

THE 100 PERFECT KOANS OF MASTER KIDŌ  
WITH THE ANSWERS OF HAKUI-ZEN  
TRANSLATED, WITH A COMMENTARY,  
BY YOEL HOFFMANN



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## Every End Exposed



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THE 100 KOANS OF MASTER KIDŌ  
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*To My Cat Mimi*



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## Foreword

Most people tend to associate Zen koans with "secret teachings." This explains why a book published in Japan in 1916 under the title *Gendai Sōjizen Hyōron* [A critique of present-day pseudo-Zen]—which disclosed the answers to the koans used in Zen training—caused such a sensation. Now that more than fifty years have passed since its Japanese publication, however, I think it is time that this book be given the status of a Zen classic on the order of the *Hekiganroku* [The Blue Cliff Record] and other texts that have contributed so much to the public's understanding of Zen.

The present volume consists primarily of an annotated translation of the *Kidōgoroku* [The sayings of Master Kidō], a text held in very high regard by Zen practitioners. This ancient Chinese masterpiece, together with the later Japanese responses to it, constitutes the final part of the *Gendai Sōjizen Hyōron*.\*

I wish to draw the attention of the reader to the fact that in Master Kidō's comments to these hundred koans, there are no secrets. These comments were made known to Zen novices and devotees right from the beginning. I think that they are as close as one can possibly come to a "perfect" answer to a koan, and, in my view, the "secreter" answers later appended by Hakuin's school of Japanese Zen were, at best, superfluous.

The koans and answers presented here should be absorbed by each person according to his or her own nature and should serve to deepen one's appreciation for Zen. Dr. Hoffmann's excellent translation of this seven-hundred-year-old Chinese classic, and his perceptive commentary, make it accessible to people from all walks of life, and this is a source of great satisfaction for me.

HIRANO SŌJŌ

\* The first part appeared as *The Sound of the One Hand*, trans. Yoel Hoffmann (New York: Basic Books, 1975).—Y.H.

## *Preface*

"What is Zen?" How many Zen masters have been asked this question, and how many, by way of an answer, have held up a book, an apple, or some other object which happened to be within reach, and responded with: "What is this?"

Most of us would be tempted to answer such a question by resorting to our knowledge of language, philosophy, or physics. Such an answer, however, is totally irrelevant. That this is so can be proved by means of a simple experiment: Try answering the question while observing yourself in a mirror, or in the presence of, say, a goat. You will soon find that something is not right.

Trying to explain why any such answer misses the point would be like operating on a patient with a dirty scalpel, for the solution to the problem does not lie in the search for an answer, but in the disappearance of the question. What is "What is?"? No more than a trap. Only when this is understood can the question posed by the Zen masters be properly answered.

The Zen koan, or riddle, is full of such traps; its purpose is to train the mind to avoid them. The koan is a paradox. It challenges our ordinary rationality. It is designed to break down those everyday mental habits which, Zen Buddhism maintains, blind us from our nature. By the same token, the koan is intended as a spur to our creative intuition, wherein resides our potential for awakening from the misconceptions that ensnare us in a world of logic and intellect, or, in Zen, a world of suffering.

But do not expect to find abstract philosophy here. The Chinese masters who first developed koan practice abhorred the abstractions that distance us from the concrete particulars of life. It is only here, now, in the "suchness" of things that meaning can be sought. Hence, the koan deals with quite ordinary events, often in an earthy and irreverent manner.

Although composed of words, the koan does not work through the medium of language alone. Its purpose is rather the transmission

of "meanings" that are often only hinted at by language. The koan exchange is a form of communication that utilizes language to convey the value of silent understanding, an understanding that transcends the linguistic assumptions that too often misshape our perception of reality.

In fact, many koans describe wordless encounters between masters. Some involve occasionally harsh physical contact between teacher and student. This is part of the severe discipline the novice is required to undergo. Zen education requires no formal book learning. On the contrary, it would be more aptly described as an *unlearning*, the stripping away of erroneous assumptions.

Koan practice is slow and arduous. Upon entering a monastery, the novice is called upon to conform to the strict rules of Zen and to meditate forcefully on the koan everywhere and at all times. Years might pass in concentration on a single riddle. But realization occurs with a suddenness that belies the painstaking effort that preceded it. Awakened, one exercises what appears to be an "absurdist" common sense while roaming through a universe of discourse and relationships that is genuinely mystifying to the outsider.

#### *THE KIDŌGOROKU*

The sayings of Master Kidō consist of one hundred koans selected from various older sources by the Chinese master Kidō Chigu (Hsü-t'ang chih-yü), who lived during the Sung Dynasty (960–1269). Kidō added his own comments to each of the koans; after his death the comments were compiled by the master's disciples.

In Japan the one hundred koans of Master Kidō are a part of the koan teaching reserved for an advanced stage of the practice. They are especially valued for their exquisite clarity, simplicity, and aptness. Kidō's comments are regarded by many knowledgeable Zen practitioners to be the embodiment of the "perfect" answer. In practice the master gives the pupil both the koan and Kidō's comment. The answer that the pupil is expected to provide consists of a substitute phrase and "plain saying": these are much later additions, composed by the Japanese Zen master Hakuin (1685–1768) or by his disciples. Hakuin originated the koan-teaching system in Japan, and it was he and his school who established the sequence of koans to be used in the training and the "correctness" of the answers to them.

Very few of these koans have ever seen an English translation. Most of the koans and all of Master Kidō's comments have, to the best of my knowledge, not even been translated into modern Japanese.

The contents of this book are extremely suggestive. It is very easy to be deluded into believing that one has "understood" the koan or answer. The reader is advised to trust his or her intuition. It is also advisable not to read too quickly or too much at one time.

Very few of my own comments are based solely on my personal intuition. Most of what I have written in the commentary has been either suggested or affirmed by Master Hirano Sōjō, who went over the Japanese edition with me and offered invaluable help in interpreting the koans. The comments I have added deal mainly with the philosophical background and the psychological relations between the persons who appear in the koan in question. They are nothing more than carefully chosen suggestions to aid the understanding of the text. I would also like to acknowledge my indebtedness to Mr. Leung Hau Yeong and Miss Carol Chinaka for their help in preparing this translation.

#### ON REVEALING ZEN SECRETS

The *Kidōgoroku* is the final part of a controversial book first published in Japan in the early part of this century. Entitled *Gendai Sōjizen Hyōron* [A critique of present-day pseudo-Zen], it was the work of a renegade Zen monk (whose true identity may never be known) who set out to reform what he judged to be the moral corruption and overall ossification of institutionalized Zen in Japan. What troubled him most was his belief that many Zen "masters" of his time were mere charlatans skilled at Zen technique but lacking a genuine understanding of Zen teachings. By revealing the answers to the koans used in Zen training, he hoped to undercut their position for all time.

Although the material he revealed indicates that he had completed the whole course of training for the position of Zen master at least once, and had repeated parts of the course under several teachers, the author declared that his real masters were the Chinese Zen masters of the past, teachers such as Rinzai, Chuho, and Takusui. He considered the Chinese koans to be the true Zen teaching and felt that

the koan system of Hakuin-Zen did not convey the essence of Buddhism. Moreover, he felt that it was being misused.

It is the custom in Zen monasteries for novices to compile their own notes on various koans and answers, exactly as they are transmitted in *dokusan* (the private meeting between novice and master). Once a novice is qualified as a Zen master in his own right, he submits his notes to his master to be reviewed, corrected, and approved. The pupil then vows to keep the notes a secret and to transmit them only to his own disciples.

Therefore, researchers of Zen generally believed that there existed no written records of the koans and their answers. The silence maintained by Japanese scholars and students acquainted with the renegade monk's work effectively removed it from view. Handicapped by their ignorance of the "accepted" answers to the koans, most students of Zen in Japan and the West could only speculate on the meaning, mood, or usage of individual koans in the framework of Zen practice. As a result, many koan translations, though linguistically feasible, have often missed the essential point. Though many Western writers on Zen have provided poetic insight into the meaning of some koans, their comments inevitably fail to convey the rooted attitudes of Zen tradition.

My decision, then, to translate and publish this book was above all motivated by a firm conviction that it would introduce to the Western world the clearest, most detailed, and most correct picture of traditional Zen.

## Introduction

*The following brief autobiography of T'ieh-shan provides an accurate picture of how Zen enlightenment actually takes place. It recounts T'ieh-shan's personal experience of wu during his long striving for enlightenment. According to T'ieh-shan:*

I knew Buddhism from the time I was thirteen. At the age of eighteen I joined the priesthood . . . then one day I read a thesis brought by a monk from Hsüeh-yen, called "Advice on Meditation." After reading it, I became aware that I had not yet reached the stage mentioned in this book. Therefore, I went to Hsüeh-yen and followed his instruction in meditating on the sole word *wu*. On the fourth night sweat exuded all over my body, I felt very comfortable and light. I remained in the meditation hall concentrating on my meditation without talking to anyone. After that, I saw Miao-ko-fêng, and was instructed to meditate on the word *wu* without a moment of interruption, day or night. When I got up before dawn the *hua-t'ou* (the gist of the sentence) immediately presented itself to me. As soon as I felt a little sleepy, I left the seat and descended to the ground. The *hua-t'ou* never departed from me at any time, even while walking, preparing my bed and food, picking up my spoon or laying down the chopsticks. It was with me all the time in all my activities, day and night. If one can fuse his mind into one whole, continuous piece, he cannot help but attain enlightenment. Following this advice, I was fully convinced of my actual arrival at such a state. On the 20th of March, Master Yen addressed the congregation:

"My dear brothers, it is of no use to feel sleepy while sitting for a long time on your meditation seat. If you are sleepy, you should leave the seat and walk on the ground, use cold water to wash your face and mouth and freshen your eyes. Then you may go back to your seat again, sitting with your spine erect, freshening your mind as if

Reprinted with permission from "Meditation of T'ieh-shan," translated by Chen-Chi Chang, *Philosophy East and West* (57): 340-42. © 1957 by University Press of Hawaii.

you were standing on a precipice of ten thousand measures, and take up solely your *hua-t'ou* (the gist of the sentence)\* If you keep on working like this for seven days, you will certainly come to the realization. It was such an effort as this that I made forty years ago."

I practiced according to this instruction for some time and soon I felt unusual improvement. By practicing in this way the next day I felt that I could not close my eyes even if I wanted to. The third day I felt as if my body were floating in the air. The fourth day I became completely unconscious of anything going on in this world. That same night I leaned upon a baluster and stood there for some time. My mind was so serene that it was as if it were in a state of unconsciousness. I collected my *hua-t'ou* and lost it not, and then I proceeded back to my seat. When I was just about to sit down, I suddenly experienced a sensation that my whole body, from the top of my head to the bottom of my feet, was split. The feeling was something like having one's skull crushed by somebody; it was also like the sensation of being lifted up from the bottom of a ten-thousand-foot well to the high sky. I then told Master Yen about this [indescribable ecstasy] and the non-attaching joy that I had just experienced.

But Master Yen said to me: "No, this is not it. You should keep working on your meditation."

Upon my request, Master Yen gave me the words of *Dharma*, the last two lines of which read like this:

"To propagate and glorify the 'upgoing' affair of Buddhas and Patriarchs

You still need a good hammer-strike  
On the back of your head."

I kept on saying to myself: "Why do I need a hammering on the back of my head?"

I was not at all convinced of this. However, it seemed that there was still some slight doubt in my mind, something of which I was

\* "*Hua-t'ou*" ("the gist of the sentence"). Suzuki uses "*koan* exercise" instead of "*hua-t'ou* exercise" at most places in his writings. See Suzuki, *Zen Buddhism*, p. 139. Although both "*koan*" and "*hua-t'ou*" may be used to denote the "inquiry exercise of Zen," the latter is original and more accurate. "*Koan*" implies the entire Zen story, including all the events, plus the main question at issue, and therefore it is a general term, while "*hua-t'ou*" is very specific. "*Hua-t'ou*" denotes only the question, not the whole story, and in most cases only the "gist," "highlight," or "tip," so to speak, of the question is implied.

not sure. I meditated thus a long time every day for almost half a year. One day when I was boiling some herbs for a headache I recalled a *koan* about Naja, in which a question was put to him by Red Nose: "If you return the bones of your body to your father and its flesh to your mother, where would 'you' be then?"

I remember that once I couldn't answer this question when I was asked by the host monk, but now, suddenly my doubt was broken. Later, I went to Mêng-shan. The Master Mêng-shan asked me: "When and where can one consider his Zen work completed?"

I could not answer this question. Master Mêng-shan urged me to stress my effort on meditation (*dhyāna*) to wash away worldly habitual thoughts. Each time I entered his room and gave my answer to his interrogation, he always said that I still had not got to it. One day I meditated from afternoon to the next morning, using the power of *dhyāna* to sustain and press forward, until I directly reached [the stage of] profound subtlety. Arising from *dhyāna* I went to the Master and told him my experience. The Master asked me: "What is your original face?"

When I was just about to answer, the Master drove me out and closed his door. From that time on I gained a subtle improvement every day. Later I realized that the whole difficulty was because I had not stayed long enough with Master Hsüeh-yen to work on the subtle and fine part of the task. But how fortunate I was to meet a really good Zen master. Only through him was I able to reach such a stage. Not until then had I realized that if one exerts himself in an incessant and compelling manner he will gain some realization from time to time, and strip off his ignorance at each step of the way. Master Mêng-shan said to me: "This is like stripping a pearl. The more you strip it, the brighter, clearer, and purer it becomes. One stripping of this kind is superior to a whole incarnation's work of another."

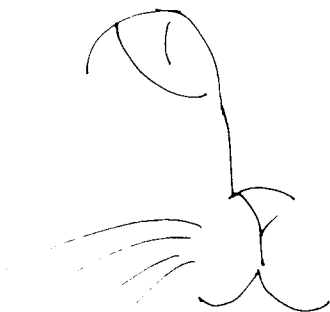
Nevertheless, every time I tried to answer my Master's question, I was always told that something was still lacking in me.

One day in meditation, the word "lacking" came to my mind, and suddenly I felt my body and mind open wide from the core of my marrow and bone, through and through. [The feeling was] like old piled-up snow suddenly melting away [under the bright] sun that had emerged after many dark and cloudy days. I could not help but laugh out heartily. I jumped down abruptly from my seat and caught



Master Mêng-shan's arm with my hand and said to him: "Tell me, tell me! What do I lack? What do I lack?"

The Master slapped my face three times, and I prostrated myself before him three times. The Master said: "Oh, T'ieh-shan, it has taken you several years to get here!"



## “No Way”

One day Buddha saw Monju [a legendary Buddha representing wisdom] standing outside the gate. He said, “Monju, Monju, why don’t you come in?” Monju said, “There is no ‘way’ outside the gate. Why do you ask me to come in through the gate?”

MASTER KIDŌ

You have taught me much.

MASTER HAKUIN

Every end is exposed.  
Every thing is real.

*PLAIN SAYING:* The Buddhist law cannot be individually practiced no matter how great a person may be. Even with Buddha, the faith of the ten disciples, the five hundred Arhats, the king, the minister, the leaders, together helped in effectively bringing forth fruit.

In search of enlightenment, one depends on oneself and not on others, but in saving and helping people, it is necessary to rely upon the efforts of others.

*NOTE:* Monju represents a Zen attitude. When Buddha calls him to “enter the gate” (this term also means to “enter the religious order” or “practice Buddhism”), he declines, thereby suggesting that the moment one points at “the way” one has lost it.

In taking the place of Buddha and thanking Monju for his teaching, Kidō reaffirms Zen as the “gateless gate.” Hakuin’s substitute phrase echoes Monju’s saying, suggesting that there is no place from which to enter for we are already in. The plain saying, however, in distinguishing between “enlightenment” and “the practice of Buddhist law,” somewhat modifies the “anarchistic” tendency of the koan. Enlightenment—the realization that “everything is real”—depends on the self, but its effective “working” (or function) in “saving and helping people” requires the formation of a religious community with its master-pupil, priest-parishioner relations of mutual dependence.

## *Yesterday, Today*

A non-Buddhist asked Buddha, "What did you preach yesterday?" Buddha said, "I preached on permanency."

"What did you preach today?"

"I preached on impermanency."

"You preached permanency yesterday, why did you preach impermanency today?"

Buddha said, "It was permanent yesterday, but it is impermanent today."

MASTER KIDŌ

The non-Buddhist looks back and leaves.

MASTER HAKUIN

A chatterbox.

*PLAIN SAYING:* The teaching from a great, compassionate heart is much appreciated. There are times when permanency is preached, there are times when impermanency is preached. It is like speaking truth at certain times and false words at other times. It has been said since ancient times: Face a benevolent ruler with courtesy and a tyrant with weapons. See the man, then preach "the way." This method of preaching is not easily discerned by the ordinary man.

NOTE: "Preaching" is, essentially, a misuse of words. It is not the "essence" that matters—who knows "essences" anyway? People do not communicate for the sake of searching for some abstract "truth."

It is not clear what Kidō means. He may have suggested that the non-Buddhist has realized the futility of abstract speculation and, in leaving, puts an end to his inquiry. The term "chatterbox" is meant to characterize people who indulge in abstract, speculative argumentation. The plain saying suggests that communication is not a relation between opinions but between human beings.

### *Never Said a Word*

Before Buddha entered nirvana, Monju asked him to preach again. Buddha scolded Monju and said, "I have lived in this world for forty-nine years and I have never said a word. Now you ask me to preach again. Do you mean I have preached before?"

MASTER KIDŌ

Monju says, "Buddha tries to be kind to the very last."

MASTER HAKUIN

Like the lion's roar—fear not a thing.

