

Ch'an Symbolism in *Hsi-yu Pu*:
The Enlightenment of Monkey

By

Mark F. Andres

ABSTRACT

This article examines the Ch'an symbolism found in the novel, *Hsi-yu Pu* by Tung Yueh (1260-86). The main argument presented is that the symbolism in the novel combines to form a unique Ch'an progression to enlightenment. In this system, instead of avoiding situations which could arouse desire, the adherent purposely indulges his desires. By doing so, he is then able to see the emptiness of all desire, and thereby eliminate it from his mind. The author of this essay demonstrates this first, by explaining the three key symbols used throughout the novel; second, by discussing Sun Wu-k'ung's spiritual progress through an analysis of the plot line; and finally, by showing that the structure of the symbols utilized in the novel creates a progression to enlightenment according to Ch'anist principles. The author also provides considerable information concerning the Tung Yueh's biography, editions of the novel, and basic Ch'an tenets.

KEY WORDS

Hsi-yu-pu
Ch'an (Zen)
Emptiness
Symbolism
Enlightenment

Tung Yueh
Desire
Buddha
Dreams
Delusion

Traditional critics have noted that the novel *Hsi-yu Pu* by Tung Yueh (1620-1686) is a complex novel which can be read on three different and distinct levels. On the literal level, the story relates some dream adventures of Monkey, the main character of the classic novel *Hsi-yu Chi* by Wu Ch'eng-en (1506?-1582?).¹ The novel can also be read as an allegorical satire on the political situation in seventeenth-century China, protesting the corruption and ineptitude of the Imperial Court, the civil service examinations, the military, men of "blind attachment," and those Chinese Quislings who aided the invading Manchus in conquering the native Ming dynasty.² On an even deeper level, this tale, like its progenitor, *Hsi-yu Chi*, can be interpreted as a Buddhist myth alluding to the legendary enlightenment of the Buddha himself.³

Modern scholars have added another reading to the list: that the novel is a profound elucidation of a complex psychology of dreams.⁴ Larry Schulz, co-translator of the work, contends that *Hsi-yu Pu* "goes beyond convincing description to arrive at an intuition of the psychological functions of dream which anticipates the discoveries of modern depth psychology."⁵ In the employment of dream situations as a literary device, the novel equals if not surpasses *Alice in Wonderland and Through the Looking-Glass* by Lewis Carroll (1832-1898).⁶

However, another aspect of the novel, heretofore neglected, and perhaps the most basic of all, exists in the Ch'an Buddhist meaning present in the work. Even those who would see the novel as a Buddhist allegory have failed to note the Ch'anist symbolism and the idea of a progression to spiritual awakening. Therefore, in this essay, this author's intention is, first, to describe and explain the three key symbols employed by Tung Yueh in the novel; second, to examine Monkey's spiritual progress through an analysis of the progression of the storyline; and finally, to demonstrate that the structure of the symbols utilized in the novel creates a unique progression to enlightenment according to Ch'anist principles. However, some background information on Tung Yueh and an interview of pertinent Ch'an doctrines will provide a foundation upon which to base this examination.

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Considering the life experiences of Tung Yüeh (tzu, Jo-yü), the Ch'an elements found in his novel *Hsi-yu Pu* are not startling. He came from a long line of scholars who had received degrees and employment from the Ming government,

many of whom eventually chose the eremitic life over continued government service. His father, Tung Ssu-chang (1586-1627), received the lowest degree, but he spent most of his time studying Taoist and Buddhist texts.⁷ At a young age, Tung Yüeh began his studies by reading Buddhist texts and "by seven he was studying Sanskrit and was being taught the abstruse *Hsin Ching* (Heart Sutra)."⁸ Between the age of thirteen and seventeen,⁹ he took the lowest degree in the civil service examinations, but he failed to progress any further. He married and had six sons, but at the age of thirty-six he burned many of his writings and took the Buddhist tonsure at Ling-yen Monastery. At this and others temples he practiced the Lin-chi variety of Ch'an Buddhism as well as continuing his studies and writing until June 26, 1686, when he passed away.¹⁰

Throughout his life, Tung Yüeh was quite a prolific writer in both prose as well as poetry.¹¹ Although he burned his writings on three different occasions, his surviving works are remarkably numerous. Tung Yüeh's biographer, Liu Fu (1891-1934), set the total number of Tung's works at 111 excluding *Hsi-yu Pu*, although he admits that the authorship of many are controversial and that the actual number is probably much lower.¹² In addition to utilizing a vast array of literary genres, Tung's areas of interest were also broad and wide-ranging, covering many subjects in addition to Buddhism. Yet, perhaps his strongest interest was dreams. He authored no less than four prose essays concerning dreams: "Preface to a History of Dreams of Chao-yang" (*Chao-yang meng shih hsü*), "Monograph on Dream Lands" (*Meng-hsiang chih*), "On Testing Dreams" (*Cheng-meng p'ien*), and "Dream Society Contract" (*Meng She yüeh*).¹³

However, the focus of this work is his only novel, *Hsi-yu Pu*. Although some scholars argue otherwise, Tung Yüeh probably wrote his novel in 1640 and had it published in 1641.¹⁴ There are five editions of the novel in Chinese: the original 1641 edition, photolithographic reprints published in Peking (1955) and in Taipei (1958), the *Show-k'u* edition of the early Ch'ing period, and the 1958 punctuated edition published by Hong Kong Commercial Press. All editions contain a preface by I-ju Chü-shih, chapter ending comments probably written by Tung Yüeh himself, and the "*Hsi-yu Pu ta-wen*" (Answers to Questions on the *Hsi-yu Pu*). The first three editions contain sixteen wood-block illustrations of scenes from the story, while the latter two editions possess a final section entitled "*Hsu Hsi-yu Pu tsa-chi*" (Additional Miscellaneous Notes on *Hsi-yu Pu*). The final edition also has Liu Fu's "*Hsi-yu Pu tso-che Tung Jo-yü chuan*" (Biography of Tung Jo-yü [Tung Yüeh], author of *Hsi-yu Pu*) as an appendix.¹⁵

In addition to these five Chinese editions, the novel

has also been translated into English by Larry Schulz and Shuen-fu Lin. Their rendering is a complete translation of the sixteen chapter novel with the original chapter ending notes, as well as the "Answers to Questions on the Hsi-yu Pu." This is a superb translation and all passages from the novel follow their translation. In doing my research at the University of Arizona, I consulted the 1958 punctuated edition and the Taipei reprint of the 1641 original edition.

