

Perfecting Mind and Its Qualia of Silence in Korean *Sŏn* Poetry

Han Tae Ho

Interdisciplinary Studies, FGS (Faculty Graduate School)

027 McLaughlin College, York University

4700 Keele Street, Toronto, Ontario M3J 1P3, Canada

Email: stevenshano@gmail.com

Abstract Korean Sŏn poetry displays many formal traits and contents profundity, in highly condensed poetic ideas, paradoxically more expressive by omission of sundry epithets. Its ideational quantum is so speedy and reductive but powerful as to strike out sparkling imagery. Its aesthetic elegance is a little rough and tough, but its enlightenment resounds its vast seismic vertical depth silently to its origin. Its frequent use of the rhetorical condensation, conceit, disconnection, paradox, parallelism, physical figuration, the union of opposite qualia, indefinite reality, and transcendental metaphors makes Sŏn poetry strike down to the essence of the mind, usually called the Buddha's Nature.

Key Words Korean Sŏn Poetry, Zen, Buddhism, Zen Cognitive Poetics, Enlightenment discourses, Narrative

Introduction

All poems have conducted an expressive act on the things to represent human mind. Throughout the literary history, poetry shows autobiographical narratives. Poetic process is an interplay between the formative process of personal experience and the structuring process of it for its own uniqueness. In poetic creativity, the poet's personal intentionality can be reflected in the poem's narratives.

Poetry is not silence. It can represent some qualia of silence, but cannot be the silence itself, nor depiction of it as it is. In it an intelligent act abstracts the meaning of life in causal relation to the expressing poet. Zen¹ poetry proclaims that one of its primary tenets is "Direct Transmission of Mind," or mindless transfer, or wordless representation of mind itself. For Zen poets, life always *portrays* its Zen-like narratives and poetic representations.

Zen strives to embody the reality of man in inevitable life pains. It is the most

rigorous mental process to attain such an impossible project. Is it possible to express the religious truth without verbal representation? Zen masters are well aware of this difficulty, but always toil to grasp a concrete way to see such a state of mind. Many have achieved a right mind and right action in the process of meditation. Zen's intentionality can predestine the topological features of peninsular Korean *Sŏn*, which is different from the continental Chinese Ch'an or the insular Japanese Zen.

This essay studies the poetic consciousness of Korean *Sŏn* poetry, with its distinguishable literary properties. The Zen poetry of Korea, China, and Japan is phenomenologically similar, since they are founded on similar ideas and practices for hundreds of years. However, people have different minds and different temperaments and show different poetic responses. I delineate the unique features of Korean *Sŏn* poetry by focusing on three domains of mind: cognition, affection, and action.

Characteristics of Korean *Sŏn*

1. History

Korean Buddhism is a part of the East Asian Mahāyāna Buddhism traditions. In the fourth century, Koguryŏ (37 BC-618 AD), one of the Three Kingdoms (Paekch'ŏ and Silla), introduced Chinese Buddhism into the Korean peninsula and the early Korean Buddhism "developed with it very closely (with the neighboring countries) and also influenced the development of Buddhism in Japan"(Keown 448) since then. It has many aspects of new development in sophisticating philosophy of Buddhism, winning over the consenting minds of ordinary people as well as the noble ruling classes, absorbing the indigenous religious tradition of shamanism, and harmonizing all the traditional ideas including the Confucian ways of life, too.

Korean *Sŏn* has been recognized as a coherent and cogent subitism, a school of Sudden Enlightenment and defined as a unique denomination to its regional features. When Korean *Sŏn* Masters have displayed their peculiar traits so long, their collective narrations can have continuously formed certain national traits and religious meanings congruent to Korea. I can say it would have functioned as the foundations of Korean *Sŏn* poetry and formed its unique poetic self. So I'd like to locate and value those properties, based on the context of the past poetic experience and their represented works. They can surely imply new aspects of Korean *Sŏn*, still strongly underlying in the Korean culture.