*PLAIN SAYING:* Buddha preached for forty-nine years and before dying said, "Up till now I have not said a word." How much this saying of Buddha's shows his benevolent kindness. This last saying of Buddha's has tormented the minds of the descendants—a torment so disgusting it is enough to make one vomit. But it was out of compassion and pity that Buddha said it. This last saying of Buddha's will never be turned against.

NOTE: In "I have never said a word," Buddha suggests that his teaching is not to be defined as a doctrine, nor cut apart by abstract reasoning.

In taking the place of Monju and thanking Buddha for the "kindness" of his last words, Kidō implies that such a view of Buddha (i.e., Buddhism) is the gist of Zen. The "lion's roar" may suggest Buddha's power, but it is also the moment of "no-word" (such as in the shout "Katsu!" or in the beating with the stick). The plain saying suggests how hard it is to truly understand the "not-a-word" of Zen Buddhism and how easily it is misinterpreted and misused.

## *Preaching*

Emperor Bu of Ryō Dynasty asked Fudaishi [a Buddhist layman] to preach the scripture. Fudaishi went up to his seat, hit the desk once lightly with the stick, and stepped down. The emperor was taken aback. Later Shiko [a Buddhist layman] asked the emperor, "Have you understood?" The emperor said, "No, I do not understand." Shiko said, "Fudaishi has finished his preaching."

MASTER KIDŌ

Emperor Bu says, "It is really something rarely heard of."

MASTER HAKUIN

To retreat three steps and give a bow of thanks.

*PLAIN SAYING:* I am deeply grateful to the compassionate heart which gave me the privilege of hearing the never-heard-up-till-now Buddhist law.

NOTE: The "not-a-word" principle which is implied in koans 1–3 is demonstrated here in its concreteness. The emperor expects words and instead gets the sound of the stick.

In his comment Kidō implies that it is in this moment that the emperor should reach understanding. Hakuin's substitute phrase and plain saying only echo Kidō's comment.

## Cloud

The Emperor Shukusō asked his Zen teacher Etchū, "What did you learn at [your master] Eno's place?" Etchū replied, "Your Majesty, do you see the piece of cloud in the sky?" The emperor said, "Yes, I see it." Etchū said, "Is it pinned up by a nail or is it hanging in midair?"

MASTER KIDŌ

Where is Eno?

MASTER HAKUIN

What does that mean?

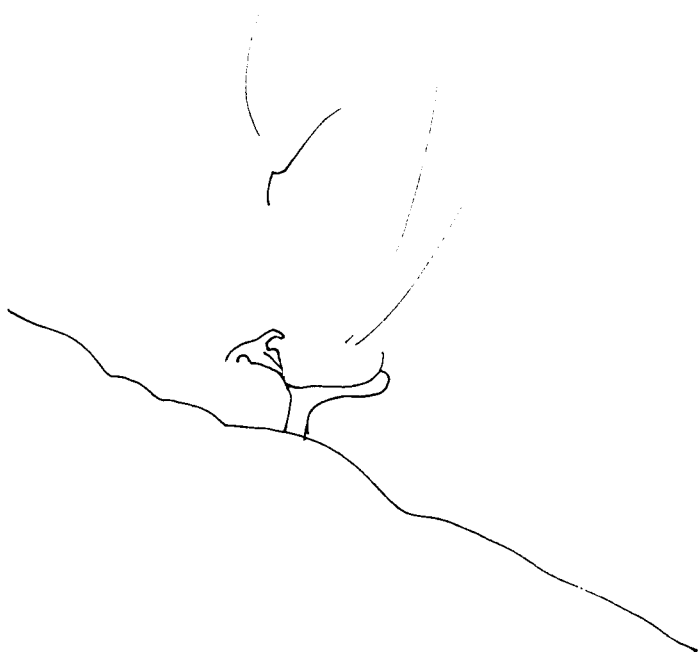
(Or, not in the Japanese edition, but used with certain masters: Void, formless.)

PLAIN SAYING: It has been seventeen years since Eno died. When you think about it, time surely flies.

NOTE: A slightly different version of the same koan appears in the first part of *Gendai Sōjizen Hyōron* (chapter 2, koan 110). In that version the emperor asks Etchū, "What sort of wisdom have you acquired?," whereas here the emperor's question relates Etchū's wisdom to Etchū's master, Eno. The emperor seems to expect a metaphysical answer. In his response Etchū ridicules the emperor's speculative frame of mind and aims at shocking him into enlightenment. Some may interpret Etchū's pointing at a floating cloud as a reference to "nonattachment" (to concepts), but I think it is best taken simply as "a cloud is a cloud." Etchū's pointing at the cloud is not only a rejection of the metaphysical concept of "wisdom" or "Zen," but also—as Kidō hints in "Where is Eno?"—a suggestion that when one is facing Etchū, it is of no use to ask for Eno.

Hakuin's substitute phrase ("What does that mean?") is a way of nullifying a futile question and driving the questioner into realization. The alternative substitute phrase ("Void, formless") does not appear in *Gendai Sōjizen Hyōron* but is used in its place by certain masters. I have brought in a few of these different versions where the phrase of *Gendai Sōjizen Hyōron* was unclear or where I felt it missed

the point. Such versions do not appear in any publication but only in the private notes of Zen novices or masters who have undergone the teaching of the "one hundred koans of Master Kidō." (I wish to note that I did not receive these versions from any of the people mentioned in connection with the preparation of this translation.) The alternative version of the substitute phrase seems to interpret Etchū's "cloud answer" as implying *mu* ("nothing," "void"), whereas the plain saying suggests the commonsense *u* ("is," "existence") attitude to the question concerning the deceased master.



### *This Is It*

Master Etchū asked Master Nansen, "Where do you come from?" Nansen said, "I come from Kozei District." Etchū said, "Did you bring the portrait of Baso [Nansen's master] with you?" Nansen said, "This is it." Etchū said, "How is it from the back?" Nansen without a word withdrew.

MASTER KIDŌ

Nansen, with a scuff of his foot, walks away.

MASTER HAKUIN

Every spot is absolutely real.

*PLAIN SAYING:* The more you look up at it, the taller it gets. The more you cut it, the harder it gets. If you think it is in the front, it is in the back. If you think it is in the back, it has neither shadow nor form. Void, formless—it is just it.

NOTE: Etchū, by his trap question, diverts Nansen's Zen from Nansen to Baso (Nansen's master). Nansen, in "This is it," points at the actual situation of Nansen and Etchu facing each other and suggests "here, now." Etchu, however, does not give up and asks for the "back" (of the portrait); in doing so, he is testing whether Nansen is not, after all, taken in by distinctions (as between, for example, "front" and "back," "now" and "then").

Nansen's withdrawal may have meant his failure to escape Etchū's trap. Kidō, on the other hand, makes Nansen walk away "with a scuff of his foot." Through this act, Kidō seems to imply that Nansen has "erased" Etchū's question, leaving no debts behind. Hakuin's substitute phrase suggests that all questions are cut off, for we are already where we ought to be; whereas the plain saying implies that it is futile to measure or define reality. As a concept it is absolutely "void and formless"; yet as it is, it is "absolutely real."



### *If That's the Way You Are*

When Master Mayoku came to see Master Etchū, he waved his stick once, brought it down with a slam, and stood directly in front of Etchū. Etchū said, "If that's the way you are, there is no need for you to meet me anymore, is there?" Mayoku waved his stick once again.

MASTER KIDŌ

Take care. Watch me.

MASTER HAKU'IN

It is right in front of your eyes.

PLAIN SAYING: Hey, you blockhead! Can't you see I'm right here?

NOTE: Mayoku makes a "Zen show" (of enlightenment), but, being too self-conscious, he leaves no room for Etchū. Self-realization is not a matter of realizing what one is, but of realizing one is not.

### *Do Not Be Deceived*

Gugunyō [an official] asked Master Etchū, "How did you practice while you were staying on Hakugai Mountain?" Etchū called in a child, stroked the child's head with his hand, and said, "If it is alert, say it is alert. If it is clear, say it is clear. From now on do not be deceived by people." Gugunyō was speechless.

MASTER KIDŌ

From here on I will no longer search for Buddha.

MASTER HAKUIN

The affinity grown while raising a child.

PLAIN SAYING: Ah, Etchū, truly a great master under heaven.

NOTE: Gugunyō conceives of Buddhism in terms of "practice" or "teaching." In pointing at the childlike mind, Etchū suggests direct experience.

Kidō replaces Gugunyō, who apparently does not understand Etchū's meaning, and vows to adopt the "nonsearching" attitude. Hakuin's substitute phrase may be meant to suggest that Etchū, in clearing the "transcendental" haze from Gugunyō's mind, has shown fatherly kindness.

### *A Crystal Vessel Filled with Ice*

Kanzan [a poet] asked Master Bukan, "If an ancient mirror is not polished, how can it reflect the light of a candle?" Bukan said, "A crystal vessel filled with ice has no shadow. A monkey reaches for the moon in the water." Kanzan said, "Such things do not reflect light. Will you go on with your talk?" Bukan said, "If these are of no help, what do you want me to say?" Kanzan bowed and withdrew.

MASTER KIDŌ

He thinks that by my answer he understands.

MASTER HAKUIN

It works like the snaring of a tiger.

PLAIN SAYING: It is like bringing out on a tray a jewel that shines even at night.

NOTE: In his simile of the mirror and light, Kanzan conceives of the "truth" (of enlightenment) in terms of subject and object. The simile also implies that the attainment of enlightenment involves some special effort on behalf of the subject ("polish the mirror"). Bukan, in "a crystal vessel filled with ice," suggests that the state of enlightenment does not entail reflection of one entity (such as "truth") on another (such as the "self"); being shadowless, it is not a "thing." Those who fail to understand this grasp after it in vain, like a monkey trying to catch the reflection of the moon in the water. Kanzan, still taken in by the dualistic thinking of his "reflection simile," does not understand.

In his response, Kidō takes the place of Bukan, suggesting that although Kanzan bowed and withdrew without pursuing the matter further, it is doubtful whether he understood. The simile of the crystal vessel filled with ice beautifully expresses the "no-subject, no-object" idea. Yet as long as it is conceived of only in the abstract (i.e., as a concept), it is of no use. Hakuin's substitute phrase and the plain saying praise Bukan's "working" as powerful and effective.

### *What Is This Called?*

Hotei [an eccentric figure of Chinese folklore] always strolled around the streets, carrying a cloth sack and a torn carpet. The cloth sack was filled with pots, bowls, wooden clogs, fish, rice, vegetables, meat, tiles, rocks, clay, wood, and all kinds of things. Sometimes, in a crowded place, he would open the sack, empty it, and say, "Have a look." Then he would pick the things up one by one and ask, "What is this called?" The crowd was dumbfounded.

MASTER KIDŌ

The ugly woman frowns.

MASTER HAKUIN

To fling it into the river.

*PLAIN SAYING:* Laying out such worthless junk—just like a beggar's child playing around with a rice bowl.

*NOTE:* Hotei is pointing right at it. Kidō suggests, however, that Hotei's "Zen show" is overdone. His comment refers to a popular saying: A beautiful woman when frowning gets more beautiful; an ugly woman who thinks she has understood the secret of beauty frowns and gets uglier.

Hakuin's substitute phrase and plain saying suggest the commonsense view of the onlooking crowd: What is ugly is ugly, and what is worthless is worthless; what is the use of playing around with junk? Not being taken in by the show, such simplicity of mind is more "sophisticated" than Hotei's Zen.

### *A Few Here, a Few There*

Monju asked Master Mujaku, "Where have you been recently?" Mujaku said, "I have been in the south." Monju said, "How is the teaching of Buddha faring in the south?" Mujaku said, "The teaching of Buddha is declining and monks hardly keep discipline." Monju said, "How many monks are there?" Mujaku said, "Sometimes three hundred, sometimes five hundred. It varies." He then asked Monju, "How are things getting on here?" Monju said, "The people and saints live together. Dragons and snakes mingle." Mujaku said, "How many monks are there?" Monju said, "Three-three in front, three-three in back [i.e., a few here, a few there]."

MASTER KIDŌ

Most people cannot reach this far.

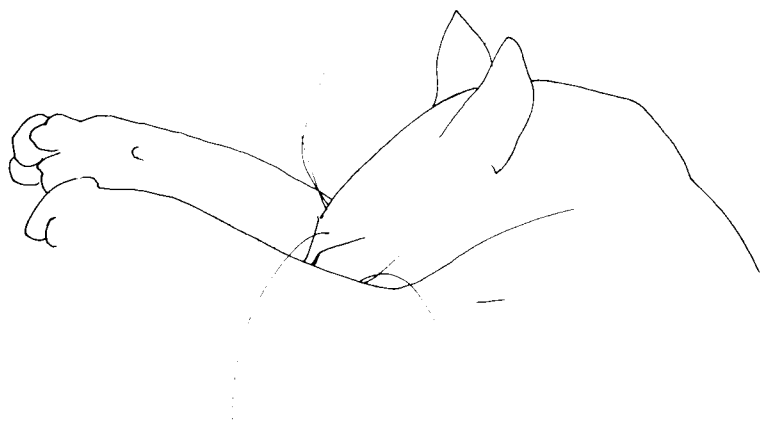
MASTER HAKUIN

I learned the number just today.

PLAIN SAYING: The vast sphere—how truly extraordinary!

NOTE: Mujaku seems to think that the state of the "teaching of Buddha" depends upon the number of monks and their degree of discipline (as to the monastic law). Being too conscious of the difference between "monk" and "layman" he is taken in by distinctions (between "south" and "north," "many" and "few"). Monju's answer ("The people and saints live together. Dragons and snakes mingle"), rather than indicating the state of Buddhism in the "south," suggests his own state of mind. Thus, whereas the Zen master Mujaku, in attaching great importance to the monastic order, takes a Hinayanic view of Buddhism, Monju (the Buddha of wisdom) represents the viewpoint of Zen. In his answer ("a few here, a few there") to the question on the number of monks, Monju suggests "it is all the same."

In stating, "Most people cannot reach that far," Kidō praises the "distinction-free" state of mind. Hakuin's substitute phrase also suggests the principle of nondistinction. In "a few here, a few there," Monju teaches Mujaku the "number"—namely, how to view the many things without being taken in by distinctions of degree and value.



*Teacup*

Master Mujaku met Monju on Mount Tai. While they were having tea, Monju picked up the glass and asked, "Do you have this in the south?"

"No."

"Then what do you usually drink tea with?"

There was no answer.

MASTER KIDŌ

Bow and get up.

MASTER HAKUIN

Bow and leave.

PLAIN SAYING: "Thank you very much for the tea and cake. Goodbye." So saying, taking one's leave.

NOTE: The tea-glass seems to have been a rare vessel not usually used for tea. Mujaku's first answer may still refer to the tea-glass, but when asked, "What do you usually drink tea with?" he apparently attaches "meaning" to Monju's question (such as, "How does Zen fare in the south?") and is thus stuck in the trap he himself set. As against Mujaku's attitude, both Kidō's comment and the comments of Hakuin-Zen suggest a simple and natural "having tea" state of mind.

### ***Neither Too Much nor Too Little***

Master Nansen said, "If I were to go and sell myself, would there be people to buy me?" At that a monk stepped out and said, "I would buy." Nansen said, "How would you buy me if you were to pay neither too much nor too little?" The monk was dumbfounded.

MASTER KIDŌ

If there is someone who would take it upon himself, I too will not hold back.

MASTER HAKUIN

How much is it?

PLAIN SAYING: "Master, if there is anything you want done, shall I do it? Perhaps rubbing your shoulders?" So saying, bowing one's head.

NOTE: People are too easily taken in by definitions. True, Nansen is a "Zen master," but what is a naked and penniless Nansen? The monk who volunteers to "buy" Nansen is too rash. How can he know if he is buying a beggar or a Zen master?

Kidō's comment seems to suggest that the problem is a real one and has to be faced. Hakuin, in putting a "buyer's word" against a "seller's word," throws the ball back to Nansen. The plain saying rejects the problem as hypothetical and simply responds to the present master-pupil situation.



### *A Pair of Breeches*

Master Nansen said, "There are the four elements [of matter: earth, water, fire, air] in the body of truth [*hosshin*]. If anyone can explain this to me, I shall give him a pair of breeches." Master Dōgo came forth and said, "The essence of earth is not void. Void is not the essence of earth. This is the element of earth. The other three elements are also the same." Nansen did not break his promise; he gave Dōgo a pair of breeches.

MASTER KIDŌ

Dōgo, tapping his teeth, throws a spell.

MASTER HAKUIN

Half-praising, half-denouncing.

PLAIN SAYING: "Well, well, I carelessly let the words slip from my mouth. Please excuse me." So saying, bowing one's head.  
(Or, with certain masters—in addition to the above—one says, "Gratefully I accept.")

NOTE: In Mahayana Buddhism, and especially in Zen, *u*, or "matter" (or its four primary elements), is identified with *mu*, or "void" (the "essenceless essence" of reality, usually synonymous with *hosshin*). Dōgo, in distinguishing between *u* and *mu*, goes against the accepted doctrine, thus suggesting that he is not taken in by conceptual thinking. It may be fair to assume that had Nansen preached the separation of *u* and *mu*, Dōgo would have responded with the opposite thesis, asserting that they are identical.

Kidō's comment is not clear, but he may have meant to suggest that in his answer Dōgo drives away the "evil spirits" of doctrinarian speculation. Hakuin's substitute phrase and the plain saying suggest that Dōgo is right to refute Nansen's speculation, but wrong in that he himself speculates.

### ***No Great Masters?***

Master Obaku said, "You are all leftover-eaters! If you walk around the world and search for truth in such a manner, what achievement can you expect? Do you know that there are no more Zen masters in China?" Then a monk stepped out and said, "Aren't there those who walk around earnestly instructing the masses? What of them?" Obaku said, "I did not say there is no Zen anymore, only that there are no great masters."