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Before proceeding to the discussion of the plot of *Hsi-yu Pu*, a brief overview of traditional Buddhist dogma and Ch'an doctrines will be given to facilitate understanding of the arguments which follow. The core of Buddhist theory is the Four Noble Truths: existence is suffering (*dukkha*), suffering is caused by craving or selfish desire (*tanha*), suffering can be eliminated by the cessation of craving, and this cessation can be realized by following the Noble Eightfold Path. The Path (*mārga*) includes proper understanding, purpose, speech, conduct, vocation, effort, alertness, and concentration.¹⁶ Thus, the traditional method for the destruction of selfish desire involves three main practices: moral precepts (*sīla*), meditation (*dhyāna*) leading to a state of super-consciousness (*samādhi*), and wisdom or insight (*prajñā*). This wisdom is said to be the intuitive insight into the ultimate emptiness (*sūnyatā*) of craving and existence. This insight removes all delusion and leads one to enlightenment (*bodhi*). Throughout the Buddhist world, this three-fold system of practices demanded monasticism so that the adherent could avoid all distractions and temptations.

To the preceding doctrines which compose Hīnayāna Buddhism, the following ideals were added in Mahāyāna Buddhism. The first is the concept of compassion (*karuṇā*) for other suffering sentient beings. Thus, as opposed to the Hīnayāna ideal of the "perfected man" (*arhat*), the Mahāyāna ideal became the bodhisattva, a being who has achieved enlightenment but has chosen not to enter Nirvāna and so remains in the mundane realm of death and rebirth (*samsāra*) until all other sentient beings have attained perfection.¹⁷ Finally, a bodhisattva undergoes six stages or "perfections" (*pāramitās*) while in the mundane realm: "the perfections of giving, morality, patience, vigour, meditation, and wisdom."¹⁸

In the T'ang dynasty (618-907), a new sinicized form of Buddhism arose known as Ch'an (Zen) Buddhism. Ch'an tenets tend to reject traditional dogma, stress meditation and the "mind-to-mind transmission" from master to disciple, and to de-emphasize textual study. One "house" of Ch'an, Lin-chi (Rinzai), stresses the use of intellect-breaking conundrums called *Kung-an* (*Kōan*), the prudent application of physical

beatings, and the suddenness of the enlightenment experience. Rather than relying on the seclusion of monastic life to prevent the seeker from encountering potentially tempting situations, Ch'an thinkers contended that one could win enlightenment in this world, in this life, and some even went so far as to say that one need not be a monk. The Ch'an ideal was to live in the "Red Dust" (mundane world) and yet remain undefiled by it. The rationale for this belief is founded on the doctrine that mundane "reality" is in fact illusory as it is merely a mental creation. Hence, the basis of Ch'an theory is that "the state of delusion does not originate in the objective world, but in our own minds."¹⁹ It is on these final two concepts that Tung Yüeh bases his system for the elimination of desire leading to enlightenment in his novel *Hsi-yu Pu*.

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Thus, in the novel *Hsi-yu Pu*, Tung Yüeh has created a set of practices which he believes, if followed, will lead to enlightenment. In the "*Hsi-yu Pu ta-wen*," Tung Yüeh defines the method to which he alludes in the novel:

To become enlightened and open to the Great empty and destroy the roots of desire. To empty and destroy the roots of desire one must first go inside desire. After going inside desire and seeing the emptiness of the root of the world's desire, one can then go outside of desire and realize the reality of the root of the Way.²⁰

The method to achieve the above involves three primary concepts which will be explained presently. Then a discussion of how these concepts interrelate to create a mental progression to enlightenment will be presented.

The first component of this three-part system is the mind. The mind is the device used to delve into desire so that this craving may be eradicated. The allegory for the intellectual mind in the novel is the hero himself, Monkey (Sun Wu-k'ung). Monkey's allegorical function as the intellect is rooted in the novel's precursor, the *Hsi-yu Chi*.²¹ Of course, prior to Wu Ch'eng-en's usage of the simian to symbolize the mind, this allegory had become standard in Buddhist usage. The monkey in its perpetual activity parallels the incessant flow of thoughts in the conscious mind. The term is often used in the context of the "Monkey of the Mind, Horse of the Will" (*hsin-yüan i-ma*). This usage is continued by Tung Yüeh as he often refers to the hero as the "Mind-Monkey" (*hsin-yüan*). Thus, Tung has allegorically established the first of the three key components, the mind, in his hero. Moreover, as will be explained below, the precise function of Monkey will be to enter into desire.

The second main concept is that of selfish craving, which for Buddhists is the cause of the world's suffering. Rather than utilizing direct metaphors to allude to desire, Tung employs other literary devices such as puns and character ciphers to serve as metaphoric representations of desire. The character cipher involves the title of the sovereign of the Green, Green World (*Ch'ing-ch'ing shih-chieh*), namely, the Little Moon King (*Hsiao-yüeh wang*). The three characters comprising his name "combine to form the character for desire."²² Furthermore, the Little Moon King's primary role in the novel is to serve as a tempter to Tripitaka, Monkey's master, persuading him to forsake his pilgrimage, to remain in the Green, Green World, and eventually to go to his death on the battlefield--all of which clearly reinforces his allegorical function as a symbol of desire.

In addition to this conundrum, the author profits from the homophonous nature of the Chinese language by utilizing characters pronounced "ch'ing" to symbolize desire (also pronounced "ch'ing" in Chinese). The first of these puns lies in the abundant usage of references to the color green (also pronounced "ch'ing"). In fact, as Hegel observes, "Most mentions of color in the *Tower of Myriad Mirrors* are of a shade of green."²³ The novel's dream setting is called the Green, Green World. While in this realm, Hsuan-tsang is given the appellation "Great Green-Killing General" (*sha-ch'ing ta-chiang-chün*). Moreover, many female characters, especially those which serve as temptress or seductress, possess a "green" name. Examples of such include the "Green Lady," "Beautiful Lady Grass," and the T'ang Priest's newly-acquired consort in the Green, Green World--the "Green-Robed Lady."

In similar fashion, the Mackerel Spirit (*Ch'ing-yu ching*), or Ch'ing fish, is linked homophonously to desire. Throughout the novel, he will serve as Monkey's nemesis which mirrors the process of the mind wrestling with desire. In fact, as the Ch'ing-fish is the progenitor of the unwitting simian's dream, his function as desire is strengthened, for the dream caused by the Mackerel Spirit is one symbol for the idea of illusion.

