowhere, everywhere). This has also been explained by Fazang in *Hua-yan Yi-hai Pai-men*: "Since a single moment has no substance of its own it becomes interchangeable with the great aeons. Because the great aeons have no substance they also embrace the single moment".³⁸⁾

Non-duality (*bu-erh* 不二) deserves separate comment. We find it in several stanzas (30, 31 and 36). It is also related to oneness (*yi-chung* 一種 - one kind), in stanzas 5, 6 and 7. Non-duality (Skt. *advaya*, *advaita*) was the favorite principle in many schools of Indian philosophy, including Buddhism. In Buddhism this has been exposed in various texts, mostly of Mahayanic origin.

In *Ashtasahasrika-prajnaparamita* (Ch. XN7I) it is said that the "suchness of the Tathagata and of all dharmas is one suchness, non-dual (*advaya*), not divided (*advaidhikara*)".

In *Abhisamayalamkara* (Ch. VII) we find the: "momentary intuition of non-duality". The commentary says: "This form of momentary intuition represents the state when the bodhisattva, having during a long period of time made it his habit to negate the double aspect of the elements (as subjective and objective), has this double representation completely removed".³⁹⁾

In *Gandavyuha*, when Sudhana reaches Maitreya, he is introduced to a dwelling place of those who delight in emptiness and in experiencing: the interpenetration of all the ages of the universe; the entrance of one into all, and all into one; the non-obstruction (*anavarana*) of all phenomena; the non-duality (*advaya*) of all Buddhas.

At the climax of *Vimalakirtinirdesa-sutra*, thirty-two bodhisattvas explain in words the principle of non-duality, each one setting forth the solution of a pair of opposites ("coming" and "going", purity and impurity, samsara and nirvana). Finally, Manjusri states that non-duality can be entered only by abstaining from words and thoughts, and the same advice is given in *Xin-xin Ming*, in stanza 8.

VIII

Stanza 33 extends the principle of non-duality to large and small. On this subject Fazang says in *Hua-yan Huan-yüan Kuan*: "When we see, for example, the height and width of a mountain, it is mind that manifests this largeness; there is no largeness apart (from mind). Or when we see the utter tinyness of a particle of matter (*guna*), here again it is mind that manifests this tinyness..."⁴⁰⁾

With regards to influences between Hua-yan and Chan school, Suzuki has long ago remarked: "While scholars of the Avatamsaka school (Hua-yan, D.P.) were making use of the intuitions of Zen in their own way, the Zen masters were drawn towards the philosophy of Identity and Interpenetration, advocated by the Avatamsaka, and attempted to incorporate it into their own discourses. (...) The influence of Avatamsaka philosophy on Zen masters grew more and more

pronounced as time went on, and reached its climax in the tenth century after the passing of Zong-mi, the fifth patriarch of the Avatamsaka school in China".⁴¹⁾

In *Xin-xin Ming* we can also find traces of this syncretism, especially in the last seven stanzas. The relationship between Hua-yan and Chan has been sensed by contemporary authors like Gimello, who remarks: "One frequently encounters in Hua-yan thought difficult issues which might better be understood if only one knew their true relationship to meditative cultivation".⁴²⁾ The same remark stands for many stanzas in the *Xin-xin Ming*. In our opinion, the following stanzas are especially related to meditative cultivation: 6, 8, 10, 12; 13, 19, 21, 24, 25, 26, 28, 29, 30, 33, 35.

In *Ta-ch'eng Chih-kuan Fa-men* of the Tien-tai school we can find similar ideas on large and small as in stanza 33. "The mind, being single, has neither largeness nor smallness. The hair-pore and the city both embody the single total mind as their substance. From this we should realize that the hair-pore and the city are integrated in substance and everywhere the same. For this reason the small admits of the large; thus there is nothing large that is not small. The large integrates the small: thus there is nothing small that is not large. Because there is nothing small that is not large, the large may enter the small, yet is not diminished. Because there is nothing large that is not small, the small may contain the large, yet is not increased".⁴³⁾

However, the idea of relativity of small and large has been introduced to the context of Chinese philosophy some thousand years before, by Zhuangzi (in his works, ch. XVII, "Autumn Floods"). He observes that "From the point of view of differences, if we regard a thing as big because there is a bigness to it, then among all the ten thousand things there are none that are not big. If we regard a thing as small because there is a certain smallness to it, then among the ten thousand things there are none that are not small".⁴⁴⁾

