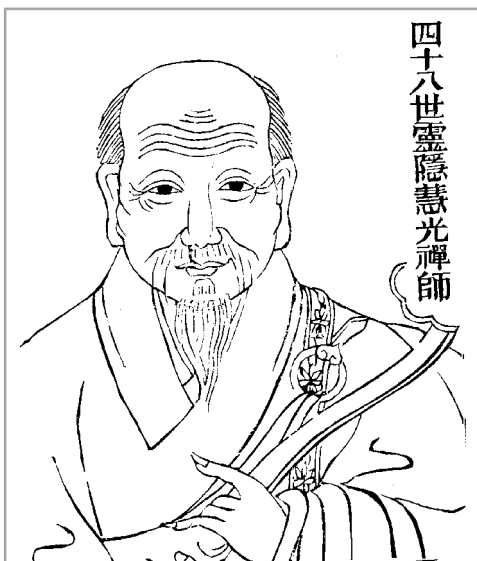


【 佛祖道影白話解 】

# 四十八世靈隱慧光禪師

LIVES OF THE PATRIARCHS  
PATRIARCHS OF THE FORTY-EIGHTH GENERATION:

*Dhyana Master Hui Guang of Lingyin Monastery*



宣公上人講於一九八五年四月十九日  
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*Text:*

The Master was a son of the Xiahou family of Qiantang and a Dharma heir of Dhyana Master Huai Shen of Huilin Monastery. Once a monk asked him, “The colors of the Peak Flown from Afar exemplify the pure Dharma body. The chorus of gurgling brooks is the mark of the vast, long tongue speaking. Right at this moment, what is the tune of the Yunmen (Cloud Gate) Sect?”

The Master answered, “Raindrops falling on the banana leaves during the third watch of the night.” The monk responded, “Just this line alone surpasses the Buddhas and the Patriarchs! The guests at your banquet, clad in vermilion and purple official robes, are all appreciative of your sound.” The Master told him “Do not speak about this casually to others.”

Once the Master entered the Dharma hall and said, “You don’t have to seek for the truth. What need is there to get rid of views? Ride an ox backwards and enter the Buddha hall. The sound of the Qiang’s (Qiang are an ancient tribe in western China) reed pipe empties heaven and earth. It’s not known who recognizes Gautama’s face.”

師。錢塘夏侯氏子。慧林懷深禪師法嗣。僧問。飛來山色。示清淨法身。合澗溪聲。演廣長舌相。正當恁麼時。如何是雲門一曲。師曰。芭蕉葉上三更雨。曰。一句全提超佛祖。滿筵朱紫盡知音。師曰。逢人不得錯舉。上堂云。不用求真。何須息見。倒騎牛兮入佛殿。羌笛一聲天地空。不知誰識瞿曇面。

這裡說到雲門了，雲門，是禪宗五宗之一。在唐朝的時代，雲門那個地方，一宿就二十多個人開悟；文偃禪師在那個時候是一個大作家，是一個大將，造就出很多人才。文偃是一個癩子，可是這個癩子不簡單，很有辦法；在他的座下很多人都開悟了。所以在禪宗裡頭叫「德山棒」，又說「臨濟喝」，「雲門餅」。

總而言之，雲門他這個腿爲什麼癱了呢？就因爲他去求法的時候，被那個睦州法師一關門，把他的腿就給折斷了，所以以後就成了癱子。開悟之後還是癱子，不是說開悟就不癱了啊！所以他是個癱子禪師。

「四十八世靈隱慧光禪師」：這位禪師是屬於雲門宗，雲門以文偃禪師爲法主。慧光禪師是接懷深禪師的法，所以說這是四十八世。因爲他在靈隱寺做方丈，所以尊重他，不直呼其名——不稱他慧光禪師，就稱「靈隱」；所以當時誰一說「靈隱禪師」，就知道是慧光禪師了！

「師」：這位禪師。這個禪master是什麼地方的人呢？「錢塘」：是杭州。杭州那個地方是得天獨厚，山明水秀，空氣沒有染污；所以那個地方人都是很聰明，很有道心。杭州是過去七佛出世的地方，七佛都歡喜杭州這地方，因爲它是一個很好的地方。「夏侯氏子」：他的俗家是姓夏侯。這「夏侯」在中國的百家姓有，這叫複姓，就兩個字在一起。複姓有「万俟（音「莫棄」）、司馬、上官、歐陽，夏侯、諸葛、聞人、東方」，這都是叫複姓；因爲一個字他覺得不夠本，他要用兩個搭，就兩個字的姓。「慧林懷深禪師法嗣」：慧光禪師是慧林懷深禪師的入室弟子，接法的門人；懷深禪師傳授衣鉢給他，他這個時候在靈隱寺那邊做方丈。

