

TRACKING THE "HUMAN" IN HUMANISTIC BUDDHISM (II)

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Milarepa

This spiritual troubadour of Tibet had an exceptionally humanistic touch in his teaching style. Wandering through the mountains of Tibet he encountered a wide range of human types, from shepherds, bandits, and logicians, to housewives, merchants, kings, and scholars, even a dying follower of the Bon religion that preceded Buddhism in Tibet.

One encounter of special interest is Milarepa's meeting with two very different women, a bitter old housewife and an accomplished young aspirant of Buddhism. [41] What is remarkable about this encounter is the absence of sexist overtones one would generally expect given the historical period and cultural context. Nonetheless, Milarepa is not oblivious to the fact that he lived in a time and a culture that had very restrictive roles for women. It is not so much that Milarepa is a proto-feminist. Rather, as an awakened being, he had transcended the superficialities of human conditioning, including gender stereotypes. Nonetheless, he does not ignore the fact that these two "Buddhas to be" have themselves been affected by the discriminatory social conditions, incorporating those facts into his therapeutic sessions with each of them.

Milarepa first comes upon a young woman, an "Angel of Wisdom," working in the fields. When he requests alms, she asks him to wait for her at her nearby home. Unfortunately, his reception at the home is less than war. In fact, the reception committee is the exact opposite of his first female contact: youth is supplanted by old age, beauty with ugliness, compassion with belligerence. While the girl responded readily to Milarepa's request, the old woman rushes at him with a handful of ashes shouting her contempt. Describing him as a "miserable yogi-beggar," she accuses him of coming to steal her food and even the jewelry of her daughter and daughter-in-law.

Milarepa is not concerned about defending himself against such unjust charges, but he is intent on rooting out the deep-seated anger that has fueled these angry outbursts. Although the creature before him is indeed pitiable, he does not offer her pity, but rather the tools for empowerment. But first he must break through her defense mechanisms, the accretions of many years of hardship and mistreatment.

His reponse to her and teaching for her takes the form of an extemporaneous song. He recognizes that she is reacting so vehemently not against him personally, but against the Dharma, which she somehow blames for her wretched state. Like the skilled therapist that he is, Milarepa counsels her to delve deeply into her own thoughts and mind to find the source of those negative feelings. He recommends that she practice the teachings of Buddhism to cure this malady of rage, warning:

Think carefully, dear lady;

When you were first sent here,

Did you dream you would become an old nanny-goat? [42]

Milarepa is not intending to insult this suffering soul, only to get her attention and to impress upon her the seriousness of her situation. Consistent with Buddhist doctrine, he is also implying that she herself has the power to change her miserable life, just as she must take responsibility for what she has become.

The next stanza reveals that this Buddhist Master is well aware of the conditions under which this woman has arrived at her "nanny-goat" status. He sympathizes with the prevailing social conditions that have reduced her to "the unpaid maid":

In the morning you get up from bed,

In the evening you go to sleep,

In between, you do the endless housework. [43]

The practice of Buddhism, he suggests, has the potential to change things for her. Admittedly, Buddhism cannot change the patriarchal family structures that relegate her to the periphery of society. Power, wealth, and male heirs are the desideratum, in which she has no share. Her anger cannot change that; stealing, robbing, fighting, none of these will achieve her desires. Yet it is she herself who is the most injured by these outbursts:

Grandmother, you are burned up with fury . [44]

To alleviate her own pain, Milarepa knows what very "human" strategy the old woman has come to adopt: the best defense is a good offense. She wallows in the suffering of others, through gossip, meddling, and gloating over the affairs of others.

And then there are the inevitable exigencies of the aging process, which the master does not gloss over:

*To lift you from a chair is like pulling out a peg;
With feeble legs
You waddle like a thieving goose;
Earth and stone seem to shatter
When you drop into a seat;
Senile and clumsy is your body [45]*

Adding to these difficulties are the extreme deteriorations in her appearance:

*Your skin is creased with wrinkles;
Your bones stand out sharply from your shrunken flesh;
You are deaf, dumb, imbecile, eccentric, and tottering;
You are thrice deformed.
Grandmother, your ugly face is wrapped in wrinkles. [46]*

Milarepa indulges in no flattery, will not stoop to add to the burden of delusions the old woman has been carrying around with her all her life. She must be made to confront the truth of her situation if she is to awaken. Tough love indeed!

In the midst of such extreme distress, the wretched woman does not even have the solace of simple creature comforts:

*Your food and drink are cold and foul,
Your coat is heavy and in rags,
Your bed so rough it tears the skin;
These three are your constant companions. [47]*

She has sunk so low into degradation that she has seemingly reached the very limits of human endurance. Thus, Milarepa's depiction of her is neither cruel nor exaggerated, merely descriptive:

Grandmother, you are now a wretch, half woman and half bitch! [48]

Only when she has realized that she has reached the nadir of existence will she be able and willing to grab for the hand being offered to help her out of her misery. And yet all that Milarepa can offer her is advice, advising her to make use of her own efforts again and again: "practice Buddha's teaching." The final persuasive force comes in the form of death, as the Master questions her ability to confront her own demise. How many among us are prepared to do so?

Grandmother, can you face death with confidence? [49]

What is the reaction of the old woman to these verbal barrages? "Unconsciously her fists loosened, and the ashes [with which she had intended to assault Milarepa] slipped through her fingers to the floor. She regretted what she had done to Jetsun [Milarepa], and touched by his compassion and words, she could not help shedding tears." [50] Anger and bitterness have been assuaged, as the underlying fears are exposed. In place of her past sense of helpless victimization, the old woman has been shown a way to help herself.

At this point the young woman, Bardarbom, arrives, and initially misunderstands what has transpired. The old woman defends Milarepa against charges of cruelty. Quite the contrary, she credits him with awakening her. Then she recommends that Bardarbom avail herself of the same spiritual guidance, implying that it can help her to avoid many long years of bitter suffering, such as the old woman has endured. Bardarbom responds enthusiastically, and asks to hear more. Milarepa refers her to three gurus, three initiations, three teachings, and three practices: outer, inner, and real/absolute.

Of greatest interest among these instructions, at least from the perspective of gender issues, are the comments made by both Master and would-be disciple concerning her role and "limitations" as a woman. Bardarbom mentions the standards interpretations of past sinful conduct as being responsible for her "inferior [female] body."

To a woman, a prosperous birth means bondage and non-freedom.

To a woman, a wretched birth means the loss of companionship.

To our husbands we sometimes talk of suicide;

We set aside and leave our gracious parents;

Great is our ambition, but our perseverance is small. [51]

Succumbing to these sexist stereo-types, she asks for an easy practice to follow, suited to her

"limited" understanding.

The Master will neither confirm nor deny her self-assessment:

Should I praise your story or disparage it?

If I praise it, you will be proud;

If I disparage it, you will be angry;

If I tell the truth, it will expose your hidden faults. [52]

Rather than dwell on her psychological and social conditions, he emphasizes that the right teacher is better than son or husband, enlightenment better than secular life. In other words, she must set aside the artificial social standards. Dharma outweighs eloquence, devotion is preferable to coquetry. Accusing her of "cunning and deceit/like a merchant in the market-place," [53] he sees this as her impediment to the practice of Dharma. Yet whom has she deceived, other than herself? By succumbing to society's stereotypes and devaluations of women she undervalues her own abilities. She deceives herself into thinking that she cannot succeed, and therefore has an excuse to not even make the attempt.

Milarepa has a much higher opinion of her potential however. He invites Bardarbom to follow him and commit herself to meditation. Hesitating she asks:

A slave of household work I am.

Where can I find the time to practice Dharma? [54]

Refusing to accept such rationalizations, he urges her to give herself completely to the practice:

Giving with a niggardly heart

As if feeding a strange watchdog,

Only brings more harm than good-

Bringing nothing in return but a vicious bite. [55]

Rather than heeding the concerns of this life, including family, she should prepare herself for the next life. Perseverance, hard work, diligence are what are required for the task. Among her main enemies are "'inertness,' which makes one go astray./.../laziness and caprice." [56] These enemies within are surely generated by embracing uncritically the sexist stereotypes that would confine her

to a passive "womanly" role in secular life.

Later Bardarbom returns from meditational practice and reports her experiences, Milarepa is impressed by her progress. Greatly encouraged, she redoubles her efforts and is said to have realized final awakening. In fact, Bardarbom is one of the four "female heirs" of Milarepa, indicating that the Master was adept at taking human nature where he found it and challenging a transcendence to Buddha nature.

Patrul Rinpoche

In the song "Chase Them Away!" [57] this accomplished Tibetan practitioner provides a very concise poetic presentation, densely packed with Buddhist meanings and messages about our nature as human beings. Arriving at old age and on the brink of imminent death, Patrul Rinpoche looks back on his wide-ranging experiences as a Buddhist practitioner. Abrupt changes in moods, emotions, and attitudes can be discerned at each stage of his awakening process *vis-à-vis* various essential aspects of his practice.

The fourteen situations depicted in the song succinctly encompass the author's spiritual journey, from finding a teacher (1) and receiving instruction (2), to individual practice (3), the experience of visions (4), reactions to meditation (5), evaluations of behavioral codes (6), and goal setting (7). A new stage begins as the student becomes a teacher, and engages in lecturing (8), the debates so important to Tibetan tradition (9), and the writing of texts (10). Finally, coming down from the mountain to the "real" world, he encounters friends (11), reacts to material success (12), deals with a retinue (13), and his own disciples (14).

Each of the fourteen situations is considered from three vantage points, representing three different stages in the cultivation process, as well as his temporal and spiritual progressions.

1. **An initial overconfidence**, so often experienced by new converts or novices at the Great Faith stage. This implies not only faith in the Dharma, but also in oneself, in one's ability to succeed. The latter, as we shall see, may well be overly optimistic, or at least premature even in the case of one destined to become a great master. When the world of practice is fresh and newly found, realization may seem easily within one's grasp. The novice is riding high on the dizzying heights of exalted expectations. The effusiveness of our beginnings overflows with enthusiasm. Thus we are exposed to the danger of becoming like Zhuang Zi's "smug-and-satisfied ... those who, having learned the words of one master, put on a smug and satisfied look, privately much pleased with themselves, considering that what they've gotten is quite sufficient, and not even realizing that they haven't begun to get anything at all." [58]

2. **A more reflective, "sophisticated" response** is found in the second stage descriptions. Great Doubt has begun to seep into the now-experienced practitioner's consciousness, a doubting of the

Dharma as well as doubting of oneself. Perhaps awakening will not be so easy after all. A sense of danger, uncertainty, vacillation-these predominate in the Master's second thoughts about each situation. Shallowness and superficiality are now seen to abound. The practitioner is more practiced. And yet a void remains. Although naivete has been emptied out, this emptiness must itself be emptied in turn. The human, all too human must be itself transcended.

3. **Spontaneity and unself-conscious behaviors** give glimpses of a deeper awareness, flickering throughout accounts in the third and final stage of each situation. The contents of these accounts can on occasion be shocking, contradictory, even counterintuitive in terms of the principles of Buddhist doctrine. However, such behaviors are not to be judged by "normal" or "common sense" standards. An internal logic, grounded in spontaneity, is at work here, flowing from the unself-conscious that has been emptied even of emptiness. At this point we may say that Patrul Rinpoche has entered into the Great Death, devoid of needs or wants, standards or demands, expectations or realizations. [59]

Each situation will be examined in turn to track the process from Patrul Rinpoche's first impressions through his second thoughts, and on to his final assessment. An attempt will be made to clarify the import of each episode by elaborating on the terse first hand observations provided for us. While this is a very human account of how a specific human being transcended his own human condition, it also illuminates the human condition as a whole. Our accomplished Tibetan Master does not deny his human-ness, but rather marshals its rich resources to reach deeper into our being than our human being.

Of special note are the intriguing images employed to evoke the audience's understanding. Many of the metaphors and similes used may seem strange coming from a holy man-they include references to the feelings of a beautiful girl, greedy merchants, thieves, liars, lepers, children, old men, workmen, beggars, and even harlots. Other species, both wild and domesticated, are not slighter either, as references are made to various birds and horses. Most poignant of all is the image of the dog, who merits several mentions. Indeed, at the end of his life, this esteemed Buddhist Master took to referring to himself as "the old dog." This rather odd self-appellation is both a sign of and a testament to his depth of realization.

1. Meeting My Supreme Teacher

Finding the right teacher is a crucial first step toward the enlightenment process, as well as being of utmost importance in one's securing one's practice. But only gradually does one realize the actual role of the teacher, namely, that they have nothing to teach. Or so we can infer from the experiences imparted by Patrul Rinpoche.

first impressions--The Master reveals an initial dependency on the ultimate non-source of his teacher in his descriptions of an early encounter. When he tells of a "feeling of having found what I wanted," he is obviously unaware that he has nothing to find. Nor are wants appropriate for a

deluded "I." Reduced to simple human terms, it does indeed resemble the case of "a merchant reaching the golden isle."

But like King Midas, will such a merchant not soon discover that we must be careful what we wish for, lest our wish be granted? Is life, in the fullest sense, possible if we have the golden touch? If we live on an island of gold? Is one's heart's desire not fated to become a curse? The wealth of riches the young Patrul Rinpoche stumbled upon is demonstrated by another of his observations, that he found himself "engaging oneself in the many topics and their investigations."

second thoughts--The heightened expectations of a beginning practitioner do seem to plummet precipitously in the next stage, where the Master admits to experiencing a feeling of danger. This emotional morass is graphically portrayed through the image of a "criminal facing the judge" and subsequently "getting a sound scolding." These images bear close examination. He mentions a criminal, not merely someone who stands accused of some crime, but one who has actually perpetrated a crime. As such, he has dragged himself before a figure in a position of authority, a judge, who will rule on his violation of the law. Hence, he cringes under the weight of the reprimand he receives for his illicit actions. Can this dressing down have any connection with his previous smugness and self-satisfaction? Has he awakened to the hard labors associated with Buddhist practice? The difficulties of mining the gold he once thought was all around him, merely waiting to be gathered with little or no effort at all?

final assessment--At this point, late in his life and in his years of practice, conditions have changed radically. Gone is the sense of discrimination between criminal and judge, authority and subject, superior and inferior. It has been replaced with a "feeling of meeting with an equal." A lovely image is invoked to convey this egalitarian, and simultaneously congenial, relationship: "pigeons sleeping in a temple." Past antagonisms have been put to rest. Not only do like creatures snuggle together contentedly, but they do so in a temple environment, presumably hidden from sight and looking down from high in the eaves. Perhaps this can help to explain the final descriptive phrase: "keeping one's distance." Distance from what or from whom? Going back to the initial dependency on the teacher, and then being in thrall to a judgmental authority, the distance noted here may imply the self-reliance of an awakened individual. Having given up the merchantly mission of seeking gain, he can now distance himself even from "the golden isle" that once bewitched him, having found a more precious treasure within himself. No golden isle was reached in the past, yet he has no cause for regret in the present.