The other concept that connects *Xin-xin Ming* and Chuangzi is equality (*t'ung* 同). Chuang-tzu speaks of equality of things in ch. II: "Whether you point to a little stalk or a great pillar, a leper or the beautiful Hsi-shih, things ribald and shady, or things grotesque and strange, the Way makes them all into one. Their dividedness is their completeness, their completeness is their impairment. No thing is either complete or impaired, but all are made into one again".⁴⁵⁾ And then he adds: "There is nothing in the world bigger than the tip of an autumn hair, and Mount T'ai is tiny. No one has lived longer than a dead child, and P'eng-tsu died young".⁴⁶⁾

Nevertheless, we should note the difference between Chuang-tzu and *Xin-xin Ming*. For Chuang-tzu everything is equal, because: (a) *dao* is the equalizer of everything, and (b) everything is appropriate in relation to its kind, environment and context. In *Xin-xin Ming* everything is equal because of emptiness and suchness.

In stanzas 34 and 35 *Xin-xin Ming* exposes the interpenetration of being (*yu* 有) and non-being (*wu* 無),⁴⁷⁾ of one (*yi* 一) and all (*yiqie* 一切).

With stanza 36 the discourse is brought to the end, because the subject is pronounced as beyond time (past, present, or future).

NOTES

1. *Leng qie shi zi ji* 楞伽師資記 is one of the Dun Huang manuscripts (Pelliot 3436, and Stein 2054). It was discovered in 1926, and later included in *Taisho*, 85. 1283-1290. Seizan Yanagida has published a critically edited version with a Japanese translation in *Shoki no Zenshi I, Zen no Goroku*, 2 (Tokyo, 1971).

2. The recent Chinese edition is - Jingjue: *Leng qie shi zi ji* 楞伽師資記 (Record of the masters and disciples of the Lankāvātāra Sūtra), Beijing : Zhongguo shu dian, 2008.
3. Keiji Nishitani and Seizan Yanagida, *Zenke Goroku*, II (Tokyo: Chikoma Shob5, 1974), pp. 105-112.
4. David W. Chappell, "The Teachings of the Fourth Chan Patriarch Dao hsin (580-651)", in *Early Chan in China and Tibet* ed. by W. Lai and L.R Lancaster (Berkeley: Berkeley Buddhist Studies Series, 1983), p. 89.
5. Heinrich Dumoulin, *A History of Zen Buddhism* (London: Faber and Faber, 1963). p. 76.
6. Wing-tsit Chan, *A Source Book in Chinese Philosophy* (Princeton: Princeton University Press, 1972), p. XI.
7. William W. Soothill and Lewis Hodous, *A Dictionary of Chinese Buddhist Terms* (Delhi: M. Banarsidass, 1977). First edition: London, 1937.
8. To our knowledge, there already exist cca. 20 translations of the *Xin-xin Ming* in English. We will mention several translators who were among the first. The first translator, D. T. Suzuki, has published two versions of his translation—one in D.T. Suzuki, *Essays in Zen Buddhism*, First series (London: Rider, 1970), pp. 196-201, and the other in *Buddhist Scriptures*, trans. and ed. by Edward Conze (Harmondsworth: Penguin, 1969), pp. 171-175. His first translation was published in 1949. The second translation was done by A. Waley, in *Buddhist Texts Through the Ages* (Oxford: Bruno Cassirer, 1954), pp. 295-8. The third is by R. H. Blyth, *Zen and Zen Classics*, Vol. I, (Tokyo: The Hokuseido Press, 1960), pp. 53-99. The fourth is by Lu K'uan Yu, *Practical Buddhism* (London: Rider, 1971), pp. 34-8. The fifth, anonymous translation, can be found in a manual, *Daily Chants* (Rochester: Zen Center, 1985). The presentation of our translation, and some other translation, can be found on the web page <http://www.sacred-texts.com/bud/zen/fm/fm.htm> (last visited Nov. 10th 2014).
 At first it seemed that we could use one (or several) of these as the basis for a new analysis of the poem, but after closer scrutiny it was obvious that none of the existing translations were completely adequate for the purpose. The fifth translation is a rather free rendering made for immediate purposes in a Zen Centre. Of the other four, some are inconsistent in translating Buddhist technical terms - translations by Blyth and Yu - while Suzuki's translation occasionally introduces terms which seem to be part of a technical vocabulary (Absolute Reason), but actually belong to Hegelian philosophy, rather than Chinese Buddhism. Waley's translation is faithful except in technical terms. Perhaps he lacked the knowledge of Buddhist tradition and therefore translated technical terms as quasi-technical (in stanza 19, *True Perception*, instead of *perfect awakening*; in stanza 21, *wisdom* instead of *awakening*).
9. *Buddhist Scriptures*, pp. 171-5.
10. *Essays in Zen Buddhism*, r, p. 197.
11. K N. Jayatilleke, *Early Buddhist Theory of Knowledge* (London: Allen and Unwin, 1963), p. 389.
12. *Zen Dawn, Early Texts from Tun Huang*; trans. by J.C. Cleary (Boston and London: Shambhala, 1986), p. 81.
13. Blyth, *Zen, I*, p. 53.
14. *Zhu* 取 is a technical term for grasping, clinging or attachment; which is understood as a more intensive form of thirst, or craving (Skt. *tanha*).
15. Po Shan, in Garma C.C. Chang, *The Practice of Zen* (New York: Harper and Row, 1970), p. 95.
16. Jan Yun-hua, "Seng-ch'ou Method of *Dhyana*", in *Early Chan in China and Tibet*, Lai and Lancaster, eds. p.57.