MASTER KIDŌ

The monk says, "I shall not forget the kindness and favor of my master."

MASTER HAKUIN

I was fortunate in meeting my master and receiving his instruction.

PLAIN SAYING: Yes, I also am one of the pupils of the great master.

NOTE: In saying that "there are no more Zen masters in China," Obaku urges his pupils not to rely on others for enlightenment. By interpreting Obaku's remark as a reference to the condition of institutional Zen in China, the monk misses the point. As against Obaku's statement, the comments of Kidō and Hakuin "naively" express the present master-pupil situation.

### ***One, Two, Three, Four, Five***

It happened when Master Jōshū was at Master Nansen's place. One day when Jōshū was on the ladder above the well, he saw Nansen pass by. Hanging one foot out, he called, "Help, help!" Nansen climbed up the ladder of the well and [counting the rungs of the ladder] said, "One, two, three, four, five."

Later, Jōshū went up to Nansen's living quarters and with due courtesy said, "I thank you for helping me just now."

MASTER KIDŌ

I did not do anything for you.

MASTER HAKUIN

I feel ashamed, I feel ashamed.

PLAIN SAYING: Hitting the floor, the wife is angry: "Only one side of your shoulder is wet, isn't it? If you were alone under the umbrella, one side of your sleeve shouldn't be so wet. I bet you walked home sharing the umbrella with some good-looking woman." Husband: "That's not so. The one I shared an umbrella with was your old lover. I'm the one who should be jealous!"

NOTE: Jōshū, in his "show," calls on Nansen to "save" him. Nansen does not respond with a saintlike "salvation" act but slowly climbs up the ladder. Nansen does not rush to "save" Jōshū, not only because Jōshū's call for help is a show, but because even where there is a real need for rescue (from the bonds of karma) all one can do for the other (and for oneself) is to walk, step by step, one's own path. Jōshū thanks Nansen for making him realize this.

In his comment, Kidō replaces Nansen. It is not that Nansen does not want to help Jōshū. By the nature of things, Jōshū is Jōshū and Nansen, Nansen. Nansen may feel "ashamed" (substitute phrase) that he would not do more for Jōshū (or for anybody else), but, as is suggested in the plain saying, relations between human beings are not of such a simple nature. By acting for oneself, one involves the other. By acting upon the other, one finds oneself involved.

### *A Donkey*

Master Seidō met the imperial messenger on the road. The imperial messenger invited Seidō to dine with him. While they were dining, a donkey happened to bray. The messenger said, "Priest." Seidō raised his head, and the messenger pointed at the donkey. But Seidō pointed at the messenger. The messenger was silent.

MASTER KIDŌ

It is the fault of a small official, me.

MASTER HAKUIN

I am not very good at responding rightly to the situation.

PLAIN SAYING: "Well, well, having such a rare visitor from far away, I wanted to serve some delicacies, but, as you see, I have nothing special to offer you. I am very sorry." So saying, bowing one's head.

NOTE: This koan is not quite clear. It is obvious, however, that what is at stake is not any "meaning" but the "working" (or function) of the messenger and Seidō. We do not know if the messenger only wanted to draw Seidō's attention to the donkey or whether he intended to suggest that Seidō was a "donkey." In any case, he seems to be trying to "act Zen"; Seidō's swift response puts the messenger in his place.

Kidō's comment and Hakuin's substitute phrase suggest the messenger's failure, whereas the plain saying contrasts the messenger's overly "clever" attitude with a more natural "inviting to dine" situation.

### *Where Do the Books Go?*

Ribotsu [a scholar?] asked Master Chijō, "If it is doubtless that Mount Shumi can contain a poppy seed, then isn't it false that a poppy seed contains Mount Shumi?" Chijō said, "People say that you have read thousands of volumes of books, is it true?" Ribotsu said, "Yes." Shijō said, "The body is as big as a coconut. Where can your thousands of volumes of books go?" Ribotsu could but bow his head.

MASTER KIDŌ

Ribotsu says, "I thought there was no one."

MASTER HAKUIN

I thought that monkeys were white, but there are black monkeys.

PLAIN SAYING: "Your superb view is certainly of the greatest importance. I have nothing but admiration." So saying, bowing one's head.

NOTE: Ribotsu questions the validity of the Kegon school of philosophy which claims that all things are interrelated and even the smallest particle holds the entire universe. In his answer, Chijō does not, of necessity, intend to defend the Kegon philosophy. His purpose is to shock Ribotsu out of conceptual reasoning. Reality, suggests Chijō, is not to be figured out in terms of chest drawers (or cells and particles) which "contain" things.

All the comments on the koan suggest Ribotsu's admission of Chijō's superb uniqueness of mind.

### *Give Me Back My Seed*

Hōkoji [a Buddhist layman] asked Master Daibai, "I have long heard of your name [*daibai* means "big plum"], but I wonder if the plum is ripe." Daibai said, "Where will you bite first?" Hōkoji said, "I shall cut everything into small pieces." Daibai said, "Give me back my seed."

MASTER KIDŌ

To come out equally.

MASTER HAKUIN

It has been swallowed.

PLAIN SAYING: "If you wish, I will give you as many as you want." So saying, bowing one's head.

NOTE: In "I wonder if the plum is ripe," Hōkoji is questioning Daibai's enlightenment. Daibai takes up the simile of the plum and lays the trap of distinction ("Where will you bite first?") for Hōkoji. Hōkoji avoids this trap, but Daibai, stretching the simile ad absurdum, demands Hōkoji to return the "seed." In a somewhat forced interpretation, we may say that in this manner Daibai is demanding that Hōkoji prove his understanding (of what he is after: namely, Daibai's enlightenment).

Kidō takes Hōkoji's place and suggests that both "seeds" (Daibai's and Hōkoji's) are ultimately the same. Hakuin's substitute phrase seems to suggest that Hōkoji, in swallowing the seed, is enlightened. In the plain saying, Hōkoji concludes the argument, suggesting that every point is the "essence" (or "seed"), which is to say that ultimately there is no "essence" at all.

### *Not a Single Drop*

Master Jōshū went up to the lecture stand, looking this way and that. Master Shuyu saw him and said, "What are you doing?" Jōshū said, "I am looking for water." Shuyu said, "I haven't got a single drop here, so what is the use of looking?" Jōshū put his stick against the wall and went out.

MASTER KIDŌ

Do not think you have got the advantage.

MASTER HAKUIN

When the path of language is cut off,  
The wanderings of the mind will disappear.

*PLAIN SAYING:* This rock-bottom depth, even Buddha or Amida is unable to know it.

NOTE: In "I am looking for water," Jōshū suggests that he is measuring the extent (or depth) of Shuyu's understanding. In "I haven't got a single drop," Shuyu implies that he is beyond such measurements, at which point Jōshū gives up the "search" and leaves.

Kidō adds a word in place of Shuyu, suggesting that Jōshū's act does not imply that he has the upper hand. Hakuin's substitute phrase seems to suggest that Jōshū and Shuyu see eye to eye with each other, whereas the plain saying says that ultimately it is impossible to know (or "measure") the other.

## *Cut the Head Off*

A monk asked Master Tōzan, "Which of the 'three bodies of Buddha' [*sanshin*] does the preaching?" Tōzan said, "With me this is always an acute problem." Afterwards the monk asked Master Sōzan, "What did Tōzan mean when he said, 'With me this is always an acute problem'?" Sōzan said, "If you want the head, cut it off and take it." The monk then asked Master Seppō. Seppō pressed his stick against the monk's mouth and said, "I had been to see Tōzan too." The monk was speechless.

MASTER KIDŌ

I cannot breathe.

MASTER HAKUIN

Hard pressed.

PLAIN SAYING: Yes, from the top of the head down to the toes—thoroughly through.

NOTE: "The three bodies of Buddha" comprise: (1) *hosshin*, the Buddha who transcends personality and is identical with "reality"; (2) *hojin*, the Buddha as seen in his Pure Land (the result of many eons of religious striving); and (3) *ojin*, the Buddha as he manifests himself for the benefit of unenlightened beings (i.e., Sakyamuni, the historical Buddha). The monk may have intended to lay a "philosophical trap" for Tōzan. Tōzan's answer suggests that the questions one raises must be answered by oneself. The monk, who does not understand Tōzan's answer, asks Sōzan and Seppō for the meaning. Sōzan tells the monk that if he wants to understand the other's mind, he has to cut off the other's head. He will achieve nothing through argument and inquiry. Seppō silences the monk and suggests that he himself, unlike the monk, does understand Tōzan. Yet such understanding is not the sort of thing one attains by running around from master to master, asking for their opinion.



Kidō suggests that instead of speculating on Buddhist doctrine, the monk had better be the "stick-pressed-against-the-mouth" monk that he is. The substitute phrase and the plain saying suggest the monk's state of being "pressed" into understanding.



### *What Is So Hard about It?*

Master Anzan went into the mill to see Master Sekishitsu. He said, "It is not easy, is it?" Sekishitsu said, "What is so hard about it? You fetch it in a bottomless bowl and take it away in a formless tray." Anzan was speechless.

MASTER KIDŌ

Under the dragon gate.

MASTER HAKUIN

Sharp-edged working.

PLAIN SAYING: Ah, after hardship and toil, to see a gleam of light is really wonderful—like blessed rain in the midst of drought.

NOTE: Anzan's saying, "It is not easy," is no more than a casual remark said out of politeness. Sekishitsu answers seriously, suggesting that if one is aware of the *mu* ("bottomless," "formless") aspect of things, one can take them for what they are as *u* ("existence"): bowl and tray. Acting with this attitude, there is nothing "hard" in milling or any other work.

In his response, Kidō (instead of Anzan, who was speechless) highly praises Sekishitsu's saying. According to a Chinese legend, the dragon gate (*toryumon*) is a high waterfall. Carps gather at the foot of this waterfall and try to jump to the top. The carp that succeeds in getting to the top of the waterfall turns into a powerful dragon. Kidō's comment suggests that Sekishitsu's answer almost reaches the top. Hakuin's substitute phrase and plain saying likewise imply Sekishitsu's praise.

### *Is That All?*

One of the monks had just come back from his pilgrimage when Master Shōkei asked him, "How long have you been away from this place?" The monk said, "It has been almost eight years since I left Your Reverend." Shōkei said, "What have you accomplished?" The monk drew a circle on the ground. Shōkei said, "Is that all? Is there nothing besides it?" The monk erased the circle, bowed, and departed.

MASTER KIDŌ

If you do not have a messenger boy at home, you cannot be a gentleman.

MASTER HAKUIN

If your view is the same as your teacher's, then you are only half as good as your teacher. If your view surpasses that of your teacher's, then you are capable of passing his teaching on.

*PLAIN SAYING:* Since I am already too old, from now on would you take care of things?

*NOTE:* The monk, in drawing the circle, suggests his understanding of *mu* or *ku* ("emptiness" or "void"—the principle of essencelessness). When asked for something "beyond" that, he erases the circle, suggesting that he is not taken in by any principle (even that of "no-principle"). All the comments praise the monk, suggesting that he is a worthy pupil of his master.

### *Remote Question, Close Reply*

A monk came to bid Master Seppō farewell. Seppō asked him, "Where will you go?" The monk said, "I shall pay Master Kinzan a visit."

"If Kinzan were to ask you, 'What of the Buddhism at Seppō's place?,' how would you answer?" "If he asks me, I will tell him—" Seppō hit him.

Later Seppō asked Master Kyōshō, "What did this monk do wrong that he should be beaten?" Kyōshō said, "He has been to visit Kinzan and is completely exhausted." Seppō said, "But Kinzan is in Setchu District [i.e., far away]. How can he be visited?" Kyōshō said, "Have you not heard of the saying 'Answer a remote question with a close reply?'" Seppō withdrew.

MASTER KIDŌ

Without the slightest fault.

MASTER HAKUIN

It is very true and correct.

PLAIN SAYING: I shall never forget your kind favor to me.

NOTE: Seppō is not interested in what the monk would tell Kinzan were he to be asked about "Seppō's Buddhism," but in the immediate response of the monk to Seppō himself. However, the monk "exhausts" himself with an unnecessary "thought visit" to Kinzan, who has, in fact, nothing to do with the Seppō-monk situation. He thus falls into the trap of the "remote question" and fails to answer with a "close reply." No matter *what* one discusses, the problem is never in any "subject" (of conversation) but always in the people who talk to one another.

Kidō's comment and Hakuin's substitute phrase suggest Kyōshō's praise for realizing where the real problem lies. As for the plain saying, it is not clear who is thanking whom.

*Faceless?*

Master Seppō bade Master Tōzan farewell. Tōzan said, "Where are you going now?" Seppō said, "I am going back to the mountain."

"Which way did you come?"

"I came by way of Hien Mountain."

"And now which way are you headed?"

"I am heading for Hien Mountain."

"There is someone who does not head for Hien Mountain. Do you know him?"

"I do not."

"Why do you not know him?"

"He has no face."

"Since you do not know the man, how can you know that he is faceless?"

Seppō was speechless.

MASTER KIDŌ

To see not with the eye.

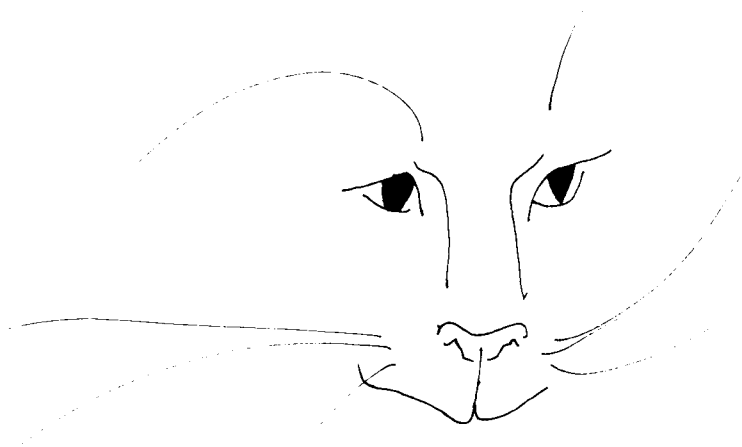
MASTER HAKUIN

Take off everything, completely exposed.

PLAIN SAYING: What clear weather! Bright skies—no wind, no clouds, no mist. Not a single rabbit's hair distorts the vision.

NOTE: The one "who does not head for Hien Mountain" is Seppō's "true nature" (*mu* or *ku*—"nothingness" or "void"). Seppō's answer would have been perfect had he insisted that he did not know. But by defining "nothingness" (or "void") as "faceless," Seppō makes a distinction between the *u*-Seppō, who has a face, and the "faceless" *mu*-Seppō, thus proving that his understanding is only theoretical. In "How can you know that he is faceless?" Tōzan tries to shock Seppō out of the "philosophical trap" into which he has fallen.

In his response, Kidō, instead of Seppō, attempts another answer to the question "Why do you not know him?," but this approach is also too speculative. Here, Kidō seems to have fallen into the same trap. Hakuin's substitute phrase and the plain saying suggest the mood of *mu*.



### ***What Ways Are There?***

Master Kuzan came to see Master Seppō. The moment he entered the gate, Seppō grabbed him and said, "What is it?" Kuzan was enlightened. He raised his hands, waving them about. Seppō said, "In what way did you come to understand?" Kuzan said, "What ways are there?" Seppō acknowledged Kuzan's enlightenment.

MASTER KIDŌ

Kuzan says, "Master, you have never cheated me."

MASTER HAKUIN

To bow and withdraw.

*PLAIN SAYING:* The rugged mountains are tall, the vast sea is deep, the pillar stands, the threshold lies. My eyes don't stand and my nose doesn't lie on its side, you know.

*NOTE:* The koan should be clear in itself. In Kidō's comment and Hakuin's substitute phrase, Kuzan thanks his master Seppō for his teaching. The plain saying suggests the nature of the enlightened state of mind.

### A Message

Master Reiun asked a monk, "Where are you going?" The monk said, "I am going to Master Seppō's place."

"I have a message for Seppō."

"Then please give it to me."

Reiun took off his shoe and threw it in front of the monk, who then left.

Seppō asked the monk, "Where have you come from?" The monk said, "From Reiun."

"Is His Reverend well?"

"He asked me to relay a message to you." Saying that, the monk took off his shoe and threw it in front of Seppō. Seppō was silent.

MASTER KIDŌ

I take your coming from afar into consideration.

MASTER HAKUIN

When you come once again, it is for no other reason than the misty rain of Ro Mountain and the tide of Sekkō River.

*PLAIN SAYING:* Without thinking of the very long distance, you honored me with your visit. After such a long journey, you must be exhausted. Please rest yourself for a while.

*NOTE:* Reiun and Seppō must have been close friends. The "shoe message" seems to be Reiun's restriction-free way of greeting Seppō. The monk who unhesitatingly conveys Reiun's "message" appears to be no less qualified to enter the spirit-free "shoe-throwing club" of the two.

Kidō suggests that Seppō, instead of hitting the monk for his "rudeness," lets it go at that. Hakuin's substitute phrase, in suggesting the visit to a familiar place, echoes the mood of Reiun's "message" to Seppō. The plain saying suggests Seppō's understanding of Reiun's "message" and his appreciation for the monk's way of conveying it.



### *Perfectly Imperfect*

One day Master Chokei held his lecture in the hall. When everyone had gathered, he dragged out a monk and said, "Let us all bow to this monk." Then he added, "What merits has this monk, that all of us should be made to bow to him?" The people were silent.

MASTER KIDŌ

All right! All right! All right!

MASTER HAKU'IN

Daitōchishō Buddha [a legendary Buddha who meditated for a very long time without attaining enlightenment] sat in meditation for ten *kalpas* [eons]. As much as he practiced, the truth [of Buddhism] did not appear. It is not there. "The way" [of Buddhism] cannot be attained.