In addition to the dream, Tung Yüeh will allude to the concept of illusion by two other means: the disjointedness of time and Monkey's constant questioning of the reality of his perceptual experiences. However, the primary device is the dream, the most pervasive symbol in the novel. Both roots of Ch'an, Taoism and Buddhism, contain numerous literary precedents for the dream to symbolize delusion. The most renowned of these in Chinese literature is perhaps Chuang Tzu's famous "Butterfly Dream." Yet, the most solid evidence of the connection between dream and illusion lies

in the fact that when the Great Sage awakens from his slumber, he is not only released from a nightmare, but is also liberated from his delusive thought and enlightened.

The disjointedness of time, a leitmotif throughout the novel, is the second symbolic representation of illusion. *Hsi-yu Pu* is filled with incidents in which Monkey becomes aware of the abnormal passage of time in the Green, Green World. Early in the novel, when Monkey has just fallen into his dream world, he notices a banner proclaiming the king of the "Great T'ang" to be the thirty-eighth successor to Emperor T'ai-tsung (the T'ang emperor when Hsuan-tsang commenced his pilgrimage), causing the squire to note mentally, "It has been twenty years since Master left the realm of the Great T'ang. How could a dynasty have already passed several hundred years?"²⁴

Later, in Chapter Three, the normal passage of time is again distorted as the Great Sage finds that although he left his master only a few hours before, the T'ang Priest has already been in the "Great T'ang" for several days. Again, when he enters the Tower of Myriad Mirrors (*wan-ching lou-t'ai*), he is able to travel through time and visit the World of the Ancients (*ku-jen shih-chieh*) and the World of the Future (*wei-lai shih-chieh*). Hence, while the novel is supposedly set in the T'ang dynasty, he visits the early Han period (third century B.C.) and witnesses the fall of the Sung (twelfth century A.D.).

A final example occurs in Chapter Eight: Monkey finds himself in the World of the Future where he has temporarily replaced the ill Yen-lo Wang (Yama or King of Hell in India; in China, he is one of the ten judges who determines one's future rebirth). Monkey asks a demon-clerk to bring him an appointment register and the following ensues:

Monkey opened the calendar and looked it over. Right at the beginning there was the twelfth month and the first came at the very end. Each month began with the thirtieth or the twenty-ninth and ended with the first. Monkey was startled and said, "How strange! In the World of Future the calendar runs backwards. I can't figure it out."²⁵

These examples of the abnormal passage of time all serve to represent its illusory nature. Moreover, a final reference to the calendar in the World of Future symbolizes another Buddhist doctrine--that reality is limited to the instantaneous present. Normally, time is measured from the present. Thus, when Tung Yüeh created the World of the Future in his novel, he marked time to also converge with the present, in a backward fashion.

The final representation of illusion is Monkey's frequent questioning of the existence or non-existence of his experiences in the Green, Green World. The Great Sage constantly debates with himself as to the reality of his sensory perceptions. For example, on beholding the "Heaven-Diggers," the simian muses whether the sky he faces is real or not: "Maybe Heaven has been covered by a screen, and they are removing the real one."²⁶ That perceptual reality is in fact delusory is a basic tenet of Buddhism. However, Tung adds the supplementary symbol of the screen to the original allegory to strengthen the illusion. The screen (distorted perceptions) must be removed so that the false Heaven (the false self or ego) may be eliminated, thus allowing one to perceive the real Heaven (real or inner self).

To recapitulate, Tung Yüeh, through the use of various symbols, has delineated a means to enlightenment involving three basic concepts--the mind, desire, and illusion. The main character, Monkey, symbolizes the mind in the novel. Desire is alluded to by using the character cipher of the Little Moon King and puns on words which in Chinese are homophones of the word desire ("ch'ing"), such as the Mackerel Spirit and references to the color green. The final concept, illusion, is represented by the dream, the disjointedness of time, and Monkey's questioning of his perceptual experiences in the novel. The interplay of these three concepts and their symbols in the novel basically forms a cycle. Han-shan Te-ch'ing (1546-1623) expressed similar ideas when he stated that desire "will give rise to all kinds of wrong thinking which are precisely the causes of the five desires."²⁷ Thus, the situation arises where illusion generates desire which in turn produces illusion. This mutually generating cycle of craving and delusion becomes the theoretical impetus behind *karma*, which thereby drives the "Wheel of Endless Deaths and Rebirths" in the realm of *samsâra*. Tung's method of contemplating desire, realizing that its nature is illusory, and then extricating oneself from this desire is a method of breaking the incessant cycle.

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The novel opens with the four pilgrims from *Hsi-yu Chi*, Monkey, Piggy, Sandy, and Hsuan-tsang,²⁸ leaving Flaming Mountain²⁹ (Chapters 59-61) and proceeding on their journey. The first chapter contains two scenes: a debate between the Great Sage and the T'ang Priest concerning the redness, or rather, non-redness of some peony flowers; and second, Monkey's massacre of a small group of children who block the pilgrims' path. This section introduces the first additional concept, passion or sexual desire.

The first of these metaphorical devices, the red peony, connotes sexual passion, both because of its color and because it is a flower. In both the Orient and the Occident, the color red has been linked to two of the most passionate emotions, sexual love and anger. In the debate between Monkey and his master, the former insists that the peonies are red. Hsuan-tsang, however, counters the simian's argument by putting his rebuttal in *gāthā* form:

The peonies are not red;
The disciple's heart is red.
When all the peony blossoms are fallen,
It's just as if they had't yet bloomed.³⁰

Although ostensibly the T'ang Priest is merely stating a well-known Buddhist tenet that perceptual reality is limited to the mind, by referring to Monkey's heart as being red,³¹ the author is informing the reader that Monkey is still entangled by his passions.

The peonies also symbolize passion simply by virtue of being flowers. In the culture of East Asia, the flower is a common metaphor for sexual desire or even a convenient euphemism for prostitution. Some well known examples of Chinese compounds employing the character *hua* (flower) to allude to sexual passion are *hua-niang* (a prostitute), *hua-liu-ping* (venereal disease), *hua-chieh* (world of prostitution), and *hua-hua Kung-tzu* ("flowery prince," a playboy or Casanova). However, in his poem, the T'ang Priest insinuates that the peonies themselves possess no passionate quality (are not red). Rather, his attack is directed at the nature of his chief disciple, Monkey, whose mind is still replete with passion.