Let's see briefly the Korean *Sŏn* history which can provide an overarching narrative context: The first *Sŏn* master who introduced Ch'an Buddhism to the old Korea is recorded as Pŏmnang² (法郎 632-?), who was ordained by the 4th Patriarch Daoxin(道神) in China.³ Pŏmnang is known to have gone to Tang Dynasty, circa 647-54 AD during the reign of the 27th Queen Sŏndŏk, Silla Dynasty.⁴ At that time

when he came back from China to spread out his Sŏn practices, the Kyojong(教宗 , Scholastic School) was so prevalent. At last he led an ascetic life and taught his disciples. Among them, Sinhaeng(愼 行 704-779) went to Tang dynasty to study further and founded one of the 9 Mountains in Korea. It is also said that the full-fledged Sŏn Buddhism was “officially introduced around late Koryŏ dynasty (13th C) (Keown 697).

However, nowadays the recognized founder of Korean Sŏn School of Sudden Enlightenment is academically claimed to be Toŭi(道 義), who was ordained by Chijang(地 藏) in 813 AD and became the Patriarch of Kaja Mountain School. Since the later part of Silla Dynasty (BC57-925AD) and the early Koryŏ dynasty (918-1392), 9 mountain schools of Sŏn Buddhism were founded. Among them, the 8 schools follow the teachings of 6th Patriarch Huineng’s teachings of Sudden Enlightenment.

Among many masters, Chinul (知 訥 1158-1210) introduced *hwadu* (話 頭 , *huatou*) meditation “as the fastest way to attain enlightenment, but reserved it for the high-capacity practitioners” (Keown 453). Hyesim (慧 諶 1178-1234) wrote Sŏnmun Yŏmsong (禪 門 揔 頌 *The Collection of Cases and Verses of the Sŏn School*, 1226), a basic text of Korean Sŏn, compiling 1125 verses and prose verses, or *kongan*. Other masters are Kyŏngha (景閑 1299-1375), Ch’ungchi (沖止 1226-92), Powu (普愚 1301-82), Hyekŭn (惠勤 1320-76), Tŭkt’ong (得通 1376-1433), Sŏljam (雪 岑 1435-93), Powu (普雨 1515-65), Hyuchŏng (休 靜 1520-1604), Taenŭng(1562-1649), Myŏngcho (1593-1661), Wandang (Kim, chŏng-hŭi 1786-1856), Ch’oŭi (草 衣 1786-1866), Sŏngwu (惺 牛 1849-1912), Yongsŏng (龍 城 1864-1940), Mangong (滿 空 1871-1946), Sŏngch’ŏl (性 徹 1912-93), and other modern masters. They are in the line of Linji (?-866/7) and Mazu (707-86) of the Southern Ch’an Buddhism schools. Most Korean Sŏn Masters focus on *Kanhwa Sŏn* (懇 話 *kanhua*) which emphasizes to practice the ultimate way to reach awakened enlightenment as well as an equal emphasis on doctrinal teachings.

Most of the Korean Sŏn masters display the tradition of Sudden Enlightenment, whose origin of this teaching can be started from Pojo Chinul. His teachings constituted “the dominant form of Sŏn Buddhism in Korea since the thirteenth century.” (Keown 461) To most masters, human nature is originally perfect and has undamaged original wisdom. Therefore, enlightenment means realizing their own nature and sustaining its enlightenment state throughout lifetime. The initial sudden awakening (解 悟 *hae’o*) cannot sustain continuously as they hope, and naturally needs gradual cultivation of it. Most Korean masters, especially Sŏngch’ŏl, denies such a gradual transition of Gradual cultivation after sudden awakening, for which Chinul claimed “the follower of intellectual knowledge is the heretical and wrong way

of practicing Sŏn Buddhism”(Keown 461).

Korean Buddhism is defined as syncretic Buddhism (會通 *hoet'ong*), state-protecting Buddhism, and Minjung (Grass roots) Buddhism. Syncreticism signifies unification, appropriation, harmonization, or “interdenomination”(Keown 455) to reconcile the imported ideas (usually from China) within the existing thoughts, such as Hwarang spirit (Cadets’ code of conduct), Sonbi (scholars) spirit, Confucianism, shamanism, and other mentality. This syncretic spirit has been so strongly promoted throughout the Korean history as well as the Buddhists’.⁵

2. Typical Poetic Components of Sŏn

It is vital not to supervene on a subjectivism or relativism when I look into the typical Korean Sŏn poetry. I highlight the culturally embedded formal features or contexts (temporal and spatial characteristics, contents, narratives, and others) in the Sŏn poetry.