*PLAIN SAYING:* Everything in the universe (in the heavens—the sun, the moon, star, wind, cloud, rain, snow, hail, mist; on the earth—mountain, river, plain, turtle, snake, grass, dust, man, beast), each and every thing emits great light. Gonbei is Gonbei and has his merits, Tarōsaku is Tarōsaku and has his merits, Osan, Oume, fried bean paste, leftovers—each as it is, is perfect as it is; nothing is missing.

NOTE: As the koan's title suggests, if the monk were "perfect," he would not be worth bowing to. It is not that one should worship the "imperfect"; what matters is that everything is what it is, and should not be thought of as otherwise.

### *Where Does It Come From?*

A nun made a gift of a china bowl to Master Reiju. Reiju held the bowl up and said, "Where does it come from?" The nun said, "It comes from Tei District." Reiju smashed the bowl. The nun was speechless.

MASTER KIDŌ

I do not understand what Your Reverend means.

MASTER HAKUIN

It is a pity that this vessel does not encounter someone who can appreciate its value.

*PLAIN SAYING:* You say that such rude behavior is swift, sharp working? You think Buddhism is such a dumb, stupid thing as that? You're wrong—Buddhism is not only roughness alone.

*NOTE:* Why should one philosophize on the "essenceless essence" of things (*mu* or *ku*) whenever one is asked a simple question? There is nothing wrong in the nun's commonsense answer to Reiju's question on the origin of the bowl. However, as the comments suggest, the nun should not have been taken aback by Reiju's "show." Were she less obedient and simply more natural, she would have recognized rudeness for what it is and responded in accordance.

### *Trousers Made by Mother*

Master Ungo was told that there was a monk living in a hermitage at the foot of a mountain. He ordered his attendant to take a pair of trousers to the monk. The monk said, "I have trousers made by my mother," and declined the gift. Ungo made the attendant go back and ask, "What did you wear before your mother was born?" The monk was speechless.

MASTER KIDŌ

Who dares abuse these trousers?

MASTER HAKUIN

In complete nudity, stark naked.

*PLAIN SAYING*: Spreading out the sleeves of the monk's gown, saying, "This worn-out gown is also a gift from my dear master."

NOTE: When the monk declines Ungo's gift, Ungo responds with *mu*, suggesting that the monk is overly attached to his mother (and consequently to himself). The monk's rejection of Ungo's gift of trousers is simple and spontaneous, but were he simple and spontaneous in a somewhat less restricted manner, he could, with the same easiness of mind, accept it as well.

Kidō implies that Ungo's "before mother's birth" question is a trap. After all, all the monk wants is to wear the trousers made by his mother and to be left alone. In this, however, Kidō also suggests that had the monk been of tougher mettle, he would not have fallen into Ungo's trap. Hakuin's substitute phrase and the plain saying also seem to suggest the monk's direct and immediate attitude toward things. With one's mind "stark naked" there is no need for unnecessary speculation. What is dear to one is dear and that is all there is to it.

## Words

Master Unmon had once quoted Master Baso as saying, "Daiba [Aryadeva, the founder of the Daiba sect] treated all words with respect; this is an important thing." Then Unmon said, "This is a fine saying, only nobody has asked me anything." At that a monk asked, "What is the Daiba sect?" Unmon said, "There are ninety-six heretical schools in India, and you belong to the lowest one."

MASTER KIDŌ

To bow and withdraw.

MASTER HAKUIN

A white horse among reed flowers.

PLAIN SAYING: I too am one among the Buddhas.

NOTE: Daiba (Aryadeva) was the disciple of the philosopher Nāgārjuna (end of the second century A.D.), the originator of the Sunyata ("void") school of Buddhist thought. The term "Daiba sect" refers to one of the branches of the Sunyata school; a more common name (of Chinese origin) for this sect is "Sanron sect." Zen, in its doctrinal aspect, is greatly influenced by Nāgārjuna's philosophy, whose essence is the rejection of the affirmative-negative mode of reasoning and the identification of samsara with nirvana (or "the world as it is" with "enlightenment"). In his saying, Unmon "praises" the Daiba sect philosophy but at the same time lays a trap by demanding that his listeners "ask something" about it. The monk falls into the trap and asks for the "essence" of the Daiba teaching. In his answer to the monk, Unmon implies that no matter how "important" words are, to be taken in by words (i.e., to use them for abstract speculation) is the "lowest" state of human existence.

In his comment Kidō replaces the monk and thanks Unmon for his teaching. Hakuin's substitute phrase seems to suggest that when the enlightened one uses words, there is no distinction between "right" usage and "wrong" usage ("like a white horse among white flowers"). The plain saying suggests that the monk, being himself Buddha, does not go wrong, and thus neither do we.

### *The Same?*

Master Unmon asked the head monk, "Is the earth, with its mountains and rivers, the same as you, or is it different from you?" The monk said, "It is the same." Unmon said, "The life of all creatures, such as moths, bugs, and ants, is it the same as yours, or is it different from yours?"

"The same."

Unmon said, "Why are you contradicting yourself?"

MASTER KIDŌ

The head monk's tongue hangs out [in surprise]; he stands aside.

MASTER HAKUIN

The coral branches reflect the moon.

*PLAIN SAYING*: Lowering the head, retreating three steps, shouting, "Awesome! Awesome!"

NOTE: The monk understands the principle of "unity with nature" only as an abstract concept. Unmon uses simple logic to drive the monk out of his philosophical state of mind. The monk identifies himself with both physical objects and living beings. He thus claims to be a mountain and a bug at the same time.

Kidō's comment and the plain saying suggest the effectiveness of Unmon's treatment. Compared with the monk's superficial understanding, Hakuin's substitute phrase suggests the principle of unity of everything in a more delicate and profound way.

### *Where Do You Come From?*

Master Unmon asked a monk, "Where have you come from?" The monk said, "I have just returned from a pilgrimage [to the shrines of the Zen patriarchs]." Unmon said, "You are fooling me." The monk said, "I really did take a pilgrimage." Unmon said, "You do not even keep the five prohibitions." The monk was speechless.

MASTER KIDŌ

I have just entered the Buddhist order.

MASTER HAKUIN

Just where is the false word?

PLAIN SAYING (only with certain masters): What's wrong?

NOTE: Unmon suggests that in his pilgrimage the monk keeps only the form (bowing one's head in front of the patriarchs' shrines). The monk, who does not understand this suggestion, insists that he *did* take a pilgrimage. To this Unmon answers that the monk does not even keep the five Buddhist prohibitions (not to take life, not to take what is not given to one, not to commit adultery, not to tell lies, and not to drink intoxicants), suggesting that the monk is lying.

Kidō suggests that the monk has learned from Unmon what real practice means. The comments of Hakuin (substitute phrase and plain saying), however, assume a defiant attitude, suggesting there is really nothing wrong with the monk.

### *Never Practiced Zen?*

Master Sekken asked a monk, "When you stop at the forest in the evening, where will you leave in the morning?" The monk said, "I have never practiced Zen." Sekken said, "You will go to hell alive." The monk said nothing.

MASTER KIDŌ

Who is not benefited by such benevolence?

MASTER HAKUIN

Help! Help!

PLAIN SAYING: Well, well, thank you very much for your kindness. Tomorrow morning, with your permission, I shall make my departure.

NOTE: In saying "I never practiced Zen" the monk rejects Sekken's trap question, implying that he will not be taken in by "the way" (in its conceptual sense). But when Sekken suggests that the monk "will go to hell," the monk fails to find a suitable response, thus proving that he is not really distinction-free.

The plain saying describes the actual situation of the pilgrim, thus providing the answer to Sekken's first question; whereas the substitute phrase suggests the suitable response to "You will go to hell." Kidō's response is a praise of Sekken.

*Get Out!*

Master Sekken asked a monk, "Where have you come from recently?" The monk said, "Nō District." Sekken dragged a boy to his side, slapped him once, and shouted at him, "Get out!" The monk was speechless.

MASTER KIDŌ

I have practiced here and there, but this is the first time that I have met as great a master.

MASTER HAKUIN

The eyes of a sage.

*PLAIN SAYING:* I have heard that you are a great master; now, having met you, I know you are exceptional.

(Or, with certain masters: "I'm sorry, I'm sorry." So saying, retreating.)

*NOTE:* The monk may really have come from Nō District, but his way of answering seems to be a response to Sekken's question, not to Sekken's quest. The monk thus appears to be no more than a mediocre practitioner. Since the monk does not relate directly to Sekken, Sekken avoids the monk and instead hits the child and drives him out.

All the comments to this koan suggest Sekken's greatness. It should not be assumed, however, that the monk's answer in itself is wrong. When one has come from Nō District, it is only natural to say that one has come from Nō District.



### *Change or Not?*

Kanbunkō [a Buddhist writer] asked a monk, "I have heard that you lecture on the thought of Jōron [a text consisting of four treatises on Mahayana doctrine written by Sōjō]. Is that true?" The monk said, "Yes." Kanbunkō said, "According to Jōron, there are four things that do not change. Is that so?" "Yes," replied the monk. Kanbunkō then hit the teacup and broke it, saying, "Does this one change or not?" The monk was speechless.

MASTER KIDŌ

If you do not experience a thing, you will not gain a bit of wisdom.

MASTER HAKUIN

Go out with raised fist.

PLAIN SAYING: Great, great! While you're at it, pick up the rubbish too.

NOTE: Generally speaking, the "four unchangeables" relate to the Buddhist law. Although the Jōron belongs to the Sunyata ("void") school of thought, in which the idea of "unchangeable substance" is rejected, the very principle of essencelessness is in itself something one is liable to be taken in by. Seeing the teacup break, how can the monk deny change; yet, lecturing on the "unchangeables," how can he admit it? Thus, in breaking the teacup, Kanbunkō actually breaks the monk's "philosophy."

In his comment, Kidō explains the "working" (or function) of Kanbunkō's act. The meaning of Hakuin's substitute phrase is not clear. The plain saying disregards the "meaning" of the act and responds with enlightened common sense to the teacup-breaking situation.

*Extraordinary?*

One day Master Rakuho heard an attendant say, "The teaching advocated by Sōjō [i.e., the 'Shironjū' school of Mahayana thought] is really extraordinary." Rakuho said, "Sōjō is extraordinary, but in a word, he did not understand our founder [i.e., he did not understand Zen]." The attendant was speechless.

MASTER KIDŌ

Beat the grass, frighten the snake.

MASTER HAKUIN

Open the mouth, and the guts are revealed.

PLAIN SAYING: Excuse the comparison with the founder.

NOTE: This koan is similar in meaning to koan 31, "Words." Both of them warn against the confusion of Zen with Buddhist philosophy, no matter how sublime such philosophy may be. Kidō's comment suggests the effect (or "working") of Rakuho's saying, whereas Hakuin's substitute phrase and the plain saying refer to the philosophically minded monk's ignorance of Zen.

### *Where Do the Buddhas Go?*

A monk asked Master Nan-in, "Where do all the Buddhas go?" Nan-in said, "If they do not go to heaven, they go to hell." The monk said, "How about Your Reverend?" Nan-in said, "Don't you know where this old man will end up?" The monk was about to speak when Nan-in struck him on the mouth with his stick. Then he called the monk to come nearer and said, "Actually, *you* should have done it," and hit him once again with his stick.

MASTER KIDŌ

The monk, instead of being confused, looks with the eye, points with the finger [at Nan-in].

MASTER HAKUIN

Yū District is still all right. It is the people south of the river who suffer the most.

(Or, with certain masters: Time waits for no man.)

PLAIN SAYING: Quite old, already fifty-five or so.

NOTE: When asked, "Where will Nan-in end up?" the monk should strike. Since he does not act swiftly enough, Nan-in hits him instead. The first hit is thus the answer to the question. The second hit is for not hitting Nan-in.

Kidō's response suggests the "here, now" answer to the question "Where will one end up?"; whereas the plain saying responds to the question through the ordinary language of common sense. The first version of Hakuin's substitute phrase suggests that the monk started well (in "How about Your Reverend?") but ended badly (in hesitating to answer Nan-in's question). The second version implies the monk's failure in missing the moment of response.

### *Loose or Tight*

When Master Shintenyō was the head monk at Master Kisū's, he was asked by Kisū, "I have heard that you always tell people the story of the woman brought out of her trance. Is that true?" Shintenyō said, "No [*mu*]." Kisū said, "Is it that you are loose, or is it that you are tight? Why do you say 'no'?" Shintenyō said, "If he is a true Zen monk, he does not lack salt and sauce." Kisū ordered his attendant to tell the monk in charge of cooking to prepare only plain white gruel for the next day.

MASTER KIDŌ

(Only with certain masters) To snatch the food from one starving.

MASTER HAKU'IN

The ungrateful will not give up old debts.

PLAIN SAYING: Don't be conceited.

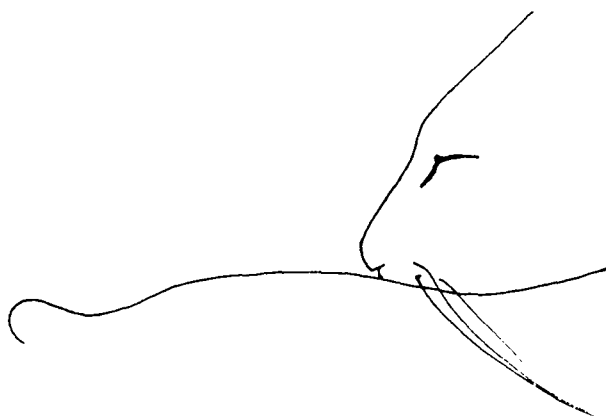
NOTE: The story of the woman appears in part 1 of *Gendai Sōjizen Hyōron*: A woman was sitting near the seat of Buddha in deep contemplation. Monjū, the Buddha of wisdom, could not get her out of her contemplation despite all his efforts. But Momyō, a bodhisattva of lower rank, just snapped his fingers once, and the woman woke from her contemplation and stood up.

Monjū's inability to arouse the woman from her contemplation may be interpreted as irony toward the "transcendental." Monjū dwells in the "higher spheres" above and beyond the "trivialities" of the natural realm of cause and effect. Although the "high-ranked" Monjū and the "low-ranked" Momyō are "the same" in being "enlightened," it is, after all, Momyō and not Monjū whose enlightenment is of real "working."

The discourse between Shintenyō and Kisū is somewhat unclear. It seems, however, that the problem is not whether Shintenyō tells the story of the woman or not; his answer of *mu* means "nothing" or "void" (in the sense of "null and void"). Reacting thus, Shintenyō

implies the total rejection of words, suggesting that for the enlightened, even the koan is superfluous. Kisū does not approve of Shintenyō's "looseness" and proves his point by feeding him plain white gruel.

All the comments echo Kisū's reproof of Shintenyō. Shintenyō in his "looseness" takes away even that which is most necessary. In his conceited "freedom" he is, thus, actually too "tight."



### *Halfway*

A monk came to bid farewell to Master Sekisō. Sekisō asked him, "Will you go by land or by sea?" The monk said, "When I see a boat, I shall go by boat. When I see land, I shall go by land." Sekisō said, "I think you will find it a bit difficult halfway." The monk was silent.

MASTER KIDŌ

In emergency and great danger, I will not forget what you told me.

MASTER HAKUIN

I will never forget these words.

PLAIN SAYING: Patting one's head, saying, "Yes, I will not forget."

NOTE: This koan strikes a similar note to the previous koan. In his pretense of "spontaneous response to the situation as it presents itself," the monk is overplaying his Zen. Being free does not of necessity imply making no plans. If one goes on a trip, one simply has to decide whether to go by sea or by land. There is nothing wrong in making plans, provided one is not taken in by one's own decisions.

## *Half a Man*

Master Meishō went to Master Tan. Tan said, "In learning [Zen], you have to go to a place even if there is only one man there. You have to go even if only half a man is there." Meishō said, "Let us not ask about the place with one man, but what is the place with half a man?" Tan was silent. But he later sent a young disciple to ask Meishō. Meishō said, "So you want to know what half a man is? You too are only playing with mud."

MASTER KIDŌ

Tan says, "I must bow to thank you."

MASTER HAKUIN

Indeed a great master.

*PLAIN SAYING:* Even one like me becomes a teacher of men and gods.

*NOTE:* In his saying, Tan advocates thoroughness in pursuing "the way." However, his reference to "half a man" (i.e., an imperfect master) proves that he is taken in by evaluation. Tan fails to look at himself. In his answer to Tan's disciple, Meishō suggests that the one who occupies himself with "measuring" others is himself no more than "half a man."

Kidō's comment suggests Tan's acceptance of Meishō's rebuke. Hakuin's substitute phrase is a praise of Meishō, whereas the plain saying seems to suggest that Tan, being himself a Zen master, should realize that comparisons and evaluations are of no use.

### ***I Will Have Nothing to Do with Buddha***

A monk knocked on Master Kakurin's door. Kakurin asked, "Who is it?" The monk said, "A monk." Kakurin said, "Even if Buddha comes, not to mention a monk, I will have nothing to do with him." The monk said, "Why will you have nothing to do with Buddha if he comes?" Kakurin said, "There is no room for you to stay."

MASTER KIDŌ

The selling of my sheets was not in vain.

MASTER HAKU'IN

To come despite the long distance.

PLAIN SAYING: Longing for your high virtue, I have come from far away.

NOTE: The monk should have introduced himself in a simpler way. Kakurin may have to deal with "monk" or "Buddha" when reading the sutras or holding a lecture, but what is the use of opening one's door to an abstract entity? In contrast to the monk's behavior, the comments suggest the natural attitude of a pupil who comes to ask for the teaching of a master.



### *Dim-eyed, Deaf, and Dumb*

Never in all his life had Master Shinken had an attendant. A certain Buddhist scholar asked him, "Your Reverend is advanced in years now. Why don't you take on a young monk to attend you?" Shinken said, "If you know of anyone who is dim-eyed, deaf, and dumb, get him for me." The scholar was speechless.