17. D.T. Suzuki, *Outlines of Mahayana Buddhism* (New York: Schocken, 1970), p. 70.
18. *The Surangama Sutra*, trans. by Lu K'uan Yu (London: Rider, 1969), p. 54 and 125.
19. Chan, *A Source Book*, p. 403.
20. *Ta-ch'eng ch'i-hsin (Da-cheng qi-xin), Awakening of Faith in the Mahayana*, trans. by D.T. Suzuki, "Chicago: OpenCourt, 1900).
21. In the second line of stanza 17 we also find the character *zhu* 住, which is a technical term for stages (Skt. *bhumi*) on the bodhisattva path. If we read it in this sense it would mean that the essence is not related to stages, and that is in accordance with the concept of awakening which refutes stages. However, since *Xin-xin Ming* gives no special attention to sudden awakening, we have chosen a colloquial reading - to abide, dwell. Blyth (*Zen p.* 79) has misunderstood the second line of stanza 17, translating *ti* 體 as activity, instead as essence.
22. One vehicle has an interesting history in Indian Mahayana, which has been lately exposed by D.S. Ruegg in "The *gotra*, *ekayana* and *tathagatagarbha* theories of the Prajnaparamita according to Dharmamitra and Abhyakaragupta", and A. Kunst in "Some Aspects of the Ekayana" - both papers published in *Prajnaparamita and Related Systems*, ed. by L. Lancaster (Berkeley Buddhist Studies Series), 1977. In various Mahayana texts the subject of One vehicle is interpreted differently. In *Sri-Mala (The Lion's Roar of Queen Srimala)*, trans. by Wayman, A. and H., (New York: Columbia University Press, 1974), and the *Lotus sutra*, Ekayana is identified with Mahayana as a vehicle (*yana*) that incorporates all vehicles. It also takes *tathagatagarbha* as an explanation for the thesis of One vehicle: an embryo of the Tathagata is present in every sentient being, and (potentially) they are all Buddhas, which means that *tathagatagarbha* is the basis of only one vehicle—the vehicle of the *tathagatas*. Finally, *samyaksambodhi* is one, not various, or different, in relation to various vehicles - *yanas*.
- The gist of the interpretation in various sutras or their commentaries is that the three *yanas*, pertaining to *sravakas*, *pratyekabuddhas* and *bodhisattvas* is fundamentally Eka-yana pertaining to Buddhahood. The basis for this is that all-aspiring Buddhists are of one *gotra* (lineage), and all have *tathagatagarbha* (embryo of *tathagatha*). "No system postulating (different) vehicles indeed exists (in a certain meaning): I teach that the vehicle is one (ultimately). [But] in order to attract the childish I speak of different vehicles" (*Lankavatara-sutra*, cf. Ruegg, in Lancaster, *Prajnaparamita*, p. 295). One vehicle doctrine in the context of Japanese Buddhist thought was reviewed by M. Kiyota, "The presupposition to the understanding of Japanese Buddhist thought", *Monumenta Nipponica* vol. XXII, no. 34 pp. 251-9, 1967.
23. Fung Yu-Lan, *A History of Chinese Philosophy*, 11 (Princeton: Princeton University Press, 1983), p. 347; Chan, *A Source Book in Chinese Philosophy*, p. 410; Chang, *The Practice of Zen*, p. 227.
24. *Surangama*, p. 117.
25. For John R McRae, *Xin-ming* is falsely attributed to Fa-rong. See his article, "The Ox-head School of Chinese Chan Buddhism", eds., R. N. Gimello and P.N. Gregory, *Studies in Chan and Hua-yan* (Honolulu: University of Hawaii Press, 1986), p. 208. On the other hand, Henrik H. Sorensen, commenting on the authorship and contents of the *Xin-ming*, says: "All in all, we must conclude that there are a number of important points such as style, and contents which clearly allow us to associate the text with Fa-rong and the Niu-tou School... Interestingly, the 'Xin-xin Ming' ... has many points in common with the 'Xin-ming', both as regards contents and style", H.H. Sorensen, "The 'Xin-ming' attributed to Niu-tou Fa-rong", *Journal of Chinese Philosophy*, 13: 105 (1986).
26. Sorensen, "The 'Xin-ming' attributed to Niu-tou Fa-rong", p. 106.
27. We know that Indian Buddhism has elaborated a broad spectrum of ideas on these matters. We find altogether some six Sanskrit terms related to this subject.
- (a) *Bodhi-citta* designates the cognition of the necessity to step on the path (*marga*) and the decision/will to tread it. It is the power needed to tread the path, whether it is defined in terms of an *arhat* or

