

阿母風流出當家： 女性公案「城東老母」之啟悟與形象

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摘要

本論文以「城東老母」為主題，觀察這個女性公案如何被禪師以機鋒語話來作啟悟教化？又在一片以男性禪師為主的參究環境下，形成如何的女性形象與變化翻轉？

「城東老母公案」的原型來自《佛說觀佛三昧海經》、《菩薩本生鬘論》的老母毘低羅，禪門截取局部重點，離開時空中的故事，將它架構成修行法義的象徵。以啟悟人心的機鋒，應機地靈活運用，欲在刺破學人執取。

依機鋒文字，於事件上的「見與不見」、人物上的「舉揚與奪抑」來分類探析，共分八類：1、雪竇之機鋒與後續參究。2、舉揚老母，但仍有誤失，或由此脫出。3、獨揚老母。4、奪抑老母。5、佛之過與有何過。6、老母與佛陀。7、見與不見。8、教化點撥女性。

城東老母的形象在禪師們的演義下，約有六種：1、丈夫氣概。2、婦人態度。3、老婆禪。4、風流、風騷、懶將煙黛畫蛾眉。5、城東聖母坐蓮臺。6、警世金鎚、古佛先知、慈念眾生。這些形象並不在讚美或貶抑老母本身，而是藉之來啟悟執著與解脫、空有相融之究竟法義。

在文化上多被貶抑的女人，在禪師非讚非貶的機鋒中，顯現

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更多的正面形象，從翻轉成丈夫、雄健、智慧形象，到直接以女性柔態來比喻無執、慈悲。這是女性公案參究的特別作用，在啟悟學人悟道的同時，也精彩銳利地打破女性刻板形象之執取，呈現性別的如幻空性。

關鍵詞：城東老母、女性公案、毘低羅、雪竇、禪宗女性

The Elderly Woman with Ishvara Presenting Wisdom with Liberty: Enlightenment and Image of the female Chan Buddhist Public Case “The Elderly Woman Living in the Eastern City”

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Abstract

This article, focusing on the female Chan Buddhist public case “The Elderly Woman Living in the Eastern City,” observes how Chan Masters have achieved enlightenment by penetrating and investigating this story, and how the image of women was transferred in the male-dominated environment of Chan.

The protagonist of this public case originated from the elderly female housekeeper, Vikāra, of “Sutra on the Ocean-like Samādhi of the Contemplation of the Buddha (Fo Shuo Guan Fo Sanmei Hai Jing)” and “Garland of Birth Stories of Āryasūra (Pusa Bensheng Man Lun).” Chan Masters retold the story in the alternate history with symbol of cultivation practices to enlighten people’s opportune point in flexible application instead of the Chan practitioners’ attachment.

The analysis of this article is classified into eight categories by the events of (un)seeing Buddha and the compliment/disapproval of the figures: 1) Chan Master Xuedou’s opportune point and its

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investigation; 2) praising the elderly woman but also blaming her for mistakes, or beyond compliment or disapproval; 3) exclusively commending the elderly woman; 4) disparaging the elderly woman; 5) whether Buddha was at fault or not; 6) the elderly woman and Buddha; 7) seeing and unseeing Buddha; 8) enlightening women.

There are six images of the elderly woman of the eastern city in the interpretation by Chan Masters: 1) strength of the enlightened ones; 2) attitude of women; 3) earnest and patient persuasion from female Chan Masters; 4) as a woman with *ishvara* drawing eyebrows and dressing herself up; 5) the elderly woman reaching Buddhahood; 6) cautionary enlightenment to the public, prophet in Buddhahood, and compassionately supporting all beings. These images are not for commending or disparaging the elderly woman, but for enlightening the most fundamental teachings of attachment and relief with the middle way of *sūnya* and *bhāva*.

The women belittled in cultures were presented with more positive images by Chan Masters in opportune points of neither praise nor disapproval: from image of strength and wisdom to metaphor for non-attachment and compassion by softness of women. The investigation in female public cases not only enlightens the Chan practitioners but also brilliantly breaks female stereotypes as well as presenting *śūnyatā* (voidness) of genders.

Keywords: Elderly Woman Living in the Eastern City, female Chan Buddhist public case, *Vikāra*, Chan Master Xuedou, females in Chan