While the peonies reflect sexual desire lurking in the heart of Monkey, the young children, on the other hand, symbolize those tempting, passionate thoughts which may arise in response to physical beauty. In setting the opening scene, the author writes, "They [the children] frolicked, picking flowers, weaving grass mats, carrying baby boys and girls, and showing off their beauty."³² Hsuan-tsang, concerned by the presence of such passionate creatures and in accordance with traditional Buddhist practices (i.e., the avoidance of any potentially tempting situation), much to the chagrin of the wily simian, warns his disciples, "Let's go by way of some other less traveled route. I'm afraid that in such a green, green spring meadow this group of beautiful young boys and girls will lead straight to trouble and entanglement."³³ However, this caveat passes unheeded as Monkey rushed headlong among the children when they block his path and extinguishes their young lives with a flash of his cudgel. This provides further evidence of their allegorical function as passion. Their obstruction of the pilgrims' way is analogous to the

manner in which passion impedes progress on the Holy Path. Finally, Tung adds the "green" image to the scene's description, thus reinforcing the link between desire and sexual passion.

At this point, Monkey appears to have scored a great victory by conquering his passions (the children). However, as he looks at their little corpses scattered about him, he is overcome with remorse. By succumbing to this fit of sorrow, the simian regresses to the point that the novelist himself comments, "Monkey's breaking the wall of boys and girls is a method of cutting the root of desire. Unfortunately, one thought of pity gives rise to many false thoughts."³⁴ This foreshadows the story action which is to follow. Because Monkey possesses emotional attachment to (craving for) sexual passion, expressed specifically through his remorse for having slaughtered the young children, he will soon become mesmerized by the Mackerel Spirit (an illusion caused by desire).

After exterminating the children, the Great Sage, having fallen asleep, sinks into a dream which will not terminate until the conclusion of Chapter Fifteen. The setting of his dream is the Green, Green World which contains the kingdom of the "Great T'ang." This realm is governed by the Little Moon King and has as its main attraction, the Tower of Myriad Mirrors. This tower provides a portal for Monkey to enter into the World of the Ancients and the World of the Future. In addition to encountering various historical figures, in these realms Monkey will also discover that his master, Hsuan-tsang, also inhabits the Green, Green World. Having dismissed his disciples and aborted his quest, he now serves the Little Moon King under the sobriquet "Great Green-Killing General."

Thus, the process of "delving into desire" has already begun. Monkey has encountered the passions and these temptations have led him into desire and also into illusion. How is this so? First, the nightmare that the Great Sage is now experiencing has been induced by the Ch'ing-fish (desire). The method employed by the fish in casting his spell is merely to swallow the slumbering simian. Therefore, Monkey (the mind) has now physically entered into the Mackerel Spirit (desire). Furthermore, when asked what kind of dream it is that Monkey experiences, the author answers that his novel "is a dream of desire."³⁵ Thus, what remains for the Great Sage to accomplish is to realize that the world of desire in which he is entrapped is in fact illusory (dream).

To put this into the context of an adherent of Ch'an attempting to actually practice this mental exercise, he/she would have encountered some situation in which temptations or passions would have been aroused. The seeker would then

retain these feelings of desire and contemplate them while seated in meditation. The meditator may be convinced that these cravings are real and that they have originated outside of the mind. However, in Ch'an, this is illusion and when the adept realizes this, then the desires will dissipate of themselves.

To return to the novel, after exploring the Green, Green World and meeting the "Heaven-Diggers" mentioned above, the Great Sage stumbles upon the Tower of Myriad Mirrors. Once inside, he gazes about, bewildered, until he hears the voice of his previous benefactor from *Hsi-yu Chi*, Liu Po-ch'in, explain to him: "Every mirror takes care of one world, each blade of grass, each tree, everything moving and still, is contained in these mirrors."³⁶ The two important symbols here are the individual mirrors and the tower which houses them.

The manufacture of mirrors in China can be traced back well into the Bronze Age, or pre-Chou times.³⁷ They were used for a variety of purposes including divination, protection from evil spirits, and as charms to be buried with the dead.³⁸ These bronze mirrors were usually inscribed with drawing and diagrams (often with patterns resembling the letters "T", "L", and "V" leading them to be called "TLV mirrors" in the West) and many carried inscriptions of fortuitous sayings. With the arrival of Buddhism, the mirror began to be used symbolically in other ways. Indian Buddhism used the mirror as the clear reflector of undistorted reality. Thus, the judges of the dead such as Yama (Yen-lo Wang) often employed mirrors to judge the innocence or guilt of those brought before them. Gradually, especially in Ch'an usage, the mirror came to represent the perceptual mind, which, if clouded by the ego, requires daily polishing so that one may view reality clearly.

This final representation of the mirror is the one found in *Hsi-yu Pu*. Whereas Monkey portrays the conscious mind in its incessant activity, the mirror symbolizes the perceptions of the individual mind. Thus, the tower comes to represent the phenomenal world in which each individual being lives. As Liu Po-ch'in explains to Monkey, "You're in somebody else's world and I'm in your world."³⁹ Hence, in the tower, not only can Monkey perceive a small world in each mirror (rather than his own reflection), those in each mirror can also see Monkey. This exemplifies the interrelational and interdependent nature of the phenomenal realm in which all sentient beings live.

After having the nature of the tower thus explained, Monkey makes a Carrollian entrance into a mirror captioned "The World of the Ancients," reminiscent of *through the Looking-Glass*. In this sphere, the Great Sage immediately

assumes the form of Beautiful Lady Yü (Yü Mei-*jen*), the wife of Hsiang Yü (d. 202 B.C.),⁴⁰ by means of a magic transformation. In this role, Monkey finds himself in the company of several women who, like Beautiful Lady Yü, have come together under the auspices of lamenting their separation from their respective husbands. Plying the poor simian with wine and telling him their secret sexual fantasies, the women force Monkey to feign illness in order to escape from them. Later, he meets up with Hsiang Yü who is eager to bring his wife, that is Monkey, to bed. Employing various stratagems, Monkey succeeds in evading the advances of Hsiang Yü. Finally, Monkey comes face to face with the "real" Beautiful Lady Yü. Tricking Hsiang Yü into killing the "real" Beautiful Lady Yü, Monkey manages to escape unscathed into the World of the Future.

This incident serves to transpose two important concepts: desire and sorrow. When Monkey first encounters the group of women, it is ostensibly because they are all saddened at their separation from their husbands. They relate melancholy stories and the mood is very somber. Eventually, these sad tales develop into confessions of erotic fantasies. Hence, this segment of the story reiterates the causal relationship between sorrow and desire which was first suggested when Monkey fell into the "dream of desire" because of his remorse for slaughtering the children in the "*Hsi-yu Pu ta-wen*," Tung specifically identifies the nature of this relationship: "The roots of desire in this world can be summed up in the one word 'sorrow.'⁴¹

After escaping from Hsiang Yü, Monkey enters the World of the Future, but still in the form of Beautiful Lady Yü. Monkey first encounters the Six Thieves which "are allegorical representations of delusion resulting from attachment to the six forms of consciousness recognized by Buddhism."⁴² Seeing Monkey in the guise of Beautiful Lady Yü, they spring to the offensive, but with a shake, Monkey resumes his original form. Whereas earlier Monkey had slaughtered the young children spontaneously, but later felt remorse, in this case, even though the thieves plead for mercy, he cuts them down with his cudgel as Mañjusrī might have done with his Sword of Wisdom.