「僧問」：做方丈，就有僧人來考驗考驗他，問一問他。說，方丈和尚！「飛來山色」：西湖有飛來峰，所以說飛來山色。「示清淨法身」：這就是表示的佛的清淨法身。有兩句詩說：「溪聲盡是廣長舌，山色無非清淨身。」這是蘇東坡他沒有事情幹，要寫出來這麼賣弄他的學問，表示他懂佛法了；其實蘇東坡又喝酒，又這個什麼的，簡直不是一個好東西。那麼這是指示出來，這個山色也就是佛的清淨法身。

### Commentary:

Now I had come to the subject of “Yunmen”. Yunmen is one of the five schools of the Chan School in China. During the Tang dynasty in Yunmen, sometimes over twenty Chan cultivators became enlightened on the same night. Dhyana Master Wen Yan, the founder of this school, was a real maestro who helped many remarkable individuals reach a distinguished accomplishment. Dhyana Master Wen Yan was lame, but he was a very resourceful person. A common saying in the Chan School is: “In Deshan, they strike; in Linji, they yell; in Yunmen, they eat cake.” Why was Master Wen Yan lame in one leg? One time when he went to his teacher’s quarters seeking the Dharma, his teacher Master Mu Zhou slammed the door on his foot and broke it. After he became enlightened, he was still a cripple. It’s not the case that after one is enlightened, one is no longer a cripple. So he was a crippled Dhyana Master.

**The forty-eighth Patriarch, Dhyana Master Hui Guang (Wisdom Light) of Lingyin Monastery.** This Master belongs to the Yunmen sect. In the Yunmen sect, Dhyana Master Wen Yan is the Dharma host. Dhyana Master Hui Guang received the dharma from the Dhyana Master Huai Shen, so he became the forty-eighth Patriarch. He came to be known by the name of the monastery over which he presided as abbot, and so people often called him Dhyana Master Lingyin (Intelligent and Hidden) instead of Dhyana Master Hui Guang to show their respect.

**The Master, Hui Guang, was a son of the Xiahou family of Qiantang and a Dharma heir of Dhyana Master Huai Shen (Cherishing the Deep) of Hui Lin Monastery.** His hometown, Qiantang, Hangzhou city, is known for its beautiful scenery and clean air. It was reputed to have been the birthplace of the Seven Buddhas of antiquity. The Master had a double surname, Xiahou. You may find this name in the *Book of Hundred Surnames* together with other double surnames, such as, “Moqi, Sima, Shanggan, Ouyang; Xiahou, Zhuge, Wenren, and Dongfang.” Maybe his ancestor thought that it was a loss to use only one character for the family name, so he used two. Master Hui Guang was the room-entering disciple of Dhyana Master Huai Shen. He received the mind-transmission from this Master and later became abbot of Lingyin Monastery.

**Once when he was abbot of Lingyin Monastery, a monk asked him, “The colors of the Peak Flown from Afar exemplify the pure Dharma body. The chorus of gurgling brooks is the mark of the vast, long tongue speaking.”** Being an abbot, he would be tested by other monks. By the West Lake, there’s a mountain called “Peak Flown from Afar.” These two sentences are actually from a poem by the Song dynasty poet Su Dongpo, who wrote it to show off his learning. Actually Su Dongpo liked to drink and was not exactly the most reputable fellow. The monk continued with his

「合澗溪聲」：山上有很多水溝，有很多都合到一起；這個溪裡頭的聲音，「演廣長舌相」：這也都是演廣長舌相。「正當恁麼時」：就在這個時候，「如何是雲門一曲」：雲門的這個歌調是怎麼唱法呢？就問他；你現在有個話頭，你這個話頭怎麼說呢？

「師曰：芭蕉葉上三更雨」：慧光禪師說，你要問雲門這個歌調怎麼樣唱？這很簡單；就是在三更時分，雨打在那個芭蕉葉子上，那就是唱歌啊！那就是雲門一曲。什麼叫雲門一曲？就是那個啊！所以那三更下雨的時候，芭蕉葉上「滴答滴答滴答」，就是這個「啊啊啊啊——呀呀呀——多來迷發收」，都有了！在那芭蕉上，你聽那雨點的聲，就聽出雲門這個歌曲的聲音了。這就是大自然的一種表法，雲門一曲就是這個。