The universal traits of Zen poetry: Zen poetry forbids the personal narratives and self-representations as they can be, not to be too much autobiographical emotions over the religious connectivities, as often found in the (post) modern poetry and even common lyric poetry. It asks for more affective restraints, formal simplicity, lucidity, enhanced tropological expressions, linguistic reductionism, etc. At the same time, paradoxically enough, it urges the masters to experience their own individualized enlightening version, supreme mental or spiritual states, to express such mentality most powerfully and uniquely. These dual aspects (personal experience and impersonal expressiveness) may sound paradoxical or irrational to the ordinary audience at the first sight. Never so!

If a master wants to see and experience the real nature of human mind, he first starts from his individual mind, not from the above or external entity. Then, he ex-presses it out to the observing eyes of other monks or the masses in his own creative and innovative ways. In this imminent moment of seeing the real Nature, the immediate reproduction of the looming truth can be recognized at first by cognitive awareness and then affective synesthesia, and then union of cognitive and affective awareness, which is usually called the state of enlightenment, i.e. real active potential to practice in reality what is enlightened. In this illuminating experience, an objective way of expression to reveal such mental discovery should be spontaneously reconstructed and represented literarily to the perceiving others. In other words, the internal enlightening mentality should be verbalized as a communicable mind.⁶

Zen poetry clearly perceives and recognizes these spontaneous and recurrent subjects in the immanent mind and the objects in the transcendental world, out of which Zen masters co-opt some special features for their mental or spiritual

illuminations. They are asked to reveal the mental experience of personal enlightenment concretely and vividly, not abstractly or metaphysically. Their literary representations should not be conceptions or concepts, but the experience itself of the things as they are, i.e. the universal wisdom on how the enlightenment occurs attainably, since it is nobody but themselves that experience the real Self-Nature or enlightenment.

In this context, the depiction of the real enlightenment, a newly uplifted mental state, needs somewhat different verbal communication to express its imminent state of vivacity, immediate and profound. This representing literariness of immediacy calls for new narratives, more natural and vivacious to the real inner Nature of mind, more powerful enough to draw out the deep truth. Accordingly, its narratives are to reconstruct the pure self of the Zen poet (master) and represent it for the readership of or availability to the general public. This transformative faculty of the mental states into a readable literariness requires quite a new literary creativity and its transferring techniques. As a result, Zen poetry can surpass other types of poetry in the sense of description, communication, understanding of the self and world, and life mystery itself.

Based on this fundamental universality of Zen poetry, Korean Sŏn poetry has developed its unique features in accommodation with its own environmental and ethological constituents. The typical traits of the Sŏn poetry can be traced in three aspects; formal aspects (coherence, organization, stylistics), contents aspects (meaningful themes, compelling ideas, imminent values), and literary techniques (union of opposite qualia, indefinite reality, and transcendental metaphors).

In formal aspects, Sŏn poetry uses the rhetoric of condensation, conceit, disconnection, paradox, parallelism, figuration of things, which are almost similar to the rhetoric of modern poetry. Its style is short, concise, semantic-based, metaphor-centered, and 4 line-prevalent. It is the linguistic form that represents the final thoughts of Sŏn Buddhism poetically. In other words, Sŏn takes up a literary medium of expression, called poem, to represent the state of enlightenment experienced by the Sŏn practitioners. In Sŏn poetry, contents are preemptive, not form. In contents aspect, Sŏn poetry likes to catch up the life as it dashes to the master. It is to concretize the external things for better understanding of the supremacy of life, or reality itself. Naturally, it likes to get down to the bottom of the Self-Nature. In techniques, the basic writing techniques can be said as paradoxical usages, which frequently use “the union of opposite qualia, indefinite reality, and transcendental metaphors” (Song 13).