This passing of another spiritual milestone on the Holy path invests the simian with an aura of authority, and he is immediately led to the Yellow Springs where Yen-lo Wang, Judge of the Fifth Court, has taken ill and Monkey is compelled to take his place. Although this episode (covering Chapters Eight and Nine) is primarily a satire on those traitors who aided the invading Manchu armies, several important metaphors are introduced in addition to the aforementioned appointment calendar.

The first of these is a mirror, but in this case its function is somewhat different from the mirrors in the tower. Monkey's first case as acting-judge is the trial of Ch'in Kuei (1086-1151),⁴³ the Sung traitor who aides the invading barbarian Chin armies and had the hero, Yüeh Fei (1103-1141), executed. Throughout the trial, in order to discern the truth, the Great Sage will use a "treachery-reflecting water-mirror" (*chien-chien shui-chien*), which has its origins in Indian conceptions of the tribunals of Hell. The mirrors in the tower illustrated the interdependence of the perceptual minds of all beings. This mirror, however, can discern truth (reality) from falsehood (illusion). Hence, after eliminating the Six Thieves, Monkey (the mind) has now progressed to the point where reality and delusion can be distinguished. By the aid of the mirror, Monkey is now beginning to perceive reality.

During the trial, Ch'in Kuei comes before Monkey on a charge of treason, which he vehemently denies. With the aid of the water-mirror and Promethean tortures, the Great Sage finally extracts the truth from him and sentences Ch'in Kuei to be brewed into a concoction for Yüeh Fei to drink. In addition to its biting satire, its realistic description of one of the tribunals of Hell, and its recognition of the deification of Yüeh Fei as the epitome of loyalty during the Ming dynasty,⁴⁴ this incident involves another symbol--the accused, Ch'in Kuei.

In this novel, this Chinese Quisling represents the phenomenal realm which is purported to be real, but, according to Buddhists, is actually illusory. The reason that Ch'in Kuei symbolizes this concept is that during his trial he claims his innocence for many crimes committed against Yüeh Fei. During his actual lifetime, no one stepped forward to blame Ch'in Kuei for Yüeh Fei's death.⁴⁵ Therefore, the innocence which he claims was generally accepted as reality. However, the mirror reflects only true reality and proves that Ch'in Kuei is in fact guilty. Thus, just as Ch'in Kuei was assumed to be innocent (real), but was in fact guilty (illusory), so too do most people accept their mundane perceptions as reality, when in Buddhist theory, they are actually illusory.

With the commencement of the tenth chapter, Monkey leaves the World of the Future but still finds himself in the multi-mirrored tower. In the two realms he has already visited, he first penetrated desire and sorrow and eliminated the Six Thieves, and second, initiated the differentiation of reality and illusion. However, one stage still remains before his desire may be extinguished: his desire must peak. Tung quotes the *Purity Sutra* (*Ch'ing-ching ching*) in his "*Hsi-yu Pu ta-wen*," stating, "When desire reaches its extremity, you see your own nature."⁴⁶ Here one's "own nature" refers to eliminate desire and

perceive one's True Nature, one's desire must reach a climax. This is exactly what occurs next in the story.

While searching for an exit from the Tower of Myriad Mirrors, the simian suddenly find himself entangled in hundreds of red threads. The red color and "entangling" characteristic of the threads are clues as to their allegorical function as sexual desire. This, however, is the requisite peaking of desire necessary for the spiritual breakthrough. In fact, one Ch'an aphorism states that one can even find enlightenment within the very passions themselves.⁴⁷ Monkey's opportunity presents itself, literally, right under his nose.

Aware of his sudden entrapment, the Great Sage attempts to free himself with his cudgel. When this fails, he next resorts to magic transformations, also in vain. Of course, the ineffectiveness of Monkey's magic is in accordance with the Ch'an tenet that such sorcery is of no use on the Holy Path. In fact, while Monkey constantly relies on his magic to vanquish his foes in *Hsi-yu Chi*. In *Hsi-yu Pu*, his magic is for the most part useless. With all his vain struggling, Monkey misses his opportunity. For just when he is hopelessly entwined, symbolizing the climaxing of his desire, he suddenly perceives an old man drawing near. The elder approaches the ensnared simian, snips the threads effortlessly, and releases the Great Sage from his predicament.

After a brief expression of gratitude, Monkey questions the ancient regarding his name. When the elder replies, "Sun Wu-k'ung," Monkey assumes that the old man is an apparition of his old foe the Six-Eared Monkey Demon and begins to strike out blindly with his cudgel. At this juncture,

The old man drew in his sleeves and left. He shouted, "This is what's called saving oneself! Too bad your're not real! Not real! Not real!" A beam of gold light struck into Monkey's eyes, and the old man's form vanished. Only then did Monkey realize that the apparition had been his own true spirit.⁴⁸

The long-awaited flash of insight has occurred for the Monkey-Mind. However, he does not realize that he has seen his own True nature until it is too late. However, he is well on the way to illumination and all he must do now is to consolidate his newly-born awareness. Tung Yüeh comments at the end of Chapter Ten,

The mind that saves the mind is the mind outside the mind. Outside the mind there is a mind that is actually the false mind. How,

then, can it save the true mind? When Monkey was enchanted by the Demon of Desire his mind was false. His true mind understood of its own. What saved the false mind was in fact the true mind.⁴⁹

Thus, the figure of the elderly man clearly represents the True Mind or Buddha-nature. This symbol will recur in several other places in the novel and each time it will allude to the concept of the Buddha-nature within all sentient beings. Monkey will search for another occasion for his desire to climax so that he can again be reunited with his True Nature. Until this takes place, he will practice the final step in the Ch'an practice alluded to in the novel. In the words of Tung Yüeh, "Gathering in the strayed heart is the main idea of this book."⁵⁰ This is precisely the process employed by the simian in Chapters Eleven through Fifteen.