「曰」：那麼這個僧人也就同意他說的，就給慧光禪師帶個高帽子。怎麼說呢？「一句全提超佛祖」：就你這芭蕉葉上三更雨，這一句就超佛越祖，這是古今沒有的。「滿筵朱紫盡知音」：在你所有法會裡頭的這些個達官貴人，和你徒兒法孫這一些個人，都是你的知音者，都明白你的調調，都歡喜聽你的調調。這不用講什麼高談闊論，這個就是這麼簡單，他們都懂你的歌，都歡喜聽。朱，是紅色；紫，就是紫色。那時穿紅衣紫的，這都是達官貴人。講這個，有一首詩說：「紫綬縱榮爭及睡，朱門雖富不如貧。」古來有錢的家裡，那個門都油紅色，所以叫朱門。有所謂「朱門酒肉臭」嘛！

你看那個明朝的嚴嵩，他所吃的米都是最好的，他糟蹋不知多少；每一天，從他家倒垃圾那個水溝沖出來那個米、菜，不知多少。在他家旁邊有一個窮人，就把這些米、菜給它收拾起來，洗乾淨又曬乾了，然後慢慢吃。跟著嚴嵩被貶了，皇帝給他金碗銀筷（或者銀碗金筷），叫他去要飯去；可是他拿著金碗銀筷到什麼地方要飯，人家也不給他。說：「你那個要飯的碗都是金的，你這麼有錢！」就沒有人給

question: “**Right at this moment, what is the tune of the Yunmen (Cloud Gate) Sect?** What kind of tune does your school sing?”

**The Master answered, “Raindrops falling on the banana leaves during the third watch of the night.** You ask about our tune: it’s very simple. It’s the rhythmic pitter-patter of raindrops beating on the banana leaves in the middle of the night. That’s the song of Yunmen. This is just a way to express the dharma of Mother Nature.

**The monk responded** with approval. In fact, he wanted to flatter the Master, and so he said to him, “**Just this line alone surpasses the Buddhas and the Patriarchs!** Your line is superb! **The guests at your banquet, clad in vermilion and purple official robes, are all appreciative of your sound.** All the important officials and your disciples in your assembly like your tune. It’s so simple, everybody can understand it.”

Red and purple are the colors that high officials and aristocrats, or the very wealthy wore. There’s a verse of poetry: “Despite their noble status, high officials can hardly sleep at night. The wealthy have red gates, yet, they are not as happy as the poor.” In ancient China, the gates of noblemen and officials were often painted red. The rich and noble carelessly wasted their food as a poem describes: “The ‘red gates’ often let their excess meat and wine spoil.”

There is a story about Yan Song, a powerful and rich prime minister during the Ming Dynasty. Every day he held lavish feasts. The food that was not eaten was simply thrown into the gutter. A great deal of superior grade rice was discarded every day. As the rice floated down the gutter, it passed a very poor household, and the person there scooped up the rice, washed it, dried it in the sun, and then stored it. The rice was still good to eat.

Some time later, this rich official was banished. As a punishment, the emperor not only confiscated all of his wealth but also gave him a golden bowl with a pair of silver chopsticks, ordering him to beg for food. He had to go begging for food with a golden bowl; but who would give food to a beggar who carried a golden begging bowl and a pair of silver chopsticks? Nobody.

One day, when he was on the verge of starving, he begged for food at a very poor household. The people of that house brought out some rice and served it to him. The ex-official asked them, “How can you afford to eat such superior rice?” The head of the household told him, “This rice was originally discarded by your household and floated down the gutter to

他，所以他就餓得肚子慌得不得了，就跑到這個很窮的人家去要飯；窮的人家把從前他家水溝流出來那個米曬乾了，現在又把它弄好了給他吃。「你從什麼地方得到這麼好的米？這個米你怎麼能吃得起啊？」跟著這個人就告訴他：「這個米是你不要的，在倒垃圾水溝流出來的；我把它收拾起來曬乾了，我現在留著慢慢吃啊！」「喔！那我怎麼有這麼好的米不要了？那天天流出的都是這個米？」嚴嵩一想，當初有飯的時候那麼糟蹋東西，現在沒有飯吃，人家給我這個當初自己不要的米，都覺得好吃得不得了。所以說：「餓了吃糠甜如蜜，飽了吃蜜也不甜。」