2. Hearing Instructions

Once a suitable teacher has been engaged, can the teachings be far behind? The Master's attitude toward the instructions offered shifts considerably as his own level of cultivation increases. To what extent is the teaching of any real use to him, or is it merely a means to a higher (deeper) end?

first impressions--Once again a misguided exuberance seizes Patrul Rinpoche when he first hears the teachings of his chosen Master, such that he experiences a feeling of "wanting to turn them immediately into action." The feeling is so overwhelming that he likens himself to a "hungry person pouncing on food" and "making an experience of it." But if a meal is voraciously devoured, how can we appreciate the subtle tastes of the food, or even absorb its nutrition? The other hazard is gluttony, the unnatural urge to eat more than is necessary to satisfy normal hunger, eating for the mere sake of eating rather than to sustain one's life.

second thoughts--The uncontrolled appetite of the beginning student gives way to a "feeling of great uncertainty," appropriate to the dawning of the Great Doubt. The teaching now is perceived as "words spoken far away," off in the distance literally and figuratively. The hope for action based on the instruction has failed to materialize, since he no longer knows what those instructions are trying to convey. The implication is, of course, that he may not have understood them to begin with. And so he becomes aware that this is due to his "not having got rid of delusions," having been deluded about his own assumed lack of delusions.

final assessment--From the vantage point of a long life of practice, the Master bluntly reports that he now has a "feeling of disgust" associated with his passive life in the past imbibing the instructions of others. He even provides a highly distasteful, yet very pointed, simile: "someone being made to eat his vomit." This relates directly to his early feeding frenzy. Not only did he feed off others, what he "ate" represented what they had regurgitated. Understandably, then, he has "no desire to ask questions," that is, no desire, or need, to repeat the forced feeding process.

3. Going into Solitude

Having undergone a course of instruction, a student would eventually be prepared to undertake individual practice, solo experience. Within the Tibetan tradition, this was carried out in solitude, usually locked within a remote cave in the mountains.

first impressions--Patrul Rinpoche eagerly embraces this new opportunity and evolving stage of development, which produces a "feeling of my mind being at ease." He views it as a kind of homecoming, coming home to himself, his true self, like "a traveler having reached his own house." Having been absent from his own house, he is delighted to return at long last. Under such circumstances it is only natural that being at home means "enjoying one's stay."

second thoughts--The situation dramatically changes after the practice continues for some time. The simple comforts of home no longer satisfy him; he wants more. This "a feeling of not being able to stay" parallels the feelings of "a beautiful girl living alone." The beautiful girl cannot stand the thought that others are being deprived of her beauty, that there is no one there to appreciate that beauty. Similarly, the Master begins to feel that he is wasting himself in the once-cherished solitude. His cabin fever is reflected in his phrase about "frequently coming and going," a wanderlust that

seeks to break out of the stifling confinement.

final assessment--In retrospect Patrul Rinpoche takes a more balanced view of solitary practice, the "feeling of it being a nice place to stay." He has rid himself of both the initial clinging to "home" as well as the aversion and estrangement that drove him away. Like "an old dog about to die under shelter," he has found himself a haven, if not an actual home. In this sense he is a perfect Buddhist "homeleaver," one who has voluntarily left home, and not to be confused with the involuntary dilemma of homelessness. To an "old dog" about to die this is sufficient. The next logical step here is "tying up a corpse for disposal," that is, preparing the body after his own anticipated death. Being awakened to the illusory qualities of life and death, the Master expresses no trepidation at the impending prospect. He only gives a matter-of-fact description of his mental preparations mirroring the physical disposition of his corpse in the future. Within the Tibetan cultural context, it was considered appropriate to tie up the corpse prior to leaving it exposed on a high cliff to be consumed by birds who fed on carrion. This method of "sky burial" was a matter of practical necessity since the hardness of the ground precluded burials underground while the lack of firewood made cremation impossible or hopelessly extravagant.

4. Thinking about Visions

While living in solitude, the Master would have been subject to visions, accompanying the various exercises to clear the cluttered mind, a prelude to awakening. These visions elicit different responses in accordance with the level of practice reached.

first impressions--The initial experience of visions elicits a "feeling of becoming overjoyed." It is compared to "a wild bird searching for its nest," echoing the previous motif of homecoming used in the comments on "going into solitude." Here the focus shifts from a domesticated human context (traveler/house) to one in the wild (bird/nest). In both cases, a sense of belongingness is portrayed. The visions represent who he truly is. Hence, with their guidance, he is capable of "giving good advice."

second thoughts--An abrupt reversal ensues when the "nest" cannot be found. He experiences a "feeling of being lost" and is at an impasse, like "some one who has reached a crossroad." Apparently he is unable to decide which road to take. His previous temptation to dispense "good advice" is squelched. He must content himself with "remaining silent." The visions are obviously not going well at this point and offer him nothing either for his own practice or for that of others.

final assessment--Ultimately, Patrul Rinpoche's experiences with visions leave him with a "feeling of my head spinning," too much to comprehend, to grasp. In telling of these visions he sees himself as simply "an old man telling stories to children" and "not believing it." Such stories are compromised in at least two ways. First there is a possible problem with the accuracy of an old man's memories. What lapses and inventions have been interwoven with the facts over the years?

Then we must consider the audience for these stories, the children. Are these perhaps the Master's own untested students, whose lack of personal experience makes them gullible, willing to believe any of the stories the old man may choose to weave? Their very naivete and anticipation may alter the stories. After all, the old man wants to keep their attention, wants to entertain them. This may require taking liberties with the truth. Gone are any illusions of "giving good advice," as in the earliest encounter with visions. If we cannot trust his stories/visions, then we are left to rely upon ourselves, our own visions; the way of an experienced master.

5. Thinking about Meditation

Once one's visions have been mastered, it is possible for meditation to be practiced in earnest. Since this is such a seminal aspect of Buddhist practice, the observations made in this section are of special significance. Yet they also seem to contradict orthodox doctrines, or at least standard interpretations of those doctrines. What does an accomplished master think of meditation after all, one may well ask.

first impressions--One might well expect a Buddhist practitioner to report a "feeling of delight in joy and happiness" in their meditational experiences, as does the young Patrul Rinpoche. It is compared to "meeting a man and woman of similar temperament," that is, finding a soul-mate, someone with whom one is in complete harmony. Yet the dualistic implication may seem troubling, as if there were an other encountered during meditation. Is this desire to meet one's mirror image not a sign of deep-seated delusion? A fundamental misunderstanding of the deconstruction process central to meditation? Nonetheless, for a beginner, this is tantamount to "tasting the very essence of meditation." Or is it? Can it be so simple, despite the superlatives with which he crowns his practice?

second thoughts--The applicability of such questions becomes clear in the next stage, where a much different evaluation of the meditation experience is given. Gone are the joy and happiness of the novice, replaced by a "feeling of being exhausted and tired." Whereas formerly he soared, he now struggles through his practice, resembling "a weak person crushed by a heavy burden." What seemed to be so spontaneous now proves to be beyond his mediocre capacity. He greatly doubts his prospects of success. Under these circumstances he is left with "short-lived meditation."

final assessment--The last stage is somewhat puzzling, as it seems to belie the centrality of meditation in Buddhist practice. Why should the Master at the culmination of his training have the "feeling of it [meditation] not lasting for a moment"? Why would he depict it as "a needle being balanced on a stone"? When we think of how long we can expect to balance a needle on a stone, the connection becomes clear. The balancing act involved in meditational practice seems so precarious that it cannot but be felt to be momentary. Does that necessarily demonstrate that the duration is short? Perhaps this is evidence of meditation so deep that the meditator is in a flow within which

temporal increments are meaningless. Similarly, when the Master reports "Having no desire for meditation" the lack of desire may indicate that an artificial grasping for the experience has been transcended. The awakened being does not practice meditation in specific spurts, but rather lives meditatively, while remaining oblivious of that fact. As the *Platform Sūtra* (chapter 5) intones, "Original nature is itself pure, itself *samādhi*" (*ben xingzi jing zi ding*).

6. Thinking about Conduct

After the meditative flow has been established (or re-established), practical concerns emerge concerning one's day to day conduct, particularly in relation to other beings. The precepts (*śīla*) were thus an integral part of the original exposition of the Buddhist Dharma. But what functions do they have for practitioners at different stages of development? What have they to do with the awakened? Subtle, and not so subtle, shifts in attitude can be expected here, for *upāya* dictates that one adapt oneself to one's environment. Such adaptations strengthen one's own practice, while inspiring others to aspire to the same goal. The greater the number of delusions that burden us, the greater the corresponding burden of "thinking about conduct."

first impressions--A typical human response to any rules is reflected in Patrul Rinpoche's initial confrontation with the precepts: a "feeling of being constrained by constraints." His untamed spirit is like "a wild horse put into harness," that is, it refuses to submit and struggles against the harness. The image is quite different from the wild bird (4) seeking its nest. Fighting vehemently to maintain its independence, kicking and bucking. The master recognizes this as "showing off," a display intended to impress an audience. This ties in with the abiding sense of ego common to all the first impressions reported by Patrul Rinpoche.

second thoughts--A transformation then occurs in which the wild horse has apparently escaped its harness, for the Master tells of a "feeling of being free to do as I liked." However it is soon made clear that equine independence has not been reasserted here. Instead a domesticated animal has escaped: he sees himself as an "old dog that has broken loose." This implies that the young practitioner had in fact been tamed, at least for a time. Only later was this situation reversed, with "constraints being slipped." The fact remains that the sense of the constraints pervades his consciousness: an harness been applied or a leash being slipped. These are but two sides of the same coin, the coin of constraint, or "proper" conduct as an artificially-imposed limitation on our behavior.

final assessment--The dualism of constraint or escape from constraint, repression or rebellion, ends only in the last stage, with a "feeling of it not being important." Conduct is no longer an either/or proposition: either we "obey" the rules or we "violate" the rules. The rules simply cease to be a consideration. Like "a harlot with no shame" the Master has emptied out good and evil, virtue and vice. Dualistic response also have been transcended: he experiences "neither happiness nor misery."

Virtue does not bring a pay back, nor does vice entail retribution. The artificiality of constraints on conduct—once deemed so crucial and so combative—has passed into oblivion for the awakened being, for there is no ego to assume the role of combatant. What had seemed to be a life and death struggle has itself died a natural death.

7. Thinking about the Goal

Attention now turns to the goal of the myriad practices that have been undertaken thus far? What is it all about? Where is the practitioner going? The key term in this sequence is "expectations": what they are and why they are, and when they are not to be expected at all.

first impressions--The Master, as novice, begins with a distinct sense of mission, of something out there to be attained, obtained: "feeling of its attainment being valuable." Although he is not yet in possession of this treasure, it is eminently desirable as he imagines what it is. And yet how are these "great expectations and desires" characterized? He sees himself as "a cheat praising his merchandise." The implication is that he is exaggerating the value of what he has in order to sell it to someone else at an inflated price. This goal of his is not worth what he pretend it is worth. This is hardly an auspicious point from which to approach one's goals.

second thoughts--As time passes, Patrul Rinpoche is less and less optimistic about his chances of ever achieving his highly-vaunted goal. It recedes further and further away from him, giving a "feeling it being something far away." The chasm that separates him from the goal is so great that it can only be compared to "the ocean extending from here to there," a stock expression for what is without conceivable limit. Faced with such insurmountable obstacles to success, it is no surprise that he admits to "having little dedication." But even in the midst of this crisis, this Great Doubt, he does not deny the existence of the goal, only his chances of achieving it.

final assessment--In the end, the Master is without resources, with a "feeling of being without means." Like "a thief when the night is over," he has "cut off all expectations." This stands in sharp contrast to his original "great expectations." The thief imagery is revealing here. While previously he identified as a cheat, with overrated merchandise, the master now descends to the ranks of thievery. However, without the protective cover of night, which is now over, the thief cannot hope to accomplish his mission, anymore that Patrul Rinpoche can achieve his goal. If there is nothing to do, nothing can be done, and yet nothing remains undone. The desire to accomplish something has died the Great Death, along with his deluded expectations.

8. Giving A Talk

As the once-isolated recluse ventures back into society, compassion must lead him to share his new found wisdom with others. The practitioner of Dharma thus evolves into the expounder of the Dharma. This new role brings with it a new questioning of one's identity. Who are we and what do

we think we are doing up there in front of the expectant audiences? Can one negotiate the perilous journey from recipient to giver? Can one rise above the human *hubris* that threatens to undermine our good intentions?

first impressions--Human, all too human, Patrul Rinpoche admits to a "feeling of being clever and important" when he begins his career as a lecturer. He compares the feeling to that of "beautiful girls parading in the marketplace," that is, showing their wares in public. Both have great self-assurance; the girls are confident in their attraction, just as he was confident in his cleverness and self-importance. For most people speaking in public ranks among the most terrifying of prospects. The ability to conquer that fear must inevitably be accompanied by a great boost to one's ego. Understandably, then, Patrul Rinpoche confesses to "desiring to give talks," secure in his sense of self-worth.

second thoughts--After many, many talks, the master settles into a routine, evidenced by his "feeling of being familiar with any topic." The eager younger orator is now replaced with "an old man telling worn stories over and over again." The fresh, exuberant edge has worn off the experience, and it now borders on boredom, for himself as well as his audiences perhaps. Repetitiveness is combined with verbosity, he himself realizes he has become "loquacious."

final assessment--Ultimately, Patrul Rinpoche decides that enough is enough, that his verbal excess has reached its limits. From the height of confidence in his cleverness he has descended to the nadir of trepidation. With a "feeling of overstepping my limits," he sees himself as "an evil spirit harassed by spells." Not only is he spellbound and unable to stop himself from engaging in this flood of words but, moreover, he is responsible for propagating evil through his specious talk. Hence we find him "embarrassed" by his uncontrollable behavior. He has become addicted to his own talk!