The union of opposite qualia (metaphors) signifies to distort the normalcy and daily routineness and to let the normal and abnormal be harmonized into a more uplifted mental state. It is oneness of opposite elements towards a higher spiritual

dimension. Good examples can be cited as follows; “holding a hog in an empty hand,” “The bridge flows and the water stays clean,” “A muddy ox ploughs the (celestial) moonlight on the water.” The transcendental metaphors are to find a figure of speech which finds similarity in two dissimilar things. It is a metaphoric expression to find sameness in dis-sameness. Good examples are found in “Mud is the bone in the green stone” (Hyuchong), “Go to One Two Three Four/ Come four three two one” (Mukyŏng). The idea of indefinite reality reflects the fundamental principle of Sŏn, where they don’t distinguish the essence of mind from the physical phenomena. The Sŏn’s reality is to cut off the logical barriers still lingering in the symbols of poems and to transcend the judging mind or dialectical selective mind. The words, phrases, or Sŏn poem itself consist of endless realities and create them on indefinitely, not just implying symbols. A good example can be the poem by Hyobong below.

Korean Sŏn Poetry

It is almost impossible to describe so many narrative traditions compiled for 1500 years here. I will select some poems to tip off their linguistic structures, meanings, and imaginative techné.

Let’s start with a poem, somewhat lyric and literary, by Hyesim who wrote *Sŏnmun Yŏmsong*, the most popular book for the students of the Sŏn Poetry.

Pondside, I sit alone, serene,
I see a monk down in the water.
Silent, we see each other, smiling.
I know language is no responsive.
(Shadow)⁷

In his leisure time, he likes to see his Self. Who is the image reflected on the surface of clear water? He might start a whispering dialogue to his self-image without any assuring answer. Silent smile and serene air currents come back to his self-questioning mind. Here his inner voice fire-cracks, “Don’t rely on words,” Pulip munja (不立文字)!

Yesterday it is in the hands of the master.
Today it is in the palm of his disciple.
When so hot waves sweep us all mad,
Nothing forbids it to raise fresh wind.
(Fan)

He recited this poem when his teacher, Chinul, invited him to betray his mind for submission of his Law, handing over the fan out of his sleeve. In the disarrayed years of late Koryŏ dynasty, it's hard to keep or raise "fresh air," or authentic Law, in the "hot waves," signifying the corrupt society.

It is the place no pains can arrive.
 There is a heaven and earth, all removed.
 If you ask me, "What is it?" I will say
 it is the Nirvanic Gate of Great Serenity.
 (Death Song)

In his death bed, he says to his servant, "I am too busy today." He sat up in his meditative position and sitting, passed away into the place of no pains, which might be a remote universe, where all peaceful serenity is waiting for him in emptiness. He might be still thresholding over his Nirvanic Gate in his picnicking journey somewhere.

Ch'ungchi wrote about the routine thingness of the life, which reflects the world of Buddha as it is:

Half clear, half mizzling, the sky is murky.
 Now warm, then chilly, the spring is tranquil.
 The gate closed, I lie down for long till the sunset.
 A bell tolls, soft and remote, tapping my window wall.
 (Things Are)

Life is not to do something, but better leave it as it is. The seasons come and go, but everything keeps its own places as tranquil as they are. Men are just to lie down and listen to the last melodies of life at dusk. What a brilliant moment of life not to be thinking of anything at all, except his own! Emptiness is not just a vacancy of time, but feeling nothing in fullness.

Kyŏngha wrote about his enlightening process:

A stone lady gives a birth to a child all of sudden.
 A wooden man strokes a spot on the forehead in darkness.
 A dark Konryun tribe rides on the iron horse.
 Immediately somebody strikes the golden whip.
 (To Monk Chikong)

This is a typical poem of enlightenment which symbolizes the final state of nirvanic ecstasy. All the *Sŏn*-practicing monks wish to bear and deliver an infant of final illumination. After long years of meditation and practice, the infertile woman barely comes to have a Buddha's baby, even tiny or not fertilized completely yet, at a particular moment all of sudden. Then, a wooden man, probably dry and husked old, not sapping juicy yet, come to recognize the blissful occasion and anoint the baby just born by spotting on his forehead. However, there is still a long way to go ahead of a new born. This is just a starting point. So he rides on a new iron horse like the dark-skinned barbarian Tibetans (Konryun tribe), and then all suddenly somebody, invisible or non-existential, whips a shiny golden lash again. This might be second or supreme state of enlightenment.