Chapter Eleven opens with the Great Sage leaving the Tower of Myriad Mirrors and seeking out his master. To facilitate his search, he magically transforms some of his body hairs into "hair-Monkeys" so that each one may look for Hsüan-tsang in a different direction. Although none of these "hair-Monkeys" meets with success, one does stagger back to the Great Sage thoroughly inebriated to relate this tale:

I was walking close to a tower where there was a girl of just sixteen with a face like peach blossoms. When she saw me outside her window she grabbed me and pulled me in. We sat shoulder-to-shoulder and she poured wine my mouth till I was drunk as mud.⁵¹

The young, nubile girl and the wine obviously denote desire. This "hair-Monkey" is an extension of the mind. Thus, the "hair-Monkey" (mind) had strayed into the clutches of a young beauty (desire), but the prodigal son returns to Monkey. This scene is clearly symbolic of the "gathering in of the strayed heart" to which the author himself referred at the end of Chapter Eleven.

Moreover, this scene is a mirror-image of the episode in which Monkey is embodied as Beautiful Lady Yü. First, just as the "hair-Monkey" is merely a counterfeit clone of the Great Sage, likewise does Monkey falsely assume the guise of Beautiful Lady Yü. Second, in both cases, a bout of wine-bibbing is followed by an attempted seduction. Lastly, on both occasions, the "victims" escape proving their prowess in combating the temptations of desire. However, the "hair-Monkey's" encounter is only a parallel of

the Beautiful Lady Yü incident in microcosm. The former is described in only the most cursory fashion, showing that Monkey is progressing rapidly toward his eventual success.

Upon returning his hairs to their original state, the simian arrives at the Green Bamboo Cave where an elderly Taoist dwells. Hence, immediately following his success in repelling temptation as related in the preceding chapter, Monkey again encounters his True nature, this time in the form of a Taoist. To gain respite from the bombardment of questions thrown at him by the inquisitive simian, the elder bids Monkey gaze into a pool of water. "Monkey bent his head to look carefully at the water and saw therein a hundred upside-down encircling green peaks. The ripples on the water's surface were paintings of mountains and forests."⁵² In the above passage, the aging Taoist attempts to illustrate the Ch'an concept that doubts are dispersed in a calm mind. In the gently rippling pond, Monkey views a clear reflection of his surroundings. In this final usage of the mirror metaphor, the mind in the form of the mirror is portrayed as a clear reflector of reality when it is still. A corresponding Ch'an maxim runs, "A mirror not covered with dust is clear and bright. The mind should be like this."⁵³

The pond here exemplifies the mind of the adherent, in this case, Monkey. His mind is nearly still, only a few ripples remain to disturb it. He is beginning to perceive reality more clearly and this is represented by a clear reflection in the pond. However, the image he spies is one of "green peaks" surrounding him. This means that the latent desire within him is mounting for one final all-out assault. Only when his desire climaxes again will the Great Sage be able to shed his ego and gain enlightenment. The sagely elder foretells Monkey's fate: "I'm afraid, Little Priest, you must die once in order to live again."⁵⁴ The ego-mind and the true mind cannot exist side by side; one must be destroyed. This leads to the ultimate climax of *Hsi-yu Pu*.

Next, Monkey returns to the Green, Green World in search of Hsüan-tsang. However, the T'ang Priest has abandoned his quest and is now preparing for combat with the troops of King Pâramitâ as a general in the army of the Little Moon King. The Great Sage enlists as a minor general under his former master and soon is engaged with others in battle. "King Pâramitâ's troops were fierce. They charged headlong into the T'ang Priest's lines and killed the Little Moon King. Then, turning, they cut off the head of the T'ang Priest."⁵⁵

King Pâramitâ is a loosely disguised symbol for the *pâramitâs*, or the "perfections" of a *bodhisattva*. In Ch'an theory, the aspirant must conquer all desires, even these

so-called "higher desires" for mystical perfections. A desire for the *pāramitās* poses as great a threat to success on the Holy Path as any other and, as Monkey soon learns, these desires can be extremely powerful. They devastate the Little Moon King (the "lower desires") and even overrun Hsüan-tsang.

This leads to the crucial moment in the simian's search for higher understanding. If he can shed this ultimate attachment which gives the ego life, he will then be transported to the realm of Pure Awareness. However,

In a short while confusion reigned. There was much killing amongst the four armies. Monkey didn't know what to do. He could only watch, spellbound. He saw dark banners fall in amongst the ranks of purple banners. Purple banners lay across green banners. One green banner flew into the purple banners. Purple banners marched into the ranks of the yellow banners. Yellow banners angled into the dark banners.⁵⁶

The story goes on in this manner describing a scene in which various colored banners lie intermingled in the chaos. The Great Sage can only stand by dumbfounded, and yet, this is the genesis of his release from his nightmare. Tung writes, "The five banners, the chaos of colors, is the root of the Mind-Monkey's emergence from the monster."⁵⁷

In Buddhist philosophy, the illusion in which the mundane world of sentient beings is ensnared is that all beings are separate and can exist independently. In reality, say Buddhists, all things are interdependent and ultimately a single unity. One Ch'an master said, "We think: 'I am here; what is not me is out there.' This is an illusion; inherently there is no such dichotomy."⁵⁸ Thus, the intermixing of the banners represents the amalgamation of the internal and the external in the mind of the adherent.

With the opening of the final chapter, Monkey regains his wits and begins to flail about wildly with his cudgel. At this point, he is awakened by the "Elder of the Void" (*hsu-k'ung tsun-che*), the final emanation of his true self. Hegel identifies this elder as the Buddha;⁵⁹ however, the term Buddha-nature is perhaps more consistent with the symbolism employed here and with Ch'an tenets. For the final time, Monkey's true nature has come to his rescue; not only to rouse him from his dream, but also to lead him to Buddhist illumination. The elder enlightens Monkey to the fact that he has been under the spell of the Mackerel Spirit, so that he now understands the illusory nature of

desire. Thus, the goal has been attained; his desire has peaked, he has realized that his desire is ultimately illusion, and he has finally awakened to the Truth.

Newly-enlightened, Monkey returns to the pilgrimage to continue to serve his master, Hsüan-tsang. Flying back to the pilgrims, he spies the Ch'ing-fish, transformed into a Buddhist deity, attempting to devour the T'ang Priest. However, armed with his fresh insight into the true nature of the Ch'ing-fish, "he took his cudgel from his ear and struck down without a second thought."⁶⁰ Tung Yüeh comments, "in killing the Demon of Desire, one must be prepared to cut it in half with one stroke."⁶¹ As if these very words were ringing in his ear, Monkey cuts down the Mackerel Spirit, thereby extinguishing craving once and for all and attaining complete and unexcelled enlightenment.