9. Partaking in Debate

Monologue evolves into a more challenging form of dialogue, the master becomes enmeshed in the time-honored Tibetan Buddhist tradition of debate. A competitive edge pervades these experiences, at least to a certain point.

first impressions--The temptation to join the debater's fray is fueled by a "feeling of making a reputation for myself," the beginner's characteristic ego-involvement. But another motivation is also cited, one which casts the student as a champion of justice. The world is awry and it is his mission to set things right, to save others, even from themselves. Thus he envisions himself as "someone instituting legal action against an obnoxious adversary." The opponents are not simply the competition, they are themselves reprehensible along with their competing opinions. In his attacks he is "giving vent to righteous indignation." How short the distance is from righteousness to self-righteousness.

second thoughts--On further reflection, these debates are seen to be much more complicated matters. The notion that winning is sufficient is not enough. Seeds of doubt start to sprout; the demands of truth begin to assert themselves. Patrul Rinpoche now has a "feeling of searching for the definite meaning," not just a meaning, any meaning, that will win the debate. Comparing himself to "an upright judge looking for an honest witness," he is not easily satisfied by superficial answers, readily available evidence. This is a role reversal in terms of his first situation as a student (again at the second stage) meeting a teacher. In that case he felt like a criminal called before a judge. The legal imagery signals a change from the outer-directed, impressing the audience and vanquishing the opponent, to the inner-directed, "concentrating on one's capacity." The contest now is within himself, with no further mention of reputation.

final assessment--The Master's ambitions as a debater are minimized even more as he despairs of the efficacy of debate itself. This becomes clear in his "feeling that whatever is said will do," versus the highly polished prose sought previously. Rather than righteously prosecuting adversaries, he is now reduced to the status of a "liar roaming the countryside." Delusions of grandeur have been put to rest. Nonetheless, from an awakened perspective, this is not deemed a tragic turn of events. Quite the contrary, he concludes that things now are "just fine." The delusive forces of reputation, competitiveness, right-eousness, meaning, have all quieten down, have passed into oblivion.

10. Writing Treatises

The prospective audience for the Master's teachings broadens as he moves from the debate format, a one-on-one verbal encounter, to a more formal written presentation. Also implied is an escalation of his professional status in the Buddhist community as one with recognized credentials. His view of his own competency, however, undergoes, seismic shifts.

first impressions--In entering the realm of the written word, debuting as an author, Patrul Rinpoche is buoyed by a "feeling the words arising immediately." It is the very anti-thesis of writer's block, the bane of all authors. It all seems so easy, like "the *siddha* composing the *Dohas*," that is, an enlightened tantric Master capable of spontaneous poetic compositions (such as Milarepa). Or is it perhaps too easy? Does the product of this effortless composition merit any real attention? At this stage his Great Faith leaves him convinced of the "naturalness" of the process.

second thoughts--Such self-validation does not linger long. In stage two the Master reports being plagued by a "feeling of forcing the words together." The composition process, once so natural and spontaneous, now involves considerable, painstaking effort. Comparing himself to "a skilled person fashioning his poems," each word in the carefully crafted treatise is chosen with special care and concern. The end result, it would seem, makes it all worthwhile since he finds himself "expressing things beautifully."

final assessment--How different is the view of the awakened Master, poised on the precipice of

death! The writing of treatises leaves him with a "feeling of futility." The early ease of composition that mutated into intensive verbal craftsmanship is now abandoned entirely. Deeming himself "an inexperienced person drawing a road map," his only recourse is to avoid writing all together, thereby "not wasting ink and paper." The map referred to may represent an outline of or guidance to successful practice. He can not offer such a map for others. He cannot hope to "write" their way to awakening. Each one must provide their own maps, their own light.

11. Gathering with Intimate Friends

Despite the demands of personal practice and public performance, even an acclaimed master must eventually venture back into the world of ordinary human beings, a human being among fellow human beings. How our human interactions reflect on our level of spiritual development is explored in Patrul Rinpoche's own experiences over time.

first impressions--As a young student, new to Buddhist practice, Patrul Rinpoche admits to "a feeling of competitiveness" when with his peers, such as is found among "young men meeting for an archery contest." Their surface comradery presupposes the opportunity to set oneself apart from the others by a show of skill. One's closest friends are thus also one's closest competitors, one's enemies, at least momentarily. Thus we can see why the master mentions "loving and hating" those friends simultaneously. Ego, once again, is both ascendant and dominant.

second thoughts--As a wiser, more mature man, the Master experiences "a feeling of being in accord with all." The delusions of divisiveness and discrimination apparently have sunk in from his study of the Dharma. How deeply, how-ever, are those theories understood? Is the harmony a superficial pretense or an inner reality? The answers to these questions seem to lie in the provocative image he has provided us with: "whores coming to a fair." A gathering of whores may at first sight give a sense of solidarity as they congregate together. Nonetheless, they remain in intense competition to see who can acquire the best and the largest number of clients. The claim of "having many friends" seems to be connected with the image of the whores. If, like the whores, Patrul Rinpoche has attracted "many friends," can we then conclude that he has in a sense prostituted himself?

final assessment--Eventually the crowd of "friends" comes to be viewed as an alien mass from which the master has become estranged, hence the "feeling of not fitting into the human herd." He seeks neither to compete nor to congregate with human beings. Cor-respondingly, he receives no welcome from the "herd," but rather is perceived as an outcaste: "a leper having ventured into a crowd." Unwanted and un-welcomed, he is driven away from the human community. Now he values "staying alone," having no desire or need for others. His dependency on others, whether as competitors or friends, has come to an end. Solitude and self-reliance remain.

12. Seeing Wealth

Given the inexorable materialistic focus of contemporary times, the insights contained in this next section bear special significance. What is the right way to deal with our roots or greed, our possessiveness? Patrul Rinpoche has taken a long journey down this road, complete with the dramatic twists and turns we have come to expect from him.

first impressions--While young and naive, wealth initially brings him "the feeling of momentary joy." The image of "a child gathering flowers" underscores his innocence where materialism is concerned. He is enchanted by wealth, as is the child by the flowers. But the next moment either wealth or flowers can be simply abandoned. There is no grasping, no attempt to hold on to this ephemeral experience. With this attitude of "not hoarding riches and wealth" they pose no impediment to his practice.

second thoughts--How quickly things change. The former young innocent, now sophisticated in the ways of the world, has a "feeling of there never being enough" when it comes to wealth. In today's parlance, too much is not enough. His metaphor here is a very apt one: "water being poured into a pot with a broken bottom." Water can never fill such a pot. As soon as we add liquid above it flows out from below. Is this acquisitive impulse a harbinger of awakening? Can we interpret his comment on "making small efforts to gain something" as an emerging sense of the futility of it all?

final assessment--The wealth which at first elicited joy and then avarice in the end is repudiated as "a heavy burden," an overwhelming load. The possessions have now come to possess him, to own him. Like "an old beggar with too many children" it is impossible to feed all the "mouths" who are hungry, to attend to the voracious appetites of this wealth; it is too demanding, requires more than we are able to give. Not surprisingly, then, that we find the Master "rejoicing in having nothing."

13. Hiring Attendants and Servants

Equally as burdensome as the once-welcomed wealth, are the human retainers attached to a "successful" spiritual leader. The demands on the Master are just as distracting, as are the temptations to succumb to this lure.

first impressions--Who hasn't wished at some time for some help with their daily tasks? Someone to whom we could entrust all the annoying errands that prevent us from doing our important work? But what is involved in supervising such assistants? Patrul Rinpoche discovered that once attendants and servants had been acquired, his own burden actually increased. He had a "feeling of having to give them lots of work," since he is in charge and responsible from keeping them productive. Like "hired workmen gathering in a row," it is assumed that they will remain inactive until pressed into action, lacking any internal motivation. Self-initiative is not among the assumptions associated with such workers. The overseer, however, seems himself as a benevolent

dictator, guided by "good intentions."

second thoughts--As in the case of wealth, the possession of human beings is eventually seen to be a very hazardous thing, engendering "a feeling of losing my independence." In constantly supervising these recalcitrant workers, the Master loses control of his time and himself, becomes indentured to his supervisory task. Great doubts arise as to the advisability of this kind of relationship, this luxury. It brings to mind "child monks serving their superiors." At some point it is appropriate to inquire who is actually serving whom in such cases. The dependency of the servants on the one ostensibly being served becomes a burden to the masters themselves. It is the dialectic of power that has been endlessly analyzed in terms of the master-slave relationship. Both sides are equally trapped in the dualistic dynamic. Interdependence is reduced to mutual dependence. And so the Master resorts to "severing all ties," abandoning the position of a superior as to means to avoid becoming a slave to his own mastery.

final assessment--Possession foreshadows the sense of being dispossessed, the "feeling that whatever I have is lost." Nothing is to be gained. Quite the contrary, it resembles the situation of "a thievish dog having been let into one's house." As soon as it thinks it is safe, the dog will grab whatever it can get away with. What a relief to be rid of this mob of so-called helpers! The Master exults in "doing things by yourself alone," thereby putting an end to the dialectic of power and privilege. Self-reliance is the best of all ways to the awakened. The "good intentions" of the newly-minded Master have not only gone astray, but have been completely forgotten.

14. Encountering Disciples

The crowning sign of a true master is often deemed the ability to attract disciples. Not simply individuals who attend one's talk, observe one's debates, and read one's treatises, but practitioners who want to absorb all the wisdom and experience one has gained. Certainly it is gratifying to the ego to have a flock of devotees hanging on one's every word. Patrul Rinpoche's experiences in this regard run the gauntlet from initial trepidation in assuming this new role to basking in adulation as well-deserved and into ambivalence and even abhorrence.

first impressions--A "feeling of self-importance" arises when Patrul Rinpoche begins to attract disciples. Despite this euphoria, he also has hidden anxiety about his ability to fulfil this role. Like "a servant having occupied the master's seat," the fear of imminent exposure plagues him. Will others learn, as he secretly suspects, that he is merely putting on a show? That he has aspired to a position he is unable to fill? Can he continue to deceive others when he cannot deceive himself? When the anticipated unmasking does not occur, a sense of self-satisfaction over "a job well done" arises to bolster his confidence.

second thoughts--As he becomes more and more comfortable in his position of authority, the Master develops a more grandiose plan beyond his personal self-aggrandizement. Inspired by "the

feeling of my mind and thoughts having some purpose," he applies himself diligently to the task at hand. He is the exalted outsider, respected and re-veded, "a guest being accorded the seat of honor" by those who surround him and look to him. The self-imposed mission of the caretaker, the shepherd, he develops a sense of "doing what is advantageous" for the good of the whole. Ego concerns would seem to have been left far behind in this new setting. Or have they merely mutated into a more subtle, a more insidious, form? Do human beings have a tendency to place themselves outside the common run of humanity, and thereby presume that they know better than the mass of humankind? Is this self-sacrificing attitude always, or ever, vindicated?

final assessment--The time comes, however, when self-deceit and delusions of grandeur must be set aside, when we finally break through the barrier of the ego. At that point, the disciples must be released from their thralldom, must be told the truth that their alleged master has nothing to give them. Those delusions die hard and the disciples are loathed to do within their insured source of truth. Often it is necessary to assume a menacing demeanor to encourage their detachment. Their deep-seated dependency must be summarily broken. But this can be quite difficult to accomplish. After all, if they do let go of their font of wisdom, they will have to fall back on their own resources. Hence "the feeling of having to scowl at them," to push the babies out of the nest so that they may try their own wings at last. Those disciples who do persist can easily be seen as a nuisance, like "demons rising from the wilderness" to plague the Master. What's to be done with such individuals? How is one to avoid their unwanted adulation? Since they refuse to listen to reason, the Master found only one remaining remedy, to save himself as well as them: "chasing them away with stones."

In Patrul Rinpoche we see how a man who is human, all to human in his early experiences with Buddhist practice gradually sweeps the delusory dust from his mirror mind to reveal the ever-shining Buddha mind hidden beneath. His hard-won realization is heartening since it demonstrates that even accomplished masters have been beset by the myriad hindrance inherent in the human condition, lurking within our encounters with ourselves as well as with other human beings. If we analyze his homecoming journey in terms of our own experiences, we will find much that teaches us about us, about both our human nature and our Buddha nature.

Venerable Master Hsing Yun

Bringing our practical applications of Humanistic Buddhism up to the present, we will end our example from a contemporary Master. What is more ubiquitous in today's society than the car? While Buddhist practice may seem far removed from our everyday lives, it is in fact as close as your daily commute, according to this accomplished Buddhist Master. The uniquely human of activity driving can be used to elicit an understanding of much broader concerns. By inducing mindfulness, concentration on the myriad aspects of the process, the driving experience serves as a

model for our overall practice of Buddhist values. Venerable Master Hsing Yun makes use of this nearly universal experience of driving as an *upāyic* opportunity to expound the Dharma:

Driving a car is much like being on the Bodhi Way-You have to always think of others; you have to follow the rules of the road; you cannot run red lights; you have to be patient when conditions on the road are not good; you have to give way to pedestrians; you have to concentrate; you have to be at peace inside while you are observant about whatever is outside of you; you have to have a clear purpose and you can't be afraid of set-backs; you need to be wise and you must react quickly to immediate conditions. You must follow all the Six Paramitas or you might not get to your destination safely. [60]

By casting a fresh eye on the Six *Pāramitās* in a contemporary context, the Master challenges us to apply our own Creative Hermeneutics. It is easy to memorize these six idealized "perfections," but how can we understand their significance to the day to day experience of driving a car. This is indeed a quandry intentionally set for us by the Master that we must solve for ourselves, in relation to our own experiences.

Standard translations of these essential Buddhist terms simply do not fit the driving experience. After all, neither the Buddha nor his disciples ever drove a car! We are forced to truly think about each "perfection" to see how it might be included in this new human experience, providing a continuity between the past and the present. Under the stimulus of a very creative Master, such as Venerable Master Hsing Yun, there is human experience which does not contain a possible Buddhist lesson. Here I will merely note a few of my own ruminations on this obviously infinite theme. I begin by citing standard, often stagnant, translations, and then go on to suggest updated renderings that can speak to today's reader.

Dāna--giving; almsgiving; charity

"always think of others"

It is difficult to see how any of the above translations relates to sitting behind the wheel of a car. In most people's minds, these terms are associated with donations to religious or other kinds of organizations. Charity is not usually something the average person does, but rather something they support with cash or goods. So exactly what kind of charity might we expect from drivers? The Master provides some clues here, particularly in terms of thinking about others and yielding to pedestrians.