a *bodhisattva*. However, these are supposed to differ—the first one is bent on attaining an awakening for himself, while the other is supposed to attain it in order to lead others to the path, and awakening.

(b) *Bodhi* is awakening. It means the full understanding (what was previously an aspiration) of the Buddhist truths (whether in Theravada, Mahayana or Tantrayana tradition), inner transformation of cognitive, emotional and volitional faculties, and a transition to unconditioned (not bound by karma) existence. It is sometimes described as "reaching the other shore", or "turning about in the deepest seat of consciousness", or "breaking through" the bondage of ignorance and karma. *Bodhi* is derived from the root *budh*, which means to awake; therefore it is correct to translate it as awakening, and less correct as enlightenment. However, light is related with awakening in some sutras and tantras, principally in two forms. First is the light of the all-powerful! Buddha, which enlightens and awakes sentient beings. Second is the individual, inner light of the mind. Under delusion it appears as false thinking, but after awakening it turns into the true light, radiant wisdom.

(c) *Sambodhi* (supposedly) means complete awakening.

(d) *Samyak-sambodhi* is "right complete awakening".

(e) *Anuttara-samyak-sambodhi* is "ultimate right complete awakening".

However, these terms were not used consistently. For example, (b) and (c) were sometimes used as synonyms, as well as (d) and (e). Perhaps we can better understand this from the point of actual practice of meditation. There existed a practical need for terms which would designate experiences of various quality. Besides, it was supposed that the awakening of a Buddha is somewhat different in relation to the awakening of aspirants (Arahants, Bodhisattvas). For example, *samyak-sambodhi* (Pali, *samma-sambodhi*) was in Theravada a designation for the awakening of a Buddha; later it was *anuttara-samyak-sambodhi*. In Mahayana there was a tendency to use different terms for awakening of a Sravaka, Pratyekabuddha, Bodhisattva and Buddha, in order to underline the supposed difference in kind and quality.

However, divisions of the path, meditation, insight and of awakening, provoked a reaction, which derived its reasons partly from theory, and partly from practice. From the theoretical standpoint it was considered that awakening - after all - must be "in one piece", apart from the preceding "not yet complete" forms; otherwise, it would fall under ordinary undertakings, which are conditioned, relative, and a matter of accumulation. From the practical point it seemed that the practicing Buddhist is lost in a complex maze of an endless accumulation of merits, insights, wisdoms, samadhis and awakenings. One could expect a reaction to this in order to put things back in pristine simplicity and proclaim that there is, after all, an only One vehicle (*Eka-yana*), one germ of the thus-come (*tathagata-garbha*), one nirvana, and one awakening, which is spontaneous, instant and sudden. As *Lankavatara* puts it: "It is reached suddenly and intuitively as the 'turning about' in the deepest seat of consciousness; it neither enters, nor goes out—it is like moon seen in water".

