

*To Write Or Not To Write: That Is The Zen Question:
The Poetic Writing of Dogen and Related Figures, With Dr. Steven Heine*

FOR USE ONLY AT 10/10 VILLAGE ZENDO WORKSHOP, NOT FOR CITATION

RYOKAN (1758-1831)

Why would anyone call my poems poems?

My poems are not poems.

Find me someone who understands my poems are not poems,

So, we can begin to talk about my poems.”

Zhuangzi’s “goblet words,” “Where is there a man of no-words, so I that may have a word with him?”

SU SHI (1037-1101)

Some say music lurks in the lyre;

Why, then, is it dumb when closed in its case?

Some say sounds come from the fingers of the player;

Why then on yours do we hear none?”

AMBIVALENCE REGARDING TALENT Touzi Yiqing 投子義青 (1032-1083)

Though in the business of explicating emptiness,

I cannot avoid being enslaved by my talents.

I have been studying and practicing Zen meditation,

Yet somehow remain preoccupied with literary pursuits.

雖然所業空 / 免被才情役 / 忝曾學參禪 / 叨以習文義

Suīrán suǒ yè kōng / miǎn bèi cái qíng yì / tiǎn céng xué cān chán / dāo yǐ xí wén yì

AMBIVALENCE MEDITATION Baoxian 保暹 (early Northern Song)

Deep within the temple, no one speaks,

All I hear is the sound of tall pines dripping with rain.

Poetry comes about (to me) when I fall out of meditation,

And anxiety interferes with my peaceful repose.

深院無人語 / 長松滴雨聲 / 詩來禪外得 / 愁入靜中平

AMBIVALENCE EMOTIONS Dōgen (1200-1253)

Living for so long in this world without attachments,

Since giving up using paper and pen.

I see flowers and hear birds without feeling much,

While dwelling on this mountain I am embarrassed by my meager efforts.

久舍人間無愛惜 / 文章筆硯既拋來 / 見花聞鳥風情少 / 乍在山猶愧不才

AMBIVALENCE MISSION Dōgen

How pitiful is life and death’s ceasing and arising!

I lose my way yet find my path as if walking in a dream.

Even though there are still things that are hard to forget,

Listening to the sound of evening rain sitting in the deep grass of my Fukakusa hut.

Shēngsǐ kělián xiū yòu qǐ / Mítú juélù mèngzhōng xíng / Suīrán shàng yǒu nánwàng shì / Shēn cǎo xiánjū

yèyǔshēng—ABAB rhyme and appropriate tones as well as caesura and conceptual progression:

生死可憐休又起 / 迷途覺路夢中行 / 雖然尚有難忘事 / 深草閑居夜雨聲

Lucien Stryk: “This slowly drifting cloud is pitiful; / What dreamwalkers men become. /

Awakened, I hear the one true thing— / Black rain on the roof of Fukakusa Temple.

AMBIVALENCE PERCEPTION Musō Soseki 夢窓疎石 (1275-1351)

Autumn-colored word-branches dropping many leaves,

Frosty clouds carrying rain pass through this nook in the mountains.

Everyone is born with the same sort of eyes—

Why can’t they see the kōan that is right in front of us (*genjōkōan*)?

秋色辭柯落葉多 / 寒雲載雨過山阿 / 人人自有娘生眼 / 爭奈現成公案何

AMBIVALENCE TEACHING Yuanwu Keqin 圓悟克勤 (1063-1135) in *Biyuanlu* case 100

Filled with countless bushels a boat effortlessly pulls away,

Holding just one grain of rice a jar entraps a snake;

When offering comments on one hundred transformative old kōan cases,

Just how many people will end up with sand tossed in their eyes?

萬斛盈舟信手拏 / 却因一粒甕吞蛇 / 拈提百轉舊公案 / 撒却時人幾眼沙

Recalls Xuedou Zhongzian 雪竇重顯 (980–1052): Raising the ancient [masters] and raising the present [masters] is like tossing sand and sprinkling mud. There is in fact nothing! 舉古舉今拋沙撒土.直下無事.

AMBIVALENCE LANGUAGE AND INTENTION Yuanwu in *Yulu*

Words get there but meaning does not get there:

In the ancient valley a cold spring gushes, blue pines are laced with frosty dew.