Once we start thinking creatively, we can imagine a variety of scenarios behind the wheel when *dāna* is called for. One example would be when we are passing or being passed by other cars. There are times we need to act immediately from the viewpoint of *dāna*, thinking of others by yielding the right of way to emergency vehicles. Inside those vehicles are injured people who are sorely in need of our charitable consideration. Also included under this category would be cases of stranded motorists who need help, either by notifying the police of their predicament or rendering assistance at the scene of an accident. Some motorists have even placed their own lives in jeopardy in order to rescue animals cruelly abandoned on the freeway and facing imminent death from the onslaught of traffic.

These actions are charitable because they obliterate ego priorities, placing the welfare of others before their own, if only momentarily. As a "giving" driver, your own schedule and plans may be compromised; you may miss that important meeting or arrive late at your place of work. You may not arrive at your destination at all, if circumstances are critical. In the process, you will be learning and practicing very important Dharma lessons. You will come to realize that life does not revolve around you and your ego-interests, that there are important connections or links among living beings that may demand self-sacrifice. Like the Bodhisattva Avalokitesvara you will have heard the cries of those in distress and responded compassionately. This kind of charity cannot be rendered simply by writing a check to some worthy organization. As Chan Master Hui-neng has observed, "Buddhahood is not to be attained by giving away money as charity." [61] Rather, it is a gift of oneself.

Śīla--morality, keeping the precepts, purity

"follow the rules of the road"

There tend to be two extreme views taken by human beings towards rules, whether those rules apply to the road or to the Dharma road. On the one hand, some people take rules very seriously, as almost divine imperatives that can never be violated. At the other extreme are those who show total disregard for the rules, thinking themselves "above the law." Neither extreme is appropriate or useful; both have their own inherent liabilities and even pose dangers for ourselves as well as for others. How, then, are we to deal with these human limitations?

By examining the flaws in each extreme view more closely, we may come to a deeper understanding of what Master Hsing Yun means by following the rules. Those who insist on following the rules, regardless of the consequences, are often self-righteous about their behavior. They seem to think that they alone are upholding moral standards of conduct. Yet we often

encounter conditions under which the rules cannot be followed, for to do so would result in injury or even death. If someone has lost control of their car, I may need to violate the rules, by crossing into another lane or even failing to stop at a stop sign, to prevent a collision. Without flexibility, and a deeper understanding of the intent of the rules, whether within Buddhism or on the road, we are very likely to make mistakes. The rules are meant to encourage positive relationships, to make our practice/driving easier. When they fail to do so, they no longer can be said to be rules at all, merely artificial hindrances.

At the opposite extreme, many examples can be cited of Buddhist masters who flaunted their disdain for rules and regulations, specifically the precepts (*śīla*). They seemed to deliberately violate all prohibitions, advocating an uninhibited spontaneity. But while awakened individuals may no longer need to fixate on the precepts as practical guidelines in their lives, simply ignoring the precepts will not make one an awakened being! This fallacious way of thinking mistakes as the cause (awakening) for the effect (disregard for the precepts). For the vast majority, the precepts continue to be indispensable.

Similarly, most drivers must follow the rules of the road if order is to prevail on the roadways. Exceptions to the rules can and must be made occasionally, as for emergency vehicles or police cars. However, to argue that we can go through a red light because an ambulance does so is just like arguing that the precepts can be ignored because enlightened masters have been known to do so. This is nothing more than an egoistical demand for "equal treatment" that is blind to the broader context, in which the cases being compared are quite distinct. In fact, we are aspiring to a privilege to which we have no right, for which we are unqualified.

***Kṣānti*--forbearance, bearing up under hardship; patience**

"be patient when conditions on the road are not ... good"

Forbearance is not a word commonly used in everyday conversation, much less in the context of driving. But perhaps it should be practiced, and fervently promoted, as an antidote for a growing hazard known as road rage. This irrational eruption of anger in the form of verbal and/or physical abuse and violence has become the bane of the urban driver. Everyday people act out their frustrations by intimidating, harassing, and even injuring their fellow drivers. As the number of drivers steadily increases and traffic jams become more and more common, pent up rage explodes more frequently. But when conditions are bad, patience becomes even more important. We must bear up, forbear the temptation to respond to bad conditions with a bad temper.

A Buddhist would immediately recognize anger or hatred as the underlying source of road rage. It

is one of the Three Poisons, ranked alongside desire/lust and delusion/ego as pervasive psychological obstacles that plague human beings and poison human relationships. They infect us from without and are not considered to be part of our nature. Because they have an external source, they also can be eliminated, like the dust beclouding and distorting the mirror mind. We are not forced to simply repress or suppress our negative emotions, as is assumed to be the case for those who consider them intrinsic to human nature.

Whether on the road or in life, the best solution is to forestall the arising of anger. This calls us to consider the conditions under which this poison is likely to surface. Suppose we find ourselves sitting in the traffic, experiencing as many do the all too common phenomenon of gridlock. No one is moving because there is no where to move to. There is nothing that can be done but to wait. However inevitably some people cannot tolerate the situation. Frustration turns into annoyance and then escalates into anger and finally rage. It may be expressed by futilely honking the horn, shouting obscenities, or attempting to drive around the gridlock. All to no avail.

Why this irrational response? In their own minds these individuals refuse to accept the reality that they are not in control. They may delude themselves into thinking that their time is too valuable to waste doing nothing, that they must be at the meeting that will soon start without them. In the final analysis, however, it is ego that refuses to be put upon, that will not tolerate this infringement on its assumedly absolute freedom. Traffic congestion often is the catalyst for unleashing much deeper forms of anger that have festered for hours or weeks or even years. The lack of personal physical contact with the victims of road rage grants it a kind of insulating anonymity. The intended victims are very likely far away, either in temporal or spatial terms; they may even have died long ago. But the anger they sparked has not been exorcized. Nor does the anger subside with such behavior. Rather it tends to mount, fueled by its own fury.

The same holds true for expressions of anger in other aspects of our lives. Because "I" won't put up with bad treatment from others, because I feel slighted or abused, I feel the need, even the justification, to retaliate. Patience is a profound perfection for us to contemplate in this regard. A Copernican revolution is required here, dethroning the "I" at the center of my solipsistic universe. Instead we need to rationally assess the circumstances, see what is and is not under our control. Those things which cannot be changed must nonetheless be borne, not by us alone but by all others in this complex network of interrelationships. Anger only adds to the collective burden.

Vīrya--striving, diligence, zealous progress

"have a clear purpose ... don't be afraid of setbacks"

On the road, or in life, we must ask ourselves if we know where we are headed. Do we "have a clear purpose" in mind, a goal that we are diligently moving toward? Or are we wandering aimlessly, at the mercy of outside forces, a leaf drifting in the wind? If there is a set purpose to our journey, have we made the necessary preparations to insure we can arrive at our intended destination? Have we sought out "a map" detailing our route, that we can be aware of and alert to any hazards ahead? Although we may rely on the guidance of others who have already visited our chosen destination, we must rely on ourselves alone to insure our safe arrival.

On the matter of setbacks, detours will be found on the road as well as in our daily lives. The path we had set ourselves to follow may suddenly be blocked, leaving us no option but to take an alternate route. Of course, we could also bring our journey to an end, prematurely. But it is just this temptation that Master Hsing Yun wants us to avoid when he counsels us not to fear seeming reversals of fortune. Instead we must persevere. By doing so we may discover that the presumed detour is not what we had expected. It may add more time to our trip, while compensating us with a more scenic view, so we may learn to appreciate the process more than the goal. Or it may prove to be a better, more direct route to our intended point of termination. In some cases, we may find that we had chosen the wrong destination to begin with, and we now find ourselves on a much more suitable path.

Dhyāna--meditation

"be at peace inside while you are observant about whatever is outside"

Through the practice of *Dhyāna* one becomes free from attachment to externals. Master Hui-neng uses the term *pu tung* to describe this state (*Platform Sutra*, chapter 5). While it has been translated as imperturbability, a more literal rendering would be "not moved." It entails remaining unmoved or undisturbed without, and unconfused within. Hazardous road conditions, intimidating weather, irate fellow drivers, time pressures: none of these are of any concern to the good driver. He or she remains unmoved in the midst of any or all of them. Hence peace reigns.

When the mind is at peace, there is no distracting din from the insistent ego. This allows us to focus completely on any task at hand, such as driving. This dimension of meditation has been discussed under the heading of mindfulness, and applies to Master Hsing Yun's injunction that the good driver is "observant about whatever is outside." A meditational driver is not distracted by externals, but is also continually aware of what is happening around him or her. We must be ever-vigilant as to the potential hazards that may come our way: from the careless driver in the next lane to an object blocking the roadway.

Prajñā--insight, wisdom

"be wise ... react quickly to immediate conditions"

Last, but certainly not least, our journey down the roadways of life or the highway requires a special kind of wisdom as the culmination of the previous five elements. By emptying our mind of attachments, *Prajñā* arises. It signals a spontaneity unleashed due to that fact that we are no longer being "stuck" on things or concepts, thus allowing us to come or go with the ease of someone at play. [62] This "heart of wisdom" has been emptied of even the concept of emptiness (which last can pose the danger of attachment to non-attachment).

Under such conditions, we are able to act with the quickness required to respond immediately to the situation that confronts us: whether it is a hazard on the roadway or an obstacle to our practice. The liberated mind of *Prajñā* "works freely without any hindrance, and is at liberty to 'come' or 'go'." [63] Nothing is suppressed. Everything flows freely. The one who practiced the six perfections is thereby revealed as the perfect performer, an expert in driving as well as in living.

It is difficult indeed to talk about perfections, *pāramitās*, in what most consider an imperfect world, much less to encourage people not to be intimidated by the seemingly insurmountable challenges of embodying those perfections in our own lives. It requires a wise and compassionate master, such as Master Hsing Yun, to marshal the language and imagery that can appeal to the modern and post-modern mind. Our mediocre assessments of ourselves as "mere" humans have made us question our ability to undertake the heroic actions required to be charitable, pure, patient, zealous, meditative, and wise. The arena of heroic behavior, however, is as near as your own car, or as far away as your deluded self-image dictates. Buddhist Dharma has much more faith in our potential. Thus, the Fifth Patriarch instructed the soon-to-be Master Hui-neng, "if one knows one's own mind and sees intuitively one's own nature, one is a Hero, a 'teacher of gods and humans,' 'Buddha'." [64]

Conclusion

Humanistic Buddhism holds great promise for the propagation of Buddhism in any and all cultures. By appealing to our common human nature, an immediate bond is established in terms of shared experiences and shared problems. But through a close examination of human nature we also are able to discern the inherent limitations of our nature *qua* human. We can thereby open ourselves up to our deepest resources of Buddha nature.

Defining what human nature is constitutes the first step in defining Humanistic Buddhism. The varying perceptions is itself very instructive. Going from a species identity to our personal identity,

we need to consider more closely our own self-definition, the definition of the individual human self. Buddhism has much to offer on this point, including how we can conceive of a self as a self, that is, the constructive process delineating the Five *Skandhas*. An interesting parallel exists here to recent analysis of self-consciousness carried out within the framework of cognitive science.

The artificially constructed self must then be deconstructed, a process that has been explored and discussed by Buddhist practitioners over hundreds of years of collective practice. One then must turn to examine the reality underlying the illusory self, referred to in the Chan tradition as the mind of non-mind (*wu-xin*). The practical application of these Buddhist theories can be found in the diverse pedagogical techniques of various accomplished Masters, three of whom have served as our guides here. In their innovative approaches to the Dharma we have seen how Buddhism can be humanized as a means to the end of getting beyond and beneath mere human nature.

NOTES

- [41] “A Woman’s Role in Dharma,” in *The Hundred Thousand Songs of Milarepa*, Volume I, Garma C. C. Chang trans. (New York: University Books, 1962), pp. 136-49.
- [42] Milarepa, p. 137.
- [43] Milarepa, p. 137.
- [44] Milarepa, p. 137.
- [45] Milarepa, p. 138.
- [46] Milarepa, p. 138.
- [47] Milarepa, p. 138.
- [48] Milarepa, p. 138.
- [49] Milarepa, p. 139.
- [50] Milarepa, p. 139.
- [51] Milarepa, p. 143.
- [52] Milarepa, p. 144.
- [53] Milarepa, p. 144.
- [54] Milarepa, p. 145.
- [55] Milarepa, p. 145.
- [56] Milarepa, p. 146.
- [57] Patrul Rinpoche, “Chase Them Away!” Herbert V. Guenther trans., included in *Entering the Stream: An Introduction to the Buddha and His Teachings*, compiled and ed. Samuel Bercholz and Sherab Chodzin Kohn (Boston: Shambhala, 1993), pp. 289-294.
- [58] Zhuang Zi, chapter twenty-four, *The Complete Works of Chuang Tzu*, Burton Watson trans. (New York: Columbia University Press, 1968), pp. 275-276.
- [59] For a further discussion of the threefold “process” from Great Faith to Faith Doubt, culminating in

Great Death, see Sandra A. Wawrytko, “The Poetics of Ch’an: *Upāyic* Poetry and Its Taoist Enrichment,” *Chung-hwa Buddhist Journal* (June, 1992), 341-377.

[60] Venerable Master Hsing Yun, “An Opportunistic Driver,” *Readings in Humanistic Buddhism*, Part I, p. 50.

[61] *Platform Sutra*, chapter three, p. 41.

[62] *Platform Sutra*, chapter two, p. 27; chapter eight, p. 87.

[63] *Platform Sutra*, chapter two, p. 32.

[64] *Platform Sutra*, chapter one, p. 19 (slightly revised).