MASTER KIDŌ

I can do the sweeping for you.

MASTER HAKUIN

Of what use are the blind?

PLAIN SAYING: I am nothing but a clumsy blockhead, but please feel free to use me.

NOTE: Seeing, hearing, and speaking are indispensable for the management of daily affairs, but it is through these very faculties that "defilement" enters. There is nothing wrong with the senses themselves; it is only their misuse that concerns Shinken. He is thus not looking for a saintly, pure person but for a perfectly simple one.

Kidō's comment and the plain saying suggest the simplicity of mind Shinken is seeking. The defiant attitude of Hakuin's substitute phrase seems to miss the point.

### *What Does the Text Explain?*

Once there was an old man who asked a Buddhist scholar, "Of the *so* [notes that explain a classic text, e.g., a Buddhist sutra] and the *shō* [notes that further explain the *so*], which is broader in meaning?" The scholar said, "*Shō* explains the *so*, and *so* explains the text." The old man said, "What does the text explain?" The scholar was speechless.

MASTER KIDŌ

If you read it, you will understand.

MASTER HAKUIN

The sun rises in the east and at night sets in the west.

PLAIN SAYING: If you go at it slowly, you will understand.

NOTE: Scholars are inclined to forget the language that refers to the world and overly occupy themselves with the language that deals with language. As the comments suggest, there is nothing wrong with books, provided one is not taken in by overspeculation.

### ***Who Rang the Bell?***

One day Master Yūsei rang the bell for lecture. When everyone had gathered, he asked, "Who rang the bell?" A monk said, "The *inō* [the title of the monk in charge of formal functions such as chanting the sutras, ringing the summons bell]." Yūsei said, "Come forward." When the monk drew near, Yūsei gave him a slap. Then Yūsei returned to his room.

MASTER KIDŌ

Astonishingly well done.

MASTER HAKU'IN

To grip strongly, leaving no escape.

PLAIN SAYING: Oh, I didn't know that at all.

NOTE: This koan strikes the same note as koan 42, "I Will Have Nothing to Do with Buddha." Asked for one's identity, one should respond not with one's title but with one's name. In slapping the monk, Yūsei had delivered the lecture of the day.

### *Spit at Buddha*

Once there was a monk who accompanied a Buddhist priest [not of Zen] to a Buddhist temple. There the monk spat at the statue of Buddha. The priest said, "You have little sense of propriety! Why do you spit at Buddha?" The monk said, "Show me the place where there is no Buddha so that I can spit there." The priest was speechless.

MASTER KIDŌ

A fierce fellow indeed!

MASTER HAKUIN

It is better not to slander him.

PLAIN SAYING: What a blind wretch!

NOTE: Kidō's comment and Hakuin's substitute phrase suggest the praise of the monk, whereas the plain saying refers to the priest's lack of understanding. The monk's behavior, however, is somewhat artificial. The identical theme of the "sameness" of Buddha and the world is suggested in koan 53, "Tell Me Where I Can Sit," in a more natural way.

### *Bow to this Dog*

Once there was a monk who went to visit Master Suigan. Suigan happened to be out, so he went to see the man in charge of the temple. The man in charge said, "Have you met the master already?" The monk said, "Not yet." The man then pointed to a dog and said, "You want to see the master, don't you? Then just bow to this dog." The monk was speechless.

MASTER KIDŌ

Putting Suigan down is okay.

MASTER HAKUIN

One finger pointing at the dog, the other pointing at the man in charge—to leave.

PLAIN SAYING: When the master returns, please give him my regards.

NOTE: Like the previous koan, this koan also suggests the theme of the "sameness of everything." But here again the "Zen show" of the man in charge is somewhat overdone. Suigan and the dog may ultimately be the "same," but it is no use saying to the dog what one intends to say to Suigan.

Kidō has, of course, nothing against Suigan. In his response, he humorously suggests that as long as it is Suigan and not himself who is identified with a dog, he does not mind. Hakuin's substitute phrase suggests that if Suigan is "the same" as the dog, so is the man in charge. The plain saying implies how the monk should have responded had he not been taken in by the dog.

### *Familiar Places*

Once upon a time some Koreans came to Sentō District [in China] to have the statue of Kannon [Buddha of Mercy] carved. When the statue was finished, they tried to lift it onto the ship but found it unmovable. It was thus sent to be worshipped at the Kaigen Temple in Mei District.

Later someone raised the following question: "A Buddha should show himself anywhere, so why did the holy statue refuse to go to Korea?"

MASTER KIDŌ

It is difficult to forget familiar places.

MASTER HAKUIN

A stupid bird does not leave its nest.

PLAIN SAYING: No matter how old one gets, home is always dear to one's heart.

NOTE: The legend of the statue of Kannon Buddha that refused to go to Korea echoes the attitude of the Chinese to Korea (and any other "barbarian" country). It is less clear what its purpose as a koan is.

As Kido's comment and the plain saying suggest, perhaps the koan means to imply that though things may move from place to place, what is essential does not change. However, this should not be taken as a suggestion of any "immutable substance."

## *Lift the Cloak*

[Enō's master decided that Enō would take his place as the next master, and, as proof of the authority, he gave Enō his cloak and bowl. However, the other monks opposed Enō, and he was forced to leave. Near Mount Daiyūrei they caught up with him and attempted to steal the cloak and bowl. But when they tried to grab the cloak and bowl away, they could not lift them. Enō later settled on Mount Sōkei.]

Once there was a monk who went to Mount Sōkei to see Master Enō's cloak and bowl. There, a monk in charge took the cloak up and said, "This is what monk Myō at Mount Daiyūrei could not lift up." The [visiting] monk said, "Then why is it in your hands?" The monk in charge was speechless.

MASTER KIDŌ

The one who loves sees it and calls it "love."

MASTER HAKUIN

(Only with certain masters) To take off the cloak.

PLAIN SAYING: I'm just a guard.

NOTE: The historical background of this legend centers around the division of Zen into the northern and the southern sects during the seventh century A.D. Zen chronicles written on the process that led to the split report various dramatic events which assert the superiority of Enō (638–713) over his rival and fellow novice Jinshū (606?–706), the founder of the northern sect. The purpose of this legend is apparently to assert Enō as the legitimate successor of his master, Gunin (602–674).

Kidō's comment suggests that faith is of a subjective nature and thus cannot be criticized by those who do not share it. Hakuin's substitute phrase and the plain saying take the position of common sense; the substitute phrase suggests that a cloak can of course be moved; whereas the plain saying suggests the simple response of a guard who is not supposed to speculate on points of doctrine but only to take care of the objects he is in charge of.

## *Bitten by a Dog*

[This koan is related to the following legend: There was a golden bird who always devoured the dragon's offspring. Being at a loss, the dragon went to seek the aid of Buddha. Buddha removed his own gown and gave it to the dragon, saying, "If you wear this, the golden bird will not be able to harm you." The dragon asked for many more gowns to protect all of the dragons. However, Buddha said that this one gown could be endlessly divided and even a small thread would protect the dragons from the golden bird.]

Once there was a monk who, carrying the food-alm bowl, went to the house of an old man. There he was bitten by a dog. The old man said, "If a dragon has even a single thread on him, the golden bird will not devour it. Your Reverend is fully clad in the holy gown. How come you were bitten by a dog?" The monk was speechless.

MASTER KIDŌ

A sweet melon is sweet clear through.

MASTER HAKUIN

Unexpectedly I met up with trouble.

PLAIN SAYING: My, that's a strong dog!

NOTE: The old man suggests that what is "perfect" (i.e., enlightened) should not, by its nature, be affected by worldly causes (the dog's bite). A different koan on the same theme appears in part 1 of *Gendai Sōjizen Hyōron* (koan 143). In that koan it is suggested that it is a mistaken concept of "enlightenment" to conceive of it as deliverance from troubles and pain.

The same idea is expressed here in Hakuin's substitute phrase and the plain saying. Kidō's comment suggests the answer the monk should have given to the old man. This phrase is taken from the saying "Gall is bitter to the root, melon is sweet clear through." In answering thus, Kidō may have meant to suggest that the monk's "way" is a bitter one and that it has nothing to do with the "sweetness" of the golden bird legend.



### *How Old Is Monju Buddha?*

Once a benefactor went to a temple to give a donation of money to each monk according to his age. The man in charge of the temple said to him, "Please put one share of your donation before the holy statue [of Monju Buddha]." The benefactor said, "How old is Monju Buddha?" The man in charge was speechless.

MASTER KIDŌ

Bending the fingers, showing the count.

MASTER HAKUIN

Go and ask Monju's attendant.

PLAIN SAYING: Bending the fingers—with the right hand counting, "One, two, three, four, five, six, seven, ten"; with the left hand counting, "One, two, three, four, five, six, seven, eight, nine, thirteen." Opening both hands, saying, "I thought it was going to be eight and instead it was ten. I thought it was going to be ten and instead it was thirteen. I don't know what in the world is going on!"

NOTE: The benefactor who is not taken in by Monju's "holiness" ironically asks for the age of Monju. By this he implies that his concern is only with human beings. All the comments offer possible answers to the benefactor's trap-question on Monju's age.

### ***Not Enlightened?***

A certain parishioner asked a head monk to hold the opening ceremony of another temple. Master Shintetsu heard of this and said, "That is all right. It is only too bad that he is not enlightened." The head monk heard this, put on his attire, and left for the temple. Shintetsu, who was already there, drove the head monk out with his stick.

MASTER KIDŌ

How could I dare go against my master?

MASTER HAKUIN

"Have a taste of it!" So saying, chasing away with the stick.

PLAIN SAYING: For now, I will be leaving on a pilgrimage. When I come back, I beg your guidance.

NOTE: Since we do not know the background of this koan, its meaning is not quite clear. It may be fairly assumed, however, that Shintetsu's way of dealing with the monk implies in a paradoxical Zenlike way his recognition of the monk's enlightenment. Kidō's comment and Hakuin's plain saying suggest the monk's acceptance of Shintetsu's authority, thus implying that the relations between the two were those of master and disciple.

### ***Tell Me Where I Can Sit***

There was once a Taoist priest who came to a Buddhist temple and sat with his back to the statue of Buddha. A monk said, "You Taoist, don't you turn your back on Buddha." The Taoist said, "The virtuous Buddha exists everywhere. Tell me where I can sit."

MASTER KIDŌ

I forgot that you are of a different religion.

MASTER HAKUIN

Are not Buddha and Miroku [a legendary Buddha of the future] right there?

*PLAIN SAYING:* Ah, it's you! Won't you come in and have some tea?

NOTE: Like koan 46, "Spit at Buddha," this koan echoes the theme of the "sameness" of Buddha and the world (or nirvana and samsara). But whereas in koan 46 the monk's spitting at Buddha's statue appears to be no more than a "Zen show," the Taoist's sitting with his back to the statue has a greater appeal because of its natural simplicity.

In Hakuin's substitute phrase, the Taoist teaches the monk the "Buddha is everywhere" principle, thus proving that Zen is also to be found among non-Buddhists. Kidō's response and the plain saying suggest the attitude the monk would have taken toward the Taoist visitor were the monk not such a narrow-minded fanatic.

### *Holding Rag and Broom*

Master Suibi asked Master Tanka, "What is it like to be the teacher of Buddha?" Tanka said, "You yourself are the teacher of Buddha, so do not take yourself lightly. What are you doing holding that rag and broom?" Suibi retreated three steps. Tanka said, "Wrong!" Suibi stepped forward. Tanka said, "Wrong!" Suibi raised one foot, swung himself around, and was gone. Tanka said, "It is good as far as it goes, but for Buddha's teacher it is not very proper."

MASTER KIDŌ

Wrong! Wrong!

MASTER HAKUIN

Don't think that you have got the advantage.

PLAIN SAYING: Looking left and right, saying, "Wrong! Wrong!"

NOTE: Suibi is searching for the "noblest existence." Tanka suggests that it is right where one is, yet at the same time he lays a trap for Suibi. "Things as they are being the noblest existence" does not only mean that everything is "pure," but also that the "pure" is everything as it is. In other words, it is not that Suibi is Buddha but that Buddha is Suibi. By saying "Wrong! Wrong!" Tanka drives Suibi to his wits' end.

Rather than commenting on the koan as a whole or providing an answer where one failed to respond, Kidō hereafter suggests a more fitting phrase for the master (or the one with the upper hand). In this koan Kidō's response ("Wrong! Wrong!") replaces Tanka's last saying, which does not seem sharp enough to Kidō. A similar example of such extreme employment of "Wrong!" can be found also in part 1 of *Gendai Sōjizen Hyōron* (koan 100.) Hakuin's substitute phrase suggests that being the "teacher of Buddha" does not mean that one is in any way better than one is. The plain saying is an imitation of Kidō's comment.

### *How about Yours?*

Master Seidō, carrying a message from his teacher Master Baso, arrived at Master Etchū's place. Etchū asked him, "What is your teacher's Buddhism like?" Seidō walked from the west side to the east side and stood there. Etchū said, "Is there no more besides this?" Seidō walked from the east side to the west side and stood there. Etchū said, "This is Baso's [Buddhism]. How about yours?" Seidō said, "I have told Your Reverend already."

MASTER KIDŌ

Seidō in the end says, "When leaving, I was told to bring back a reply."

MASTER HAKUIN

Then going out.

PLAIN SAYING: I am just a messenger. If I only receive your reply, that is fine with me.

NOTE: In his walking response to Etchū's question concerning the "Buddhism" of his master Baso, Seidō implies, "It is here, it is there, it is not in any particular place." When asked about his own "Buddhism," Seidō suggests that it does not differ from that of Baso's.

Kidō feels that Seidō's last answer is too abstract and suggests that Seidō ignore the Buddhism-talk and simply refer to the business he came for. If Buddhism is the "here, now" situation, then all Seidō has to do is to deliver Baso's message and receive Etchū's reply. Hakuin's substitute phrase and the plain saying are only an imitation of Kidō's line of comment.

## One

A monk drew four strokes in front of Master Baso, with the top stroke being long and the lower three being short. He said, "Without saying that one stroke is long and three are short; leaving all words; cutting out all arguments—please, master, answer." Baso then drew one stroke, saying, "Without saying one stroke is long and three are short, I have answered you."

MASTER KIDŌ

When Baso is asked to answer, he says, "Whew! That was close!"

MASTER HAKUIN

The balmy breeze comes from the south,  
Halls and chambers grow slightly cool.

PLAIN SAYING: I'll also be fifty-five this year.

NOTE: The monk demands that Baso define different things without making distinctions. By drawing the *one* line (yet referring to the three) Baso provides the monk with the distinction-free answer he is seeking.

This answer seems too speculative to Kidō. Therefore, he suggests that Baso ignore the paradoxical requirement and simply say that he will not fall into the monk's trap. Hakuin's substitute phrase suggests "everything as it is is in perfect order" as an answer to the monk. In this enlightened commonsense state of mind, the "many" are still there, but they are no longer differentiated or speculated about. The plain saying strikes the same note, but it is a more direct response to the monk's question: asked to deal nonspeculatively with "numbers," one simply gives one's age.

### *Understood*

Master Nansen said, "Master Baso said that the mind as it is, is Buddha. But I do not think so. I say it is not the mind, it is not Buddha. It is not an object. Is there any fault in my saying that?" At that Master Jōshū stepped out, bowed, and withdrew. Then a monk asked Jōshū, "What did Your Reverend mean when you bowed?" Jōshū said, "You ask Nansen." The monk repeated his question to Nansen, "What did Jōshū mean just now?" Nansen said, "He understood what I meant."

MASTER KIDŌ

To sit facing the wall.

MASTER HAKUIN

The arrow passed Shinra [i.e., it is too late].

PLAIN SAYING: No matter what you say, it is too late.

NOTE: In his saying, Nansen suggests that no matter how cleverly words are used, things as they are cannot be defined in words. At this Jōshū bows his understanding. The monk who is asking for the "meaning" fails to get an explanation from Jōshū and Nansen. If he does not understand, no words will help; if he does, he will bow himself.

Kidō feels that in "He understood what I meant," Nansen made use of words too much, for the monk may still be taken in by "understanding." He suggests instead the silence of Zen meditation. Both Hakuin's substitute phrase and the plain saying suggest that, unable to keep up with the moment, words are always "too late."

### ***You Are Rough, I Am Rough***

When Master Kisū was weeding, a Buddhist priest [not of Zen] came to see him. Suddenly a snake was seen passing by. Kisū cut it in two with his hoe. The priest said, "I have heard of the name of Kisū for a long time, but in reality he is only a rough [precepts-violating] monk." Kisū said, "You are rough, I am rough."

MASTER KIDŌ

A good intention is not always rewarded.

MASTER HAKUIN

This stupid guy!

PLAIN SAYING: You still haven't figured it out? What a nuisance!

NOTE: As Kidō suggests, Kisū may be "rough" in violating the Buddhist precepts and killing the snake, but the priest is no less "rough" for failing to thank Kisū for this act of kindness. Hakuin's substitute phrase and the plain saying are directed at the priest.



### *Host and Guest*

One day Master Rinzai went to the town of Kafu. When the host Ojōji asked Rinzai to take his seat, Master Mayoku stepped out and asked, "Kannon Buddha has a thousand hands and eyes; which is the eye proper?" Rinzai said, "Kannon has a thousand hands and eyes; which is the eye proper? Say it, quick! Say it, quick!" Mayoku dragged Rinzai down from his seat and seated himself. Rinzai drew near and said, "How are you doing?" Mayoku was about to say something in reply when Rinzai dragged him down from his seat and sat down again. Mayoku then went out and Rinzai stepped down from his seat.

MASTER KIDŌ

In place of Rinzai's "How are you doing?" say, "You crook! Get up and get out!"