Meaning gets there but words do not get there:

Unrooted grass grows on a stone while still clouds hide the mountains.

Meaning and words both get there:

White clouds gather in the sky at dawn and water flows under the bright moon.

Meaning and words both do not get there:

The blue sky is unspotted by clouds, the wind spurs waves in green waters.

句到意不到.古澗寒泉湧.青松帶露寒./ 意到句不到.石長無根草.山藏不動雲./ 意句俱到.天共白雲曉.水和明月流./ 意句俱不到.青天無片雲.綠水風波起.

AMBIVALENCE SELF-RESPONSIBILITY Xuedou Zhongxian 雪竇重顯 (980-1052) in *Biyuanlu* 54

In one act he takes the tiger's head and the tiger's tail,

His imposing majesty extends throughout the four hundred realms.

But I inquire [of Yunmen], 'Didn't you realize how impregnable the position was?'

[Xuedou] says, 'I leave out the last part ...'

虎頭虎尾一時收 / 凜凜威風四百州 / 卻問不知何太嶮 / 師云放過一著

AMBIVALENCE SELF-RESPONSIBILITY in *Wumenguan/ Mumonkan* 無門關 (1229) case 20

CASE Songyuan asked, "Why is it that a man of great strength cannot lift his legs?" He also said, "He doesn't speak with his tongue." 松源云.大力量人,因甚擡脚不起.又云,開口不在舌頭上.

Wumen: If you want to find pure gold, you must see it through fire. 要識真金.火裏看.

Verse: Lifting his leg, he kicks up the scented ocean;

Lowering his head, he looks down from the fourth Dhyana heaven.

There is no space vast enough for his body

Let someone else complete verse...

擡脚踏翻香水海 / 低頭俯視四禪天 / 一箇渾身無處著請 / 著請續一句

AMBIVALENCE BETWEEN MASTERS *Biyuanlu* case 45 (1128) Xuedou verse with Yuanwu capping phrase

He wraps up the matter by pressing in with an ancient awl.

(What's the use of adding to the matter? Pushing and getting pushed, all to what avail?)

How many people know the weight of the seven-pound shirt!

(Bringing this up is not worth half a penny. I can only frown. Still, Zhou has done the monk one better.)

Right now, I will toss it into West Lake;

(Only someone with the ability of Xuedou could do this. I wouldn't want the shirt, either.)

Who can appreciate this pure style of letting go?

(From past to present, tell me: is Xuedou harmonizing with Zhou, or annotating him? An intimate link!)

編辟曾挨老古錐 (何必揆著這老漢.揆揆向什麼處去)

七斤衫重幾人知 (再來不直半分錢,直得口似匾擔.又却被他贏得一籌)

如今拋擲西湖裏 (還雪竇手脚始得,山僧也不要)

下載清風付與誰 (自古自今,且道雪竇與他酬唱.與他下注脚.一子親得)

AMBIVALENCE BETWEEN MASTERS Dōgen, *Eihei kōroku* 永平広録 #355 jōdō sermon

Master Longya said in a verse 上堂.拳.龍牙和尚偈云

学道如鑽火。 Study the way like rubbing sticks together to make fire.
逢煙且莫休。 When smoke arises, do not stop.
直待金星現, Just wait until the golden star appears.
歸家是到頭 Returning home is arriving at your destination.

Master Longya is a founding ancestor of our lineage. Can his ocean of virtue be measured? There is not much choice in the matter that I make another verse using his closing rhyme. After a pause Dōgen said:

龍牙和尚一族之曩祖也.德海不可測者歟.事不獲已,永平兒孫謹統韻末.良久云

学道若鑽火。 Study the way as if rubbing sticks together to make fire.
見煙未可休。 Seeing the smoke, you should not stop.
驀直金星現。 Immediately the golden star appears.
世間第一頭 This very world is the supreme destination.

AMBIVALENCE SECULAR ACTIVITIES Dōgen on returning to Eihei-ji from Kamakura 3rd month 1248

半年喫飯白衣舍 For half a year I have taken my rice in the home of a layman.
老樹梅花霜雪中 The old tree's plum blossom sits amidst frost and snow
警蟄一雷轟霹靂 Awakening from hibernation by thunderbolts (BANG BAM BOO).
帝鄉春色桃花紅 In Kyoto (emperor's town) the spring is brightened by red peach blossoms

Eihei kōroku #251: Just last night, I came home to this temple, and this morning I have ascended this seat. Some people may have some questions about this affair... It may sound like I value worldly people and take lightly monks... there was no Dharma that I never previously expounded, or you have not heard.