探討人間佛教的「人」(二之二)

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滿和 譯

密勒日巴尊者

這位西藏吟遊行者的弘法方式非常具有人間性。他在西藏山間雲遊之際，遇到各式各樣的人，有牧羊人、強盜、因明家、家庭主婦、商人、國王、學者，甚至還有一位是瀕死的苯教信徒，苯教在佛教尚未傳入西藏之前就已經存在了。

有一次，密勒日巴尊者遇到兩位不同典型的婦女，一位是尖酸刻薄的老太太，一位是修養很好，心向佛道的年輕婦女。[註 41]值得一提的是，這次的會面並沒有讓人聯想到普遍存在的性別（歧視）問題。但是，密勒日巴尊者並沒有忘記婦女處在當時的文化背景中，所能扮演的角色是非常有限的。密勒日巴不是原始女性主義者，而是已經開悟的人，儘管他已經超越了人類的膚淺面，包括有關性別的陳腐思想，但是，他並沒有忽略這兩位「未來佛」已經被性別歧視的社會現象所影響。在一番周詳的考慮之後，他為她們提供了對治的方法。

密勒日巴尊者先遇到一位正在田裡工作的年輕婦女，她是一位「智慧的天使」。當他前往托鉢化緣時，她請他到附近的家等她。不幸的是，他受到了敵意的款待。事實上，接待的人和他最初見面的年輕婦女完全不同：她既不年輕又不漂亮，也不慈悲；而是一個既老又醜又心懷敵意的老嫗。年輕婦女對密勒日巴的請求欣然回應，但那位老婦人卻手中握著一把灰，衝向他喊叫，態度十分輕蔑。老婦人把他當作是「可憐的乞者」，譴責他來偷食物，甚至要偷她女兒和女婿的珠寶。

密勒日巴尊者並不急著為不實的譴責辯護，而是設法根除對方根深蒂固怒氣填膺的瞋恨心。雖然眼前這個老嫗非常可憐，但是密勒日巴尊者並不寄予同情，而是給她增強心力的工具。首先他突破她多年來的勞苦和受虐待所形成的防衛心態。

他以一曲即興的歌回應作為開示。他發現她的反應如此激烈，並不完全是針對他來的，而是衝著佛法來的，她怪佛法為她帶來不幸。密勒日巴尊者就像一位善巧的治療師，教她深

入探究自己的思維和心意，找出這些負面感受的來源。他建議她修持佛法對治瞋怒，並以提醒的語氣說：

仔細想一想，親愛的女士；
當你初到人間時，
曾否夢到自己會變成老母羊？[註 42]

密勒日巴尊者並無意侮辱這位受苦的人，只是以加重情境的方式來引導她的注意。他也以佛法暗示她本身就有能力改善不幸的生活，也就是她必須為自己的現況負責。

下面的詩句透露著這位佛教大師非常清楚這位婦女如何變成她現在「老母羊」的狀況。他很同情當時的社會狀況讓她變成「無薪女傭」：

早上起床，
晚上睡覺，
在這段時間裡，你有做不完的家事。[註 43]

他建議，佛教的修持能在潛移默化中改變她的現況。佛教無法改變由家長管理的家庭結構，這種結構把她趕到社會的邊緣。權力、財富和男性特有的繼承權是眾人所盼望的東西，但是她都得不到。她的憤怒無法改變此一事實。偷竊、搶劫和打架也無法達到她的願望。然而，她自己卻是瞋怒的最大受害者。

老奶奶，你被瞋火灼傷了。[註 44]

密勒日巴尊者知道老嫗為了減輕她的痛苦，所採用的「人性」策略為：最好的防衛就是抵抗。她以閒言閒語、干涉別人、幸災樂禍為能事，沉迷於別人的痛苦中。

然而在老化的過程當中，總有無法避免的情況，這一點尊者並不加以掩飾。

把你從椅子上扶起來時，就好像是拔一根釘子；
你虛弱的雙足，
行步搖擺，好像一隻賊頭賊腦的鵝；
當你跌坐在椅子上時，
如同大地碎裂；
你的身體既衰老又笨拙。[註 45]

不僅如此，她的外觀也很糟糕：

你的皮膚皺褶不堪；
你的骨頭從萎縮的肌肉中明顯地突出；
你既聾又啞又笨，妳外型怪異，動作蹣跚，
你是三重畸形的。
老奶奶，皺紋已佈滿你醜陋的臉龐。[註 46]

密勒日巴尊者不想用刻意討好的話來增加老嫗活在幻想中的負擔。因為如果她要覺悟的話，就必須面對現實。這確實是很費勁的慈愛呀！

可憐的老嫗處於極端苦惱之中，並沒有得到任何人的安慰：

你的飲食既冷又髒，
你的外套既重又破，
你粗糙的床刮傷你的皮膚；
這三樣東西經常伴隨著你。[註 47]

她的處境如此低微，似乎到了人類所能忍耐的極限。於是，密勒日巴尊者採用既不殘酷也不誇張的話語，形容道：

老奶奶，你現在是個可憐人，一半女人，一半母狗。[註 48]

唯有當她察覺到自己已經到達生活的最低點時，她才能夠而且願意抓住想要幫她脫離困境的援手。但是，密勒日巴尊者只能提供意見，建議她不斷努力地「修持佛法」。當尊者問她是否能面對往生時，死亡變成最具說服的力量。我們當中有多少人具有這種準備呢？

老奶奶，你是否能信心十足地面對死亡呢？[註 49]

老婦人對這些問題的反應如何呢？「她不知不覺地將拳頭放鬆（本來要用來攻擊密勒日巴的），灰土從她的指間滑到地面上。她很後悔自己對密勒日巴尊者的態度。由於被他的慈悲和言語所感動，老婦人忍不住落下眼淚。」[註 50]當潛伏的畏懼感暴露出來時，憤怒和悲苦被化解了。老婦人不再像個無助的受害者，因為她已經得到了自救的方法。

這時候，年輕的婦人，巴達蓬，來到此地，一開始還誤解剛才發生的事。老婦人為密勒日巴尊者辯護，說他並不殘忍。相反地，她很感謝他喚醒了她。然後，她建議巴達蓬應該趁此機會向尊者求法，並暗示她：如此可以避免像老婦人多年所受的苦。巴達蓬很熱忱地回應，並且要求多聽一些法。密勒日巴尊者為她說上師三寶、三物加持、三部傳承、三種修持：外修、內修和真修。

至少從性別問題的觀點來看，這些開示中最有趣的內容是尊者和準徒弟之間有關女性角色所受到的「限制」話題。巴達蓬提到一般認為劣身（女身）是過去的罪業所造成的。

對女性而言，出生在富貴人家是一種束縛，而且沒有自由。
對女性而言，身世不佳意味著沒有同伴。
我們有時和丈夫談到自殺的問題；
我們離開了慈親；
我們有遠大的抱負，但是堅持不夠。[註 51]

受到性別陳腐思想影響的她，希望尊者能教授簡易的修持法門，因為她對佛法的了解「有限」。

大師既不認同也不否定她的自我評價：

我應該讚美還是輕蔑你的故事呢？
如果我讚美，你會驕傲；
如果我輕蔑，你會生氣；
如果我說實話，就會暴露你潛在的錯誤。[註 52]

他並不強調她的心理和社會狀況，而強調：明師勝過兒子或丈夫，開悟勝過世俗的生活。換句話說，她必須拋開人爲造作的社會標準，因爲佛法勝過辯才，奉獻勝過獻媚。他責怪她「狡詐有如市儈」，[註 53]因爲他看出這是她修學佛法的障礙。但是除了她自己之外，她欺騙了誰呢？她屈服於當時的社會對於婦女的貶抑，低估了自己的能力。她騙她自己，以爲自己無法成就，因而有藉口不必去做任何的嘗試。

但是，密勒日巴尊者對她的潛能有較高的評價。他邀巴達蓬隨他專心學禪。她猶豫不決，問道：

我是家事的奴隸。
哪有時間修習佛法呢？[註 54]

他不接受這種理由，而勸她要專心修持。

以慳貪的心施捨，
就好像餵一隻奇怪的看門狗，
只會帶來壞處，沒有好處。
得到的回報是被狗反咬一口。[註 55]

除了關心此生，包括家庭之外，她應該爲來生做準備，因此必須要堅忍、勤快、精進。她主要的敵人之一是「『缺乏活力』，以致於迷失、懈怠、善變。」[註 56]這些內在的敵人係因毫不察覺地接受性別歧視的陳腐思想而產生，以致於她只能在世間生活中擔任被動的「女性」角色。

後來，巴達蓬回去禪修後，報告她的心得。密勒日巴尊者對她的進步印象深刻。她因備受鼓勵而更加努力修行，後來聽說她開悟了。事實上，巴達蓬是密勒日巴尊者四位「女傳人」之一。由此可知，密勒日巴尊者擅於運用人性，並將人性超越為佛性。

帕圖仁波切

在〈將他們趕走！〉(“Chase Them Away”)這首詩歌裡[註 57]，這位道行高深的西藏行者以十分簡潔的詩歌方式表達，非常富有佛法和人性。帕圖仁波切年老即將臨終時，曾回顧他豐富的修行體驗。從他開悟的過程當中所面對許多的不同修持層面，可以看出他的心境、情緒和態度都有突然的改變。

這首詩歌將作者靈修過程中的十四種情況：從(1)尋師，(2)聞法，到(3)獨修，(4)產生境相，(5)對禪修的看法，(6)對行為的評鑑，(7)設定目標。當他由學生變成老師時，另一階段開始了，(8)從開示到(9)西藏傳統很重要的辯經，(10)著書。最後，他下山走入「現實」世界，(11)遇到朋友，(12)對於物質成就有所省思，(13)與同道相處，(14)和徒眾相處。

十四種情況當中，每一種情況都可以從三個角度來審視，那代表著修行過程的三個階段，以及他當時靈修的進展。

1.剛開始時過度自信，這是許多新進佛門的人在「大信」階段時都有的體驗。這不僅意味著對佛法的信仰，而且對自己本身和自己可以成功的能力都過度地樂觀，或者至少是不夠成熟的自信，即使此人註定會成為大師，也會有這種情況出現。剛開始修行時，會認為開悟是輕而易舉的事。初學者立足於絢麗崇高的期望點，熱情洋溢，其所暴露的危險，正如莊子云：「所謂暖姝者，學一先生之言，則暖暖姝姝而私自說也，自以為足矣，而未知未始有物也。」[註 58]

2.比較深思和「世故」的反應出現在第二階段。懷疑佛法和懷疑自己的「大疑情」，開始滲入有所體驗的修行者的意識了。畢竟開悟不是容易的事。帕圖仁波切每一種情況都會進一步思考，從而有危險、不確定、猶豫的感覺。膚淺的感受充滿心中。儘管行者的修行有了進步，但是空洞的感覺依舊。雖然過於天真的想法已經空去，但必須連這種空也要空去。人類畢竟還是人類，必須還要努力超越自我。

3.自發性和非自覺的行為乍現覺悟的靈光，在第三階段中閃爍不已。以佛法而言，這種現象有時是令人震驚的、矛盾的，甚至是反直覺的。但是，這種行為不能用「正常」或「常識」的標準來判斷。一種根源於自發性的內在邏輯在此時發生作用，從空掉「空」的非自覺中流露出來。在這一階段時，我們可以說帕圖仁波切已經進入了「大死」的階段，已經空去需求、標準及期待覺悟的心理。[註 59]

我們會依次檢視每種情況，以便追蹤帕圖仁波切從最初的感覺，到進一步的深思，乃至最終評估的過程。我們將嘗試把簡潔的第一手資料予以闡釋，裨說明每一件事的意義。雖然這是在述說一位傑出的人物如何超越自己，但也讓我們了解到人類整體的情況。這位悟道的西藏大師並不否定他的人性，反而運用他豐富的資源觸及到比人更深一層的境界。

值得一提的是，他運用意象的手法喚起大眾的了解。許多引用的暗喻和明喻或許看來有點奇怪——例如美女、貪商、竊賊、騙子、癲瘋病人、兒童、老人、工人、乞丐，甚至於妓女的感受等。野生動物和家畜，像各種的鳥和馬等，也佔有不輕的分量。最深刻者莫過於狗，曾被他多次讚歎。在他臨終時，這位備受尊敬的佛教大師自號「老狗」。這種相當奇怪的自稱是他覺悟的表徵與明證。

1. 遇到明師

尋找明師是邁向開悟過程中關鍵的第一步，對於鞏固自己的修持也十分重要。但行者逐漸發覺到老師所扮演的角色，是無一法可教人。我們可以從下列帕圖仁波切所傳授的經驗中推知。

初步的感覺——帕圖仁波切敘述他最初遇到的老師時，根本沒有任何資源可以讓他依賴。當他產生「已經找到我想要找的老師的感覺」時，很明顯地並沒有察覺到其實是沒有什麼可找的。因為對一位迷惑的「我」而言，所想要的東西也不是很恰當的。簡而言之，這種情況就好像是「一個來到黃金島的商人」。

但是，像米達斯王（King Midas，能點石成金）一樣，這種商人（心態的人）難道沒有發現自己必須要很小心地許願，才能避免願望會實現嗎？廣義的說，如果我們可以點石成金，如果我們住在黃金島，還會有生命嗎？心裡的願望不會變成一種詛咒嗎？年輕的帕圖仁波切所遇到的財寶是他經由觀察，發現自己「參與許多主題，而且陷於探討中」。

仔細思考後——初學者的高度期待似乎在下一個階段時跌到谷底。仁波切承認他當時有一種危險的感覺。他形容這種情緒的困境好像「罪犯面對法官」，然後「被嚴厲的聲譴」。他提及罪犯，不僅指某人被控告犯了什麼罪，而是事實上做錯了事。因此，他被帶到法官面前，判決違反了哪一條法律。因此，他在責備的壓力下畏縮低頭。這種狀況和他之前的自滿有關係嗎？他有沒有察覺到佛教的修行是需要辛勤努力的呢？他所面臨的是曾經想要挖掘金礦的困難。但難道不費吹灰之力就能有所收穫嗎？

最後的評估——在他晚年的修行之路上，情況變得相當不同。不再有官犯、主副、優劣的分別心。取而代之的是「平等觀」。他用一個可愛的景象來表達這種平等與融和的關係：「睡在廟裡的鴿子」。過去的敵意已經歇息了，有如同類的動物心滿意足地互相倚靠，牠們生活

在寺院中，別人看不見牠們，但是牠們卻可以從高處的屋簷朝下俯視。也許這可以幫忙解釋最後的描述階段：「保持距離」。和什麼或和誰保持距離呢？如果回到最初對老師的依賴，然後被審判的權威所束縛，可以得知這裡所說的距離可能暗示覺者的自依止。已經放棄了像商人一般尋求獲利的目標，他現在甚至已經能遠離曾經迷惑他的「黃金島」，而在心中找到更珍貴的寶藏。過去雖然沒有找到黃金島，如今也了無遺憾。

2. 聆聽開示

一旦找到適合的老師，還會聽不到開示嗎？對於開示所抱持的態度隨著修行程度的進展而有很大的不同。這些開示對他而言到底有用到什麼程度，或只是達到更高目標的一種方便而已？