MASTER HAKUIN

To overturn the Zen seat.

PLAIN SAYING: Hurry up and move! That's my seat.

NOTE: Mayoku asks Rinzai for the "absolute truth" ("the eye proper"), at which point Rinzai throws the same question back at Mayoku and urges him to answer quickly. Mayoku asserts himself through action, and Rinzai swiftly responds through action. Through this exchange, the problem of "truth" (or "essence") may not have been solved, but the relation (or "working") of the two as "host" (subject) and "guest" (object) is made clear.

In his comment Kidō suggests that instead of responding with the same action of "dragging down from the seat," Rinzai might have done better had he acted somewhat differently. A "Zen show" is no different from any other show; if the story repeats itself too often, one gets bored and leaves (as Mayoku actually does).

## *Please Help Me*

One day when everybody was gathered, Master Seidō said, "The cause and effect relation [i.e., karmic causality] is clear-cut. What shall we do about it?" A monk came out, his hands touching the ground. Seidō said, "What are you doing?" The monk said, "Please help me! Please help me!" Seidō said to the people, "This monk almost got it." The monk, with a sweep of his sleeves, went away. Seidō said, "The worms inside the lion feed on the flesh of the lion."

MASTER KIDŌ

When the monk leaves with a sweep of his sleeves, say, "Don't trample over people's fields."

MASTER HAKUIN

An even-in-broad-daylight thief.

*PLAIN SAYING:* Glaring angrily, "That son-of-a-bitch! Running wild again!"

*NOTE:* In walking on all fours, the monk suggests that "liberation" from karma is not achieved through its transcendence. If one is doomed by karma to be reborn as a beast, one simply has to lead a beastlike existence. In his last saying, Seidō praises the monk for being right where he is supposed to be.

Kidō suggests that instead of the metaphorical "lion" saying, Seidō respond more directly to the monk's state of "being a beast." Hakuin's substitute phrase is a praise of the monk's bold "working"; whereas the plain saying echoes Kidō's comment, in responding to the monk's beastlike state.

### *He Cannot Make a Living*

Master Ungan asked Master Hyakujō, "Why are you trying so hard?" Hyakujō said, "It is for someone." Ungan said, "Why don't you let him take care of himself?" Hyakujō said, "He cannot make a living."

MASTER KIDŌ

Since olden times it has been a noble existence.

MASTER HAKUIN

It is like Fudaishi [a Buddhist layman].

PLAIN SAYING: It is extremely steep, there is no way of getting close.

NOTE: By "someone" Hyakujō implies the original *mu* (or *ku*) self. One's true nature may be the "no-self," but speaking common sense, it is Hyakujō and not "not-Hyakujō" that has to make a living.

Kidō's comment is intended to replace Hyakujō's last phrase. Kidō seems to ironically suggest that in matters of everyday life the "noble existence" of the "*mu*-self" viewed on its own (i.e., separate from *u*) is not of much use. Hakuin's substitute phrase, referring to Fudaishi (A.D. 497–569) is not clear. The plain saying suggests that it is hard to reach the realization of "selflessness"; it thus seems to fall into the trap of taking Kidō's ironical comment at its face value.

### *This Matter*

Master Sankaku said, "If you are to discuss this matter, the moment you raise your eyebrows, you have already missed it." At that Master Mayoku came forward and said, "Let us not ask about the raising of eyebrows, but what is 'this matter'?" Sankaku said, "You have already missed it." Mayoku then upset the Zen seat. Sankaku beat him.

MASTER KIDŌ

Where Mayoku first asks, say, "Bite the bit, carry the saddle [i.e., be a horse]."

MASTER HAKUIN

There is not a hair's space.

PLAIN SAYING: There is not even a crevice.

NOTE: In "the moment you raise your eyebrows, you have already missed it," Sankaku suggests that when there is even the slightest movement toward argument or discussion on the meaning of Zen ("this matter"), one is already in the wrong. Mayoku attempts to draw Sankaku into "talking on Zen"; Sankaku suggests that in so doing Mayoku himself has fallen into the trap he has set. In the upsetting of the Zen seat and the beating, Mayoku and Sankaku try to assert their Zen through action.

Instead of Mayoku's question on "this matter" Kidō suggests that Mayoku show indifference to having "missed it." If words are so dangerous, then we are all trespassers doomed to be reborn into a "lower" existence. Hakuin's substitute phrase and the plain saying, on the other hand, echo Sankaku's severe attitude that in Zen there is no place for words.

### *So It Is like This*

Master Tōzan came to see Master Roso. After having bowed, he stood beside Roso. A little while later, he went out and then returned again. Roso said, "It is just like that, it is just like that. So it is like this." Tōzan said, "There is someone who does not agree." Roso said, "Why do I have to listen to your arguments?" Consequently Tōzan practiced under Roso for several months.

#### MASTER KIDŌ

Where Tōzan speaks, say, "I came to see Your Reverend despite the dangers I faced on my way."

#### MASTER HAKUIN

Fire goes where it is dry.  
Water flows to where it is damp.

PLAIN SAYING: Desiring to practice under Master So-and-so, the greatest teacher under heaven, I came all this way with singleness of mind. I plead for your benevolent and compassionate guidance.

NOTE: Tōzan's "show" expresses his hesitation whether to stay and practice under Roso or to leave and search for another master. When Roso (in "It is just like that") implies that he knows what Tōzan's problem is, Tōzan denies it. Roso's cutting off of the argument seems to have made Tōzan stay.

Compared with Tōzan's "show," Kidō's comment and the plain saying respond with a more natural attitude of seeking for a master; whereas Hakuin's substitute phrase suggests the affinity between master and pupil.

### *The Not-Knowing of Knowledge*

Master Mezuho<sup>shinzō</sup> said, "The not-knowing of knowledge is different from the not-knowing of no-knowledge." Master Nansen said, "If that is so, hearing your words I have for the first time understood half."

MASTER KIDŌ

Nansen says, "With six ears there can be no secrets."

MASTER HAKUIN

Saying yes, saying no.

PLAIN SAYING: Even if you agree, I'll disagree.

NOTE: In his saying, Mezuho<sup>shinzō</sup> suggests that "enlightened knowledge" is not something that can be transmitted through words. Thus, such knowledge is, in the usual sense of knowing, "not-knowing." Nansen's answer implies that though Mezuho<sup>shinzō</sup> may not have said what Zen is, he has made clear what it is not.

Instead of Nansen's phrase Kidō quotes a popular saying which implies that Zen is not the sort of thing that can be made a subject for public talk. Hakuin's substitute phrase and plain saying suggest the non-Zen-like nature of public discussion.

### *How Many?*

Hōkoji [a Buddhist layman] asked Master Seihō, "How many miles are there from here to the peak?" Seihō said, "Where have you been?" Hōkoji said, "You are really difficult to bend. Even my question failed to trap you." Seihō said, "How many are there?" Hōkoji said, "One, two, three." Seihō said, "Four, five, six." Hōkoji said, "Why don't you say seven?" Seihō said, "The moment you say seven, eight will follow." Hōkoji said, "Okay, okay." Seihō said, "You can add as much as you like." Hōkoji then shouted, "Katsu!" Seihō also shouted, "Katsu!"

#### MASTER KIDŌ

In place of Seihō's shout, say, "Hōkoji has always been one of great wisdom."

#### MASTER HAKUIN

Drums are played on the south mountain.  
Dances are performed on the north mountain.

*PLAIN SAYING:* If there is water-mind, there is fish-mind [i.e., scratch my back and I'll scratch yours].

*NOTE:* Hōkoji asks Seihō for the extent of his enlightenment, at which point Seihō (in "Where have you been?") throws the ball back at Hōkoji. When both realize that the other will not deal with "measurements," Hōkoji and Seihō play the "number game," delighted with their mutual understanding that this has nothing to do with what they started talking about. As there is no laughter strong enough to express this spirit-free encounter, the two conclude it with a roaring "Katsu!" All the comments suggest the harmony between Hōkoji and Seihō.

### *Here You Are, Old Cow!*

Master Isan saw [the nun] Ryūtetsuma coming, so he greeted her, saying, "Here you are, old cow!" Ryūtetsuma said, "Tomorrow there is going to be a dinner meeting at Mount Tai. Is Your Reverend going?" Isan lay down in a sleeping posture. Ryūtetsuma then went out.

MASTER KIDŌ

Ryūtetsuma says [instead of leaving], "There is nothing great enough to reward my master sufficiently."

MASTER HAKUIN

To lie on the bed in a sleeping posture.

PLAIN SAYING: Even if she is a nun, do not take her lightly.

NOTE: From Isan's calling Ryūtetsuma "old cow" we should draw no other conclusion but that she was old and fat. In his "sleeping show," Isan suggests that he could not care less about the dinner meeting at Mount Tai.

In his response Kidō suggests that Ryūtetsuma thank Isan for his teaching. The plain saying is not intended as a rebuke to Isan for his "roughness" but as a praise for Ryūtetsuma. While there is perhaps no room to criticize her, it is not quite clear from the koan why she deserves praise.



### *Left-turning, Right-turning?*

Master Shiko asked [the nun] Ryūtetsuma [tetsuma means "iron mill"], "I have long heard of your name, but I wonder if what I have heard is true." Ryūtetsuma said, "It is perhaps a little exaggerated." Shiko said, "Is it left-turning or right-turning?" Ryūtetsuma said, "Do not mix things up." Shiko beat her.

MASTER KIDŌ

Ryūtetsuma says [instead of "Do not mix things up"], "It is a good thing that others do not know."

MASTER HAKUIN

Where the *in* ["darkness"] and *yo* ["light"] do not reach, there is a good view.

PLAIN SAYING: Even a Buddha is not able to know.

NOTE: In his first saying Shiko refers to the connotation of power ("iron") in the nun's name. Since Ryūtetsuma does not deny the praise implied in Shiko's greeting, Shiko tackles her through the "mill" part of her name. In "Do not mix things up," Ryūtetsuma suggests that she will not be taken in by Shiko. Shiko seems to interpret her attitude as being conceited and beats her for it.

All the comments suggest that it is impossible to know what the other really is. Where the *in* and the *yo* do not reach is the place where objective assessment is impossible, and the "good view" is thus seen only by the subject himself.

### *Smooth, Swift*

There was a monk living in a hermitage at the foot of the mountain of Master Isan's monastery. Master Kyōzan [Isan's disciple] went to this monk and quoted Isan as saying, " 'Many people have smooth working, but not swift working.' This is what Isan says; what does it mean?" The monk asked Kyōzan to repeat. So Kyōzan repeated it once again and was kicked in the chest by the monk. Kyōzan went back and told Isan the whole story. Isan laughed heartily.

MASTER KIDŌ

When Kyōzan was kicked, say, "I thought you had never seen Isan."

MASTER HAKUIN

Rough!

PLAIN SAYING: You have already met the master, haven't you?

NOTE: There is actually not much difference between "smooth working" and "swift working." The question is intended to test whether the monk is taken in by speculation. By making Kyōzan repeat the question, the monk makes Kyōzan fall into the trap he himself had set. The kicking gives Kyōzan a taste of the monk's own "working"; this action seems to gain Isan's approval. The comments praise the monk's "working," suggesting that he knew Isan's Zen no less than Isan's disciple Kyōzan.

### Only This

Master Beirei said, "Nothing goes beyond it." At that a monk asked, "I wonder what it is that cannot be surpassed." Beirei said, "Only this." The monk later asked Master Chōkei, "Why [did Beirei say] 'Nothing goes beyond it'?" Chōkei said, "Well, then, what would you call it?"

MASTER KIDŌ

Chōkei says, "One who hears the sound [but does not understand the meaning]."

MASTER HAKUIN

The butterflies come and are gone, flying over the wall,  
Making me wonder if spring is next door.

PLAIN SAYING: Each was enough—why can't he see through?

NOTE: In his saying Beirei refers to satori (enlightenment). The monk does not understand, and Beirei makes his meaning clear in "Only this" (i.e., "here, now"). Still at a loss, the monk asks Chōkei; Chōkei suggests that it is not the kind of thing that can be answered in words.

Kidō's comment and the plain saying ironically imply the monk's failure to understand Beirei, whereas Hakuin's substitute phrase gives the answer to "Only this."

### *No One Saw*

Master Kōkei was asked by Master Fuketsu, "When Buddhism was destroyed [in China, A.D. 845], where had our guardian god gone?" Kōkei said, "He was in the marketplace all the time, only no one saw him." Fuketsu said, "You have understood."

MASTER KIDŌ

Fuketsu says, "I know you are weak."

MASTER HAKUIN

We meet not knowing each other,  
We talk not knowing each other's name.

*PLAIN SAYING:* There's nothing to be done—your minds are not strong enough to keep the faith.

*NOTE:* The koan and comments suggest that Buddhism is not something dependent on supernatural powers. As weak and unreliable as human beings may be, faith is solely a matter of self-realization.

### *Today Is a Holiday*

On the day of the winter solstice [when in ("darkness") is at an end and yo ("light") takes over—in temples, this day is marked by a celebration], Master Jimyō put up the following sign in front of the temple hall:



Jimyō said, "Whoever understands this, is one with life." The head monk saw this and said, "Master, today is a holiday, you know."

MASTER KIDŌ

The head monk says, "I shall go down to the sickroom for Your Reverend."

MASTER HAKUIN

To draw a cat by copying.

PLAIN SAYING: Being healthy, I need medicine like a hole in the head.

NOTE: In suggesting that the one who understands the divination symbol will be enlightened, Jimyō is laying a trap. The monk who sees through Jimyō's mind suggests (in "Today is a holiday") that he is "one with life" all right. In modern times, divination has become somewhat outdated. The reader may thus replace Jimyō's sign with any statement of "philosophical truth"; such a change may enhance the koan's effect without altering its meaning.

Kidō's comment, which replaces the monk's saying, is another example of "being one with life," everyday language. Hakuin's substitute phrase and plain saying suggest that the divination sign is meaningless and absolutely superfluous if one is in one's natural state of mind.

### **No Trace**

A monk asked Master Dōgo, "The bodhisattva [or the enlightened one] holds no occult powers. Why is it impossible to trace his footprints?" Dōgo said, "Only those of the same way know him." The monk said, "Does Your Reverend know him?" Dōgo said, "I do not know." The monk said, "Why do you not know?" Dōgo said, "Begone! You do not understand my words."

MASTER KIDŌ

Only because I am similar.

MASTER HAKUIN

This is what Master Gensha said.

*PLAIN SAYING:* Like the good thing that conceals its value deep within itself and looks worthless, like a gentleman who appears as a fool, it is quite impossible to know the rock-bottom depth.

*NOTE:* The enlightened one, not being taken in by any one situation, never stops where the moment has flown on; it is thus "impossible to trace his footprints." If Dōgo said he "knew" (enlightenment), he would have left a footprint.

Kidō suggests that instead of chasing the monk away, Dōgo explain that being enlightened himself, he does not know the footprints of enlightenment. The reference of Hakuin's substitute phrase to Master Gensha is not clear. The plain saying suggests the difficulty of tracing the enlightened.

### **What Will You Call It?**

Master Kinpō picked up a pillow and said, "Everybody calls this a pillow, but I say it is not." A monk said, "Well, what will you call it?" Kinpō picked up the pillow again and said, "In that case, I shall follow what everybody else does." Then he added, "What will you call it?" The monk said, "A pillow." Kinpō said, "You have fallen into my trap."

MASTER KIDŌ

When the monk says, "A pillow," to throw the pillow right into his face.

MASTER HAKUIN

To lie on the bed in a sleeping posture.

*PLAIN SAYING:* The east mountain [of Kyoto] looks like a man sleeping under a blanket.

*NOTE:* Kinpō suggests that things are there to be used, not to be named. Kidō offers Kinpō a more effective response to the monk's answer, whereas Hakuin's substitute phrase and plain saying simply suggest the form and the usage of a pillow. The same theme also appears in part 1 of *Gendai Sōjizen Hyōron* (koan 41).

### *From Where Do You Enter?*

Master Kinzan was sitting with Master Seppō and Master Gantō. Master Tōzan served them tea. Kinzan had his eyes closed. Tōzan said, "Where have you gone?" Kinzan said, "I had entered into meditation." Tōzan said, "There is no door to meditation; from where do you enter?"

MASTER KIDŌ

Kinzan says [instead of "I had entered into meditation"], "I am tired today."

MASTER HAKUIN

To look left and right, appearing to be busy.

*PLAIN SAYING:* I have worked so hard from early morning that I am completely exhausted.

*NOTE:* Kidō's comment and Hakuin's plain saying suggest why Tōzan criticizes Kinzan. Hakuin's substitute phrase is not clear.



### ***What Is the Use of Knowing?***

A monk asked Master Gensha, "The vast, wide world is like a bright pearl. Why don't I know this?" Gensha said, "What is the use of knowing?"

MASTER KIDŌ

Gensha says, "Why do you have to hurt yourself?"

MASTER HAKU'IN

What is that before your eyes?

*PLAIN SAYING:* Hey, you, don't daydream!

NOTE: Does the world know itself? If you split it into subject and object, you only "hurt yourself." If you "daydream" about the essence of the world, you are bound to miss what is "right before your eyes."

### *Where Have the Noises Gone?*

When Master Gensha first came to Hoden District, all sorts of performances were held to greet him. The next day he asked Priest Shōtō, "Where have all the noises we heard yesterday gone?" Shōtō lifted the hem of his gown. Gensha said, "That has nothing to do with it."

MASTER KIDŌ

Shōtō says, "I thank you from the bottom of my heart for your kindness."

MASTER HAKU'IN

A child never feels an aversion to the ugliness of its mother.

PLAIN SAYING: I was very fortunate to view so much.

NOTE: Gensha's question is genuine Zen intended to enlighten Shōtō. Shōtō, in a Zenlike manner, tries to suggest his understanding, but Gensha sees through him.