AFFIRM PATH 家路 waka by Musō

Furusato to At those times
Sadamaru kata no When I am unable to find the way
Naki toki wa Back to from where I came,
Izuku ni yuku mo Anywhere I seem to go
Ieji narikeri Becomes the road home

AFFIRM LANGUAGE 2 waka by Dōgen

Ii suteshi	Unlimited	<i>Kyōge betsuden</i>	<i>Special transmission outside the teaching</i>
Sono koto no ha no	By language [petals of words],	Araisō no	The Dharma, like an oyster
Hoka nareba	It is ceaselessly expressed—	Nami mo eyosenu	Washed atop a high cliff,
Fude ni mo ato o	So, too, the way of letters	Takayowa ni	Even waves crashing against
Todome zari keru	Can display but not exhaust it	Kaki mo tsukubeki	The rocky coast
		Nori naraba koso.	Reach but cannot wash it away

AFFIRM MORE EXAMPLES

“From Above Jiashan Temple,” by Li Qunyu 李群玉 (813-860) on 碧巖泉

The cloister is filled with the sound of the spring, and the temple halls feel refreshed,
Through an opening in the curtain, the light rain carries the scent of forested pines.
Gazing to the south from the eastern peak, the moon appears through the raindrops,
And is smiling, while its golden light gently touches the cool waters below.
夾山寺上方.滿院泉聲山殿涼 / 疏簾微雨野松香 / 東峰下視南溟月 / 笑踏金波看海光

Hongzhi Zhengjue 宏智正覺 (1091-1157) 2 couplets

Peach flowers distract my eyes as I follow the butterflies,
Who recognize an old friend floating like a cloud. 桃華眼鬧隨蝴蝶 / 誰似靈雲識故人。
Cherishing the mountains and rivers is a luxury I don't mind,
The pure light of the frosty moon fills the pavilion window. 江山懷抱富不惡 / 霜月軒窗清有餘

AMBIVALENCE NATURE PLUS INTERACTION BY COMMENTATOR

“Sounds of Valleys, Colors of Mountains” 谿聲山色 by Su Shi by 蘇軾 (1037-1101)

谿聲便是廣長舌	The valley stream’s sounds are the long tongue of Buddha
山色無非清淨身	The mountain’s colors are none other than the body of Buddha.
夜來八萬四千偈	With the coming of night, I heard eighty-four thousand songs,
他日如何舉似人	But with the rising of the sun, how am I ever to offer them to you?

From Dōgen’s prose commentary in *Shōbōgenzō*: While on a visit to Mount Lu, Su Shi was struck by the sound of the valley stream rippling through the night, and was enlightened. He composed the following poem about the experience, which he presented to Changrong, who said in approval, “Just so!... During past springs and autumns, Su Shi had not seen or heard the mountains and streams. Su Shi had this awakening experience shortly after he heard Changrong talk about the kōan case in which insentient beings are expressing the Dharma... But was it the voice of the stream or was it the sermon by the master that awakened Su Shi?... Perhaps Changrong’s comment that insentient beings express the Dharma had not ceased to reverberate in Su Shi, and, unbeknownst to him, had intermingled with the sound of the stream’s rippling through the night. In short, was it layman Su Shi who awakened or the mountains and streams that were awakened? Who today clearly sees the tongue and body of Buddha?

DŌGEN’S WAKA (Collection on *Lotus Sutra*)

Mine no iro	Colors of the mountains,
Tani no hibiki mo	Streams in the valleys,
Mina nagara	All in one, one in all
Waga Shakamuni no	The voice and body
Koe to sugata to	Of our Sakyamuni Buddha.