初步的感覺——帕圖仁波切最初聽到他老師的開示時，又再一次被誤導，他當時有一種「想要立刻將開示實現出來」的感覺。這種感受強烈到無法抵擋，因此他把自己比喻成「饑者撲向食物」並且「體味一番」。但是如果一餐飯是狼吞虎嚥地吃，如何能嚐出食物的滋味，或吸取到營養呢？暴飲暴食形成另一種傷害，因為這已超過滿足正常饑餓的情況，只是為吃而吃，不是為滋生而吃了。

仔細思考後——初學者無法克制的慾望被「不確定感」的大疑情所挫敗。在此階段，行者會認為那些開示是「距離很遠的話語」，實際上和表相上都很遙遠。想要依教奉行的希望已經無法實現，因為他不再了解這些教誨的意義。當然，這意味著他可能一開始就不懂這些意義。他漸漸了解這是因為他「還沒有去除迷妄」，他原以為自己沒有這些迷惑。

最後的評估——帕圖仁波切從長期修行生活的觀點，率直地說出，在這個階段，他對過去攝取別人教誨的被動生活有一種「厭惡感」。他甚至提出一個非常令人不快，而且尖銳的比喻：就像「被迫吃自己嘔吐出來的東西」。這和他早期饑不擇食的態度有直接關係。他不但依賴別人，而且他所「吃」的是別人反芻過的東西。我們可以了解到他已經「沒有發問的欲望」，也就是說，他不想也不需要重覆被強迫餵食的過程。

3. 回到孤獨

經歷了開示的課程，學生終究要走上自己實踐的歷程。根據西藏佛教的傳統，必須要通過獨修才能完成，通常是到遙遠的山洞裡閉關。

初步的感覺——帕圖仁波切很熱切地歡迎這個新機會和發展的新階段，從而產生一種「很自在的感覺」，覺得自己如同「回家的旅者」。他把它看做是返樸歸真，回到真實自我的家。

在離開家一段時間之後，他很高興終於回家了。在這種情況之下，「享受待在家中」便是很自然而然的事了。

仔細思考後——修行一段時間後，情況有了很大的改變。家裡的單純舒適感不再能滿足他，他需要更多的東西。這種「不能再待下去的感覺」如同「獨居女孩」的感受一樣。漂亮的女孩無法忍受沒有人欣賞她的美麗。同樣地，帕圖仁波切開始覺得他曾經一度珍愛的獨修生活是在糟蹋他自己。他對小屋的惱熱感，可以從他的句子「經常來回踱步」中反應出來，這是一種想要打破令人發悶的閉關生活，到外面浪跡天涯的渴求。

最後的評估——帕圖仁波切在回憶時，以一種比較調和的觀點來看獨修，亦即「那是一個很好待的地方的感覺」。他已經去除了剛開始對「家」的眷戀感以及後來驅使他離開的厭惡感和疏離感。就好像「一隻瀕死在歸宿的老狗」，他已經找到了避難所，即使不是真正的家。就這一點而言，他是一位傑出的佛教「出家人」，他自願離家，而且沒有流浪漢非自願離家的兩難困境。對一隻將死的「老狗」而言，這已經夠了。下一步很自然便是「捆綁屍體，處理後事」，亦即往生之後對身體的處理。覺悟到生死的虛幻特性，帕圖仁波切對於這迫切來臨的事表現出無畏的看法。他觀照自己死後屍體的變化，並且作了一個如實的描述。在西藏文化背景下的妥當作法是先將屍體捆綁起來，暴露在山崖上，讓專吃腐肉的鳥群去吃。這種方式的「天葬」有其必要性，因為地面堅硬不宜土葬，而且缺乏升火的木柴，火葬不可行，也很奢侈。

4. 對於幻相的看法

帕圖仁波切獨居時，境相不斷升起，他使用許多方法以便去除混亂的心境，這是一種開悟的前兆。這些境相依據所達到的修行層次而有所不同。

最初的印象——境相最初會產生一種「狂喜的感覺」。他比喻這種情況有如「尋找歸巢的野鳥」，與前述「獨修」中所提的「回家」意念互相呼應。這裡的焦點從居家的人（旅者／房子）轉移到野外（鳥／巢）。這兩種狀況，都在描述歸屬感。幻相可以顯示自己到底是什麼樣的人，因為有了這些境相的引導，他得以「提出忠告」。

仔細思考後——當「巢」找不到時，有一種突然的改變。他體驗到「失落感」，而且進入死胡同，就好像「到了十字路口」一樣。很明顯地，他無法決定走哪一條路。他之前想要散播「忠告」的誘因已經被壓抑住了。他「保持沉默」。此時的境相不是進展得非常好，對他自己和別人的修持都沒有幫助。

最後的評估——最後，帕圖仁波切的幻相讓他有一種「昏頭轉向的感覺」，因為有太多東西要瞭解，吸收。在述說這些境相時，他感覺自己只不過是「講故事給小朋友聽的老先生」，

而且「不相信自己所講的內容」。這種故事至少需要兩種方式調和。首先，老先生的記憶可能不準確。有多少錯誤和杜撰的內容是和多年前發生的事實相互交錯呢？其次，我們必須考慮到聽眾是小朋友。這些人是大師門下未經磨練的徒弟，會不會因為缺乏經驗而容易受騙，相信老先生所編的任何故事呢？他們的天真和期許可能（讓老先生）改變了故事內容。畢竟，老先生要吸引他們的注意，想要讓他們高興，這可能需要更動事實。早期幻相出現時「得以提供忠告」的一切幻想都已經消逝了。如果我們不能相信他的故事／境相，那麼我們要靠自己的力量，自己的境相。這是一位學養深厚的大師所用的方式。

5. 對於禪修的看法

一旦能隨心所欲掌控境相，認真習禪就有了可能。既然這是佛教修持的開展，這一階段的觀察就特別具有意義。但這似乎和正統的佛教教義，或至少和這些教義的標準解釋相抵觸。有人可能會問：高僧大德對禪修的看法如何。

最初的印象——一般人往往認為佛教行者禪修時法喜充滿，年輕時的帕圖仁波切也是如此。這種情況好比「遇到相同氣質的男女」，也就是說，找到了一位心靈伴侶，能夠琴瑟共鳴。但是這種二分法的暗示也有語病，好像意味著在禪修時遇到了另一種東西。想要遇到自己鏡中影像的欲望難道不也是一種根深柢固的無明嗎？難道不是一種分解禪修過程的基本誤解嗎？但是，對初學者而言，這相當於「嚐到禪修的精髓」。是不是這樣呢？儘管他認為自己的修持非常高超，但是禪修是如此簡單嗎？

仔細思考後——這種問題的可行性，在對於禪修經驗產生非常不同的評價的下一階段，變得非常清楚。初學者不復再有法喜，取而代之的是「非常精疲力竭和厭倦的感覺」。雖然之前他很高興，但是現在的感覺是對修行非常掙扎，就好像是「一個被重擔所擊倒的弱者」。以前非常自然的事，現在變成遠超過他的平庸能力。他非常懷疑自己是否能有所成就。在這種情況之下，他只能作「短期禪修」。

最後的評估——最後的階段變得有點令人不解，因為似乎和佛教修行以禪修為中心的說法不一致。為何帕圖仁波切在他即將完成訓練時有「禪修無法維繫片刻的感覺」呢？為何他把它描述成「一枚放在石頭上保持平衡的針」呢？當我們想到自己可以將針平衡地放置在石頭上多久時，這個關係就很清楚了。禪修時的等持工夫不易做到，因此有稍縱即逝的感覺。這是否表示我們的耐力不夠呢？也許這證明了禪修是極為深邃的工夫，禪者的修持是不斷的，短暫的進步微不足道。相同地，當大師說「不想禪修」時，沒有禪修的欲望可能是指已經超越對禪修的人為執著。開悟的人不會一股作氣地修禪定，而是活在禪定之中，卻不覺得自己在禪定之中。正如《壇經》（第五品）所說，「本心自淨自定」。

6.對於行爲的看法

建立(或再建立)禪修是永續不斷的看法之後，每天的行爲變成關心的重點，尤其是與他人有關的行爲。戒(Śīla)就成了闡示佛法不可或缺的一部份。但是在修行的不同階段，戒對修行者有什麼功能呢？戒和悟者之間有何關係呢？看法的改變說來非常微妙，但也不是如此微妙，因為所謂的方便(upāya)是要我們順應環境。這種順應有助於個人的修持，同時可以激勵別人發心達到相同的目標。增加我們負擔的無明越多，「對於行爲的看法」所承受的負擔也就相對越大。

初步的印象——人們對任何規定的典型反應可以從帕圖仁波切剛開始接觸戒律時的反應看出，那是一種「被約束所約束的感覺」。他的野性就像「被加上馬鞍的野馬」，拒絕屈服並想掙脫馬鞍。這意象和尋找歸巢的野鳥(見 4.)非常不同。藉著既踢又跳等劇烈的掙扎以維持自主性的行爲，在帕圖仁波切表示是一種爲了加深觀眾的印象所表現的「噓頭」。這和帕圖仁波切初次感覺中常見的我執是有關連的。

仔細思考後——後來發生變化，很明顯地，那隻野馬已經脫離馬鞍，帕圖仁波切提到自己有一種「可以自由自在行事的感覺」。但不久大家就明白：過去一度突出的獨立性再也沒有被強調，因為一向被豢養在家的動物已經逃脫了。他把自己看成是「已經掙脫束縛的老狗」。這暗示著年輕的修行者事實上已被馴服了，至少在一段時間內是如此的。後來，因為「束縛不見」了，這種情況又開始逆轉。事實上束縛感仍然充滿在他的意識當中：上了馬鞍或是皮帶鬆脫，不過是一個銅板的兩面，同樣都是被約束的銅板，都是以人爲的方式來約束我們的「正當」行爲。

最後的評估——約束或逃離約束，壓抑或反叛的二分法在最後階段結束了，從而產生一種「無所謂的感覺」。行爲已不再像是／或不是的命題那樣：不是「遵守」規則，就是「違反」規則。規則不再是考慮的對象了。就好像「沒有了廉恥心的妓女」，帕圖仁波切已經空掉了善惡，邪正的觀念。他超越了二分法，不悲不喜。道德也不會帶來報酬，惡行也不會帶來報應。加諸行爲的人爲約束——一度曾被視爲很重要而且可以爲此而奮戰——全都被悟者拋諸腦後，因為已經沒有一個自我來擔任奮戰者的角色，而曾被視爲生死掙扎的東西本身則已經自然地消失了。

7.對於目標的看法

現在注意力已轉移到已經修持很久的目標了。那到底是什麼呢？修行者的目標在哪裡呢？在此一階段的關鍵術語是「期待」；期待什麼？爲什麼期待？以及何時不會再有這些期待。

初步的印象——帕圖仁波切最初修行時，有一種使命感，要達到某種目標：獲得「成就感」。雖然尚未獲得這種寶藏，但是他在期待中想像這是寶藏。這些「偉大的期待和欲望」要如何實現呢？他反省自己當時好像是「自賣自誇的騙子」，渲染商品的價值，以高價出售。這目標的價值其實遠低於他所偽裝的價值。這對於達到目標一點也沒有好處。

仔細思考後——一日復一日地過去了，帕圖仁波切對於要達到這種的空洞目標所產生的變化越來越不樂觀。這目標離他越來越遠，讓他「感到這是非常遙遠的東西」。將他和目標隔開的鴻溝是如此之鉅大，如同「一望無際的海洋」，看不到終點何在。面對如此無法超越的障礙，他昇起了「不想投入」的感覺，這是一點也不令人訝異的。但即使在這大疑情的危機當中，他並沒有否認目標的存在，只是不認為有獲致成功的機會。

最後的評估——最後，帕圖仁波切沒有了資源，有一種「不需要工具的感覺」。就好像「黑夜已經過去的竊賊」一樣，他已經「不再有任何期待」。這和他原先的「殷重期待」形成很大的對比。這裡看到賊的意象。之前，他把自己視為擁有許多估價過高貨品的騙子，在此帕圖仁波切將自己貶為竊賊。但是，夜晚已過，沒有了黑夜的護幕，竊賊就無法完成任務，也就是說帕圖仁波切沒有了可以達成的目標。如果沒事可做，就沒有什麼可以成就的，沒有什麼還沒有做的。有所成就的想法伴隨著他虛妄的期待，都歷經大死一番的境界。

8. 開示

當曾經獨居的隱者嘗試著回到社會時，悲心引導他將發掘出來的智慧與大眾分享。佛法的修行者向前邁進，成為弘法者。這個新角色讓他對新的身分有了新的質疑。在充滿期待的聽眾前，我們是誰而且我們認為自己在做什麼呢？在這冒險的階段裡是否可以協商，從受者變成施者？是否可以超越危害善意的我慢？

初步的印象——人，畢竟是人，帕圖仁波切承認當他開始當講師時，有一種「聰明又重要的感覺」。他把這種感覺比喻成「市場上遊行的漂亮女孩」，在眾人面前展示她們的服裝。這兩者同樣都有自信：女孩子對自己的吸引力有自信，就好像仁波切對自己的聰明和重要性很有自信一般。對大多數人而言，對大眾講演是最嚇人的情景。要克服恐懼就免不了要吹噓自我的重要性。帕圖仁波切承認當時「講演的欲望」鞏固了他的價值感，這是可以讓人理解的。

仔細思考後——在多次講演之後，帕圖仁波切已經將它列入一種例行的公事，由他「對任何講題都很熟悉的感覺」可以證明。熱心的青年雄辯家已經變成「一再重覆講老掉牙的故事的老人家」。對他自己和那些聽眾而言，也許新鮮的、豐富的內容，現在已經變得非常無聊。重覆和冗長的講演，讓他覺得自己「非常的叨絮」。

最後的評估——最後，帕圖仁波切決定夠了就是夠了，他的多話已經到達極限。此時，他從自恃聰明的高度自信降到驚惶的最低點。他覺得自己有一種「過度超越極限的感覺」，好像是「被魔咒纏身的邪靈」。他不但是被咒語纏住，無法停止說話，而且他要為傳播邪惡思想負責。因此，我們發現他為無法控制的行為感到「尷尬」。因為他已經沉迷於自己的話語中。