The story concludes with the four pilgrims resuming their journey and the simian seeking food for his peevishly hungry master. This may raise a question in the reader's mind: Why does Monkey continue to serve Hsüan-tsang when he is now enlightened and spiritually superior to his master? In Ch'an thought, however, there is no dichotomy of means versus end; means and end are identical. Thus, the path itself is its own destination and enlightenment lies in their mere practice of Ch'an. Upon awakening, the seeker now realizes that he has always been enlightened, but just was not aware of this. Enlightenment is comparable to searching frantically for your lost car keys and suddenly finding them in your hand.

Therefore, Monkey sees no reason to usurp power from his master; he humbly continues to serve him as before. The famous Ch'an adept known as Layman P'ang was asked, following his illumination, "'Will you put on black robes or will you continue wearing white?'" "I do what I like," replied the layman. So he did not shave his head or dye his clothing."⁶² Just as Layman P'ang found no reason to become a monk after his enlightenment, so does the simian continue to serve Hsüan-tsang so that they may be successful in obtaining the Holy Scriptures from India.

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That *Hsi-yu Pu* is a complex novel is clear. The abundant use of Ch'an Buddhist symbolism is equally evident. The author adopts a system of symbols which metaphorically represent a uniquely Ch'anist progression to enlightenment through the "method of delving into desire" in order to eliminate it. The three key concepts in this system are the mind, symbolized by Monkey; desire, represented by various puns and ciphers; and illusion, primarily signified by the dream. Following Ch'an tenets, Tung contends that craving and delusion are mutually causal. Therefore, by

experiencing desire and realizing that it is illusory, one may thereby eliminate this craving.

In the novel, Monkey takes the steps to achieve enlightenment outlined by Tung Yüeh in his comments on his own novel. First, after succumbing to a fit sorrow (linked later to desire), he physically enters the body of the Ch'ing-fish (desire) and is thereby mesmerized into a dream (illusion). The setting for this dream is the Green, Green World ruled by the Little Moon King (both also symbolizing desire). In the World of the Ancients, Monkey Learns that sorrow leads to desire. In the World of the Future, he extinguished the Six Thieves (one form of delusion) and begins to discern reality from illusion. After a brief glimpse at his inner self, he practices the technique of "gathering in the strayed heart" as a means of again seeing his true nature. After a climactic battle with his desire for the *pâramitâs*, he is awakened by his own Buddha-nature and is enlightened. Following this, he seeks out and destroys the Mackerel Spirit.

Therefore, in addition to the numerous readings of the novel mentioned earlier, the novel *Hsi-yu Pu* can also be read as a kind of Ch'anist parable expounding a method to attain *satori*. A metaphor used by Japanese Zen Master Bassui mirrors the novel written by Tung Yüeh: "Consider a person suffering intensely in a dream where, having fallen into hell, he is being tortured. Once he awakens, his suffering ceases, for he is now liberated from his delusion."⁶³ Of course, Tung Yüeh relates a much more complex and intricate story, but one no less profound.

Whether Tung was twenty when he wrote his masterpiece or closer to thirty, he was most certainly a man of tremendous insight into both dream psychology as well as Ch'an philosophy. The novel's relative lack of critical attention and its categorization as a "lesser novel" are unwarranted and should be rectified. *Hsi-yu Pu* is no less complex than Dante's *Divine Comedy*, and its author shares many interesting similarities with the author of the *Alice in Wonderland* books, Lewis Carroll. Some critics, Liu Fu among them, have labeled mental illness as a component in Tung's writings. However, the possession of neurosis cannot diminish literary genius, as is the case with Edgar Allan Poe, another literary genius who has been dismissed as mad.

NOTES

1. For information on Wu Ch'eng-en, see: L. Carrington Goodrich and Chaoying Fang, eds., *Dictionary of Ming*

- Biography 1368-1644*, two volumes, (New York & London: Columbia University Press, 1976), pp. 1479-83, hereafter cited as *DMB*; Wu Ch'eng-en, *Monkey: Folk Novel of China*, Arthur Waley, trans., (New York: Grove Press, 1943), hereafter cited as *Monkey*; and Anthony C. Yu, trans., *The Journey to the West*, four volumes, (Chicago & London: University of Chicago Press, 1977, 1978, 1980, 1983), hereafter cited as *Journey to the West*.
2. Frederick P. Brandauer, "The *Hsi-yu pu* and Its World of Satire," *Journal of the American Oriental Society*, (July-September 1977), 97(3): 305-22, hereafter cited as "World as Satire," revised version in Frederick P. Brandauer, *Tung Yüeh*, (Boston: Twayne Publishers, 1978), pp. 109-25, hereafter cited as *Tung Yüeh*; Robert E. Hegel, *The Novel in Seventeenth-Century China*, (New York: Columbia University Press, 1981), pp. 148-55, hereafter cited as *The Novel*; Han Chüeh 寒爵, "Hsi-yu Pu ch'uang-tso te shih-tai pei-ching" 「西遊補」創作的時代背景, *Kuo-li pien-i-kuan kuan-k'an* 國立編譯館館刊, (June 1972), 1(3): 193-206; and Hsu Fu-ming 徐扶明, "Kuan-yü Hsi-yu Pu tso-che Tung Yüeh te sheng-p'ing" 關於「西遊補」作者薑說的生平, *Wen-hsüeh i-ch'an tseng-k'an* 文學遺產增刊, third collection, (Peking: Tso-chia ch'u-pan-she, 1956), pp. 109-118.
 3. Frederick P. Brandauer, "The *Hsi-yu pu* as an Example of Myth-Making in Chinese Fiction," *Tamkang Review*, (April 1975), 6(1): 99-120. Hereafter cited as "Myth-Making." Revised version in *Tung Yüeh*, pp. 129-41.
 4. *Tung Yüeh*, pp. 94-108; *The Novel*, pp. 162-4; C.T. Hsia and T.A. Hsia, "New Perspectives on Two Ming Novels: *Hsi Yu Chi* and *Hsi Yu Pu*," in *Wen-lin Studies in Chinese Humanities*, Chow Tse-tung, ed., (Madison: University of Wisconsin Press, 1968), pp. 229-45; and Wang T'ö 王拓, "Tui *Hsi-yu Pu* te hsin-p'ing-chia" 對「西遊補」的新評價, *Hsien-tai hsüeh-yüan* 現代學苑, (1971), 8(9): 13-22.
 5. *Tung Yüeh*, *Tower of Myriad Mirrors*, Larry Schulz and Shuen-fu Lin, trans., (Berkeley: Asian Humanities Press, 1978), p. 7. Hereafter cited as *Tower of Myriad Mirrors*.
 6. In spite of the striking similarities between the Alice books of Lewis Carroll (aka. Charles Dodgson) and *Hsi-yu Pu* as well as the remarkable parallels between the lives of the respective authors, no comparative study has yet been undertaken. Such a study would certainly be beneficial, not only from a comparative literature point of view, but also for the understanding of both writers and their works.
 7. For information on *Tung Ssu-chang*, see: *DMB*, pp. 1329-31. That biography also contains information on *Tung Yüeh*.
 8. *The Novel*, p. 145. Also noted in *Tung Yüeh*, p. 31.
 9. According to Larry Schulz, he was seventeen; *Tower of Myriad Mirrors*, p. 9. Brandauer contends that he was