AFFIRM DISCOURSE 義雲禪師 Giun Zenji (1253-1333), 品目頌正法眼藏密

#25 “Keisei sanshoku” (“Sounds of the valleys, colors of the mountains”) 第二十五溪聲山色

Capping phrase: Transcend seeing and surpass hearing 超見越聞

The long tongue of Buddha is the blue water,
 [His body] the deep green color of pines atop the mountains.
 84,000 things cannot be put into literary phrases
 Zen teaching surpasses but is contained in literary expression.
 廣長舌滑碧溪中 / 髮翠濃山頂松 / 八萬法蘊甚章句 / 文言絕待超宗風

AFFIRM VISIONARY EXPERIENCE Daoqian 道潛 (1043-after 1111)

Sometimes, when not practicing contemplation, I climb up to the top of a peak,
 Then settle on a rock to rest, yawn, and stretch.
 Tracks in the field do not divide my vision;
 Don’t you realize the Great Way has no partitions?
 禪餘偶登絕巘 / 據石聊為欠伸 / 眼界謾分畦畛 / 誰知大道無鄰

AFFIRM AWAKENING Wumen After six years study the Mu Kōan 師六年舉無字

The sound of a thunderclap on a clear and sunny day,
 Opens the eyes of living beings throughout the world;
 All phenomena everywhere bow down in unison;
 Mount Sumeru leaps up and dances three twirls
 一日聞齋鼓有省 / 大地羣生眼豁開 / 萬象森羅齊稽首 / 須彌跳跳舞三臺

AFFIRM IN SPITE OF AMBIVALENCE Xuedou verse in *Biyantu* case 3

For twenty long, hard years I have suffered,
 By dredging up time and again from the blue dragon’s cave for your sake.
 Such is the grief that can hardly be recounted. [Good grief!]*
 If you want to be a smart patch-robed monk, you’d better not take this lightly!
 二十年來曾苦辛 / 為君幾下蒼龍窟 / 屈.堪述 / 明眼衲僧莫輕忽

IRONIC AFFIRMATION *Biyantu* case 60 Xuedou verse with Yuanwu capping phrases

The staff swallows the universe (What's he saying? The staff is only used for beating dogs.)... I have picked it up. (Thanks for being as compassionate as an old granny). Do you hear or not? You'd better be free and at ease. Stop any further mixed up confusion. With seventy-two blows I'm still letting you off easy. Even with one hundred and fifty it's hard to forgive you. Xuedou suddenly picked up his staff and came down from his seat; all at once the great assembly scattered and fled. (Why does Xuedou have the head of a dragon but the tail of a snake?) Revealed! (So much chaos, they all get what they deserve.) 拄杖子吞乾坤 (道什麼.只用打狗)...拈了也 (謝慈悲老婆心切).聞不聞.直須灑灑落落.休更紛紛紜紜.七十二棒且輕恕 (一百五十難放君師驀拈拄杖下.大眾一時走散 (雪竇龍頭蛇尾作什麼)曝 (音僕日乾也.通作暴.又薄報切)

AFFIRM INTERACTION Dōgen in *Eihei kōroku* #530 jōdō sermon

King Prasenajit asks Venerable Pindola if he met the Buddha (as in “Baika,” or Asoka in the version of the story in “Kenbutsu”) – BY RUJING then DŌGEN

策起眉毛答問端	By raising his eyebrows, he completes the dialogue,
親會見佛不相瞞	He met Buddha face-to-face and they did not hide anything from each other.
而今忝供四天下	Today he is celebrated as an Arhat throughout the four corners of the world.
春在梅梢帶雪寒	Spring occurs on the tip of a plum branch wrapped in a layer of white snow.

Alternate (my) translation of Rujing's verse -

Raising his eyebrows to answer the question,
Meeting Buddha there was nothing not mentioned.
Celebrated today as an Arhat throughout the world
Spring inhabits a plum branch with a snowy dimension.

親會見仏語言端	He met Buddha face-to-face and they exchanged words forthrightly.
策起眉毛欲不瞞	Raising his eyebrows, he tried not to deceive.
功德田春花未落	By virtue of the [Buddha's] merit, spring flowers do not fade.
瓊林老鶴翼猶寒	In the jade forest, the wings of an ancient crane become even whiter.

Zhongfeng Mingben 中峰明本 (1263-1323) about predecessor Zuqin (1216-1287) [see Natasha Heller]

With live words used at the right opportunity,
The tip of his staff awakens disciples,
And constantly overturns mountains and rivers,
While gazing past lofty peaks.
機前語活.棒頭眠開.山河倒走.仰嶠再來.