那麼「滿筵朱紫」，就是說在你這兒吃飯的人，都是非富則貴。這「朱紫」不是指花，這都是達官貴人。達官貴人他盡知音，花怎麼會知音？花是個無情的，它不懂人講什麼。知音，就是懂這個調調，懂聽這個雲門一曲了。他說芭蕉葉上三更雨，這個調調，你說誰不懂啊？誰聽雨打芭蕉葉子，「滴滴答答」；都懂得，都像唱歌似的，這是大自然的一種境界。所以才說滿筵朱紫都是你的好顧客，都是你的知音者。「師曰：逢人不得錯舉」；慧光禪師說，你不要亂說啊！你遇到人也不可以給我宣傳，說我講什麼什麼；你不可以這樣子的，你不可以說錯話！

「上堂云」：他上堂就說什麼呢？「不須求真」：這個不須求真不是說沒有真，有真的；你明白假的，你不要那個假的，就是真的。你還要求真幹什麼？你若還捨不得那個假的，你就還是找不到真的，你求真也求不到；你把那個假的捨了，就是真了。就是這個！你把那個人人所貪的、所愛的，你都不要了，你都不貪了，那就是真的。人人都是捨本逐末，背覺合塵；那你能轉過來，苦海無邊回頭是岸，那就是真的了！

譬如你要智慧，就去求智慧；你在那兒求，求來求去，你還是那麼盡做愚癡的事情，那你有什麼智慧？智慧不用求，你不做愚癡的事情，就是智慧了！所以〈證道歌〉才說：「君不見，絕學無為學道人，不除妄想不求真」，也不需要除妄想了！為什麼不除妄想？不是不除妄想，是沒

us. We scooped it up and dried it, and we've been eating it for some time now.” “Ah, I didn't know I was throwing away such fine rice! Was the rice that floated by every day so good?” Yan Song sighed. When he had blessings, he did not know how to cherish them. But now that he was starving, he appreciated how delicious the rice tasted. Thus it is said, “When you are hungry, rice husks taste as sweet as honey. When you are full, even honey is not sweet.”

Everyone in the Master's assembly understood his tune. Who wouldn't understand the sound of raindrops falling on banana trees? It is just like singing a song and is one of the manifestations of the Mother Nature. Of course, they all knew the Master's sounds. **The Master told him, the monk, “Do not speak about this casually to others.”** You can't recklessly repeat to others what I've said to you.

**Once the Master entered the Dharma hall and said, “You don't have to seek for the truth.”** This does not mean there's no truth. It means: Don't go outside looking for the truth. Once you understand what is false, get rid of it, and therein is the truth. Then why should you have to go outside seeking for the truth? If you look for the truth outside of the false, you won't be able to find it. If you aren't greedy for what most people crave and love, just that is finding the truth. Everyone forsakes the roots and chases after the branches, turns his back on enlightenment and unites with the dust. But if you're able to turn it around, just that is the truth.

You claim, “I'm seeking wisdom.” But if you persist in doing stupid things, how can you attain any wisdom? Wisdom doesn't have to be sought. If you simply abstain from doing stupid things, you'll gain wisdom.

The *Song of Enlightenment* says, “Have you not seen people whose study has ended, who do nothing, who abide in the Way at ease? They do not banish false thoughts, they do not seek the truth.” There is no need to annihilate false thinking, because you have no more false thinking. Furthermore, there is no more truth to seek. He has the truth and that is why he can be at ease. “*The true nature of ignorance is the Buddha nature. This empty body, an illusory transformation, is the Dharma body. In the Dharma-body's enlightenment, there is not a single thing; at its source the inherent nature is the Buddha of divine innocence. The five skandhas, like floating clouds, emptily come and go; the three poisons, like bubbles of water, rise and sink, unreal. When one is certified to the characteristic of reality, there are no people or dharmas; the karma of the Avichi is cancelled in a kshana. If I were deceiving living beings with untrue words, I'd invite upon myself the Ripping Out of Tongues for eons as many as dust and sand.*” I don't know if any of you could under-

有妄想了！不求真，沒有再真可求了嘛！他已經得到真了，所以他才能清閒。「無明實性即佛性，幻化空身即法身。法身覺了無一物，本源自性天真佛。五蘊浮雲空去來，三毒水泡虛出沒。證實相，無人法，剎那滅卻阿鼻業。若將妄語誑眾生，自招拔舌塵沙劫。」我這曲，你們也不知道是有沒有知音？「何須息見」：那麼你有什麼妄想可息的呢？這個妄見沒有了，就是剩真的。