Who is the first stone woman? She is a symbol (metaphor) of desperate monks to fertilize themselves with the Buddha. Attaboy! A congratulatory event of the first child birth! Her husband, another wooden man, nods on her first anointment. Yet, the anointer and the anointed are the same 'hallucinated' entities, maybe dry and unskinned yet. Who bears a child and who dare to nod and anoint her? So they must be reborn as a new people riding a new horse in a different region of uplifted intelligence, refined affection, and more active ethical behaviour. Who is the last man whipping the man on the iron horse? It may be the Self, the Nature of Buddha, or the Image of The Goddess of Mercy. Who is being whipped, riding on his horse of prideful mind? It might be the empty vanity, dusty emptiness in the hall, or nothing itself.

Let me cite a few more poems of enlightenment, similar to the above poem:

A muddy ox hugs the moon and runs away under the sea.
 A stone tiger holds a baby and sleeps in front of a rock.
 An iron snake pierces its ways into the diamond eyes.
 Mt. Konryun rides on an elephant and pulls away a heron.

(Hyŏbong)

A muddy cow ploughs the moonlight on the water.
 A wooden horse makes up the skylscapes in the clouds.
 The valiant tunes of old voice are the bones in vain.
 A lonely voice of the heron resounds long into the sky.

(Soyo Taenŭng)

In the sunny village, the cold frost is frozen in bandages.
 The flower bloomed on the iron tree reflects its brightness.
 A muddy ox yowls and wails, then runs into the sea.

A wooden horse weeps to the wind, a voice filling all the ways.
(Höpaek Myōngcho)

These enlightenment poems select different metaphors and semantic profundity from other lyrical literary poems of daily life. They all frequently employ quite strange metaphors to coersively assimilate two different things and signify the ultimate reality of enlightenment.

Naong's poem displays the daily routine mind, in which the illuminating supremacy of the highest mind can be detected, even leisurely taking nap:

With a true empty mind of doing nothing,
I take a nap on a stone pillow in the rocks.
Do you ask me where my real power is?
A single white robe, tattered through life!
(In the Mountains)

Hyuch'ong tells us the typical lyricality on the Korean landscape and the sorrow of memory:

Petals fall, the temple closes deep for long.
The spring-cherishing guest never returns.
The wind sways the shadow of the crane's nest.
The clouds moisten the robe of a sitting monk.
(Passing by the old temple 2)

What a neat poem to restrain the ebullient sorrow! It depicts objectively and emotionlessly, but its serene compassion oozes out so breezingly, silence in movement.

Ch'oŭi, well-known as a monk of tea, refines the departing pelt-in sorrow into a genuine meditative objectivity, seized mellowness, and recreated empty mindedness:

Departing you, I turn my head to the dusky heaven.
The thought of you turns around the smoky fine fog.
Today's morning fog leaves with the coming Spring.
Ghostly emptiness, I fall into sleep with falling petals.
(Departing You)

Sōngwu shows that every moment of our life is full of enlightening state of mind:

The opportune place dismantles the emptiness.
 The flower in void comes to fruition everywhere.
 Thou should know this is also the vernal light.
 Its abstruse aroma wafts into my meditating room.
 (Coincidental Song)

Mangong sees an archetype of Sŏn masters, another Buddha, in Sŏngwu (his pen name is Kyŏnghŏ):

The mirror is empty; in origin there is no mirror.
 The ox is enlightened; he is not an ox any more.
 It is not nothing, but everywhere, every place,
 The eyes are wakeful, all liquors and women.
 (Eulogy of the Portrait of Kyŏnghŏ)

He not only admires a monk, but also sees its nihilistic beauty of enlightenment. Where there is neither ox nor mirror, everything is gone to nothing. However, to his wakefulness appear only the mundane pleasures of life. When we say it is not this, then this cannot be it again!