永平正法眼藏 *Eihei Shōbōgenzō* Verse Comments by Giun (1253-1333)

品目頌并序正法眼藏密傳密付.古之與今嫡佛嫡祖.永平元祖入宋穿鑿五葉之根蒂.歸朝能為一天之蔭涼.忒殺婆心以和字柔漢語.奇妙善巧令人不累文言.如石含玉似地山.聊綴卑語述其大旨耳.後昆此八字不打開.妙心源未通徹.一大藏教少林妙訣.夢也未見在矣.

Preface Giun's Verse and Capping Phrase Comments on The Treasury of the True Dharma-Eye was transmitted and received as a matter of mutual understanding from past to present in the lineage of buddhas and ancestors. Eihei Dōgen entered Song China and investigated in detail the basis of the Five Houses. On returning to Japan he spread the teaching with a fresh spirit. Using grandmotherly kindness, he combined Japanese grammar with Chinese words. This was very beneficial without leading to a reliance on language, like constructing a jade pillar as high as a mountain. However, later followers could not get the point of his main purpose in using multifaceted discourse, so the wondrous original mind was not penetrated, and the great teaching of Shaolin was not seen even in a dream.

Fascicle 1 Genjōkōan: Realizing the Kōan in Everyday Life

What is it?

Do not overlook that which is right in front of you,
The endless spring appears with the early plum blossoms.
Using a single word, you can enter the open gate,
Nine oxen pulling with all their might cannot lead you astray.

第一現成公案 是什麼

面前一著莫蹉過/空劫春容此早梅/一字入公門內了/九牛盡力挽無迴

Fascicle 14 Kūge: Flowers in the Sky

The dragon howls loudest when the water is still
Fresh flowers sprout from a crack in hollow timber,
The earth is giving rise to gusting winds,
You do not speak from the Dharma-eye about what is valuable or deficient,
The Zen teachings of Bodhidharma are realized here and now.

第十四空華

死水裏龍吟

虛空樹上瑞華發/恁地起風飛亂零/莫語眼中著金屑/少林五葉至今靈

Fascicle 20 Uji: Being-Time

The certainty of yesterday is the uncertainty of today
Time runs its course even for those who love and hate,
The spring pines and fall chrysanthemums appear at their proper time,
The moon hovers lazily over the lofty peaks,
Shining its light to the depths of the ocean floor.
Clouds accumulating along the horizon,
Valley streams running crystal clear.

第二十有時

昨日定今日不定

時節因緣誰愛憎/春松秋菊任騰騰/高翫巍巍嶺頭月/還挑深深海底燈/脚邊雲靄靄/溪澗水澄澄

Fascicle 11 Zazengi: Principles of Zazen

Flowers blooming on a withered tree
Cattails sitting tall are silently swaying,
Clouds floating in the vast darkness as a dragon howls.
No longer counting the number of breaths –
Three thousand realms are collected in the sacred sea.

第十一坐禪儀

枯木花開

兀兀寥寥倚蒲團/龍吟雲起黑漫漫/箇中消息絕思議/刹海三千祇一般

Fascicle 51 Ryūgin: A Dragon's Howl

What are the chapters and verses?
A dragon's howl never slips in the pentatonic scales,
Flowers blooming on a withered tree arouse the mind.
Keeping harmony and balance with each tone,
Who dares encroach on its process of fine-tuning?

第五十一龍吟

是什麼章句

吟曲不會落五音/花開枯木帶春心/宮商角羽同和處/此引調高誰敢侵

“Getting Up in the Middle of the Night Aboard a Boat” 舟中夜起
by Su Shi 蘇軾 (1037-1101), in the 2nd year of Yuanfeng 作于元丰二年 (1079)
on Taihu Lake 太湖 on the way from Xuzhou to Huzhou Zhizhou 由徐州调赴湖州知州途中

As a light breeze rustles the reeds and cattails, 微風爾薦吹菰蒲
I open the hatch to watch the rain, only to see the lake is flooded by moonlight. 開門看雨月滿湖
Boatmen and waterfowls alike have tumbled into sleep, 舟人水鳥兩同夢
A large fish, startled, scurries away like a fox fleeing. 大魚驚窟如奔狐