In Kidō's response, Shōtō takes a more natural attitude and thanks Gensha for his teaching. As against Shōtō's self-conscious mind, Hakuin's substitute phrase and plain saying suggest the state of being right where one happens to be (in viewing performances or any other situation).

### ***What Is the Thing You Call "Gate"?***

Master Gensha and Master Jizō had a talk in a room. When it was late at night, Gensha said, "My attendant has closed the gate already. How can you get out?" Jizō said, "What is the thing you call 'gate'?"

MASTER KIDŌ

Jizō says, "We are like father and son."

MASTER HAKUIN

Father and son are singing in harmony.

PLAIN SAYING: Well, then, let's lay out the mattress.

NOTE: In his answer to Gensha's "gate phrase" Jizō suggests that he is free enough not to care too much about distinctions (of "I" and "you," or "here" and "there").

Kidō's comment and Hakuin's substitute phrase echo Jizō's answer. If you do not divide the world by putting up "gates," there is really no distinction between "I" and "you," or "in" and "out." The plain saying is a "naive" response to the statement that the gate is closed.

### *Too Outspoken*

Master Kyōzan was waiting on Master Isan when suddenly the cry of a bird was heard. Isan said, "It says it as it is." Kyōzan said, "Do not tell it to other people." Isan said, "Why?" Kyōzan said, "It is because it is too outspoken." Isan said, "Lots of doctrines are refuted by Kyōzan." Kyōzan said, "What is all this refutation business?" Isan knocked on his Zen seat three times.

#### MASTER KIDŌ

Kyōzan says, "There is nothing that can be hidden from you, is there?"

#### MASTER HAKUIN

The giant bird spreads its wings and flies up into the clouds which  
overshadow every direction,  
The whirlwind whips up the water of the four seas.

PLAIN SAYING: I am very happy to see that Your Reverend is in good shape.

NOTE: Isan suggests that the "cry-of-the-bird" Zen (i.e., "here, now") is just it. Kyōzan agrees but implies that being too direct, it is not easily understood. In "Lots of doctrines are refuted by Kyōzan," Isan praises Kyōzan yet at the same time lays a trap. If Kyōzan asked, "What doctrines?" he would prove that he did not really hear the cry of the bird. But Kyōzan is not taken in, and Isan, knocking on his seat, approves of Kyōzan's saying it "as it is."

Both Kidō's comment (instead of Kyōzan's "What is all this refutation business?") and the plain saying imply Kyōzan's admission of Isan's understanding. Hakuin's substitute phrase suggests the power and vast dimensions of the "working" of Isan and Kyōzan.

### *I Almost Let You Go*

Master Chōkei asked a monk, "Where have you come from?" The monk said, "From Master Kuzan." Chōkei said, "Kuzan had once said that he would never cross the threshold of the stone gate [of his temple]. If someone asked you about that, what would you say?" The monk said, "Last night I stayed at Hōji Temple." Chōkei said, "What if I hit you right on the back with the stick?" The monk said, "If Your Reverend gives me such a stroke, it will be a praiseworthy thing." Chōkei said, "I almost let you go."

MASTER KIDŌ

Light the fire and play together.

MASTER HAKUIN

You have really seen Kuzan.

PLAIN SAYING: If you hold a feast, I'm always available.

NOTE: The monk refuses to be taken in by the problem of Kuzan's leaving or not leaving his temple and simply refers to his own situation. In that he does well. However, when Chōkei offers to hit him, he is too ready to accept.

In spite of Chōkei's suggestion that the monk does not stand up to the test ("I almost let you go"), Kidō's comment and Hakuin's substitute phrase both imply Chōkei's acceptance of the monk. The plain saying echoes the monk's submissive attitude to Chōkei's offer to give him a "stick treatment."

### *Hits You in the Nose*

Master Unmon asked Master Haryō. "Master Seppō had said, 'Open the door and Daruma [Bodhidharma, the founder of Zen] comes in.' What did he mean by that?" Haryō said, "This hits you in the nose." Unmon said, "When Shura [a legendary god of war] lost his temper, he grabbed Mount Shumi, went up to heaven, and confronted Taishaku [a legendary god, Shura's enemy]. But why did he have to go to Japan to hide himself?" Haryō said, "You had better not think of it this way." Unmon said, "Well, then, what did you mean before by 'hitting'?"

MASTER KIDŌ

Haryō says [instead of "You had better not think of it this way"], "At such an age they should know better."

MASTER HAKUIN

Thank you, master, for your efforts on my behalf.

*PLAIN SAYING:* Master, you are already advanced in years, so please take care of your old bones and don't go around catching colds.

*NOTE:* In "This hits you in the nose," Haryō expresses the effective "working" of Seppō's saying. Unmon understands the "hitting" metaphor as suggesting power and sharpness of action and ridicules Haryō through the "wars of gods" legend, suggesting that Zen is of a more quiet, everyday nature.

Kidō offers a more witty response for Haryō than that given in the koan. In this answer, he suggests the futility of overdoing things. The same idea is implied in the plain saying.

### *I Have Not Been to the Hall Yet*

Whenever anyone new arrived, Master Tōzan Gyōsō would ask, "What do you make of the story of Master Isan turning into a male buffalo?" No one showed any understanding. When Master Setchō arrived, Tōzan Gyōsō also asked him the same question. Setchō said, "He wanted to set an example for those after him." Tōzan Gyōsō was about to say something when Setchō made a sweep with his cushion and turned to leave. Tōzan Gyōsō said, "Come here." Setchō said, "I have not been to the hall yet."

MASTER KIDŌ

Say [when Tōzan Gyōsō was about to say something], "What did the buffalo say?"

MASTER HAKUIN

The beast!

PLAIN SAYING: Turning into a buffalo and, on all fours, bellowing, "Moo!"

NOTE: By avoiding any reference to the "problem" of the koan on Isan (whether to call Isan, reborn as a buffalo, "buffalo" or "Isan"), Setchō escapes Tōzan Gyōsō's trap. He does not wait for Tōzan Gyōsō's permission and goes straight to the hall (to undergo the entrance procedure to the monastery). Behaving thus, Setchō proves that he knows what he is there for and that as far as he is concerned, Isan may be "Isan" or a "buffalo," he could not care less.

Kidō suggests that Setchō show his indifference to the "problem" of Isan turning into a buffalo by calling Isan "buffalo." Hakuin's substitute phrase and plain saying suggest a simple response to "buffalo."

### *It Is So; It Is Not So*

Master Kyōzan and Master Kyōgen were making rice cakes when Master Isan came to see them. Isan said, "When Master Hyakujō was living, he knew it well." Kyōzan and Kyōgen looked at each other and said, "Who can answer this?" Isan said, "Someone can answer it." Kyōzan said, "Who?" Isan pointed to a buffalo and said, "Say it! Say it!" Kyōzan fetched a bundle of grass while Kyōgen got a bucket of water. The buffalo bent its head, ate the grass, and drank the water. Isan said, "It is so. It is so. It is not so. It is not so." Kyōzan and Kyōgen bowed [to the buffalo]. Isan said, "Sometimes bright, sometimes dim."

#### MASTER KIDŌ

In place of Isan's "Sometimes bright, sometimes dim," say, "All efforts are in vain."

#### MASTER HAKUIN

This one and that one have the means.

*PLAIN SAYING:* A sword does not cut sword, space does not cut space, water does not cut water.

NOTE: In "Hyakujō knew it well," Isan challenges Kyōzan and Kyōgen to prove that they can do "it." The buffalo, in simply eating the grass and drinking the water, is brought forth to suggest what Hyakujō "knew." However, in bowing to the buffalo, Kyōzan and Kyōgen overdo their part and thus fall into the danger of confusing Zen with a buffalo. In "Sometimes bright, sometimes dim," Isan suggests that doing it like the buffalo does not mean becoming a buffalo.

Kidō goes further than Isan and ironically suggests that the two spoiled everything in bowing to the buffalo. Hakuin's substitute phrase and plain saying imply that using the buffalo as a "means" is all right as far as it goes, yet turning it into the thing itself is no less stupid than trying to kiss one's own lips.



### *What Did You Say?*

Master Seppō visited Master Yusen. When Seppō was ready to leave, Yusen accompanied him to the gate and saw him get into the sedan chair. Yusen said, "This is carried by four men. That one is carried by how many men?" Seppō leaned forward and said, "What did he say?" Yusen repeated once more. Seppō said, "Go, go! He does not understand."

#### MASTER KIDŌ

In place of Yusen repeating again, say, "Your Reverend, please sit still in your sedan chair."

#### MASTER HAKUIN

Be careful on your way.

*PLAIN SAYING*: "On the slope the sun shines hot, at Suzuka it is cloudy—heave ho! heave ho! In Tsuchiyama it rains—hold it tight! heave ho!" Pretending to ride a sedan chair, hearing this work song [of sedan carriers].

NOTE: In "that one" Yusen refers to the sedan chair viewed in its "true nature" as *mu* or *ku* ("nothingness" or "void"). If Seppō answered this trap-question, he would have to deny the existence of the sedan chair. Instead he makes Yusen repeat the same nonsense twice.

Kidō suggests that Yusen could have escaped Seppō's repetition-trap if he treated the sedan chair as the sedan chair it is. Hakuin's substitute phrase and plain saying strike the same note in responding to the "going on a trip" situation in a more natural way.

### ***You Have to Make Me Beat You***

A monk came to see Master Tokusan. He suddenly drew close, making a gesture of rushing at Tokusan. Tokusan said, "You are so impolite that you deserve a beating with this stick in my hand." The monk left with a sweep of his sleeves. Tokusan said, "I'd let it go at that, but you got only half." The monk turned back and shouted, "Katsu!" Tokusan beat him, saying, "You have to make me beat you." The monk said, "There are bright-eyed people on every side." Tokusan said, "They are born with eyes." The monk widened his eyes with his hands, said "Meow," and left. Tokusan said, "The Yellow River is clear once every three thousand years."

MASTER KIDŌ

I'm quite accustomed to beating people, but today it just would not work. Put someone in prison for a long time and he will grow crafty.

MASTER HAKUIN

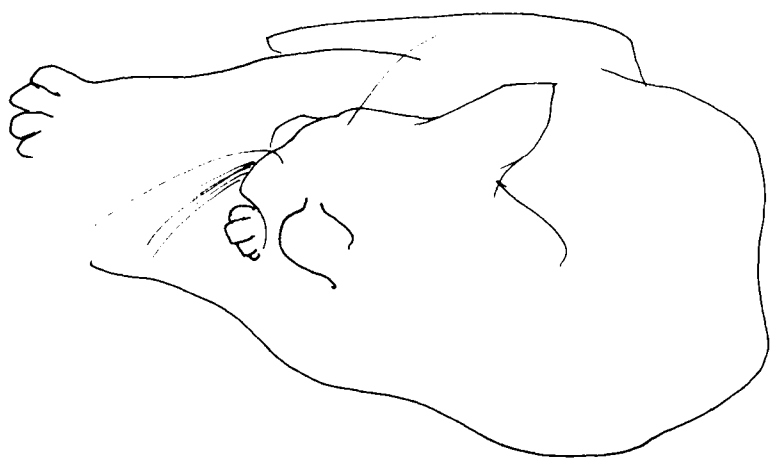
It was that way, sure enough.

PLAIN SAYING: What an outstanding monk! People will surely stand in awe of him for many years to come.

NOTE: In rushing at Tokusan, the monk displays the "freedom-of-mind Zen show." Tokusan understands that the monk is no more than a rough fellow and offers to beat him for his impoliteness. In turning to leave, however, the monk goes on with his "show." By saying "You got only half," Tokusan lures the monk into an inappropriate "katsu" and beats him for it. To the monk's suggestion that those who have eyes to see will admit his enlightenment, Tokusan replies that anyone with eyes in his head could see through the monk. At this the monk suggests that if all that is needed to "see" are eyes, even a cat has them. Tokusan concludes the argument by suggesting (through the "Yellow River" saying) that a "Zen show" is a common affair, yet the real thing is seldom seen.

In his response Kidō suggests that the monk is thoroughly

corrupted with faked Zen and that there is no use in dealing with his kind. Hakuin's substitute phrase is not clear; whereas the plain saying makes sense only if it is taken as irony.



### *Listen*

A monk asked Master Dōjō, "Without being taken in by the circumstances, how can one get hold of the essence of seeing and hearing?" Dōjō said, "Listen." The monk bowed. Dōjō said, "Even if the deaf can sing a foreign song, whether it is good or bad, high or low, he does not know it of himself." The monk said, "[No matter how deaf one may be] the original essence of hearing is there, isn't it?" Dōjō said, "The rock stands in empty space, the fire burns under water."

MASTER KIDŌ

Call [where the monk says, "The original essence of hearing is there, isn't it?"], "Come and stand over here." If he hesitates, spit at him and drive him out.

MASTER HAKU'IN

As expected, he could not get hold of it.

PLAIN SAYING: You can't help seeing blood if you kill a man.

NOTE: The monk is asking for the "original self" (or "Buddha nature"—the source of the sense-events). Dōjō, who understands that the monk is taken in by the concept of a nonsensual "essence," suggests that the monk, instead of searching for the "essence" of hearing, just "listen." In bowing, the monk pretends to have understood; at this Dōjō suggests that the monk is no less "deaf" than he was before bowing. The monk challenges Dōjō with the doctrine that "Buddha nature" (or "enlightened listening") is to be found in all beings. Countering the monk's preoccupation with "essence," Dōjō, in the "rock and fire" saying suggests the spirit-free ("not-taken-in-by-circumstances") way of "enlightened seeing."

Kidō suggests a harsher way of making the monk "listen." The plain saying echoes Kidō's comment; it also advocates the stricter way of teaching.

### *One Got It, One Missed It*

Master Nansen said to a monk, "Since last night there's been a nice wind." The monk said, "Since last night there's been a nice wind." Nansen said, "The wind broke a branch of the pine tree in front of the gate." The monk said, "The wind broke a branch of the pine tree in front of the gate." Then Nansen said to another monk, "Since last night there's been a nice wind." The monk said, "What wind?" Nansen said, "The wind broke a branch of the pine tree in front of the gate." The monk said, "What pine?" Nansen said, "One got it, one missed it."

MASTER KIDŌ

Instead of Nansen's last phrase, to sigh and say, "Ah, complete ruin."

MASTER HAKUIN

There are not two suns in the universe  
There is only one man between heaven and earth.

PLAIN SAYING: There's no one I know.

NOTE: The same theme appears in part 1 of *Gen dai Sōjizen Hyōron* (koans 115 and 117). In one of these koans two monks do exactly the same thing (pulling up a curtain), yet Master Hōgen says, "One got it, one missed it." Whatever Hōgen (or, in the present case, Nansen) might have seen, we should not be taken in by the difference between the two monks. Whether they act the same or act differently, if one makes speculative comparisons between the two, one has fallen into a trap.

Kidō implies that both monks failed. This may suggest the overly conscious Zen-like nature of the dialogue, or it may be intended as an additional trap to the trap the reader is already in if he is breaking his head over the difference between the two monks. Hakuin's substitute phrase and plain saying suggest a mind not split in two.

### *It Can Kill, It Can Make Live*

Monju told Zenzai [a legendary bodhisattva in constant search of "the way"] to gather medicinal herbs, saying, "Gather all that can be used as medicine and bring them back." Zenzai gathered every herb, taking each as medicine. Then he came back and reported, "There is no herb that is not medicine." Monju said, "Give me an herb that is medicine." Zenzai picked up a blade of grass and handed it to Monju. Monju held it up and showed it to the people. He said, "This medicine can kill man; it can also make man live."

MASTER KIDŌ

When Monju receives the blade of grass—to sniff at it and hand it back to Zenzai.

MASTER HAKU IN

Make a sweeping movement with the blade of grass.

PLAIN SAYING: Giving a sniff, saying, "Hey, this is medicine."

NOTE: Zenzai gathering all the herbs as "medicine" suggests the "sameness" of everything. Monju approves of this yet at the same time implies that "sameness" is not of a static nature. In as far as things vary in their "function," there is difference in "sameness." Compared with Monju's somewhat conceptual statement, the comments to the koan imply the same idea in a more suggestive way.

### *Then Quit It*

When monk Fu first came to meet Master Seppō, the moment he crossed the threshold and saw Seppō [he ignored him and] he went to greet the man in charge of the temple [usually fulfilling the janitorial duties]. The next day he came to pay his respects to Seppō, saying, "Yesterday I did something which annoyed Your Reverend." Seppō said, "If you know such matters, then quit it."

MASTER KIDŌ

Thousands of people come through my place.

MASTER HAKUIN

I am busy.

*PLAIN SAYING:* There's no need to stay here long. If you're done with your business, hurry up and leave.

*NOTE:* Monk Fu, in ignoring Seppō, makes a show of "distinctionless freedom of spirit." Yet were he really free, he would not bother to break the custom of greeting the master first. The comments suggest the natural attitude toward an ill-mannered visitor.

### *Take My Meal*

One day Master Sekitei saw an attendant coming to the hall with a bowl. He called, "Attendant!" The attendant answered back, "Yes." Sekitei said, "Where are you going?" The attendant said, "I am going to take my meal." Sekitei said, "Don't I know that you are going to have your meal?" The attendant said, "But what else am I supposed to say about this?" Sekitei said, "I am just asking about your true nature." The attendant said, "If it is about the true nature that you ask, then I am actually going to take my meal." Sekitei said, "No wonder you are my attendant."

MASTER KIDŌ

Say [instead of Sekitei's last phrase], "If you don't make another effort to distinguish things, you will find it difficult to reach a conclusion."

MASTER HAKUIN

Well, still an attendant.

PLAIN SAYING: Don't take young people too lightly.