Sŏngch'ŏl presents his prominent spirit and valor in his song of enlightenment:

The Yellow River flows reverse to the summit of Mt. Konryun.
 The Sun and Moon lose their light, the Earth submerges.
 Suddenly I make a chortle and turn about erecting my head.
 The blue mountain stands amidst the white clouds as old.

His enlightenment can drill through the river and the universe. When he turns around as if he won the world with a guffaw, he just sees the same world as it is, nothing changed. Then, what is the enlightenment and what is not? Does a mental and spiritual transformation make any new seismic change? Even if he realizes or attains the highest stage of mental awakenings, the river flows and the mountain is there as if nothing has been changed. From here, a serene reflectivity of life spreads out to a new dimension. Light comes from tranquility. The tranquility stands on the reflective light. Therefore, two things are both complete and changing, they are not being born and dying, not increasing and reducing.

Conclusion

When Sŏn masters really master the scriptural truth and their hermeneutic meanings in Buddhism, fully understand the causal efficacy of the real life, faithfully interpret the human desires and their ensuing pains, and responsively recognize the intentions of his Father masters and all the life wisdom, at last they can presumptively produce their poetic selves and narratives as a token of self-realization, which could be called Sŏn poetry, a literary outcome of spiritual supremacy. When they are poetically inspired on all the enlightening events, meaningful or sundry, of the secular and religious life, they can impose some insightful meanings on the factual or imagined things or ideas as truthfully as they can see.

As shown above, Korean Sŏn poetry displays many typical traits in its formally coherent four lines and five Chinese letters in a line, highly condensed poetic ideas, paradoxically more expressive by omission of sundry epithets. Its stylistic organization of ideation is so speedy and brief but powerful as to strike out sparkling imagery. Its aesthetic elegance is a little rough and tough, but it trills with its vast seismic after-tremors silently but powerfully. Its frequent use of the rhetorical condensation, conceit, disconnection, paradox, parallelism, physical figuration makes Sŏn poetry strike down to the essence of the mind, usually called the Buddha's Nature. Its concise-but-bullets-cocked style is all semantic-based, metaphor-centered, and new imagery prevalent. This linguistic formality represents the primary poetic features of Korean Sŏn poetry.

In contents, Sŏn poetry drives the masters to the high cliff edge, risky and shaky, but at the last imminent moment it bursts into an immediate poem to awaken us wide in the eye of the storm. It disarrays the traditional language system, almost urging them to forget its orders and conventions even for a moment, just to see a new dimension of perception. Its imminency in the sense of contents aspects is to immediately salvage out meaningful themes, compelling ideas, or a life-long pending project, i.e. enlightenment. Its poetic content usually hits headlong on the mental state of enlightenment, either full-fledged or by way of routines, everydayness. All the life constituents (eating, shitting, sleeping, drinking, etc) are subject to good enlightening process. Seeing the Nature is not away from the daily routines. The content of enlightenment is never metaphysical things, but everyday's concrete realities.

In techniques, the prominent feature is to use many paradoxical usages. Sŏn poetry likes to unionize completely-opposite qualias (imagery, metaphors, symbol, etc), which conversely proves there is nothing opposite or conflicting in the universe. One is not different from many; many is zero away from one. Seeing is the same as emptiness, and void is color. To fuse them into a harmonious state, Sŏn poetry distorts reality purposefully, ab-normalizes the normalcy, breaks for a connection, split for a new uplifted oneness. This constructing technique is not to build up an

arch gate, but to serendipitously find “spandrels”⁸ of emptiness, underneath which “The bridge flows and the water stays clean.” Such spandrel-like metaphors can be called transcendental figures of speech which combine two dissimilar things for better-convincing poetic power. It is a metaphoric expression to find sameness in dis-/un-sameness. This spandrel effect of metaphors brings indefinite reality, always lurking for a poet’s opportune literary stroke. Who can dare cut down or demarcate the boundary of emptiness in the spandrel void vastness? There is no dialectical stone mark, but only the looming smile of lotus in the stone.