This late at night, people and things do not budge, 夜深人物不相管
Alone, I amuse myself with my own shadow. 我獨形影相嬉娛
As the tide draws quietly on the shore I feel sorry for cold earthworms, 暗潮生渚吊寒蚓
The moon setting amid the willows looks like a spider caught in a cobweb. 落月掛柳看懸蛛

Suddenly, I am filled with a sense of disquiet and trepidation, 此生忽忽憂患裏
The vivid scene passing right before my eyes must vanish in the blink of an eye. 清境過眼能須臾
Cocks crow, bells resound, and birds chirp as they flutter away, 難鳴鐘動百鳥散
The roar is echoed by a drum being struck at the boat’s prow. 船頭擊鼓還相呼

Comments: "Getting Up in the Middle of the Night Aboard a Boat" is a seven-character poem written by the Northern Song Dynasty poet Su Shi. The poem depicts the beautiful paintings that he has seen since the night in the boat and expresses his heart and soul meandering along a zigzag path 曲折 (in twists and turns). The whole poem is written in a minimal yet exquisite way, without any mundane pyrotechnics, and depicts in fine detail the scene of the lake late at night. In the descriptions, the word "quiet" is especially emphasized: whether it is voiced or soundless, dynamic or static, a broad scene or a partial one, all these representations serve to evoke the sense of quietude in the night landscape. — “quietude”, “solitude”, and “chilliness” are three states of mind leading to comfort 自得 within discontent.

《舟中夜起》是北宋詩人蘇軾創作的一首七言古詩。詩描繪了舟中夜起後所觀賞到的美麗畫圖，曲折有致地表露了自己的心曲情懷。全詩寫得空曠奇逸，不染一點世俗煙火氣，細微地寫了夜宿湖中的景況。在描寫中，尤其突出了一個“靜”字，無論是有聲還是無聲，動態還是靜態，大景還是局部，都緊緊為寫靜夜服務。— “靜”，“獨”，“冷”：三種心境 不无自得之意。



After his exile in 1080, Su Shi’s ideas on what it was to create an image, and the relationship of the image to the internal psychology of the painter, were revolutionary, and can be seen as a launchpad for painting as a non-representational, psychologically driven process. Su Shi first began to explore concepts of artistic practice as the outward expression of the artist’s interior experience that soon became central to Zen.

慈受懷深禪師的《退步詩》 Translation by Steven Heine
“Verse on Taking a Step Back” (Selected) by Huaishen (1077-1132), Yunmen 雲門 school)

萬事無如退步人。摩頭至踵自觀身。
只因吹滅心頭火。不見從前肚裡嗔。

Nothing is better than someone who takes a step back.
Be sure to cultivate yourself thoroughly from head to toe,
Because when you blew out the flame burning in your heart,
You no doubt missed seeing the anger that was in your belly.

萬事無如退步人。孤雲野鶴自由身。
松門十里時來往。笑揖峰頭月一輪。

Nothing is better than someone who takes a step back.
Like a lone cloud or wild crane moving freely,
Whether coming from or going to a sanctuary down the road,
I smile up at the bright moon hovering over the peak.

萬事無如退步休。本來無證亦無修。
明窗高掛多留月。黃菊深裁盛得秋。

Nothing is better than taking a step back to rest,
Originally, there is no difference between practice and realization.
The moon shines through a bright window,
Golden chrysanthemums in full blossom display autumn hues.

萬事無如退步休。華言巧語誑時流。
世間種種皆兒戲。何必區區弄筆頭。

Nothing is better than taking a step back to rest.
Those evoking elegant words that only deceive are wasting their time,
But, since everyday life is mere child's play,
Why would I ever want to take up a writing brush?

萬事無如退步居。青山僻處結茅廬。
聽他人笑生涯拙。自喜閒身得自如。

Nothing is better than stepping back to reside,
In a thatched hut hidden amid the green mountains.
Others may laugh at this simple life,
But I thoroughly enjoy my solitude.

萬事無如退步僧。髮長懶剃貌稜層。
出言吐氣多山野。逆耳之談誰肯聽。

Nothing is better than a monk who takes a step back.
With long hair and face unshaven,
I spit out words like a country bumpkin—
Who could help but listen to this blunt talk?