NOTE: In Kidō's response Sekitei suggests that the attendant's words should not be taken at their face value. In this Sekitei seems to be unwilling to admit he was beaten. Since the koan is perfectly clear in itself, one cannot help feeling that it could do without comments.



### *Difficult to Deal With*

Monk Sai came to the hall to see Master Nichiyō. Nichiyō clapped his hands thrice and said, "A fierce tiger is right outside. Who can fight it?" Sai said, "A clever eagle surges into the sky. Who can catch it?" Nichiyō said, "Both are being difficult to deal with." Sai said, "Let us stop for the time being, though the problem we are discussing is not yet settled." Nichiyō returned to his living quarters waving his stick. Sai said nothing. Nichiyō said, "I finished him off."

MASTER KIDŌ

He has the upper hand.

MASTER HAKUIN

One hand raises up.  
One hand puts down.

PLAIN SAYING: "Haven't I devoured you, bones and all? What are you still doing here?" So saying, glaring angrily.

NOTE: Nichiyō compares his Zen to a tiger; Sai compares his to an eagle. By "devouring" each other, they indulge in mutual understanding. In "I finished him off," Nichiyō seems to admit that Sai is his equal.

The comments echo the sporting mood of the two masters' giant-like contest.

### *Is It So? Is It Not So?*

Monk Sai went to Master Hyakujō. Hyakujō said, "May I ask you something?" Sai said, "I hope that something is not words. For what need is there to ask?" Hyakujō said, "Annan [a state in south China] has been subdued; now it is the north that is to be worried about." Sai bared his chest and said, "Is it so? Is it not so?" Hyakujō said, "Anyway, it is hard to get hold of. Anyway, it is hard to get hold of." Sai said, "If you know it, then it is all right. If you know it, then it is all right."

#### MASTER KIDŌ

The mountain range is long, the river runs far.  
The face is that of a man, the heart of a beast.

#### MASTER HAKUIN

A thief is a mean person,  
But his wit may excel that of a gentleman.

*PLAIN SAYING:* You can't call it black, you can't call it white.

NOTE: In "Annan has been subdued; now it is the north that is to be worried about," Hyakujō suggests that rejecting "words" may have solved one problem but created another in its place. Hyakujō thus implies that *mu* is all right as far as it goes, but it is of no use to disregard the *u* of things. Sai challenges Hyakujō to take hold of "Sai" if he can. Hyakujō has to admit that, when things are put this way, it is indeed not an easy matter.

All the comments suggest the difficulty of getting hold of things through "words."

*Razor*

It was before Master Sai-in became a resident priest. He was in Kyo Prefecture when he heard the news that Master Nan-in was going to become a resident priest. They used to study Buddhism together, so Sai-in went to see Nan-in. Upon seeing him, he said, "I have nothing in particular to give you, but on my way from Kyo Prefecture I got hold of a razor produced in Kōzei District. This I would like to give to Your Reverend." Nan-in said, "You've come from Kyo Prefecture, haven't you? Then how come you have a Kōzei razor?" Sai-in, with the razor, made a slashing movement over Nan-in's hand. Nan-in said, "Attendant, take it away." With a sweep of his sleeves, Sai-in went away. Nan-in said, "Ha, ha! [There he goes, there he goes!]"

MASTER KIDŌ

Let us have a long heart-to-heart talk about old times.

MASTER HAKUIN

To talk intimately of mountains, clouds, the sea, and the moon.

*PLAIN SAYING:* A friend is someone really close.

NOTE: In his question concerning the place of origin of the razor, Nan-in misses the point. Demonstrating the "working" of the razor, Sai-in suggests that "a razor is a razor." The two friends of old seem to have seen eye to eye with each other, but, as the comments suggest, their meeting could have been less rough.

### *Don't Beat around the Bush*

Master Kegon said, "I do not want you to hold back. If you are true followers of Rinzai, Tokusan, Kōtei, Daigu, Chōka, Sensu [Zen masters of old], you do not have to beat around the bush. You are asked to go directly to the point, and I, Kegon, will give you the proof." Master Shukaku stepped forward and bowed. Then he straightened up and shouted, "Katsu!" Kegon shouted back. Shukaku shouted again, and once more Kegon shouted back. Shukaku then bowed, rose, and said, "Everybody, let us look at the failure of this man." Then he shouted one more time and went back into the crowd, clapping his hands.

Kegon returned to his living quarters. At that time Master Fuketsu was in charge of reading the sutras. He went up and asked Kegon about the day's happenings. Kegon said, "The people of Setsu [probably where Shukaku was from] are bad-tempered. Today I was thoroughly humiliated by Shukaku. Now let me gather my men, give him a good beating, and chase him out of here." Fuketsu said, "It is too late to drive him away. Moreover, Your Reverend has been putting things too strongly. You asked him to go directly to the point. Since he is a follower of Rinzai, what he did is only proper." Only then did Kegon's anger die down. Fuketsu then went to talk the matter over with Shukaku. Shukaku said, "For what reason must you appease that old man? He should have beaten me with his stick before I asked. Then my words would have spread. Now, since he did not beat me up, my words will not go far." Fuketsu said, "This saying of yours has already gone far."

MASTER KIDŌ

Fuketsu says; "Brother Shukaku, what juice are you looking for in the balance beam?"

MASTER HAKUIN

Clever, clever.

PLAIN SAYING: It isn't roughness alone.

NOTE: This koan is best taken at its face value. Kidō's comment (instead of Fuketsu's "This saying of yours has already gone far") seems to find fault with Shukaku's ambition for fame. There is no use in looking for something that is not real ("juice in the balance beam"). Hakuin's substitute phrase and plain saying suggest that although Shukaku's Zen may be somewhat "rough," his performance is "clever."



### *Playing with Mud*

A monk asked Master Yakusan, "On the plain where short grass grows, there are herds of deer. What should one do to shoot the deer among deer?" Yakusan said, "Watch out for my arrow!" The monk let himself fall. Yakusan said to his attendants, "Drag out this useless corpse!" The monk then went away. Yakusan said, "This fellow plays around with mud. He knows no limits."

MASTER KIDŌ

It is scary living alone in an old house.

MASTER HAKUIN

What a donkey's hitching-post this is.

PLAIN SAYING: With a surface view you can't do much.

NOTE: In "What should one do to shoot the deer among deer?" the monk questions Yakusan as to his insight into the enlightenment of his pupils. By "Watch out for my arrow," Yakusan simply suggests "watch me" or "watch my working." However, in letting himself fall, the monk implies that it is *he* who is "the deer among deer." Being too self-satisfied ("he plays with mud"), the monk has overplayed his game ("he knows no limits").

Kidō's comment is not clear, but it may imply the monk's inferiority as compared with Yokusan's authority ("an old house"). Hakuin's substitute phrase and plain saying suggest criticism of the monk's "show."

## No Name

Master Chōshi asked a monk, "Where do you come from?" The monk said, "From Kōseki Hermitage on Mount Kyūka." Chōshi said, "What kind of man is the head of your hermitage?" The monk said, "He is an old and respectable man who followed Master Baso." Chōshi said, "What is he called?" The monk said, "He is given no name." Chōshi said, "He gives himself no name, or you give him no name?" The monk said, "Where are the eyes of this elderly man?" Chōshi said, "If the head of your hermitage came here today, he would have to taste my stick." "I am lucky Your Reverend let it go at that," said the monk. Chōshi said, "It will be difficult to find such a monk one hundred years from now."

MASTER KIDŌ

Barbarians enter China.

MASTER HAKUIN

A mute eats a bitter melon.

PLAIN SAYING: A bunch of blockheads.

NOTE: The subject of the dialogue between Chōshi and the monk is not the head of the monk's hermitage but the Zen of the monk himself. In "He is given no name," the monk suggests that the "true nature" of things (*mu* or *ku*) is not to be defined. In "Where are the eyes of this elderly man?" the monk tries to lure Chōshi into the sphere of *u*, at which point Chōshi suggests that if instead of *mu* the monk had responded with *u* ("the head of the hermitage"), he would not have let him go.

Kidō suggests that the monk is clearly distinguished (like "barbarians in China") for the enlightened one he is. Hakuin's substitute phrase seems to imply that there are ways of knowing the other even if he may not express himself in words. The plain saying appears to be a Zen-like way of praising Chōshi and the monk.

## *The Top*

Master Tōzan asked a monk, "Where have you been?" The monk said, "I've been sauntering in the mountain." Tōzan said, "Did you reach the top of the mountain?" The monk said, "I did." Tōzan said, "Were there people at the top?" The monk said, "There was no one." Tōzan said, "You did not reach the top." The monk said, "If I did not, how could I know that there was no one there?" Tōzan said, "Why don't you stay there for a while?" The monk said, "I would like to stay, only someone in the Western Heaven [Daruma] does not allow me."

MASTER KIDŌ

It is not that I would not like to stay, but there are few that I know.

MASTER HAKUIN

I am afraid that I shall lose all my offspring.

*PLAIN SAYING:* When it comes to true nature, there is no question of acquaintance.

NOTE: "The top of the mountain" refers to the state of enlightenment. In "There was no one," the monk suggests the *mu* aspect of enlightenment. Tōzan, on the other hand, implies that it is better to avoid the categories of "is" and "is not" where the "top" is concerned. In "Why don't you stay there for a while?," Tōzan lays the trap of distinction (between "here" and "there"). In his answer the monk implies the principle of returning to the common world (of *u*).

Compared with the monk's somewhat doctrinarian answer, Kidō's comment suggests the *mu* aspect of enlightenment in more common terms. Hakuin's substitute phrase suggests the "there is no one" state of remaining on the "top"; whereas the plain saying implies that the nature of enlightenment is not to be defined (in terms of *mu* or *u*).



### *Secret Language*

Minister Seishōshō brought his contribution to Master Ungo and asked, "Buddha has his secret language, while Kashō [Buddha's disciple] never hides anything. What does that mean?" Ungo then called Seishōshō, who answered, "Yes." Ungo said, "Do you understand?" Seishōshō said, "No, I do not." Ungo said, "If you do not understand, it shows that Buddha has his secret language. If you do understand, that means Kashō never hides anything."

MASTER KIDŌ

(Only with certain masters) Where the minister does not understand, say, "I understand all right. If I did not, I would not answer, 'Yes.'"

MASTER HAKUIN

Very bright,  
Dazzling white.

PLAIN SAYING: If there were no believers, it would be too bad.

NOTE: Buddha's language is "secret" only for those who do not understand that "nothing is hidden." By calling "Seishōshō," Ungo tries to expose Seishōshō to himself.

Kidō suggests that in answering, "Yes," Seishōshō *does* understand that "nothing is hidden." Hakuin's substitute phrase suggests that where Ungo calls "Seishōshō," every end is exposed; whereas the plain saying seems to imply that each person has to answer the problem of the koan by (and for) himself.

### ***What Are You Talking About?***

When Master Tokushō came to see Master Rokumon, Rokumon asked, "Where have you recently come from?" Tokushō said, "From Yokuin. Last night I stayed over at Hōkoji Cliff." Rokumon said, "Which of the 'five eyes' [material eye, divine eye, eye of wisdom, of the law, and of Buddha] is the eye proper?" Tokushō said, "I have known your name for a long time." Rokumon said, "What has this place got to do with you?" Tokushō said, "What are you talking about?"

MASTER KIDŌ

Tokushō says, "A starving man will waste no time in choosing his food."

MASTER HAKUIN

I came especially to see Your Reverend.

PLAIN SAYING: I came all this way, so why don't you prepare something?

NOTE: In answering that he comes "from Yokuin," Tokushō speaks to the point. Rokumon tries to trap Tokushō in a speculative argument that has nothing to do with the situation of Tokushō and Rokumon facing each other. However, Tokushō refuses to be taken in and sticks to the business of his having come to see Rokumon. Rokumon responds to Tokushō's talk, forgetting about the "five eyes" problem. At this Tokushō ironically suggests (in "What are you talking about?") that it is after all he who is pulling the strings.

Kidō implies that Rokumon is not careful enough in the choice of "means" (to test the other); whereas Hakuin's substitute phrase and plain saying suggest the natural attitude of the "coming to see someone" situation.

### *Just a Rule-abiding Monk*

A monk brought a child to see Master Kyōshō and said, "This boy always loves to ask about the teaching of Buddha. Your Reverend, please test him and see." Kyōshō ordered that tea be brought in. After having tea, he handed the cup to the child. The child was about to take it when Kyōshō withdrew his hand and said, "Now can you tell me?" The child said, "Please ask." The monk asked, "What do you think of this child's ideas?" Kyōshō said, "He will just be a rule-abiding monk for one life or two."

MASTER KIDŌ

The monk equally hit.

MASTER HAKUIN

One will know after thirty years.

PLAIN SAYING: Quite a smart one.

NOTE: There is nothing wrong with the child. The one who is at fault is the monk who confuses "child-mind" with "Zen-mind." Kyōshō's last remark, as well as Kidō's comment, is intended as a reproof of the monk; whereas Hakuin's substitute phrase and plain saying suggest a commonsense attitude toward the child.

### *No Light*

One day Master Rasan was accompanying Master Gantō as an attendant on his mountain walk. Suddenly he called out, "Master!" Gantō said, "What is it?" Rasan drew near, bowed, and said, "Didn't Your Reverend stay at Master Tōzan's place thirty years ago? And did you not disapprove of Tōzan?" Gantō said, "Yes, that is true." Rasan said, "Did you not follow the teaching of Master Tokusan yet not approve of him?" Gantō said, "Yes." Rasan said, "Let us not ask about your disapproval of Tokusan, but what fault did you find in Tōzan?" After a long while Gantō said, "Tōzan was fine, only he had no light." Rasan then bowed.

MASTER KIDŌ

Gantō says, "He [Tōzan] would never do anything like breaking precepts."

MASTER HAKUIN

To be covered with mud.

*PLAIN SAYING:* To say it's good or bad, right or wrong, being critical of others is something that should never be done. Something terrible will surely befall you.

*NOTE:* As Kidō's comment and the plain saying imply, Gantō disapproves of Tōzan ("He had no light") because Tōzan was no more than a rule-abiding monk. Hakuin's substitute phrase suggests that those who keep themselves unspotted by the world do not "emit light."

## Sources of Koans

Note that the titles of the koans in this book are those of the translator. The abbreviations of the sources are as follows:

<i>Gotōegen</i>	=	GE
<i>Hekiganroku</i>	=	HG
<i>Jōshūroku</i>	=	JR
<i>Keitokudentōroku</i>	=	KD
<i>Renōgeshō</i>	=	REN
<i>Rinzairoku</i>	=	RR
<i>Shūmontōyo</i>	=	ST
<i>Tenshōkōtōroku</i>	=	TK
<i>Unmonroku</i>	=	UR
<i>Zokudentōroku</i>	=	ZD

UR is divided into parts. The numbers attached to GE, KD, REN, ST, TK, and ZD refer to chapters; the other numbers are those of koans in the respective sources. Where there are no numbers, the sources are not divided into separate, numbered koans.

- |              |                               |
|--------------|-------------------------------|
| 1. REN (1)   | 23. KD (7)                    |
| 2. REN (1)   | 24. KD (16)                   |
| 3. REN (1)   | 25. REN (21)                  |
| 4. HG (67)   | 26. KD (18)                   |
| 5. KD (5)    | 27. REN (10)                  |
| 6. KD (5)    | 28. KD (18)                   |
| 7. KD (5)    | 29. KD (11)                   |
| 8. KD (5)    | 30. REN (22)                  |
| 9. REN (29)  | 31. UR (middle part), HG (13) |
| 10. REN (29) | 32. UR (last part)            |
| 11. HG (35)  | 33. UR (last part)            |
| 12. REN (29) | 34. REN (12)                  |
| 13. KD (8)   | 35. REN (12)                  |
| 14. KD (14)  | 36. REN (20)                  |
| 15. HG (11)  | 37. GE (6)                    |
| 16. JR       | 38. REN (11)                  |
| 17. REN (5)  | 39. ZD (7)                    |
| 18. KD (7)   | 40. REN (20)                  |
| 19. KD (7)   | 41. REN (25)                  |
| 20. JR       | 42. KD (4)                    |
| 21. REN (20) | 43. REN (7)                   |
| 22. KD (14)  | 44. REN (29)                  |

- |              |                       |
|--------------|-----------------------|
| 45. ST (15)  | 73. REN (25)          |
| 46. REN (29) | 74. REN (22)          |
| 47. REN (29) | 75. KD (18)           |
| 48. KD (18)  | 76. KD (18)           |
| 49. REN (29) | 77. REN (23)          |
| 50. ST (3)   | 78. REN (8)           |
| 51. REN (29) | 79. KD (18)           |
| 52. REN (25) | 80. REN (22)          |
| 53. REN (29) | 81. ST (20)           |
| 54. ST (16)  | 82. REN (7)           |
| 55. REN (3)  | 83. REN (22)          |
| 56. REN (8)  | 84. REN (20)          |
| 57. KD (8)   | 85. KD (15)           |
| 58. REN (4)  | 86. REN (4)           |
| 59. RR       | 87. REN (1)           |
| 60. REN (5)  | 88. REN (24)          |
| 61. KD (6)   | 89. REN (8)           |
| 62. KD (7)   | 90. KD (11)           |
| 63. KD (7)   | 91. ST (10)           |
| 64. KD (8)   | 92. TK (14)           |
| 65. KD (8)   | 93. TK (14)           |
| 66. REN (7)  | 94. HG (81), REN (19) |
| 67. KD (10)  | 95. REN (19)          |
| 68. KD (9)   | 96. KD (15)           |
| 69. KD (12)  | 97. KD (17)           |
| 70. TK (16)  | 98. REN (25)          |
| 71. ST (11)  | 99. KD (18)           |
| 72. KD (14)  | 100. REN (23)         |



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