Thus, sudden awakening, that caused so much turbulence in Chan, was already at stake in Indian Buddhism (see: L.O. Gomez, "Indian Materials on the Doctrine of Sudden Enlightenment," in Lai and Lancaster, *Early Chan in China and Tibet*). The Sanskrit term, introduced in *Abhisamayalamkara*, was *eka-ksana-abhisambodha* - "complete-awakening-in-one-moment", a final removal of even the subtlest defilement and ignorance, attained in a thunderbolt-like (*vajropama*) samadhi (E. Obermiller, "The Doctrine of Prajnaparamita as Exposed in the *Abhisamayalamkara* of Maitreya", *Acta Orientalia*, XI, 1933, p. 44). This momentary intuition is said to be the end of the bodhisattva path. It is an intuition of ultimate non-duality (*advaya*). It is supposed to be the end of a progressive (gradual) process of intuition (*anupurva-abhisamaya*). In such a context "**gradualness**" and "**suddenness**" were not concurrent, but compatible parts of the same (and one) process. The final realization is a matter of moment, but this moment and suddenness have to be prepared through a gradual building up. This can be seen even in Chan of the Southern school. Sometimes, decades of training were necessary for "sudden attainment", and integrating *t'i* (essence) with *yung* (function) - which followed "sudden attainment" in everyday life and experience - was (for the most part) a gradual process.

28. That is one of the reasons for Fung Yu-Lan to say: "Ideologically speaking, the origin of the Chan school goes back to Dao-sheng" - *A History of Chinese Philosophy*, II, 388.

29. Compare the translation of this passage from *Pieh Tsung Lun* in Walter Liebenthal, *The Book of Chao* - Peking: The Catholic University 1948 p. 187; also, Fung Yu-Lan, *A History of Chinese Philosophy*, II, p. 278.

30. L.O. Gomez, "Indian Materials on the Doctrine of Sudden Enlightenment", pp. 393-405.

31. This character (*ming*) has a long history in Chinese philosophy. It was introduced back at the time of Lao tzu: "All things, howsoever they flourish, return to their root. This return to the root is called quiescence, which is called the invariable. To know this invariable is called enlightenment (*ming*)" - *Dao Te Ching*, XVI.
32. Chang, *The Practice of Zen*, p. 162-3.
33. See Fung Yu-Lan, *A History of Chinese Philosophy*, II, pp. 337, 356 and 381. In time, Chinese Buddhism developed the whole specter of technical equivalents for Sanskrit terms (either in meaning, or as transliterations). For example, for *bodhi*, beside *wu* 悟, and *jue* 覺, we find a transliteration *pu-ti* 菩提. For *sambodhi*, beside *zhong-jue* 正覺, we find a transliteration *san-pu-ti* 三菩提. For *samyak-sambodhi* we find *deng zhong-jue* 等正覺, and for *anuttara-samyak-sambodhi*, there is *zhong deng zhong-jue* 正等正覺.
34. *The Book of Chao*, p. 109.
35. Fung Yu-Lan, *A History of Chinese Philosophy*, II, p. 331.
36. *Ibid.* p. 361.
37. Equality, or sameness (*tung* 同- Skt. *samata*), of all things is one of the favorite subjects in *Xin-xin Ming*. Some authors observed that equality of things was attained in Indian Buddhism primarily by reducing all things to the common level of insignificance, and in Hua-yan by raising all things to the common level of supreme value. We cannot say that *Xin-xin Ming* applies either of these standpoints. In stanza 14 we see that dualities are equal on the basis of emptiness, which is their common "ground". In stanzas 30-31 equality is based on suchness and non-duality. In stanza 33 equality appears when boundaries and limits are seen as conventions. Thus, equality is here neither equality in insignificance, nor in value.
38. Garma C.C. Chang, *The Buddhist Teaching of Totality* (London: Allen and Unwin, 1972), p. 160.
39. Obermiller, "The Doctrine of Prajnaparamita as Exposed in the *Abhisamayalamkara* of Maitreya", p. 83.
40. Fung Yu-Lan, *A History of Chinese Philosophy*, II, p. 348.
41. Suzuki, *Essays in Zen Buddhism*, Third Series, pp. 19-20.
42. R. M. Gimmello, "Early Hua-yan, Meditation, and Early Chan: Some Preliminary Remarks", *Early Chan in China and Tibet*, p. 155.
43. Fung Yu-Lan, *A History of Chinese Philosophy*, II, p. 372.
44. *The Complete Works of Chuang Tzu*, trans. by Burton Watson (New York: Columbia University Press, 1968),
45. *Ibid.* pp. 40-1.
46. *Ibid.* p. 43
47. Compare *Xin-ming*: "If one puts an end to the two extremes (of being and not being), then one will be both bright and clear" (Sorensen, "The 'Xin-ming'...", p. 107).