「倒騎牛兮入佛殿」：這時候，天也不怕、地也不怕，我騎這頭牛到佛殿裡，你這個佛我都不在乎了！爲什麼呢？「不求真，不斷妄，了知二法空無相」，這是什麼都沒有了；什麼都沒有了，還無所顧忌，這時候了了無見一物，無人無佛。「大千沙界海中漚，一切聖賢如電拂」，這時候是這樣子。

這個「倒騎牛」，他頭先說是老子，那也對的；那麼周老師說是有人叫牛去聽經，那個也對；都可以講得通。所以就這兩個故事，都把你們耳朵都裝滿了！我再給你們裝一點新鮮的，就是：貢高我慢騎著牛，不顧一切到佛殿裡；你佛活該是佛，我也不怕你！要這樣子。爲什麼他要這樣子呢？他已經不求真、不斷妄，沒有真可求，沒有妄可斷，這就和佛一樣的，是平等的，他不糊塗了！

這是一個牧童——牧童是在牛背上放牛的人；言其就是無拘無束，無罣無礙，無人無我，騎著牛到佛殿裡去。你說若還有一點執著，他還敢騎著牛到佛殿裡去嗎？不敢的。他因爲什麼都和大自然合成一體了，就騎著牛到佛殿裡，這很平常的，也到牛膀和到牛膀是一樣，他覺得一切都是很自然。

「羌笛一聲天地空」：什麼叫羌笛呢？羌笛是外國人的樂器；羌，是胡人。好像日本人我們叫它「倭」；羌，就是大約西北的蒙古人、西藏人之類。他們吹的笛子是很特別的，那麼古古怪怪的樣子，吹的喇叭有一丈那麼長，吹那個螺有人頭那麼大！所以吹那個外國笛子，也就是因爲沒有人懂。吹這個羌笛一聲，天地都沒有了；就是目空一切，那時候就是什麼都平等了，天地都空了。「不知誰識瞿曇面」：不知道哪一個人還能認識誰是佛？誰又不是佛？這沒有什麼分別了！不知道哪一個人能認識佛本來的面目呢？瞿曇，就是佛在家的姓。

☞ 待續

stand my song. Do any of you mesh with the *Song of Enlightenment*? **What need is there to get rid of views?** What false thinking do you need to stop? Once your false views vanish, what is left within is the truth.

The Master continued, **Ride an ox backwards and enter the Buddha hall.** At this point, I don't fear heaven or earth. I can ride an ox backwards and enter the Buddha hall. No matter what you say, I don't care. Why? *"When one does not banish the false and does not seek the truth, one realizes the emptiness of the two dharmas, and thus one has no more fear. It is clearly seen: there is not a single thing; nor are there any people, nor are there any Buddhas. The great-thousand worlds are bubbles in the sea; All the worthy sages are like flashes of lightning."*

You may say that "Riding an ox backwards" is an allusion to Laozi, or this line could refer to an ox coming into the Buddha hall to listen to the Dharma. These two explanations have filled your ears; but, I would like to offer a fresh interpretation: Arrogantly, he rode an ox into the Buddha hall paying no attention to anything there. He thought, "That's how the Buddha deserves to be treated! I'm not afraid of you!" Why was that? Because he has reached a level equal to the Buddhas. He no longer banishes the false, and he no longer seeks the truth. He is no longer muddled by discriminating thoughts.

This refers to the cowherd playing his reed pipe, who has cast out marks of self and others. He is without impediment or emotional difficulties. He rides into the Buddha hall, totally free and at ease. If he had any inhibitions, would he dare to enter the Buddha hall riding an ox? No, he would not. But now he's very relaxed and at ease.

The Master went on to say, **"The sound of the Qiang's reed pipe empties heaven and earth."** The Qiang's reed pipe is a type of foreign instrument. The Qiang originated in Mongolia or Tibet. Their instruments are all very special. The reason to play a foreign reed pipe is so that nobody would understand the tone. So when he blew the reed pipe, heaven and earth all vanished. This describes that he does not perceive anything. Right at that moment, all myriad things became one equal substance and heaven and earth are emptied.

Finally the Master remarked, **"It's not known who recognizes Gautama's face."** Gautama is the Buddha's lay surname. It's not known who recognizes the Buddha and who doesn't. Who is the Buddha? Who isn't the Buddha? What difference is there? Basically there's none. Who recognizes the Buddha's original face?