萬事無如退步眠。放教痴鈍卻安然。
漆因有用遭人割。膏為能明徹夜煎。

Nothing is better than taking a step back to sleep,
Remaining at ease despite seeming inattentive or sluggish.
Because sap is quite useful, we tap it from the tree,
Light a few drops of resin, and it burns through the night.

萬事無如退步眠。松床紙帳暖如氈。
夢中說話無花草。況是山僧不會禪。

Nothing is better than taking a step back to sleep,
In a bed made of pine, with a net of paper that feels as warm as a wool blanket.
Explaining dreamlike existence, without resorting to flowery or coarse words,
After all, I am just a rustic monk lacking knowledge of Zen.

THREE SONGS BY BOB DYLAN

“It Takes a Lot to Laugh, It Takes a Train to Cry” (1965)

Well, I ride on a mail train, baby, can't buy a thrill
Well, I been up all night leanin' on the windowsill
Well, if I die on top of the hill
And if I don't make it, you know my baby will

Don't the moon look good, mama, shinin' through the trees
Don't the brakemen look good, mama, flaggin' down the "Double-E"
Don't the sun look good goin' down over the sea
But don't my gal look fine when she's comin' after me

Now, the wintertime is comin', the windows are filled with frost
I went to tell everybody but I could not get across
Well, I want to be your lover, baby, I don't want to be your boss
Don't say I never warned you when your train gets lost

“Shelter from the Storm” (Selected), 1974

'Twas in another lifetime, one of toil and blood
When blackness was a virtue the road was full of mud
I came in from the wilderness, a creature void of form
Come in, she said, I'll give ya shelter from the storm

I was burned out from exhaustion, buried in the hail
Poisoned in the bushes an' blown out on the trail
Hunted like a crocodile, ravaged in the corn
Come in, she said, I'll give ya shelter from the storm

Well, the deputy walks on hard nails and the preacher rides a mount
But nothing really matters much, it's doom alone that counts
And the one-eyed undertaker, he blows a futile horn
Come in, she said, I'll give ya shelter from the storm

In a little hilltop village, they gambled for my clothes
I bargained for salvation and she gave me a lethal dose
I offered up my innocence I got repaid with scorn
Come in, she said, I'll give ya shelter from the storm

Well, I'm livin' in a foreign country but I'm bound to cross the line
Beauty walks a razor's edge, someday I'll make it mine
If I could only turn back the clock to when God and her were born
Come in, she said, I'll give ya shelter from the storm

“Mississippi”, 2001

Every step of the way we walk the line
Your days are numbered, so are mine
Time is pilin' up, we struggle, and we scrape
We're all boxed in, nowhere to escape

City's just a jungle, more games to play
Trapped in the heart of it, trying to get away
I was raised in the country, I been workin' in the town
I been in trouble ever since I set my suitcase down

Got nothing for you, I had nothing before
Don't even have anything for myself anymore
Sky full of fire, pain pourin' down
Nothing you can sell me, I'll see you around

All my powers of expression and thoughts so sublime
Could never do you justice in reason or rhyme
Only one thing I did wrong
Stayed in Mississippi a day too long

Well, the devil's in the alley, mule's in the stall
Say anything you wanna, I have heard it all
I was thinkin' about the things that Rosie said
I was dreaming I was sleeping in Rosie's bed

Walking through the leaves, falling from the trees
Feeling like a stranger nobody sees
So many things that we never will undo
I know you're sorry, I'm sorry too

Some people will offer you their hand and some won't
Last night I knew you, tonight I don't
I need somethin' strong to distract my mind
I'm gonna look at you 'til my eyes go blind

Well I got here following the southern star
I crossed that river just to be where you are
Only one thing I did wrong
Stayed in Mississippi a day too long

Well my ship's been split to splinters and it's sinking fast
I'm drownin' in the poison, got no future, got no past
But my heart is not weary, it's light and it's free
I've got nothin' but affection for all those who've sailed with me

Everybody movin' if they ain't already there
Everybody got to move somewhere
Stick with me baby, stick with me anyhow
Things should start to get interesting right about now

My clothes are wet, tight on my skin
Not as tight as the corner that I painted myself in
I know that fortune is waitin' to be kind
So give me your hand and say you'll be mine

Well, the emptiness is endless, cold as the clay
You can always come back, but you can't come back all the way
Only one thing I did wrong
Stayed in Mississippi a day too long