9. 參與辯論

從自言自語進化到更有挑戰性的對話，帕圖仁波切現在沉迷於藏傳佛教辯經的傳統中，經歷了相當激烈的競爭體驗。

初步的感覺——初學者私我未除，想要「為自己爭得名聲的感覺」促使他們趨之若鶩地加入論戰。不過還有其他的動機，就是他們自以為是正義的鬥士。他認為世界有問題了，他的使命就是要讓一切步入正軌，解救大家。因此，他把自己看成「對可憎的對手採取法律行動的人」。對手不僅是在比賽上的，他們本身和他們所提的意見也應受到譴責。在出擊時，他是基於「義憤」。從正義到自以為正義的距離是多麼短呀！

仔細思考後——經過進一步反省，這些辯論極其複雜。只要勝利就好的觀念是不夠的。懷疑的種子開始萌芽；追求真理的渴望顯現了。帕圖仁波切現在有一種「追尋究竟意義的感覺」，而不僅是可以贏得辯論的任何意義。他把自己比喻成「尋找誠實證人的正直法官」，光是膚淺的回答或垂手可得的證據已無法令他滿足。這和他初次遇到老師時的學生身分而言（第二階段也是）是一種角色轉換。在那種情況下，他感覺自己像是在法官面前的罪犯。法規的意象意味著一種從外在而來，用以吸引大眾，並將對手打敗的方式，而今已轉變成一種內求，「集中注意在自己的能力」上。現在是他自己內在的比賽，而不是為名聲而競爭。

最後的評估——當他對辯論的效能感到失望時，仁波切想要當辯論家的野心大為減低。相對於以前所追求的縝麗辭令，現在他卻「感覺說什麼都一樣」。他不再自以為正義地質問對手，而自貶為「漫步鄉間的騙子」，不再有榮耀的迷惑。但是，從一個開悟的觀點來看，這並不是悲劇的轉變。相反地，他認為現在的情況「很好」，因為名聲、競爭、正義和意義的迷惑力量已經靜止下來，終至消失無形了。

10. 撰文著述

當他從一對一口頭的辯論型式，轉變為更正式的書面方式表達時，他的群眾增加了。這也暗示他在佛教界專業身分的提昇，因為他被認可了。但是，他對自己所具備的才幹，在觀點上卻經歷了震撼性的改變。

初步的評估——當進入書面的世界，開始成為作家時，帕圖仁波切被一種「文字立刻提昇的感覺」所鼓舞著，這是所有作家毀滅的原因。因為這一切看似容易，就好像即興作詩的密教大師（如密勒日巴尊者）一樣。這是否太容易了？不費吹灰之力的成品是否值得人們的注意呢？在這個階段，他的大信心讓他相信整個過程是「自然而然」的。

仔細思考後——這種自我肯定並沒有持續很久。在第二階段時，帕圖仁波切說他被一種「勉強將字湊在一起的感覺」所苦。寫作的過程，曾經是很自然和即興的，現在卻必須投注相當辛苦的努力。他自喻為「製造詩篇的巧匠」，在他仔細雕琢的論文中，每一個字都是經過精挑細選的。結果一切的辛苦有了代價，因為他認為自己「將事物以優美的字句表達出來」。

最後的評估——在面臨大死時，開悟的大師竟有了不同的見解！撰文著述讓他有一種「無用的感覺」。從早期寫作的容易，再變化到非常口語的技巧，到現在卻完全放棄了。他認為自己好比「繪圖的新手」，唯一的出路是完全放下寫作，才「不會浪費紙墨」。在這裡，地圖代表到達成功修行的概要或指南。他無法為他人提供地圖。他也無法「寫出」他們開悟的路。每個人必須為自己提供地圖，並且作自己的明燈。

11. 與朋友共處

除了自我修持及為大眾開示之外，即使是一位為人所喝采的大師終究要回到人間，也就是在人類當中做好一個人。帕圖仁波切一直在探討人類的互動如何反應在靈修的層次上。

最初的感覺——帕圖仁波切指出當他還是一位初學者，在佛法修持上還是很稚嫩時，他與同儕相處時，有一種「競爭的感覺」，這可以從「射箭比賽的青年聚會」中看出端倪。他們表面的夥伴關係，讓他們有機會因技巧的表現而有別於他人。一個人最親密的朋友也因此是最親密的競爭者和敵人，至少是一時的。因此，我們可以了解為何大師提到同時「愛和恨」那些朋友。私我再一次既占據優勢，產生支配的力量。

仔細思考後——帕圖仁波切畢竟是一位智者，是一個成熟的人，他體會到「應該與萬物和諧共處」。在研讀經典時分別迷妄顯然已經沉寂。但是，對這些理論的了解究竟有多深呢？這種和諧是表面裝出來的還是內在真實的呢？我們可以在他那煽動性的喻境中找到答案：「到市集的妓女」。妓女的聚會最初給人一種團結的印象。但是，她們競爭強烈，看誰能找到最好和最多的客戶。所謂「有很多朋友」可和妓女的意象聯想在一起。如果像妓女一樣，帕圖仁波切也吸引了「很多朋友」，我們能結論說他把自己當作妓女嗎？

最後的評估——最後那一堆「朋友」被大師視為異類，而予以疏離。一種「不適合人群的感覺」油然而生。他和別人之間既不競爭也不同意。相對地，他也不受這「群」人歡迎，而被視為放逐者：如同「鼓起勇氣投入人群的麻瘋病患」。不受歡迎的他被驅離人群。現在，他

很重視「獨處」，不想也不需要別人。他對別人的依賴，無論是把他們當作對手或朋友，都已經不存在了。他仍然過著獨處和自立的生活。

12. 了解財富

在無情的物質至上的時代裡，以下的章節所表現出來的洞察力是相當有意義的。處理我們的貪念和佔有欲的正確方法是什麼呢？帕圖仁波切有相當多的經歷，曲折的轉變是可以預見的。

初步的感覺——當他還很年輕，一派天真無邪時，剛開始財富帶給他「短暫快樂的感覺」。在物質掛帥的時代裡，「採收花朵的小孩」的比喻突顯了他的純真。他被財富所迷惑，就像小孩被花所迷惑一樣，但是在下一刻，財富或花朵都可以放棄。因為他不想執取這些無常的事物，懷抱這種「不蓄財物」的態度並不妨礙他的修行。

仔細思考後——事情改變得多快呀！過去曾是天真無邪的年輕人，現在對於世事的處理卻世故起來了，凡是有關財富的事都有一種「永遠不夠的感覺」。以今天的說法，就是再多也不夠。他用了一個非常適當的譬喻：如同「水倒入底部有破洞的壺裡」，水永遠無法注滿此壺。當水從上面注下時，就從底部流走。這種想要獲得的衝動是開悟的前兆嗎？我們可以把他所說的「稍作努力以便得到某樣東西」解釋為無力感的顯現嗎？

最後的評估——財物最初帶來快樂，最後卻引發貪心，因而被斥為「沉重的負擔」，不勝負荷。他漸漸為物所役，如同「擁有太多小孩的老乞丐」，無法餵飽所有饑餓的「嘴」，他無法滿足財物的欲壑。因為它需索無度，實在給不起。最後帕圖仁波切「以無為樂」，這種轉變一點也不令人意外。

13. 侍者和僕役

帕圖仁波切的隨從對這位「成就非凡」的精神領袖所產生的執著，和曾經受歡迎的財富一樣，也是一項負擔。帕圖仁波切所承受的需求，如同經不起餌的誘惑，令他心意渙散。

最初的評估——誰不希望每天的工作都有人可以幫忙一段時間；有人可以付託做一些煩人的瑣事，以免妨礙要務呢？但是在管理這些助理的時候，有什麼事會伴隨而來呢？帕圖仁波切發現一旦有了侍者和工作人員，反而增加自己的負擔。他有一種「必須要給他們很多工作的感覺」，因為他對他們的工作成果擔負起管理責任。他假設這些人如同「排成一列的受雇工人」，缺乏內在的動機，不逼他們就不會有所行動。這些人沒有自發性。但是，監督工作的人卻認為自己是慈悲的主管，依「善意」引導行事。

仔細思考後——就好像財物的情況一樣，他瞭解到人一旦擁有，終究是非常危險的事，會產生一種「失去獨立性的感覺」。由於經常要監督這些頑強的工作者，帕圖仁波切無法控制他的時間和脾氣，結果自己形同被監督的工作所制約了。從而對於這種關係，這種享受生起大疑情。「沙彌應為長者服務」的想法也油然而生。這種情況不禁令人質疑到底誰服務誰。雇員對於表面上被服務的人的依賴性，成為雇主的負擔。就主僕關係而言，權力辨證的分析將沒完沒了。這使得雙方都陷於二元化的互動中。彼此依賴卻變成了各自獨立。因此，大師決定要「斷絕所有的關係」，放棄長者的高位以免成為自己的奴隸。

最後的評估——擁有之後會有被遺棄的感覺，這是一種「我所擁有的都將失去的感覺」，無一物可得，甚至有點類似「引賊頭賊腦的狗入室」的情況。當狗認為安全時，牠就會想辦法攫取所要的東西。除去了所謂幫手的強盜，真是一種解脫！能夠「獨自做事」，帕圖仁波切實在是太高興了，權益的辯證結束了。對於開悟者而言，最好的方式是自助。帕圖仁波切重新整頓心緒之後，他的「善意」不僅失落了，而且完全被拋諸腦後。

14. 遇到徒弟

一般人認為真正的大師的無上象徵，是接引徒眾的能力。不僅要接引聽講的、觀察辯論的和閱讀論文的個人，而且要接引想要吸收大師的智慧和經驗的修行者。能夠有一群信徒一直仔細聆聽你開示的每一個字，當然是最能滿足自我的。帕圖仁波切在這方面受到煎熬的體驗，從剛開始懼怕擔任此一新的角色，到沉醉在自以為是的奉承裡，再到自我矛盾、甚至產生厭惡的感覺。

初步的印象——當帕圖仁波切剛開始接引徒弟時，心中生起一種「自以為很重要的感覺」。雖然有這種陶醉的感覺，但是他的心中對於扮演這份角色的能力仍有潛在的焦慮感。這就好比「竊據主人位子的僕人」，即將暴露事實的恐懼感為他帶來痛苦。他暗中懷疑，別人會不會發現他只是在表演呢？發現他想要獲得超出自己能力的職位呢？當他無法欺騙自己時，是否還能繼續欺騙別人呢？當西洋鏡沒被拆穿時，心中「稱職」的自滿心生起，支持著他的信念。

仔細思考後——當他在自己的權位上越來越感到舒適時，帕圖仁波切發展出超過他自我膨脹的宏偉計畫。在「有願必成的感覺」鼓舞下，他很勤快地致力於手邊的工作。他變成一位崇高的外來者，如同被環境及仰慕他的人「公推到榮譽座上的賓客」，被人崇敬尊重著。他賦予自我以管理人、牧羊者的使命，從而生起「為眾」謀福的意識。自我在這新的場景裡，似乎已拋到遠處，或者是否應該說它們只是變得更微妙更隱密呢？人類是否有一種傾向，把自己放在人性的共同類型之外，因此假設他們比大多數的人懂得多呢？這種自我犧牲的態度能夠堅持嗎？

最後的評估——但是當我們突破了自我的障礙時，將自欺和虛榮的迷惑擺在一旁的一刻來臨了。這時該解除弟子們的束縛，告訴他們所謂的師父其實沒有東西可以教他們。那些迷惑很難消失，因為弟子們不願意依照所謂的真理去做事。通常需要假裝用一種威脅的態度來激勵他們去除執著，而且必須立刻瓦解他們根深柢固的依賴心。但是，這很難做到。畢竟，如果他們放棄了他們智慧的泉源，就必須回歸到自己的原點。因此，「必須給他們臉色看」，好把這些鴛鴦推出巢外，讓他們試著振翅單飛。那些頑強的徒弟看來似乎就好像「荒野中出現的惡魔」，折磨著帕圖仁波切。對這些人該怎麼辦呢？如何避免他們不必要的奉承呢？既然他們不服膺理性，仁波切發現拯救自他的唯一可行辦法就是：「用石頭將他們趕走」。

從帕圖仁波切的例子，我們看到一個凡夫，如何從漸修的過程中掃除心境上的塵垢，而顯露出本自光明的佛心。他極為辛苦贏來的體悟很能振奮人心，因為他證明即使很有成就的大師也會遇到人類本來就存有的無明障，它隱藏在自他的相處中。如果我們以自己的體驗來分析返歸自性的旅程，將發現可以學到很多有關人性和佛性的事。

星雲大師

爲了把人間佛教的實踐運用到現代，我們最後將介紹一位當代大師的例子。在今天的社會裡，有什麼東西比汽車更普遍的呢？這位高僧認爲，佛教的修持看起來好像和我們的日常生活無關，而事實上和你每天通勤那樣，與自己密切相關。他用人類所特有的活動——駕車來幫助我們更廣泛地了解。開車必須全神貫注，將注意力集中在過程的很多方面，這種經驗可以幫助我們了解佛教全部的修持觀。星雲大師就是運用開車這個非常普遍的例子作爲方便法門來解說佛法。

開車就好像在人生的路上行菩薩道——要處處為別人著想；要遵守交通規則，不亂闖紅燈；要忍耐路況不佳，謙讓過路的行人；要集中心志，內禪外定；要有精進力，不怕辛勞；要運用智慧，反應靈敏。惟有實踐六度，才能讓我們安全地到達目的地。

[註 60]

大師在現代範疇中，用嶄新的目光來看六度波羅蜜，鼓舞了我們運用自己的創造性詮釋法。要記住這六「度」非常容易，但我們如何了解它們對於每天例行的開車經驗有何重要性。這是大師特地爲我們設下與我們經驗有關的難題，我們必須要自己解決這問題。

基礎佛學名相的標準解釋，無法單純地運用於開車的經驗上。畢竟，佛陀和他的弟子們都未曾開過車。我們不得不認真地去想一想每一「度」如何運用於現代人類的經驗，讓過去

和現在能夠銜接在一起。在像星雲大師這麼一位創意十足的高僧激發下，我們發現一些不包含佛教課題的人類經驗也出現了。對於這個沒有界定的主題，我謹提供個人的看法。首先，我引用一些標準的，但通常是不通的解釋，然後建議一些可以對現代讀者說明的解讀。