Notes

1. Here I use Zen, a Japanese translation of 禪, when I signify the generic properties of Zen Buddhism in the Far East, since it has been historically introduced to the western readers that way. However, I’ll use Ch’an for the Chinese Zen; *Sŏn* for the Korean Zen; Zen for the Japanese Zen, when I signify specific regional distinctions.
2. The Korean writing system is known as Hankŭl, which uses the standard Roman alphabet pronounced as in English, with the exception of the two vowels ɔ (as in cot) and ŭ (as in burn). In addition to it, I used MacKeun-Reishauer System here.
3. According to “The Monument to Chijeung Monk,” *Tomb Epigraphs of Four Mountains*(四山碑銘) by Ch’oe, Chi-won(857-?), Pŏmnang’s ordained pedigree is Toshin--Pŏmnang —Sinhaeng—Chunbŏm—Dohŏn who is called the National Monk Chijeung. Dohŏn founded his own mountain school. See Song, Jun-young, *The World of Zen Poetry: Reading with Modern Language*, (P’urŭn Sasang: Seoul) 525.
4. The exact personal information on his birth, death, and other personal activities are not known to us now, but Chong, Yak-yong(1762-1836) clearly recorded Pŏmnang’s name in his work, *The Study of Son Buddhism in Korea*(大東禪教考), Daedun-sa Chronicles, Vol.4, Asia Culture Pub.1983, p.3. See also Yi, Neung-hwa, *The Complete History of Yi-Dynasty Buddhism*(조선불교통사), annotated by Research Institute of Buddhism Culture, Dongkuk University Presees: Seoul, 2010, vol. 1, 12. Snelling writes in *The Buddhist Handbook*, “the Chan school was introduced (to Korea), traditionally around 630 AD” (149).
5. Hoet’ong syncretism in Korean Buddhism can be found in most masters’ analects; Hyuchong says, “the Kyo Scholastic Buddhism is the Buddha’s words and the Sŏn Meditational Buddhism is the Buddha’s mind.” Tŭkt’ong tries to break down the boundaries of Buddhism, Confucianism, and Taoism.
6. Of course, verbalization is a side-effect of enlightenment, not its own target. It is a kind of virtue or grace from the enlightened monks. That’s why the conative stage (actualizing or practicing the mental enlightenment into real action) is so emphasized in Sŏn Buddhism.

7. All the translations are mine, based on the original texts.
8. Spandrel is a kind of side-effects of dream, serendipitous product, not purposed from the architecting itself. See Owen Flanagan, *Dreaming Souls: Sleep, Dreams, and the Evolution of the Conscious Mind* (Oxford University Press: NY, 2000).

Works Cited

- Abe, Masao. *Zen: Comparative Studies*. ed. Steven Heine. Honolulu: Hawaii UP, 1997.
- Chun, Shin-yong. ed. *Buddhist Culture in Korea*. Seoul: International Cultural Foundation, 1974.
- Flanagan, Owen. *Dreaming Souls: Sleep, Dreams, and the Evolution of the Conscious Mind*. Oxford: Oxford UP, 2000.
- Han, Chong-söp. *The Bible of Sön: Correspondence Lecture on Buddhism*. Buddhism Correspondence Academy: Seoul, 1977.
- Keown, Damien et al, ed. *Encyclopedia of Buddhism*. NY: Routledge, 2007.
- Kwon, Yöng-han. ed. *300 Zen Poems: Songs of Enlightenment*. Chonwön Munhwasa: Seoul, 2003.
- Snelling, John. *The Buddhist Handbook: A Complete Guide to Buddhist Schools, Teaching, Practice, and History*. Inner Traditions: Rochester, Vermont, 1991.
- Sok, Kak-hun. ed. *Lives of Eminent Korean Monks: The Haedong Kosŭng Chon*. Trans. Peter Lee. Harvard-Yenching Institute Studies, No.25. Cambridge, Ma: Harvard UP, 1969.
- Song, Jun-young. *The World of Zen Poetry in Modern Language*. P'urŭn Sasang: Seoul, 2006.
- Yu, Song-wol. ed. *A Selection of 200 Famous Zen Phrases*. Hoik Sinsö: Seoul, 1978.

责任编辑：郭 雯