- fifteen; *Tung Yüeh*, p. 32. However, Hegel states that he was thirteen; *The Novel*, p. 145.
10. For a more complete biography of Tung Yüeh, see: Liu Fu 劉復, "Hsi-yu pu tso-che Tung Jo-yü chuan" 「西遊補」作者董若雨傳, appended to *Tung Yüeh* 董說, *Hsi-yu Pu* 西遊補, (Hong Kong: Shang-wu yin-shu-kuan, 1958), hereafter cited as Liu Fu. According to Brandauer, it is also appended to the 1955 Peking edition. See also, T'an Cheng-pi 譚正璧, *Chung-kuo wen-hsüeh-chia ta-tz'u-tien* 中國文學家大辭典, (Hong Kong: Wen-shih ch'u-pan-she, 1962), pp. 1324-5. In English, see: *Tung Yüeh*, pp. 30-7; and *The Novel*, pp. 144-8. These latter two sources quote heavily from Liu Fu's biography. For information on Liu Fu, see: Howard L. Boorman and Richard C. Howard, eds., *Biographical Dictionary of Republican China*, (New York & London: Columbia University Press, 1968), vol. 2, pp. 394-5; hereafter cited as *BDR*.
 11. *The Novel*, p. 146.
 12. Liu Fu, pp. 28-9. See also, *Tung Yüeh*, pp. 38-9 & n. 78.
 13. Translations of the titles come from *Tung Yüeh*, p. 95.
 14. *Tung Yüeh*, pp. 19-20, 32; *The Novel*, p. 144; and *Tower of Myriad Mirrors*, pp. 10-1.
 15. *Tung Yüeh*, pp. 20-3.
 16. Christmas Humphreys, ed., *The Wisdom of Buddhism*, (Atlantic Highlands, N.J.: Humanities Press, 1987), pp. 56-70. Hereafter cited as *Wisdom of Buddhism*.
 17. *Ibid.*, pp. 143-50; and Edward Conze, *A Short History of Buddhism*, (London, Boston, & Sydney: George Allen & Unwin, 1980), pp. 46-7, hereafter cited as *History of Buddhism*.
 18. *History of Buddhism*, p. 48.
 19. Roshi Philip Kapleau, *The Three Pillars of Zen*, (Garden City, N.Y.: Anchor Books, 1980), p. 318. Hereafter cited as *Three Pillars*.
 20. *Tower of Myriad Mirrors*, p. 192.
 21. *Journey to the West*, pp. 51-2.
 22. "Myth-Making," p. 105. Hsiao (小 => 心 (hsin)) + Yueh (月) + Wang (王) = Desire (ching) (情).
 23. *The Novel*, p. 156.
 24. *Tower of Myriad Mirrors*, p. 35.
 25. *Ibid.*, p. 100.
 26. *Ibid.*, p. 46.
 27. Lu K'uan-yü (Charles Luk), *The Secrets of Chinese Meditation*, (New York: Samuel Wesley, 1964), p. 58; citing *Han-Shan's Journey in Dream Land* (*Han-shan, Meng-yü chi*). Hereafter cited as *The Secrets*. See also; Hsu Sung-peng, *A Buddhist Leader in Ming China: The Life and Thought of Han-Shan Te-Ch'ing*, (University Park & London: Pennsylvania State University Press, 1979).
 28. Characters' names taken from *Monkey*.
 29. See, *Journey to the West*.
 30. *Tower of Myriad Mirrors*, p. 25.

31. The term used in the poem, *hsin* (心), can mean both the "mind" and the "heart" in Chinese.
32. *Tower of Myriad Mirrors*, p. 25.
33. *Ibid.*, p. 26.
34. *Ibid.*, p. 32.
35. *Ibid.*, p. 193.
36. *Ibid.*, p. 56. For episodes with Liu Po-ch'in, see: *Journey to the West*, chapters 13-14.
37. Michael Loewe, *Ways to Paradise: The Chinese Quest for Immortality*, (London, Boston, & Sydney: George Allen & Unwin, 1979), p. 64.
38. *Ibid.*, pp. 80-5.
39. *Tower of Myriad Mirrors*, p. 56.
40. Hsiang Yu 項羽 was a contender for the imperial throne following the collapse of the Ch'in dynasty (221-206 B.C.). Hegemon of the state of Ch'u 楚, he was defeated by Liu Pang 劉邦 (d. 195 B.C.) who eventually conquered all of China and founded the Han dynasty (206 B.C.-220 A.D.). He was also renowned for his fidelity to his wife, Yü Mei-jen 虞美人.
41. *Tower of Myriad Mirrors*, p. 194.
42. *Ibid.*, p. 95, n. 6.
43. Also romanized Ch'in K'uai.
44. James T.C. Liu, "Yueh Fei (1103-41) and China's Heritage of Loyalty," *Journal of Asian Studies*, (1972), 31(2): 291-7.
45. *Ibid.*
46. *Tower of Myriad Mirrors*, p. 194. The *Purity Sūtra* is the *Ch'ing-ching ching* 清靜經.
47. Ruth Fuller Sasaki, Yoshitaka Iriya, and Dana R. Fraser, trans., *A Man of Zen: The Recorded Sayings of Layman P'ang*, (New York & Tokyo: Weatherhill, 1971), p. 74, n. 54. Hereafter cited as *A Man of Zen*.
48. *Tower of Myriad Mirrors*, p. 130.
49. *Ibid.*
50. *Ibid.*, p. 138.
51. *Ibid.*, p. 137.
52. *Ibid.*, pp. 159-60.
53. Robert Sohl and Audrey Carr, eds., *The Gospel According to Zen: Beyond the Death of God*, (New York: Mentor Books, 1970), p. 105.
54. *Tower of Myriad Mirrors*, p. 165.
55. *Ibid.*, p. 181.
56. *Ibid.*
57. *Ibid.*, p. 182.
58. *Three Pillars*, p. 120.
59. *The Novel*, p. 160.
60. *Tower of Myriad Mirrors*, p. 187.
61. *Ibid.*, p. 195.
62. *A Man of Zen*, p. 46.
63. *Three Pillars*, p. 178.