Dāna——布施

「處處為別人著想」

實在很難想像上面的解釋和坐在駕駛盤後面有任何的關係。在大多數人的心裡，這些名相和捐款給宗教等機構有關。其實，布施並非像一般人所想的那樣，而是以錢財或食物來支助。那麼，駕駛可以有哪些布施行呢？大師在這裡提供了一些線索，尤其是提到為別人著想和讓路給行人。

一旦我們開始很有創意地思考時，就可以想像到許多與駕駛有關布施的情節。其中一個例子是當我們超車或被超車時。從為人設想的觀點來看，像讓出右邊的路給救護車行駛，是經常需要我們立即行動的。因為在那些車子裡面的是傷患，他們身體疼痛，非常需要我們慈悲的關懷。另外一個例子是受困的摩托車騎士需要我們伸出援手，我們可以幫忙告訴警察他們有困難了，也可以在現場提供協助。有些摩托車騎士曾經奮不顧身，救助那些被狠心棄置於高速公路，即將被過往車輛輾死的動物。

他們降低了自我的優越感，以利他為先，即使為時短暫，都是仁慈的行為。要做一個「布施」的駕駛員，你的行程和計畫可能要配合別人，你可能錯過重要的會議或上班遲到。如果情況很嚴重的話，你可能根本無法開到預定的目的地。在這過程當中，你將會修學到非常重要的佛法。你將漸漸讓生活不以自我利益為中心而忙得團團轉，你將體會到眾生之間重要的關聯，因此必須自己要先付出。就好像觀音菩薩一樣，你會聽到苦惱眾生的求救音聲並且非常慈悲地回應。這種仁慈的行為並非只是寄一張支票給某些值得贊助的機構。正如惠能禪師所說，「成道非由施錢」，[註 61]我們應該奉獻自我。

Śīla——道德規範、持戒、清淨

「遵守交通規則」

一般人對規則，無論是道路規則或佛道規則，有兩種極端的看法。一方面，有些人非常嚴格地遵守規則，幾乎當作是不可違犯的天意。另一極端則是完全不顧規則，認為他們自己

「高於法律」。無論那一種極端都是不對的，都有危及潛在的負面影響，甚至危及自他。然而，我們要如何處理這些人類的邊見呢？

當我們仔細地檢查每一種極端的缺點，我們會更了解星雲大師所說遵守規則的意義。那些堅持遵守規定的人，無論結果如何，通常都以為他們所做的都是對的，他們似乎認為只有他們才在奉公守法。但是我們通常會遇到在某些情況下是無法遵守規定的，否則可能會造成死傷。如果某人的車子失控，我們可能要違反規定，開到另一個車道上，甚至看到停車的號誌也不停車，以免和另一部車相撞。如果施行時沒有彈性，或不能進一步了解立法的用意，無論是在佛道或是在車道上，我們都很可能犯錯。訂立規則意在促進善因好緣，好讓我們的修行／開車更加順暢。如果無法達到此一目標，就不能說他們是規則，而只是人為的障礙。

至於另一極端，一些佛教大師不拘戒規的例子常被引用。他們似乎故意破壞所有的禁令，主張順其自然，任運而行。雖然開悟的聖者不再需要死守戒條當作生活的指引，但是不遵守戒律，就無法使人開悟。這種不合理的思維方式實是錯亂因果。對大多數人來說，戒律仍是不可或缺的。

同樣地，如果要使路上交通暢行無阻，大多數的駕駛必須遵守交通號誌。緊急事故中的車輛或警車，偶而可以例外不遵守交通規則。但如果我們辯稱：因為救護車可以闖紅燈，所以我們也可以闖紅燈，就好像說開悟的大師不持戒律，所以我們也可以不要遵守戒律一樣。這只不過是不識大體，以自我為中心來要求「平等待遇」，兩相比較之下，情況就相當明顯了。事實上，我們是想要得到沒有資格享有的特權。

Kṣānti——寬容、堅忍、耐心

「要忍耐路況不佳」

忍耐並非我們每天談話時掛在口邊的字眼，遑論用在開車的時候。但我們也許應該大力提倡忍耐，因為它是對治愈來愈嚴重的「交通憤怒」一帖良方。爆發出來的憤怒沒有理性可言，它們以語言和肢體暴力的型態表達出來，已經危及都市駕駛。每天一些人以威脅、騷擾，甚至傷害其他駕駛的動作，來發洩心中的沮喪。當駕駛員的數目穩定性成長時，交通阻塞卻越來越頻繁，積鬱的憤怒也越常爆發出來。但情況越是糟糕，忍耐就越形重要。我們必須忍耐，控制自己用發脾氣來回應劣勢的想法。

佛教徒會立刻發覺瞋恨是交通憤怒的潛在原因。瞋恨是三毒之一，和貪欲（愛渴）以及無明（自私）為普遍的心理障礙，導致人們造業受苦並毒害人際關係。它們是從外界來影響

我們，而不是我們本性的一部份。因為他們的來源是外在的，所以像遮蔽心鏡的客塵一樣可以被消除的。那些原先認為這些是內在於本性的人不應再壓抑自己的負面情緒了。

無論是在一般道路上或是人生道路上，遏止瞋恨是最好的解決方式。我們必須注意到瞋毒可能升到表面的情況。我們經常有這種共同的經驗，那就是在路上被柵欄擋住，車子都塞在那裡，無法動彈。因為根本沒有移動的空間，除了等待以外別無他法。但是就有人無法忍受這種情況，由沮喪變成困惑，然後升起瞋心，最後掀為憤怒。他們按喇叭、口出穢言，或者試著繞過柵欄，但是都徒勞無功。

為何會有這種憤怒的反應呢？這些人的心理拒絕接受情緒失控的事實。他們用下列的想法誤導自己：他們的時間太寶貴，不能白白浪費時間；會議即將開始，他們不能不到場。但是，分析到最後是私我在拒絕忍耐，他們不能忍受自己的絕對自主遭受侵犯。交通擁擠往往產生催化劑的作用，讓人們將深藏在心中幾小時，幾星期，甚至幾年的怒氣發洩出來。由於和這些交通憤怒的受害者之間並沒有實際的認識或接觸，這形成了一層匿名的保護作用。肇事者在時間或空間上可能已經遠離現場，也許已經去世很久，但是他們所發出的怒氣並沒有被驅走，與這種行為並存的怒氣也沒有平息下來。相反地，它在加強，被自己的怒火所燃燒。

在我們生活上的其他方面，生氣的表達也是一樣的。因為「我」不要忍受別人對我不好，因為我覺得被輕視或虐待，我覺得有必要，甚至於覺得應該去報復。「忍耐」是甚深的波羅蜜，值得我們深思。我們需要哥白尼式的革命來去除掉宇宙唯我論中的「我」。我們應該要理性地評估環境，了解哪些可以由我們控制，哪些不可以。不僅單單只有我們，所有在因緣網下的眾生，都必須忍耐不能改變的事物。生氣只會加重大家共同的負擔。

Vīrya——精進、勤奮、積極上進

「有一清楚的目標……不要怕辛勞」

在車道上或人生的路上，我們必須問自己是否知道方向在哪裡。我們是否「有一個清楚的目標」在心裡，亦即我們很勤勞地追尋的目標呢？或者我們隨著外在的力量，毫無目的地漫遊，如同隨風飄蕩的葉子般，如果人生的旅程已經有了明確的目標，我們是否已經做好必要的準備，以便達到既定的目的地呢？我們是否已經找到詳細路線的「地圖」，讓我們事先就知道路上的危險狀況而予以注意呢？雖然我們可以仰賴已經去過該地的人來指引，但我們仍須自力自強來確保自己能安全抵達。

在車道上或日常生活中一旦遇到障礙，可以繞道而行。我們原先預定要走的路可能發生阻難，因此我們別無選擇，只好換一條路。當然，我們也可以在中途裹足不前。星雲大師要我們避免半途而廢的想法，他勸告我們不要害怕命運多舛。相反地，我們必須堅持。如此，我們將發現繞道雖然不在我們預定計畫之中，而且說不定更花時間，但可酬以更美的風光，所以我們可以學習欣賞過程，而不只是注重目標而已。繞道有時是到達目的地更好更直接的路徑，在某些情況下，我們可能發現一開始就選擇了錯誤的目標，後來才發現走到比較恰當的路上。

Dhyāna——禪定

「內禪外定」

透過禪定的修持，就不會執著於外境。惠能大師以「不動」來形容這種狀態（《六祖壇經》第五品）。雖然譯為不動，更接近字面的翻譯應該是「不為所動」。意指不被外境所擾，內心也不迷惑。好的駕駛不受危險的路況、惡劣的氣候、憤怒的駕駛同儕和時間的壓力等事所影響，因此就能心平氣和。

當心境平和時，就不會因私我作崇而產生令人分心的喧擾。因此，我們可以完全專心一意在手邊的工作上，例如開車等。此一禪定的層面已經在全心全意的標題之下加以討論，並且輔以星雲大師的勸告：好的駕駛會「內禪外定」。一位有禪定功夫的駕駛不但不會被外境所分心，而且會持續注意到周遭的變化。我們必須對於可能發生的危險保持警覺：從另一車道上心不在焉的駕駛到擋在路上的東西，都要留心注意。

Prajñā——洞察力、智慧

「要運用智慧……，反應靈敏」

智慧波羅蜜雖然是最後一項波羅蜜，但最為重要。我們無論在人生道路上或是在高速公路上都需要智慧來完成前五項波羅蜜。空掉執著，智慧就會生起。因為我們不再「陷入」事物或觀念之中，這是一種自發的行為，讓我們可以來去自如，遊戲神通。[註 62]這種「智慧心」已經把空的觀念也空掉了（空的觀念如果一直存在著，會產生執著於不執著的危險）。

在這種情況之下，我們就可以很快速地回應所面臨的狀況：無論是路上的危險或修持的障礙。智慧的解脫心「去來自如，無罣無礙」。^[註 63]沒有任何的壓抑，每件事都自在地進行著。因此，修持六度的人被認為是完美的行者，是駕車及生活的專家。

在多數人公認不完美的世界裡談六度波羅蜜是很困難的，遑論鼓勵人們在日用中為實踐六度波羅蜜，而無畏一切挑戰。這需要有一位像星雲大師一樣悲智雙運的高僧，用語言和想像力引起現代和後現代人類心靈上的共鳴。我們一般評估自己「只是」一個人罷了，這足以讓我們懷疑自己是否有能力做到喜捨、清淨、忍耐、精進、禪定及智慧的超人行為。但是，超人行為的舞台可以近似你的汽車，遠似你的正在作祟的假我。佛法對我們的潛能有信心。因此，五祖為即將成為六祖的惠能大師開示道：「若識自本心，見自本性，即名丈夫、天人師、佛。」^[註 64]

結論

人間佛教認為可以把佛法弘揚於任何一種文化。當我們以人性為共同的訴求時，就可以在共同的經驗和共同的問題上建立直接的關係。但是當仔細檢查人性時，我們也可以辨別出人性中有一種與生俱來的極限。據此我們應開展潛沉於內在的佛性根源。

為人性下定義是為人間佛教下定義的第一步。不同的觀點本身就非常有教育性。從單一物種身分到我們的身分，我們需要更仔細地為每一個人的自我下定義。有關這一點，佛教有很多主張，包括我們應該如何看待我，也就是在五蘊中所描述的創造性過程。從現代認知科學對自我意識的分析當中，亦可看出有趣的雷同之處。

人類造作的自我必須進行解構，此乃數百年來佛教行者共修時所探討不已的過程。然後，我們必須研究假我之下所隱藏的真心，這就是禪宗所謂的無心之心。我們可以從許多有成就的大師不同的教學方式中，了解如何實際運用佛法理論，在這裡我們以三位大師為例，做為我們的嚮導。從他們創新的詮釋中，我們看到佛教以人性作為超越人性的方便。

【註釋】

[註 41] "A Woman's Role in Dharma," in *The Hundred Thousand Songs of Milarepa* (《密勒大師十萬歌集》), Volume I, Garma C. C. Chang trans. (New York: University Books, 1962), pp.136~149.

[註 42] Milarepa (密勒日巴尊者), P.137.

[註 43] Milarepa (密勒日巴尊者), P.137.

- [註 44] Milarepa (密勒日巴尊者), P.137.
- [註 45] Milarepa (密勒日巴尊者), P.138.
- [註 46] Milarepa (密勒日巴尊者), P.138.
- [註 47] Milarepa (密勒日巴尊者), P.138.
- [註 48] Milarepa (密勒日巴尊者), P.138.
- [註 49] Milarepa (密勒日巴尊者), P.139.
- [註 50] Milarepa (密勒日巴尊者), P.139.
- [註 51] Milarepa (密勒日巴尊者), P.143.
- [註 52] Milarepa (密勒日巴尊者), P.144.
- [註 53] Milarepa (密勒日巴尊者), P.144.
- [註 54] Milarepa (密勒日巴尊者), P.145.
- [註 55] Milarepa (密勒日巴尊者), P.145.
- [註 56] Milarepa (密勒日巴尊者), P.146.
- [註 57] 帕圖仁波切著, Herbert V. Guenther 譯, "Chase Them Away!" (〈將他們趕走!〉), 收錄於 *Entering the Stream: An Introduction to the Buddha and His Teachings*, compiled and ed. Samuel Bercholz and Sherab Chodzin Kohn (Boston: Shambhala, 1993), pp.289~294.
- [註 58] 莊子著, Burton Watson 英譯, *The Complete Works of Chuang Tzu*, Chapter 24 (《莊子全集》第二十四章), (New York: Columbia University Press, 1968), pp.275~276.
- [註 59] 要進一步討論三重的「過程」, 從大信, 大疑, 最後到大死一番, 請看 Sandra A. Wawrytko, "The Poetics of Ch'an : Upāyic Poetry and Its Taoist Enrichment", 《中華佛學學報》(1992 年 6 月), 第 341~377 頁。
- [註 60] Venerable Master Hsing Yun, "An Opportunistic Driver," *Readings in Humanistic Buddhism*, Part I, p. 50. (譯自星雲大師, 《佛教叢書·人間佛教·權充駕駛》第 612 頁)
- [註 61] *Platform Sutra*, chapter three (《壇經》第三品), p. 41.
- [註 62] *Platform Sutra*, chapter two (《壇經》第二品), p. 27; chapter eight (第八品), p. 87.
- [註 63] *Platform Sutra*, chapter two (《壇經》第二品), p. 32.
- [註 64] *Platform Sutra*, chapter one, (《壇經》第一品) p. 19 (文字稍有更改).